STUDIO MUSIC TEACHERS

and

PUBLIC MUSIC EXAMINATIONS:

THE QUALITY INTERFACE

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by

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The research presented and reported in this thesis was conducted within the guidelines for research ethics outlined in the *National Statement on Ethics in Research Involving Human (1999),* the *Joint NHMRC/AVCC Statement and Guidelines on Research Practice (1997),* the *James Cook University Policy on Experimentation Ethics, Standard Practices and Guidelines (2001)* and the *James Cook University Statement and Guidelines on Research Practice (2001).* The proposed research methodology received clearance from the James Cook University Experimentation Ethics Review Committee (approval number H1541).

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ABSTRACT

The research focuses on quality issues within the private music teaching industry and the public music examination system (PMES).

It is clear that there is a schism between the formalized structures and accountabilities of music in the school system and the lack of such structures and accountabilities with the private studio music teaching industry. The Thesis traces the literature documenting the rise of the private music teacher and the accountability rationale implicit in the development of the public music examination system. The dual aims of the research focus on the need to profile the private music teaching industry in Australia and to probe the extent to which the public music examination system might, in practice, afford a window of accountability on to this industry.

The literature foregrounding this study derives from three areas: the historical development of the private music teaching industry; the concomitant need for certification - and the resultant development of the public music examination system; finally the issue of performance assessment across the relevant disciplines is explored to provide research direction for music.

A limited profile of the private music teacher emerged from the first phase of the study. While the respondent sample was smaller than was originally envisaged, comparison with other studies (e.g., Gibbs 1999) suggested that the findings from the current study were consistent. The second phase focussed specifically on the public music examination system and its tangible outcomes

in the form of the examination report.

Five examiners were male and three female. Reports were analyzed in terms of the relevant examination sections with a primary focus on the Technical and Performance lists sections. In each section reports were segmented into idea units as the basic unit for analysis. Categories were derived from the data and each idea unit was categorized accordingly. Examiners' use of categories was analyzed in each section and comparisons made between examiners. Considerable examiner variability was identified.

A discussion of gender differences in accessing categories generates hypotheses for further research. Discussion of marks awarded by examiners leads to hypotheses about the implications of exposure to one examiner rather than another.

While this is but a small scale study and possibly the first in the music genre, its implications for further research are far-reaching. Implications for the discipline are also explored.

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GLOSSARY

AAGM	Associate Diploma Australian Guild of Music
ABRSM	Associated Board of the Royal Schools of Music
ABS	Australian Bureau of Statistics
Adv.Dip	Advanced Diploma: Music
AES	Army Education Service
AFL	Australian Football League
AGM:ED	Australian Guild of Music Education Inc.
AGMS	Australian Guild of Music and Speech Inc.
ALCM	Associate Diploma London College Music
AMEB	Australian Music Examinations Board
A Mus A	Associate Diploma Music Australia (AMEB)
AMTA	Associate Music Teachers Association
ANZCA	Australian New Zealand Cultural Arts
APU	Category Framework (1983)
ARC	Australian Research Council
ARCM	Associate Diploma Royal College of Music
ATCL	Associate Diploma Trinity College London
AYMF	Associate Diploma Yamaha Music Foundation
BAMER	Bibliography of Australian Music Education Research
BERA	Music Education Review Group (UK 2004)
D.Teach.	Diploma of Teaching
D.Th.	Diploma of Theory
ESL	English as a Second Language
Ex Dip.	Examiners Diploma

FAGM	Fellowship Diploma Australian Guild of Music Education Inc.
Grad.Dip.	Graduate Diploma
GUILD	Australian Guild of Music Education Inc. (Conservatorium)
IMT	Independent Music Teacher
IPR	Interpersonal Process Recall
ISM	Incorporated Society of Musicians (UK)
IT	Information Technology
LAGM	Licentiate Diploma Australian Guild of Music Education Inc.
LCM.	London College of Music
L Mus A	Licentiate Diploma. Music Australia (AMEB)
LRAM	Licentiate Diploma Royal Academy London
LTCL	Licentiate Diploma Trinity College London
MRCGP	Membership of the Royal College of General Practitioners
MTASA	Music Teachers Association of South Australia
MTNA	Music Teachers National Association (USA)
NACTMUS	National Council of Tertiary Music Schools
NAEP	National Assessment of Educational Progress (USA)
NBPTS	National Board for Professional Teaching Standards (USA)
NCTE	National Council of Teachers of English (USA)
NCTA	National Commission on Teaching and America's Future
NCTM	Nationally Certified Teacher of Music (UK)
PME	Public Music Examinations
PMES	Public Music Examination System
PMT	Private Music Teacher
QCA	National Qualifications and Curriculum Authority (UK)

QMTA	Queensland Music Teachers Association
r	Pearson Product Moment Correlation
RCM	Royal Conservatory of Music Examinations Canada
RSME	Research Studies in Music Education (1993)
SAA	Society of Australian Arts
TCL	Trinity College London ⎱ Now Trinity-Guildhall: 2006
TCM	Trinity College of Music ⎰
T.Mus.A	Teachers Music Diploma Australia (AMEB)
T.Cert.	Teaching Certificate
VCM	Victoria College of Music (UK)
VMTA	Victorian Music Teachers Association

Education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained. (Plato, The Republic, 428–347BC)

CHAPTER ONE

INTRODUCTION

1.1   Those Who Can and Those Who Can't

A somewhat cynical adage has it that those who can play (music) *play*; those

who can't play (music) *teach*; while those who can't teach (music) *teach*

teachers. Whatever truth there might be in this implied hierarchy, there can be

no doubt that, without music, there would no need either for teachers or for

teachers of teachers.

Music has always been central to human lives and contributes significantly to

the rhythms of living. In Western Culture, lullabies hush babies, birthdays are

made special by a sung greeting; weddings are celebrated with traditional

music as are funerals, and significant events such as opening Parliament or a

War Veterans' commemoration march are underlined by powerful music (e.g.,

'Eroica Symphony No. 3 in E flat Major, Op. 55 (1804)' by Beethoven.)

Indeed, Miller (1958) regards

> The fact that musical experience is inevitable and immediately
>
> accessible suggests the possibility that music is a valuable source of
>
> numerous benefits for all mankind. (Miller, 1958:1)

The creation and production of melodic sound – and the patterning of that

sound - have been integral to societal ritual and celebration across the ages.

Certainly the benefits of acquiring instrumental musical skills have long been

recognized, almost regardless of the level of sophistication of the instrument

or society, irrespective of where and when that society existed. Plate 1.1.1

presents vignettes of a range of early instruments from diverse and sometimes very divergent societies.

Music ... "The art of combining tones in a manner to please the ear" (Webster)

Stringed Instruments in the Hebrew Scriptures.

"Silver Lyre" Found at Ur .(Ca.2800)

Based on an inlay in the "Royal Standard" of Ur.

The "Harp" *(Kinnor)* and "Psaltery" of King David.

A Didgeridoo – Australian Aboriginal Music Instrument

A woodcut of an Etruscan lyre dating from the First Temple period

Japanese Musical Instrument. The Koto.

A musical group playing harp, lyres, twin reeds and a unique form of lyre (on the right) played only by Egyptians.
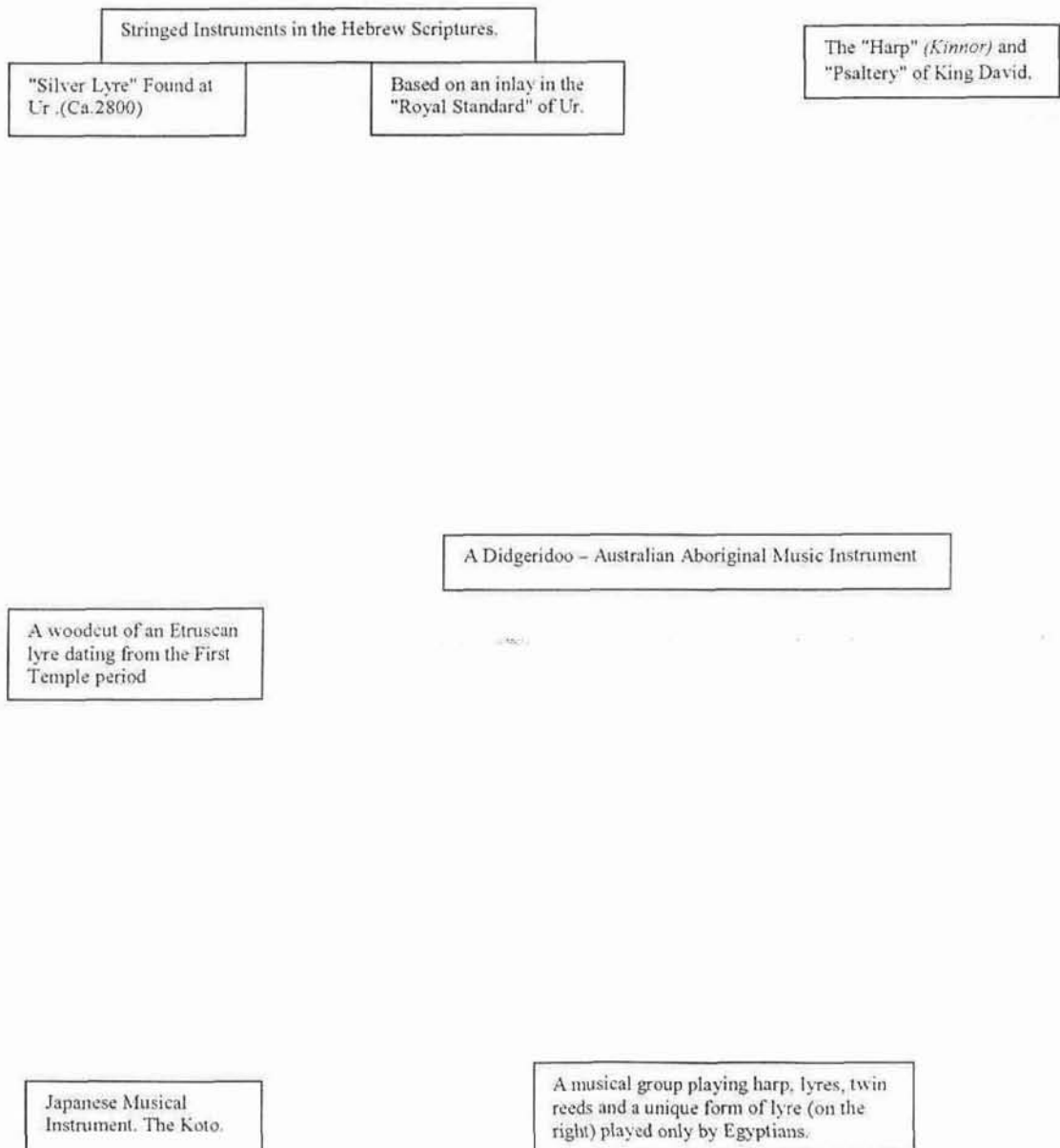
Plate 1.1.1
Vignettes of Diverse Instruments from a range of Cultures

The Lion Dance is as symbolic of the Chinese New Year as carols are of Christmas. In our own time, Australia's Qantas Airline has built a market share on Peter Allen's *I Still Call Australia Home* and, indeed, what AFL Grand Final would eschew the mass singing of the winner's club song?

The expressive art of Music had its genesis in Ancient Greece where all education was divided into two categories, *Music* and *Gymnastics.* These terms indicated a dichotomy between the culture of the mind and that of the body. *Music* included every form of literary and artistic culture, including what we today call by that name. (Scholes, 1993:315) Ultimately, of course, music was differentiated from the other arts and became a discipline in its own right. Blom (1943) has acknowledged that

> We do not know when music became a consciously cultivated art in England, or indeed anywhere else, nor can we tell how it first shaped itself. What is certain is that remarkable developments must have gone on far beyond the reach of history. From immemorial times, the people must have danced and sung and the Christian Church must have chanted at least part of its liturgy. Sculptural and pictorial representations of musical instruments date from earlier times than any extant music we know to have been played on them. (Blom, 1943:11)

1.2   The Development of a Music Teaching Profession

From the ancient Greeks "with their broad conception of the close union of music and poetry*"* (Grout and Palisca, 1996:5) to the present age, the benefits

of education in music and related skills have been recognized and advanced:

Through experiences in music, students gain knowledge and skills which can make for a richer, more fulfilling life ... it is important that the music curriculum develop students' abilities to reflect upon and enrich their culture. (Stevens, 1988:10)

Music can make your child smarter! Music lessons have been shown to improve a child's performance in school ... Disadvantaged pre-schoolers display dramatic improvements in spatial reasoning ability after music training. (*'Australian Music Association News'*, 2000:1)

Learning to play a musical instrument, or to sing, has long been considered one of the most fulfilling and profound talents that a young person can develop. (Harris and Crozier, 2000:6)

No education is complete without exposure to music. Music is fundamental to the creative, intellectual and emotional development of all children ... the actual practice of arts and music can engage the imagination, foster flexible ways of thinking, develop disciplined effort and build self-confidence. (*'Australian Music Association News'*, 2000:12. On line)

The essential purpose of educational assessment is to improve learning. Assessment delivers crucial feedback to students and teachers. The

educational benefits of integrating assessment and teaching processes are widely acknowledged. (Stanley, Brooker and Gilbert, 2002:43)

Further, Whitehead (1999) sees music education more globally and argues that "all learners" not just the young, and those

> ... at all levels of developmental skill should have access to a balanced, comprehensive and progressive program facilitated by effective music educators ... all learners should have the opportunity to grow in musical knowledge, skills and appreciation so as to challenge their minds, stimulate their imaginations, bring joy and satisfaction to their lives and uplift their spirits. (Whitehead, 1999:6)

From the earliest stages in the development of man, then, there has been a need for a methodology by which musical skills are imparted to the uninitiated. Blom (1943) observes that,

> Unfortunately for history, music was for centuries transmitted merely by ear and by tradition and, even when some system of notation was in use, it long remained so inexact as to serve merely as a rough reminder of what was already known to the performers from aural teaching. (Blom, 1943:11)

Yet history records that among 12th Century pre-Conquest Aztecs, a professionalized caste controlled public musical manifestations and training

[teaching] of an extremely rigid kind existed as a prerequisite to a career in music. ('*Grove Dictionary'*, Music on Line: 2002)

In Western Society in the early Middle Ages, groups of troubadours with their monophonic singing began to fulfill a role that is now generally seen to have been the early counterpart of our present day performers and teachers of the art of music. Minstrels followed later, although their contribution to development was largely confined to professional entertainment as performing musicians who thus generated elements of tuition and learning.

As teaching has always played a fundamental role in the output of most musicians, this activity, as exemplified over time through history's record of teaching by famous composers, was also very likely to have been linked with a financial reward. For example, the level of fees for music teachers in England in the seventeenth and eighteenth centuries can be gauged from Scholes's (1993) report "... that a student paid his violin master an entrance fee of 2s.6d.* (two shillings and six pence) and then 10 shillings a quarter". (Scholes, 1993:833) The emergent profession was obviously not initially very numerous as, according to Scholes (1993),

> There is a list of the chief London music teachers in 1651 that was published in Playford's '*Musical Banquet'.* It mentions nine teachers for Organ and Virginal and eighteen for the Voyce or Viol, but goes on to intimate that there were many others. (Scholes, 1993:833)

*A shilling was 1/20th of a Pound. Conversion to decimal currency in Australia on 14th February 1966 resulted in the shilling being converted to 10 cents, 10 of which became a dollar. Depreciation over the decades has been considerable. Comparable monetary values can be calculated against a trained tradesman's wages of approximately three pounds and five shillings in the second and third decade of the 20th century - if work were available.

Obviously private music teaching has a longer, albeit not well documented, history than has what has come to be known as classroom music teaching. Nothing more potent in this regard comes to mind than Elizabeth Goddard's (2002) comment which introduces her article entitled *'The Relationship between the Piano Teacher in Private Practice and Music in the National Curriculum'* (Goddard, 2002):

> As a private piano teacher I am aware of the gulf that traditionally divides my profession from that of the school teacher. The pianoforte teacher is seen as the purveyor of keyboard skills ... Success is normally judged by the number of examination certificates amassed. In my experience this has not changed in the last 50 years. (Goddard, 2002:243)

1.3   Measuring the Outcomes of Music Teaching

Within the school classroom context, of course, the assessment strategy in relation to music must be consistent with that of other subjects in the curriculum. Parents are familiar with the term by term report card which provides summative statements as an indication of their child's academic progress. In Australia this is the State/Territory approved system which exercises quality control at that level.

In the private music instrumental tuition area, however, the only quality control system is that of the Public Music Examination System (henceforth referred to as the PMES in this chapter). From whence did this arise? Elliott (1987) has observed that

Whilst there has undoubtedly been assessment at all levels of education throughout history, particularly in the certification stage, the role of assessment ... for greater accountability in education seems to have become more and more important. (Elliott, 1987:157)

At a fairly early stage this was the case with music. With the continuing evolution of music education in 19th century England, successful outcomes from private music teaching activities were gradually being identified as dependent upon a teacher's personal motivation, professionalism and business acumen. A need for an external system to validate the outcomes of the music teacher's pedagogy was thus identified. Hence public examinations in music became strongly established in England in the second half of the nineteenth century to provide assessments of the various teaching processes of applied private music teaching which, as Zhukov (1999) argues, had

… remained an oral tradition which involved the transmission of knowledge and experience from teacher to student in an imitative way. (Zhukov, 1999:248)

Zhukov (1999) suggests that student outcomes are therefore only guidelines to the measurement of teacher effectiveness. (Zhukov, 1999:249) In making a similar observation, "Good assessments provide data on the extent of success and failure." (Colwell, 1999:1128), nevertheless regards such assessments as a litmus test for teachers affording them the opportunity to gauge the effectiveness of their teaching strategies.

One initial attempt to set up an authority which would possibly, among many other roles develop the concept of conducting music examinations, was the English musician, Charles Burney's (1726-1814) plan for a Music School, Scholes: 1993) His plan was not, however, well received at the time and did not come to fruition. This innovative musical concept lay fallow for some years until elements of Burney's idea reappeared in 1822 within the newly established Royal Academy of Music.

As the 19th century progressed and the need for and access to instrumental tuition expanded, the number of specialist English music organizations offering music examinations also grew and diversified: Royal Academy of Music (1822); Tonic Sol-fa College. (1863); Trinity College of Music (1872); Guildhall School of Music (1880); Royal College of Music (1883); London College of Music (1887); Associated Board of the Royal Schools of Music – combination of the Royal Academy and the Royal College (1896). For music teachers the important feature of these various Boards was that they developed syllabi for the range of examination levels offered – a boon to teachers who, while skilled to varying degrees on their instruments, lacked pedagogical training.

Rowland (1998) notes the burgeoning of music examining bodies and records that "By 1900, London alone boasted thirty-three colleges of music. (Rowland, 1998:132) Of these, "The largest music school [examining body] in the world was Guildhall, with 2,700 students and still expanding". (Rowland 1998:132) By 1855-1857, Oxford and Cambridge Universities had entered the music examining scene. As Bridges (1970) points out, they

> … began large-scale examinations in secondary schools through their 'local' and 'school' examinations – in the latter instance, schools themselves acting as agents of the University local examining body. (Bridges, 1970:49)

Hence it is the case that

> A feature of musical education throughout the British Empire from the late 1870s onward has been a system of local public examinations in piano, violin etc., conducted by musical colleges at many hundreds of local centres throughout the country. (Scholes, 1993:317)

Thus music teachers everywhere, in addition to various Government and public [private] schools, entered students for PMES assessment which commenced at an elementary standard, moving through carefully graded levels to the Diploma examination(s). Reflecting the 19th century lure of mere wealth, English music examining organizations soon became aware of the enormous potential for music examination growth in the developing Australian colony. Commencing in the late nineteenth century, the inevitable move was made, thus facilitating the transference of the English music examining system.

Australia welcomed the principal London organizations such as Trinity College in 1878 and the Associated Board in 1896 which, among other organizations, soon secured a very strong profitable niche for themselves in nineteenth and twentieth century Australian Society.

The continuing transplantation of European culture resulted in the further extension of the English public examination organizations and morés into Australia during the nineteenth and twentieth centuries and gave music students and teachers from all over the country a very expansive window of opportunity to test skill levels and musical development within the many practical and theoretical disciplines of PMES assessments available.

This very successful infiltration by overseas organizations aroused the ire of both the universities of Melbourne and Adelaide on the basis of the extraction of large sums of money in the form of fees for examinations. Some of the specific examinations conducted by the London College of Music and the Victoria College whose activities were viewed as non-academic were regarded as "spurious … aiming at nothing but the profits to be made from candidate's fees". (Bridges, 1970:49) Additionally, Bridges (1970) cites Hill's (1946) view that

> 'Our great-grandfathers' wrote Ralph Hill (1946) '… were so busy building up the Empire at enormous profits to themselves that musicians could not resist the temptation to apply commercial methods to their art'. (Bridges, 1970:49)

It was probably thus inevitable that there evolved a national PMES after the style of that which had been imported. This activity was initiated in the early twentieth century by the Universities of Melbourne and Adelaide to provide graded music assessments to divert the outflow of fees from the overseas groups to the musical scene at home, an activity that received due attention

from Doreen Bridges (1970) when she presented a full history of the *Role of the Universities in the Development of Music Education in Australia 1885-1970* as part of her doctoral thesis.

1.4   Research Directions?

Lett's (1984) content analysis of *Music Education Research Theses in Australia* revealed a dominance on classroom music teaching and curriculum development/evaluation (over 50 per cent). His subsequent follow-up (Lett, 1988) argued the need for the development of research expertise in the music education profession in which he included early career academics, research students, and music teacher practitioners. At the Eleventh Annual Conference of AMEL in 1989, Russell-Bowie emphasized the need for careful practice. This was again reiterated by Van Ernst (1994) who charged active researchers with the responsibility to educate practising music teachers regarding the inextricable relevance of research to practice and hence inculcate in them the expectation that a professional will keep abreast of current research findings and incorporate these into practice.

The BAMER Project (Stevens, 2002) was thus initiated to create a database of music education research. In practice, this database lists completed research by author, and "… includes research studies undertaken by Australians at overseas Universities as well as those overseas researchers who are now resident in Australia". (BAMER, On-line: 2005)

Stevens (2000) analyzed the content of 346 BAMER entries to the end of 1997. According to his analysis (Table 7, *'Research Studies According to*

Educational Sector'. (Stevens, 2000:68), none focussed on either the private music teaching sector or the PMES although the area of instrumental teaching has received increased attention from 9.1 per cent (Lett, 1984) to 19.1 per cent. (BAMER, 1997)

Clearly there have been considerable developments in music education research over the last 30 or so years, but the justifiability of Steven's (2000) opening claim that "Music Education research in Australia has indisputably "come of age" is at least open to question. Nevertheless, Stevens and McPherson (2004) make a similar claim in the conclusion to their article entitled *'Mapping Music Education Research in Australia'***.** The basis for their claim is less related to the reach of content area or sectors than to the following evidence of development:

- ➢ the growth of postgraduate award research in music education;
- ➢ the professional research being undertaken and published by University music academics;
- ➢ evidence of commissioned research projects;
- ➢ success in achieving competitive funds (e.g., from the Australian Research Council – ARC);
- ➢ growth in international collaboration and presentation at international conferences; and
- ➢ bibliographic database development. e.g., BAMER. (2002)

While these trend data are certainly indicative of a certain maturity of music education research, a broader focus needs to be taken in relation to the sector

as a whole which obviously includes not only the publicly funded and highly visible music institutions (Schools and Universities) but those which, though private and less visible, nevertheless deliver the majority of early to middle levels instrumental tuition.

To what extent is the situation with relation to music education research peculiar to Australia? Stevens (2000) suggested that "The situation in Australia is one where descriptive studies are the predominant type of research being undertaken", compared with the United States where experimental research predominates. (Stevens, 2000:70) However, since the establishment of the journal *'Research Studies in Music Education'* in 1993, Stevens and McPherson (2004) point out that

> ... an examination of the contents of RSME shows that it has published across the whole range of research methodologies and levels of music education, some of the most important of which include research on learning processes and teaching approaches for children in primary and secondary schools, development of instrumental and vocal skills, non-western and indigenous forms of music teaching and learning, historical studies on how music was taught in previous generations, and policy and administrative practices in school and Universities. (Stevens and McPherson, 2004:336)

The Stevens and McPherson (2004) article is one of a series published in the journal *'Psychology of Music'* which maps music education research across a number of countries. Table 1.4.1 provides a bird's eye view of key research

foci in the countries derived from Hentschke and Martinez (2004) for Brazil and Argentina, Gruhn (2004) for Germany, Cheung (2004) for Hong Kong, Jørgensen (2004) for Scandinavia, Research Association (BERA) Music Education Review Group (2004) for the UK, and Price (2004) for the USA.

Table 1.4.1   Key Research Foci Reviewed in Selected Countries: 2000-2004

RESEARCH FOCI	COUNTRIES						
	Argentina	Brazil	Germany	Hong Kong	Scandanavia	UK	USA
MUSIC EDUCATION							
Childhood and Early Music Learning	*		**		**	***	***
Characteristics of Learners and their Development		*				***	*
Teaching and Learning	*			**		*	*****
Preferences	*			*	**		**
Curriculum		**		**	*	*	****
Classroom Music – Primary, Secondary	**	*		**	**	*	****
Instrumental Teaching						***	**
Relation between General Schools and Music Schools					**		
Use of Information Technology		*		**	*		
ACQUISITION OF MUSICAL SKILLS							
Perception and Cognition	***		***				**
Musical Performance	**		**	*		*****	***
Improvisation						*	
Composition		*				**	
Assessment		**				***	**
Maturity of Musical Ability					****	***	
MUSIC IN SCHOOLS AND SOCIETY							
Historical Perspectives.			*			*	***
Teachers – Training and Teaching			**	**	**	*	
Gender			*		**	***	***
Social Class/Group						**	
Ethnicity, World Music, Multicultural			**	*		*	*
Ethnomusicology						*	
Music Therapy							****

At the outset, it must be acknowledged that these overview articles from which Table 1.4.1 has been derived, represent the perspectives of the authors. However, they are very useful in that they provide a snapshot of each country's research foci. Where research is in its relative infancy, as in the case of Argentina, Brazil and Hong Kong, there is an initial focus on Music Education and musical performance.

The most sophisticated countries, the USA, UK and Scandinavia and Germany to a lesser extent, have research foci ranging across Music Education, the Acquisition of Musical Skills and Music in Schools and Society. There are, however, some areas which appear to be relatively neglected regardless of the level of sophistication of the country's research. While instrumental teaching has quite a strong focus in the UK and rather less in the USA, studio teaching does not seem to be high on the research radar of any country except in so far as Scandinavia has focused on the potential for establishing a more constructive interface between music schools and general schools. There is some emphasis on performance assessment but less so in the context of the PMES which might be seen as the generic watchdog in relation to studio music schools.

1.5   Rationale for and Aims of the Study

While the preceding sections of this chapter delineate the genesis and development of the PMES in Australia, there is a virtual vacuum in this area in terms of systematic research. There is some evidence that private teachers have been largely unqualified in both practical and theoretical music but especially in pedagogy. We know that their accountabilities to paying parents

reside almost totally in their capacity to move students through the successive grades of the PMES. Although such generalizations remain relatively unsubstantiated by specifics and analysis, Bridges (1988) has argued cogently that another reason for the proliferation and development of the PMES resulted from the need

> ... to counter low standards of music teaching which existed in Britain in the nineteenth century. (Bridges, 1988:273)

If one of the primary motivations for the establishment of the PMES was indeed the countering of low standards, what do we know about the extent to which it has achieved this aim? What do we know about how the system works? In research terms, precious little would have to be the answer as is evidenced by the discussion in 1.4.

Most research has focussed on the music classroom and there are only a very few and, indeed, recent studies which focus on the private music teacher and/or the PMES. These include Gibb's (1990, 1993) report on a survey of private music teachers and their professional development and training; Jorgensen's (1986) research into aspects of private pianoforte teacher decision making in London; Barry and McArthur's (1994) survey of the *'Teaching Practice Strategies of Applied Music Teachers in the Music Studio'*; Davidson, Moore, Sloboda and Howe (1998) who focus on characteristics of music teachers and the progress of young instrumentalists; Hallam's (1998) paper on the prediction of achievement and dropout in instrumental tuition; Davidson and Scutt's (1999) case study of teacher, student and parent interactions

before, during and after a music examination; the Wapnick, Mazza and Darrow (2000) research into the effects of performer attractiveness, stage behaviour and dress on evaluation of childrens' pianoforte performances; Goddard's (2002) paper based on her MA (2002) which explores the relationship between the pianoforte teacher in private practice and music in the National Curriculum.

Few of these studies have taken as a primary focus the examination process or the private music teacher *per se*. Certainly in Australia we know very little about the characteristics of the vast army of music teachers who prepare students annually for the PMES. While each examining Board is obviously cognizant of the qualities of the individuals each employs as examiners, there appears to be no documentation of what they do in the process of examining. Yet, in a broad variety of other disciplines there is considerable published disquiet about aspects of assessment and examining as the following titles indicate:

➢ Sex bias in the evaluation of students. (Bradley, 1984)

➢ Unravelling Criteria for Assessing the Performance of Salespeople: A Causal Analysis. (Avila, Fern, Mann, 1988)

➢ What does Research Say About Assessment? (Dietel, Herman and Knuth, 1991:2)

➢ Quality Assurance in Education. (Saunders and Davis, 1998)

➢ Examining the Examiners: Why are we so bad at assessing students? (Newstead, 2002)

➢ Evaluation in Choreographic Pedagogy. (Hämäläinen, 2002)

- ➢ What is happening when we assess and how can we use our understanding of this to improve assessment? (Baume and Yorke with Coffey, 2004)

- ➢ What makes marking reliable? Experiments with UK examinations. (Baird, Greatorex and Bell, 2004)

- ➢ Research Studies in Music Education. (McPherson, 2005)

Although there has been considerable attention paid to the issue of performance assessment in music (e.g., McPherson 2005) it has been largely within the ambit of the official systems of music education – primary, secondary, tertiary. This has been, and remains a rich ground for research in Australia to be directed to the private music teacher and the PMES. Hence the current research is designed to contribute to what is essentially a data free zone, especially in Australia. Thus the study aims

1   To establish a profile of the private music teacher.

2   To explore the outcomes of the Public Music Examination System as a quality assurance window on to the private music teaching industry.

1.6   Organization of the Study

The literature pertaining to this study is organized in three chapters. Chapter Two traces the development of the private music teaching industry while Chapter Three explores the concomitant need for certification and the resultant development of PMES. Chapter Four reviews the issue of performance assessments in music. While focussing on the extant research in relation to

performance assessments in music, it also examines the literature in other areas as a basis for determining key current directions.

The two aims of the study are conceptualized as two windows. The first of these focuses in Chapter Five on the private music teacher. Hence Chapter Five presents the methodological strategies implemented and analyses the limited profile of the private music teacher which emerges from the resultant data. The second window which focuses on the outcomes of the PMES is much more expansive. Hence Chapter Six traces the development of a category system for the analysis of music examiners' reports on students' instrumental performance, and reports on the application of the category system to the *Summative Comments* section of the examination report.

Chapter Seven charts the analysis of the *Technical Section* of the examination report while Chapter Eight traces the analysis of the three *Performance Lists*. Chapter Nine discusses key comparisons across the three performance lists for each of the eight examiners and for the total group. Chapter Ten compares the ways in which the eight examiners award marks. In Chapter Eleven the role of gender of examiners is examined while Chapter Twelve synthesizes the research and extrapolates to its implications for the profession and for future research.

CHAPTER TWO

THE PRIVATE MUSIC TEACHING INDUSTRY

2.1   Genesis and Development

Two chapter titles in Löesser's (1954) book entitled *'Men, Women and Pianos: A Social History'* offer potent clues as to the genesis of the private music teaching industry. One focuses on "The Piano as a Female 'Accomplishment'" and the other signals that "Piano Teaching could be Lucrative". While it is true that the great musical masters (e.g., Bach, Haydn, Mozart, Beethoven, Schumann, Brahms) *taught,* often in masterclass mode, it is nevertheless the case that the concurrence of instrumental proficiency as a desirable and acceptable female accomplishment and economic/social necessity conspired to encourage many females to take on music pupils.

Such pupils could be accommodated *at home* and the tasks of teaching in this mode could readily be combined with domestic and child-minding responsibilities. The economic liberation that attended such a pursuit in the historical times may later, however, have created more shackles than either social or economic opportunities. For, depending upon the morés of society, the generic title of *music teacher* does not carry any significance with regard to status, professionalism or position beyond its literal meaning. Indeed, as Boutebel (2003) points out,

> Music is one of the few careers where it is not necessary to have a degree; the proof, [he asserts,] is in the performance. (Boutebel, 2003:1)

Notwithstanding this, Uszler (1996) believes that

> ... each music teacher has a wish to be regarded by the public as a self-reliant, self-supporting professional ... [as] such respect and recognition represents choice and autonomy, rather than the second-class citizenship that results from not being associated with some kind of organization, school or conservatorium. (Uszler, 1996:4)

Roske (1987) sees the issue rather differently. In his view

> History must describe the role of the private music teacher in terms of the conflicts between educational and artistic life. (Roske, 1987:143)

for, as he argues,

> A vocation results from social and cultural attitudes as well as from the professional differentiation between performance and the teaching and learning of music. (Roske, 1987:143)

Tait (1982) acknowledges that

> Music teaching is an extraordinarily complex process involving many subtle interactions between teacher and student. (Tait, 1982:158)

and he is persuaded

… that there are two main categories of teacher behaviour within the educative process: they are the diagnosis of student musical needs and the verbal and non-verbal behaviours selected to meet those needs. (Tait, 1982:158-160)

On the other hand, Gibbs (1993) within her survey expressed positive specific themes in which private music teachers engage:

➢ for music lessons to be enjoyable; for music to be enjoyed; to communicate the love/joy of music.

➢ to help the pupil realize his potential; develop positive relationship with pupil; to give pupil confidence and self-esteem.

➢ to develop practical skills; to approach music as a practical subject; experience of music through control of the instrument. (Gibbs, 1993:22)

Bridges (1988), however, views the performance/teaching nexus as essentially problematic contending that "the historical notion that anyone who can perform can teach has created a paradoxical situation". (Bridges, 1988:49) She characterizes the paradox thus:

Over the centuries many outstanding performers have also been outstanding and intuitive teachers; some, but not all, learnt their craft as supervised teaching assistants to the master under whom they studied. Performance teaching in conservatories and other music schools in this country [Australia] is carried out mainly by persons who have come to teaching via performance. Few would possess

formal teaching qualifications, though some may have music degrees
or diplomas. Criteria for appointment are usually public performance
experience and recognition, perhaps also teaching experience, but
seldom paper qualifications in music or music teaching. At the other
end of the scale, there are 'backyard' teachers who have learnt to play
(not always very well), and have neither the education nor the
musicianship to be able to cope adequately with the musical needs of
their pupils, whose parents admittedly may be paying cut rates and
therefore do not expect too much. (Bridges, 1988:49)

2.2   Windows on to a Faceless Profession

Despite the fact that music teachers have existed in musically significant
numbers for at least two centuries, research attention has not been focussed
systematically in this direction either in Australia or elsewhere. Lʋdeke (1958)
undertook a doctoral dissertation on the history of private music education in
the 19th and 20th centuries at Humboldt University; his key data sources,
understandably, were largely local. Roske (1987) uncovered "a systematic
index of private music teachers in the directories of Altona", an independent
town which belonged to the Danish Empire in the early 19th century but which
is now a suburb of the German city of Hamburg. The data contained in this
index enabled Roske (1987) to trace "The structure of the professionalization
of instrumental instruction ... across the period of about 50 years". (Roske,
1987:143)

He reports that, while only four music teachers were identified in 1802, there
was a choice of 45 such teachers in 1845, of whom over one third were

female. Female piano teachers outnumbered males, however, by two to one and Roske (1987) notes that, in addition to piano teaching, "There seems to be some evidence for a rather gradual feminization of the entire music teaching profession" as well as the fact that

> The unsteady nature of the private music teacher, evident in rapidly changing vocational descriptions, was a special problem of female music teachers. (Roske, 1987:147)

There do not appear to have been similar analyses in the English speaking world. Thompson (1990) estimated that in 1989,

> Approximately 20,000 independent music teachers are living in Australia – some teaching as many as ninety students, others only a few. The majority of teachers are women and, although some still make this a full-time profession, most are housewives and mothers who combine teaching with raising a family or with school classroom teaching. Ages range from fifteen (school students) to well into the eighties, with the majority in the over-fifty age band. Private music teachers work mostly in their own home because of certain possible taxation benefits. (Thompson, 1990:16)

While Thompson (1990) neither acknowledges the source of his data nor estimates its accuracy in this article, it is clear from Gibb's (1990) introduction to the Goldsmith's College research into the nature of the preparation of

teaching undertaken by private music teachers, that no comparable data existed in England at that time.

An investigation into this area is a venture into unknown territory, a pioneer's paradise ... the greatest problem facing the researcher is to define the private music teacher; the next is to reach them. Anyone who offers private music tuition at home or in a studio on a self-employed basis is, by definition, a private music teacher. Some identify themselves as such - belong to a professional organization, lay their names beside their examination candidates. But anyone, it seems, can put a notice in the corner shop window offering to teach; the numbers would seem untraceable, even to the Inland Revenue! While we may see active and articulate members of the striving profession at meetings and conferences for private music teachers, or names in the ISM Directory, this is but the tip of the iceberg. (Gibbs, 1990:11)

It may, in fact, be that Thompson's data represent the tip of Gibb's (1990) iceberg. Be that as it may, there are certain consistencies between the Thompson (1990) profile of the private music teacher and the *typical* exemplar private music teacher who emerged from the Gibbs (1993) report:

A woman 31-45 years of age who teaches the piano (not usually theory as well) ... she teaches an average 39 pupils per week, on an individual basis, ranging between the ages 6-45 years. She works a 20 hour week ... While unsocial hours, isolation and lack of financial security are disadvantages of private teaching, the private music teacher is

generally 'very satisfied' in her work, feeling that she has control over her conditions and the choice of whom she teaches. (Gibbs, 1993:46-7)

The Master of Arts in Music Teaching in Private Practice completed by Goddard (2000) confirms this picture. Seventy six per cent of her private piano teacher sample were aged 45 and over, most (62 per cent) teaching exclusively at home. Across the sample the 8 number of students is 25.12 (sd = 12.93). These figures are lower than the comparable ABRSM (2000) figure (81 per cent) teaching mainly at home (albeit a slightly different question and an average of 35 per teacher) but Goddard's (2000) sample is much smaller and confined to teachers of piano.

The issue of the professionalism of what may be regarded as dominantly a cottage industry in the definitional sense, lies at the crux even today. Gibbs (1990) poses the rhetorical question:

> When you think of private music teaching, does it conjure up images of a go-ahead, upwardly mobile, somewhat glamorous and financially rewarding profession befitting the Thatcher small-business revolution? If no, you are in the minority.
>
> For the bright-eyed and bushy-tailed music college student, private music teaching can be seen as a kind of last resort: an outpost for the mediocre, the graveyard of the failed performer. And if you listen to those attempting to make a living from private teaching, you catch the grinding weariness of long hours and lack-lustre pupils, the isolation ... for many self-employed music teachers working at home or in a

private studio. Magazines or music shops may be their main contact with the profession – if they should think of themselves at all as belonging to a profession. (Gibbs, 1990:11)

2.3 Private Studio Teaching: Precepts and Practices

The personal art of music teaching has probably as many approaches as there are environments and teachers. Gifford (1998) stresses that

> ... a classroom's climate, environment, atmosphere, tone and ethos are as important in their own right as well as being influential in terms of students' learning. (Gifford, 1998:3)

From a different perspective, Zhukov (1999) made a similar observation that "... music teaching is still largely based on personal experience rather than on the results of scientific approach". (Zhukov, 1999:248) The personal experience base means that, fundamentally, it has

> ... remained an oral tradition which involved the transmission of knowledge and experience from teacher in an imitative way. (Zhukov, 1999:248)

Kennel (1992) regards it as "... an important oral tradition in which personal experience and historical anecdote form the basis of contemporary common practice". (Kennel, 1992:5) Additionally, Camp (1981) supports a functional view of performance pedagogy:

The performance of pianoforte lessons [for example] for most teachers, represents the means by which students acquire enough manual dexterity to play a series of increasingly complex pieces. (Camp, 1981:1)

As acknowledged by Masters (2001), "... the ultimate goal of teaching is the improvement of learning outcomes for students". (Masters, 2001:3.29) – a statement which strongly suggests that learning programs (syllabi) and teacher delivery require interrogation. However, it may be that "Music teachers still teach as they were taught, not as they were taught to teach". (Colwell, 1969:12) This may well be because the profession at large is convinced that this is the appropriate direction. Certainly there would seem to be less in the literature that relates directly to the pedagogy of the private music teaching studio than to the aspects of studio management – and there is precious little actual research on either.

O'Neill (1993) explores the role of the private music teacher and acknowledges that:

In its simplest sense, the role of the music teacher is to teach: to impart musical skills, knowledge, attitudes and values. It involves bringing about, or at least facilitating, changes in the pupil. (O'Neill, 1993:12)

Ultimately, however, she concludes that it is much more complex and involves a series of embedded roles:

It seems as though we can only hope to fulfil our diverse role of private music teachers if our pupils' positive self-image becomes our higher priority. The definition of our role will then contain as many variations as there are individual children who want to learn about music from us. (O'Neill, 1993:13)

While O'Neill (1993) identifies the need, she does not suggest a strategy. Those who do provide advice on strategy tend to do so in other areas. Burnette (1982), for example, argues that

One of the most difficult aspects of independent teaching is building up enough students to have a secure income. If you are in a locale where you are well known, it is much easier. If you are in a new community, you must make yourself known through music teachers organizations, music clubs, performances for civic clubs, arts councils, public schools, professional advertisements in newspapers, and religious institutions. (Burnette, 1982:42)

Indeed, there is quite extensive literature (largely American in origin) relating to aspects of what might be termed studio mechanics.

- ➢ I can't afford a secretary. (Zimmerman, 1990)
- ➢ Independent music teachers forum: Building good relationships with your neighbours. (Lewis, 1994)
- ➢ Setting Studio Policies: Time saving tips. (Renshaw, 1994)

- Independent music teachers forum: Thoughts on torts and insurance law. (Brueggeman, 1995, 1996)

- In the studio: Making the transition from street to studio. (Hupp, 1996)

- Private Studio Instruction: Making a few choices. (Reinfrank, 1997)

- Child's play: recruiting new students for the private studio. (Vance, 1997)

- Beyond piano instruction: a decade of evolution and revolution: Piano teacher struggles against zoning laws to maintain studio. (Inabinet, 1998)

- From single-teacher home studio to multi-teacher commercial space studio. (Krebsbach, 1998)

- Starting a teaching studio. (Lewis, 1998)

- Running a studio as a business. (Ringering, 1999)

- Professionalism – at home: Presenting professional image when teaching at home. (Neidhold, 2000)

- Its all of your business: Forming a business plan for your studio. (Anonymous, 2000)

- Flute studio policies. (Sopata, 2000)

- Pre-professional perspectives: Advice on starting a private studio. (Yonker, 2000)

- The Complete Guide to Running a Private Music Studio. (Butler, 2000,2001)

- Start a home studio. (Blasquey, 2001)

- The business of running a studio. (Jicha and Hester, 2001)

- A zoning success story: Welcome to the neighbourhood! A new home and a new studio: A dream come true? (Scheer, 2003)

- One piano teacher's fight to maintain a home studio. (Stokes, 2003)

- The Private Music Teacher Instruction Manual: A Guide for the independent music educator. (Osborn, 2004)

- Private teachers, public trust. (Stevens, 2003)

By contrast, articles relating to pedagogically related areas seem relatively few:

- Profile of an effective private teacher. (Moore, 1978)

- Making the most of your teaching day. (Lee, 1981)

- 21 Productive Ideas for the Private Teacher. (Anisman, 1989)

- Student motivation in the applied studio. (Kennell and Marks, 1992)

- What advice would you give colleagues who want to start using technology? (Bowen and others, 1999)

- Keep the studio functioning with a substitute teacher. (Reed, 2004)

2.4   Studios and Schools

Reference has been made in previous sections to the isolation of the many private studio teachers, a fact supported by Jorgensen's (1986) research into private piano teacher decision making. Some, however, as in Goddard's (2000) study also visit schools for the purpose of giving individual instrumental lessons. Here though, while there is physical co-existence, there is still minimal interaction. As Chapman (1985) notes,

> The piano teacher has virtually a free hand with the piano pupils ... [since it] is very unlikely that there will be any interference in teaching

methods and the pupils are strictly the property of the piano teacher. (Chapman, 1985:9)

While Chapman (1985) sees this as a distinct advantage, she does nevertheless recognize

... the fact that visiting teachers work mainly in isolation with their pupils, often being unaware of many activities going on at the school. (Chapman, 1989:9)

as a disadvantage.

This schism between the school and the studio is explicable from a number of points of view but nonetheless unfortunate. In the Australian context, Bridges (1988) acknowledges that "studio music teaching in many ways is the backbone of music education". (Bridges, 1988:49) as school music is only classroom based and orientated even in the private school sector. It would make sense for there to be at least some consultation between the instrumental and classroom music inputs for students. To what extent is this the case? It seems to be a rarity and Morgan (1992) even questions whether class and private teachers might not be going in different directions. Might, in fact, the student be the only potential point of contact?

In Goddard's (2000) study, 50 per cent of her studio teacher sample did not regard contact with students' schools as necessary and an even higher percentage did not contact schools re syllabus requirements. On the other

hand, almost 70 per cent reported that schools did not inform them when their pupils were performing at a school concert. One third of teachers reported having experienced problems due to schools encouraging students to play without their knowledge. Eighty per cent felt that it would be beneficial to have information about the school's musical calendar in order to plan their pupil's school music experience as relevant to their own work.

In relation to schools, Goddard (2000) found the following:

> None of the primary teachers knew exactly how many of their pupils learned instruments out of school. They thought that 'probably several' learned piano. Many schools felt there would be no advantage in having contact with the private teacher, as they saw no correlation between music in the National Curriculum and private lesson... very little evidence of any real liaison between school music and the private teacher in any of the other schools. There is a general assumption in all schools that the pupil will inform the private piano teacher of events at school. (Goddard, 2000:50)

Notwithstanding this vacuum in communication, Goddard (2000) found "...a general agreement that holding a list of private teachers would be a good idea and make communication easier". (Goddard, 2000:51)

Goddard (2000,2002) is, of course, a private music teacher and, inevitably, writes from that perspective with at least a tinge of the grass being greener on the classroom music teacher's side of the fence. But is this so? Drummond's

(2001) study of music teachers in Northern Ireland suggests perhaps another reality, as over 55 per cent of those surveyed across a range of types of schools believed that music had a lower (rather than higher or the same) status as other subjects in the curriculum. Moreover, he notes that

> The evidence suggests ... that music teachers embark on their career with little vision of future developments and prospects of promotion. (Drummond, 2001:11)

and is moved to the observation that

> However much one enjoys the subject, enjoyment alone will hardly sustain a lifetime of teaching in the current climate. (Drummond. 2001:12)

In relation to teaching as a profession, Gibbs (1993) "asked questions relating to this topic at interview stage… what were the benefits of private music teaching work?" (Gibbs,1993:45) The five most frequent replies were:

- ➢ able to be own boss/control of work
- ➢ able to give individual attention to student
- ➢ able to work at home
- ➢ able to organize own timetable
- ➢ able to earn money

Following on Gibbs (1993) then requested replies to … "what were the disadvantages of private music teaching work?" (Gibbs, 1993:45) The five most frequent replies were:

- unsocial hours

- isolation

- no financial security

- impinges upon family

- having to run a business/publicity

Gibbs (1993) finalized this section of her survey by noting that more mention was made of the benefits of teaching than of disadvantages … all except two of the 57 interviewees said that they were satisfied (or more than satisfied). (Gibbs 1993:45)

2.5   Quality Issues

In an interview with Jenkins (2001), Nicholas King, Chief Examiner in Music, Trinity College, London, agreed that music teacher qualifications and training were increasingly becoming issues of concern:

> There's no doubt that the quality of private teaching is under the spotlight more than ever before ... There is far more to being an effective teacher than passing a single exam in your early 20s, probably because you can play rather than because you can teach. It's worrying that so many teachers teach as they themselves were taught many years ago. (Jenkins, 2001:11)

Where, indeed, does the spotlight fall? The following related and disquieting observations give a potent, albeit negative, image of the profession at large:

> Because it is unregulated, except on a voluntary basis, private music teaching does not require any formal qualifications. You may teach or submit pupils for examinations without any specific or formal recognized preparation for the task. (Gibbs, 1990:11)

> Anyone may teach music privately; there are no legal or educational restrictions for doing so ... It is an isolated profession with very little opportunity for performance assessment or feedback. (O'Neill, 1993:12)

> It is in the nature of things that the less competent teachers do not avail themselves of the kind of help that professional development offers. (Harris, 1996:19)

> Independent music teachers face several issues regarding independent music teaching as a career ... these issues which include standards of professionalism ... both in preparation for teaching and in teaching music privately. (Uszler, 1996:20)

> Independent Music teachers (IMTs) are autonomous, self-directed units who often teach music on a part-time basis and are considered professionals in the sense that they demonstrate a high level of skill

in their occupation. However, it is this independence from any affiliation with music organizations that present problems to IMTs such as certification and licencing, quality and range of musical instruction and customer base. (Uszler, 1996:20)

➢ ... the present state of the training and regulation is of great concern to the writer. Although it is welcome that several courses for instrumental teachers have recently been established, it seems likely that the musicians that take advantage of them are already keen to develop and expand their teaching philosophies. The lack of regulation in the system can only lead one to speculate as to how many thousands of teachers are too complacent and uninterested in developing their teaching abilities. (Chappell, 1999:261)

➢ Anyone is free to call him/herself a private teacher. There is no legal requirement for qualification or certification. It is not unheard of for a person to advertise for pupils indicating that he/she has passed Grade Five giving the impression that it is a qualification. (Goddard, 2000:5)

➢ I have found that the approach to private teaching has changed little in the last century. (Goddard, 2000:57)

The issue of professionalism is an overarching one – and is the one which has proved, and continues to prove, to be a major stumbling block to the

development of the sector. Operating within the following definitional structure, *Professions Australia (2005)* clearly defines professionalism as:

> A profession is a disciplined group of individuals who adhere to ethical standards and who hold themselves out as, and accepted by the public as possessing special knowledge and skills in a widely recognized body of learning derived from research, education and training at a high level, and who are prepared to apply this knowledge and exercise these skills in the interests of others. (Professions Australia, Accessed Nov.29, 2005)

It does not seem that the private music teaching industry measures up in this regard for, as O'Neill (1993) acknowledges, "... we know very little about the [private] music teaching profession". (O'Neill, 1992:12) There is no "widely recognized body of learning derived from research, education and training at a high level". (Professions Australia, 2005) There are only what Gibbs (1990) refers to as the "three powerful assumptions", albeit untested, which underpin thinking about music teaching, both generally and in relation to the private music teaching context:

> ➢ those who can, perform; those who can't, teach.
> ➢ if you know how to play, you know how to teach.
> ➢ music teachers are born, not made.   (Gibbs, 1990:11)

Kennell (2002) reiterates Blom's (1985) suggestion that "the private music studio might be a fascinating laboratory for the study of teaching and learning"

but even now it remains a virtual *tabula vasa*. (Kennell, 2002:243) For the most conscientious and dedicated, certification, at present voluntary, may be a mere formality as is exemplified by Gordon (2004):

> I am not a different teacher today because I have the initials NCTM after my name, but I am a more self-confident teacher, feel more professional, feel part of an élite group of teachers and feel justified in telling parents that their child is getting the best piano education they can. (Gordon. 2004:71)

However, it is the public consequences of that certification that contribute to the difference:

> I plan to include some mention of the MTNA certification in all my parent newsletters from now on. Since I get most of my new students through word-of-mouth, I hope to circulate the phrase 'Nationally Certified Teacher of Music' the same way. I think we need to educate parents and students regarding NCTM status and not be shy. (Gordon, 2004:71)

2.6   *De Facto* Quality Control

The problem of unqualified teachers and their often poorly equipped studios, together with possibly dubious teaching methods is not new:

> The time has passed when the haphazard method by which people enter the teaching profession can be honestly tolerated … a teacher

who is unable to grasp the full educational purposes of music … will trudge along with a stilted and limited objective. (Jones, 1969:33-4)

Smith (2001) poses the critical question:

Where is the teacher's professional voice in the debate about quality teaching and quality learning programs? (Smith. 2001:11).

It is not for the want of trying. From time to time, state based teacher organizations (e.g., VMTA in Victoria, Australia) have established and promoted specific training courses that are designed to encourage the PMT to develop teaching and communicative skills. Similar encouragements emanate from other organizations such as the QMTA [Queensland Music Teachers Association], the MTASA. [Music Teachers Association of South Australia Inc.] and the Victorian based AGMS. [Australian Guild of Music Education Inc.] Each of these organizations has a specific format for membership which encourages music teachers to develop personal skills and teaching expertise. One such example is that the AGMS which provides three categories of music teacher registration: 1) Professional, 2) Approved. 3) Member. (See Appendix A)

Bridges (1970) identified the critical nexus between the lack of a regulatory body for private music teachers and the *de facto* role played by the developing Public Music Examination System:

In the absence of any Registration Board, or of a training course which all music teachers must undergo, [music] examinations may be the

only guide parents have as to the competence of the teacher and the progress of the pupil. Music teachers themselves, particularly those with little education, musical or otherwise, must welcome the ready-made course of study set out in the AMEB [and those of other bodies] syllabus (Bridges, 1970:165).

Yet syllabi issued by the various public examining bodies do not give any advice about teaching/examination preparation procedures. Very rarely is the type of technique or musicality required for examination success at a particular grade level explained in a syllabus. Guidance for teachers seeking information and/or professional development as a music teacher is generally negligible in this area. Normally this type of training and instruction is confined to specialized seminars that many country teachers find it impossible to attend owing to vast distances, costs and time demands.

2.7   Issues in Search of Resolution

Some critical questions and issues might be posed as follows:

➢   **What are the implications of a feminized profession?**

Roulston and Mills (1998) note that

There has been a general slowness among researchers working in the field of music education to investigate gender issues in relation to ... music. (Roulston and Mills, 1998:2)

➢ **What musics and why?**

Knoop (1989) questions the narrowness of approach.

> Far too long a poor system has been imposed upon the Australian
> public which caters only for the supposed musically élite. It neglected
> modern music entirely and does not relate with modern day learning
> and teaching principles. The streams are many and education
> authorities have failed to establish priorities or even a system of
> progressive learning. This has been left to outside organizations, some
> of which are still using outdated, unproven or untested systems of both
> learning, teaching and examining. Credibility should always be
> uppermost and any worthwhile system must be able to withstand
> criticism, research and investigation. (Knoop, 1988:49)

➢ **What is being taught and how?**

Smith (2001) has expressed concern about teaching standards and teachers'
career paths:

> At the most fundamental level, questions arise as to what studio music
> teachers are teaching, how are they teaching and what are the
> outcomes? ... These issues do not relate to ethics only. They also have
> considerable bearing on the introduction and maintenance of improved
> teaching standards and teachers' career paths. (Smith, 2001:12-18)

> **What is the impact of research?**

Westbury (2002) has lamented the lack of discernable effect on music education of research outcomes:

> ... neither the basic or applied research of education nor the theory building of the field has had or is having any discernable systemic effects on music teaching in either schools or studios. (Westbury, 2002:144)

> **What is the role of professional development?**

Jones (1969) observes that:

> One of the most disturbing aspects of the music profession is the presence of the unqualified [private] teacher ... Many teachers live in a state of suspended pedagogical and artistic inanimation. (Jones 1969:34)

> **What might be the implications of the application of an Assessment standard?**

Colwell (2002) asks:

> What would the answer be "... if the question were raised as to whether all students and teachers [and examiners] can, or should be assessed through the use of a single standard?" (Colwell, 2002:1137)

➢ **To what extent are curriculum inputs and examination outputs educationally cohesive?**

Bridges (1988) questions whether

> … examinations themselves, rather than the development of the abilities they are supposed to be measuring, have become the objective of music education. (Bridges, 1988:54)

CHAPTER THREE

ASSESSMENT IN MUSIC

3.1   Curriculum and Assessment in Music

Clearly music (as with the other arts) suffers in the school context because it is not a high stakes subject like English and Mathematics. While these disciplines are regarded as fundamental to the curriculum, music (by contrast) is often perceived to be an option, an elective, even a dispensable frill.

Music in schools is taught in a classroom setting where the individualism required for instrumental tuition is impractical. As a consequence music education in Australia follows two distinct and separate pathways – classroom music and instrumental music. The former almost always occurs within the formal educational confines of the school. While the latter may occur within school walls – and frequently does – its incidence is determinedly extra-curricular. Beyond school walls, however, it flourishes in a myriad of contexts – dependent only on the whim of the private music teacher.

In the school context, classroom music follows a defined and approved curriculum. Instrumental music has no defined curriculum and no formal mechanism for syllabus approval - unless the school is fortunate enough to have a dedicated and trained music teacher in this context who is entering students into the Public Music Examination System (henceforth referred to as PMES in this chapter). The private music studio, whether large or small, determines what its fee-paying students will learn, how they will learn, and whether or not they will present for one or other of the graded music

examinations available. Goddard (2002) notes, however, that a private music teacher's

> … success is usually judged by the number of examination certificates amassed [adding that] in ... [her] experience this has not changed in the last 50 years. (Goddard, 2002:243)

As indicated earlier, she also admits that it is, in essence, a low status occupation:

> As a private music teacher I am aware of the gulf that traditionally divides my profession from that of the school music teacher. (Goddard, 2002:243)

Her research with private music teachers reveals that, while there may be "... a willingness among many private teachers to liaise with schools", in practice "this happens little at present". (Goddard, 2002:250) Hence both curriculum and assessment operate essentially separately for classroom and instrumental music. In the classroom context, it is subject to the same rules, regulations and quality controls as with other curriculum disciplines. In the latter case it can – and often does – occur in isolation. The ubiquitous Mrs Harley Breakspeak, running a music studio from the lounge-room of her suburban 1950s dwelling, garners pupils through the sign on her gate and an occasional advertisement in the free local newspaper. This teacher determines what students will be taught and for what fee, and liaises with their parents who pay her fees to determine what examination trajectory their children will follow.

3.2 Graded Music Examinations: The Drivers

In his article entitled *'The Role of Graded Examinations in Music'*, Salaman (1994) poses the question "If graded examinations had never existed, what would we invent to fill the gap?" and concludes that

> There is a good chance that our thinking would follow the path that seems to have been trodden by those who have developed the system over the years. (Salaman, 1994:215)

Obviously he takes "the gap" as read and implies that the developmental path already trodden is at least likely to be defensible if it were to be re-interrogated. What seem to be the key drivers for graded examinations in instrumental music? The following section will trace some of the key argument trails in this regard.

3.2.1 Assessment as Motivational Strategy

Colwell (2002) sees assessment as a key intrinsic motivator for students:

> ➤ Personal goals are important in the self-system, as goals have to be at the personal level before one learns ... The student must have the will to change from not knowing to knowing. (Colwell, 2002:1143)
> ➤ Assessment to improve (formative) must consist of frequent performance tasks, each scheduled to provide immediate feedback to the student and an opportunity to demonstrate that corrective action has been taken. (Colwell, 2002:1146)

> ➢ Performance tasks provide the opportunity to assess not only the student's cognitive competence but ... metacognition and self levels [However] administering one on-demand performance task will seldom produce adequate information. (Colwell, 2002:1146)

Mazzolini (1988) is perhaps more pragmatic in his view that "examinations are an incentive to work" as "the desire for success and approval"

> ... can motivate both teacher and student and properly observed it can encourage the development of good work habits and a right approach to the problems of practice and study. It can also teach concentration, one of the real virtues of examinations. (Mazzolini, 1988:23)

Dietel, Herman and Knuth (1991) argue the necessity to

> ... provide accurate estimates of student performance ... [in order to enable] teachers or other decision makers to make appropriate decisions. The concept of test validity captures these essential characteristics. (Dietel, Herman and Knuth 1991:2)

In relation to feedback, Blom and Poole (2004) note Boud's (1995) philosophy which stresses that

> Assessment is a valuable approach to learning if 'constructive comment' is employed, as this provides useful information to help others to learn more effectively. (Boud, 1995: 200,201)

3.2.2 Perceived Benefits for Students

Salaman's (1994) overview of the role of graded examinations in music leads him to conclude that

> There can be no doubt that ... examinations do bring benefits to many of those studying for them ... among the advantages that are thought to accrue from taking examinations, the following features are strongly: motivation, certification, structure for learning, measuring musical achievement, competing against oneself and boosting a teacher's reputation. (Salaman, 1994:210)

While not all of these perceived benefits are equally to a student's advantage, however, Boutebel (2003) cites a range of different prespectives.

> ➤ Examinations provide candidates with a goal as well as a sense of accomplishment and progress. You never know where you are until a third party can share its opinion with you. (Interview with Christopher Kowal, Chief Examiner of Practical Subjects, Royal Conservatory of Music Examinations, Canada - (Boutebel, 2003:1))

> ➤ For my sons, measuring themselves to a standard is only positive if it is a personal and strengthening situation. We've chosen the most traditional route by going through the RCM. I've seen my sons' distress, but it is natural and beneficial to them. (Judith Timson, Globe and Kail Journalist - (Boutebel, 2003:1-2))

➢ Examinations give a purpose and a structure to amateurs, plus a feeling of satisfaction. (Yolande Gaudreau, Head of the École de Musique Verdun – (Boutebel, 2003:3))

➢ For pupils who intend to stay amateurs, examinations are not an absolute necessity. (Lucie Renaud, Piano Teacher, École de Musique Vincent-d'Indy - (Boutebel, 2003:3))

It is, however, very much the view of Davidson and Scutt (1999) that

Starkly put, the examination should be undertaken for the learner's personal benefit and not for the satisfaction of any other individual. (Davidson and Scutt, 1999:80)

3.2.3 The Parental Imperative

There is a clear tension between Davidson and Scutt's (1999) view above and that of Judith Timson - the parent quoted in the previous section as believing that the pain was a necessary strengthening agent for her sons. As Mills (2003) points out, parents are the consumers of the private music teaching industry *product* and, in many cases, they seek tangible evidence of value for money – embodied in examination success:

The parent sees performance as a sequence of technical hurdles for his children to jump at the fastest speed possible, without getting involved personally. (Mills, 2003:324)

He is a consumer of an instrumental teaching industry which at its worst, propels children up a ladder of graded examinations by 'teaching to the test', and that judges its success through the speed of ascent ... and [he] is very dependent on the advice given to him by the expert who teaches his children to play the piano. (Mills, 2003:325)

Davidson and Scutt's (1999) research focussed on teacher, student and parent interactions before, during and after a music examination. Unlike the Mills (2003) consumerist view of parents, the parents in Davidson and Scutt's (1999) study saw the teacher rather than themselves as being instrumental in making the decisions in relation to presenting for the examination. Nevertheless, Creech and Hallam (2003) are quick to point out that

Music education research to date has provided much compelling evidence that parental involvement in the early years of instrumental learning is indeed linked to musical achievement. (Creech and Hallam, 2003:30)

However, subsequent to the examination and notification of results, at least some parental reactions reverted more to the Mills (2003) functional flavour:

I know I shouldn't put a price on it, but from a parent's point of view, it gives you something for the investment. She's got one examination under her belt now and that makes it worthwhile. (Davidson and Scutt, 1999:89)

Salaman (1994) also acknowledges the nature of the parental imperative in the world of private music teaching where

> ...the attitudes of parents are influential and it appears that some teachers enter their pupils for examinations in response to parental pressure. Anecdotal evidence suggests strongly that some parents choose music teachers on the basis of their pupil's achievements in examinations. (Salaman, 1994:212)

Mills (2003) hypothesizes that, in many cases, the parent/private music teacher philosophy may be less than healthy musically:

> The notions that to 'do music' means to learn an orchestral instrument or the piano, and that 'to learn an orchestral instrument or the piano' means to be drilled in performances until you have got them 'right', are deeply embedded in the psyche of many private instrumental teachers, and of many parents who purchase instrumental teaching for their offspring. (Mills, 2003:326)

3.2.4   Quality Control

Mazzoleni (1988) argues the value of music examinations as of particular relevance in a country "... where the supply of good, qualified music teachers is far from sufficient to meet the needs of the population". (Mazzoleni, 1988:22) In overarching terms, however, Mazzoleni acknowledges that

> Examinations, as such, are primarily an assessment by recognized authorities of the results of an individual teacher's work in individual lessons with individual pupils. They determine whether certain standards have been attained, and at the same time evaluate the interest, aptitude, skill and growth of the pupil as well as, indirectly, the effectiveness of the work of the teacher. (Mazzoleni, 1988:22)

He even goes so far as to assert that music examinations "have made a unique contribution to the cause of music education in this country [Canada]. (Mazzoleni 1994:23) Both Mazzoleni (1988) and Salaman (1994) see benefits in the various graded music examination systems and believe that they fill a niche. However the nature of each system, its efficacy, and responsiveness to change have been questioned. Bridges (1970) raised issues of accountability and transparency and noted the lack of both research and evaluation:

> There is no doubt that there is an urgent need for such research, particularly when it is realised that the AMEB examination procedures have hardly changed at all in the fifty-two years of its existence and are still much the same as those adopted for music examinations even at the beginning of the 20th century. (Bridges, 1970:169)

While she specifically focusses on the Australian Music Examination Board (AMEB), a similar comment could be made in relation to all other PME organizations in Australia. The need for increased accountability has also been acknowledged by Smith (2001) who points out the

> ... mounting evidence ... that public recognition and improved standards of provision for clients [examination students] through more rigorous self-regulation can improve the structure. (Smith, 2001:15)

This, of course, applies not only to the examination system but also to the private music teaching industry from whence the examinees present. This sector, according to Smith (2001),

> ... is finding itself increasingly accountable for its actions with the focus steadily shifting from simple performance to a broader music education role over the past few years. (Smith, 2001:18)

If the private music teaching industry is being called to account, there is an even more urgent imperative to be able to demonstrate the veracity of the PMES. The key to that system is the examiners themselves. What do we know about them and what do we know about how they operate? Relatively little, it would seem. The AMEB (2005) website, for example, states that

> Students benefit from being examined by accomplished musicians who understand the special characteristics and techniques associated with their instrument. (AMEB, 2005. History: http://www.ameb.edu.au)

Mundey (2002), on the other hand, as Director of Examinations for the Associated Board of the Royal School of Music (ABRSM) in London is of the opinion that "... specialist examiners have many limitations in the examining – education process". (Mundey, 2002:10) By way of example he argues that

One problem with using *'specialist'* examiners is that, by definition, their outlook is likely to be less broad, with the focus on the relatively narrow area in which they specialize. Coupled with this more limited perspective is the fact that the range of candidates examined by any one examiner is narrower, as only one instrument group will be encountered. (Mundey, 2002:10)

However, the problem is compounded because "The danger is that this can lead to multiple standards rather than a recognized standard, regardless of instrument. (Mundey, 2000:10) Mundey further explains that "The specialist approach leads to less concentration on the music as attention is given to 'how' and 'why' it is produced". (Mundey, Personal Communication: May:2002)

Mundey's (2002) claim is that the ABRSM "... examination system sets out to assess the performance itself, not how it is achieved". (Mundey, 2002:10) He is adamant that "In a world in which exams and tests are increasingly part of everyday life, accountability is crucial". (Mundey, 2002:10) and, as part of the quality control process, commissioned a high level external audit of the ABRSM London examination processes.

Two senior researchers - Professor David Hargreaves and Dr Adrian North, key figures on the national and international scene in terms of their research into the psychology of music, were commissioned to look at more than a million exams. From the ABRSM data base, attention was focussed on three primary variables: grade, instrument/instrumental family and geographical region, and thereafter

carrying out a targeted analysis of six secondary variables, examiner specialism, examiner service (length/regularity), examiner gender, candidate gender, time of day (am/pm), day of week. Hargreaves and North were able to provide comprehensive feedback as well as definitive confirmation that the Board's system has extraordinary reliability and validity. It was found that the Associated Board's philosophy of using generalist examiners (as opposed to specialists) was clearly vindicated. There was no significant difference in marking (less than half a mark in fact) whether the examiners were listening to their own instrument or not. The researchers came to the conclusion that the distribution of marking over the entire database provides encouraging evidence that examining procedures are consistent and reliable. (Personal correspondence, Mundey, 2002:10)

While such findings are encouraging, there nevertheless remain unresolved issues. Mundey's (2002) assertion that the ABRSM examination system is designed to focus on the performance rather than the processes which led to the performance, may well embody more than a hint of the ostrich. Salaman (1994) certainly acknowledges that

While some teachers may *argue* that examinations motivate their pupils, they may also reckon more privately that they do some good to themselves as well. To be able to say "Over fifty per cent of my pupils gained merits of distinction" might sound more impressive than saying, "I do not believe in entering pupils for examinations". (Salaman, 1994:212)

Bridges (1988) again explicitly points out that

> ... it must be realized that this examination system is also the basic educational support of ... studio music teaching, which in many ways is the backbone of music education in Australia. (Bridges, 1988:49)

Given that it is arguably the case not just in Australia but also in England, Canada and parts of Asia and beyond, the cautionary note is Salaman's (1994) conclusion to his article on the role of graded examinations in music, must surely be heeded:

> Music in schools has changed dramatically over the last two decades, especially in Great Britain. There is a clearly articulated and widely accepted philosophical basis for what should be taught and why. The world of graded examinations has, in contrast, remained curiously static, most of the developments being cosmetic in nature. For the greater part, these have consisted of routine changes to the prescribed requirements and the addition of new instruments and grade levels. None of the established examination Boards has recast its examination system in the light of the radical questioning and re-thinking. (Salaman, 1994:221)

The situation in Australia is also ever thus.

3.3 Managing Music Examinations

In the centenary year of the ABRSM (1989), *The Organ* published an unattributed *'History of the Associated Board of the Royal Schools of Music'* in which it referred to the initial impetus for its establishment:

> It was of particular importance at this time that there should be available for schools, private teachers of music and for the public at large, an examining body of recognized authority, inspired by disinterested motives for the benefit of music education and one which would genuinely provide a stimulus and an objective for a high standard of achievement. (*The Organ -ABRSM*, 1989:176)

This move spearheaded the proliferation of Music Examination Boards and their gradual infiltration way beyond their original shores. Indeed, Salaman (1984) points out that

> If we were to multiply the number of examination Boards by the number of grades offered and then again by the number of instruments being examined, the resultant figure would run to the thousands. (Salaman, 1994:215)

While the reach in Australia would not be thousands, a similar pattern may be traced.

3.3.1 Music Examining in Australia

Music examining organizations such as Trinity College (TCL), Associated Board (ABRSM), The London College of Music (LCM), The Victoria College of Music (VCM) as well as the Australian Music Examinations Board (AMEB) were all active in Australia in the 1920s, albeit some more active than others. (See 1.3)

However, with the strengthening of the AMEB which had been initially formed in 1918, there was a resultant thinning of, even withdrawal by the overseas PMES bodies operating in Australia. Indeed economics and competitive pressures forced The Victoria College of Music and The London College of Music to abandon Australia, the latter doing so in the early 1960s.

Expressed personal reactions to these departing music examining organizations were as manifold as were the many and sometimes valid criticisms levelled at them, one of which is illustrated by Bridges (1970) who quoted Davies as having remarked in1928 that

> 'They [The London College of Music and The Victoria College of Music] are making large profits by this traffic in diplomas, caps and gowns' - to which Bridges (1970) added … their standard and methods are universally condemned. (Bridges, 1970:102)

Notwithstanding this criticism which might, at the beginning of the 21st Century, have immediately attracted a libel case, the Colleges had been substantially and enthusiastically supported by the public since their arrival in

Australia in the nineteenth century. Today, the London College of Music is a highly respected and well known music examining authority in the United Kingdom.

Despite some very vocal misgivings about the adequacy/inadequacy of the musical and aesthetics assessing philosophies of the departed music organizations as expressed by Davies (1928) and quoted by Bridges (1970), there were literally hundreds of concerned teachers throughout Australia in the cottage music teaching industry who were left without what was considered to be a learner-friendly PMES for both teachers and students. A significant gap in terms of an holistic learning environment had thus been created in the PMES by the withdrawal of these overseas music examining organizations.

The LCM's departure from Australia early in the 1960s was the catalyst for many of these teachers to group together to form The London Guild of Music and Speech in 1967, which later, reflecting the developing status of the Australian nation, changed its name in 1969 to the Australian Guild of Music and Speech. (AGMS). Concurrently, in the Australian State of Queensland, there is another discrete organization which developed from the demise in Australia of the London College of Music, and subsequently formed as The London Guild of Music which, although very limited in scope, continues to conduct public music and speech examinations in that state.

The conclusion of WW2 (1945) was the catalyst for the expansion of private music teaching within the examining and/or performance environment. This expansion was now very much in the minds of most music teachers and music

students who were now exiting the Universities from their post war courses as a specifically developed Australian response in the context of growing demand.

This post war period also saw the development of the Yamaha Foundation Music Schools who introduced their skilfully integrated electronic organ examinations in the 1960s and took their place successfully through the development of a basic music examination structure in the country. This advancement provided the catalyst for the AGMS, followed by the AMEB, to introduce separate Electronic Organ PMES Syllabi. This popular development of a more modern PMES instrumental approach accords with Lehman's (1968) view that "Musical learning takes many forms. It involves acquiring attitudes, understanding, appreciation, skills and knowledge". (Lehman, 1968:57)

Thus the constant pressure from music teachers not only from within the private music teaching industry, but also from the various State Music Teacher organizations which encompassed enlightened professional groups, generated a strong desire for assessment change. In response to the pressure to reorganize examination level assessment procedures, the AMEB initiated change in 1947-48. (See 3.3.4)

However, despite all of this endeavour, there remained a need to counter the ever present problem of poor standards of teaching and subsequent equally poor examination achievement. Thus, of particular relevance to this vexatious issue, is the need for systematic research into the characteristics of good teaching assessment and performance.

As music educators strive for relevant focus, they pursue music making activities in all their forms. Research and reflections upon our musical activity is a vital part of a complete music education. (On line Brown, 2004:2.1.Retrieved October 14, 2004)

Table 3.3.1 samples the major examining organizations with a brief historical profile of their examination activity since inception. Obviously the currency of the profile is dependent upon accessible data in relation to the relevant organizations.

Table 3.3.1   Public Music Examination Organizations in Australia: A Snapshot of the Period 1880 – 2006

Examining Organization	Sample of Examination Years	Australian Population	Student Entries	Student per cent of Population	Approved Examiner(s)	Source of Data
Associated Board of the Royal Schools of Music. London	1891 1901 1911 2000	3,177,823 19,157,140	295 2,804 6,750	0.009	1	Bridges, 1970:54
Trinity College of Music.* London.	1883				1–3 as required Sent from Britain	Conversations with Trinity Teacher(s)
MUCEB. (Melbourne University Conservatorium Examination Board	1903 1907 1909		787 1,546 1,907		Unknown	Bridges, 1970
Melbourne/Adelaide Universities	1906	4,059,083	1,138		Unknown	Bridges, 1970
AMEB Founded 1918	1918 1940 1960 1968 2001 2006	5,029,403 7,039,490 10,391,920 12,008,635 19,277,100 20,571,475	- 30,774 66,835 94,203 34,000	0.44 0.64 0.78 0.17 -	Unknown 46 Male/75 Female 572 Australia wide	Bridges, 1970:81,98,123 www.ameb.edu.au/ examiner (03/11/01) } examiner (01/07/06) }
AGMS. Founded 1969	1970 1995 2001 2005	11,928,889 18,049,016 19,277,100 20,091,000	700+/- 12,000 6,500 7,800	0.006 0.07 0.34 0.39	12 Male/17 Female 18 Male/22 Female 7 Male/9 Female 8 Male/10 Female	} AGMS Records
# Yamaha Music Schools	1960s	10,391,920			Yamaha approved	On line 2006
ø St.Cecilia Music Examinations	2001	19,277,100			Local teachers	On line 2006
ANZCA Music Examinations (See 3.3.2)	1982	15,000.000 (1981 Year Book)			Male & Female From Teachers	From Teachers and The AGMS
London Guild of Music (Qld) (See 3.3.1)	1969	11,928,889			2 Female	AGMS contact

* Trinity College of Music celebrated its 125th anniversary in 2002 and is the oldest of the external examining bodies. The College began offering external grade examinations in music in 1877. (Jenkins, 2001:9) Trinity College and Guildhall Boards combined in 2005 as Trinity-Guildhall to powerfully "underpin" the performing arts. (On line. April, 2005)
# Yamaha Music. Over 50,000 Australian children have enrolled in Yamaha programs. On line yamahamusic.com.au May 2006.
ø St. Cecilia Music. Commenced as a private teaching studio in Tasmania in the early 1970s. Developed into an examining Board.

3.3.2   Dominant Music Examining Bodies in Australia

Although a small number of private music examining organizations seeking to market alternative music examination structures have been established over the last one or two decades, (e.g., St Cecilia and ANZCA, the latter reorganizing from their original name of Society of Australasian Arts - SAA), the three main organizations in Australia – Trinity College (London), the AMEB, and the Guild (AGMS) are now firmly established as the dominant group within the PMES, albeit each with a different profile. The genesis of each of these examining bodies is presented in Table 3.3.2

Table 3.3.2
Genesis of Principal Public Music Examination Boards in Australia

AMEB	Australian Music Examinations Board. Founded 1918 after a period of public music examinations. Developed by the Universities of Melbourne and Adelaide.
Trinity College	Trinity College of London. Founded 1872. External music examinations in all former British colonies since 1877. Limited exposure in the USA.
AGMS Guild	Australian Guild of Music Education Inc. Founded 1969. All public music examination levels. Advanced Tertiary studies, Bac.Music Degree from 2001.

A further British organization formerly present in Australia - The Associated Board of the Royal Schools of Music (ABRSM) - returned in the late twentieth century and is now examining, albeit to a limited extent. In the

following sections a profile of the major three organizations – derived from both published documentation and personal communication - is presented.

3.3.3   Trinity College of Music (London)

This world renowned international Public Music Examination Board was

> ... founded as a voluntary society in 1872 originally for the study and practice of church music. In 1877 it became the first college of music to institute local PME. At first these covered theoretical subjects only, but were soon extended to instrumental and vocal music. (Bridges, 1970:50)

Trinity College opened its "first examination centre in Sydney in 1878 and conducted its initial examination in the Theory of Music in June 1882, the papers being sent to London for correction". (Orchard, 1952:183) The first Trinity practical examination did not take place until 1895, which may suggest that interest in the public examination process at that time was limited, or even that there were very few teachers who could cope with the demands of the examination syllabus, or students able and willing/wanting to present for examination.

Indeed Patton, (See Appendix B) Trinity representative in the Wollongong area south of Sydney in NSW, explained that Trinity endeavours to maintain its examination standards of performance and theory at a 15 per cent higher standard than the Australian Institutions of the AMEB and the AGMS (Patton, Personal Communication, April:2001). This reflects history "… in that

Petersen (1901) claimed that the standard of these examinations was higher than that of other examinations in Australia". (Bridges, 1970:65)

Patton (2001) pointed out moreover, that

> Trinity College has a broad range of examination disciplines and, similar to the Australian examination bodies, also print their own examination books, the music for which is always carefully chosen to develop student musicality and understanding. Trinity music examiners are active in many different countries and the system is still strong in Australia with examination centres throughout the capital and regional cities testifying to this fact. (Patton, Personal Communication, April:2001)

Trinity College of Music was probably the first PMES Board to address the accreditation issue as

> In 1998, TCL (TCM London) appointed an external Validation and Review Board in the absence of a national regulating body to scrutinize the system to guarantee quality of operation. In a separate venture and in competition with the whole of the service industry sector, TCL achieved recognition with the Queen's Award for Export Achievement for its quality of service and increasing volume of export. (Cunningham, 1999:23)

No doubt this process stood the Board in good stead when the National Qualifications and Curriculum Authority (QCA) began to turn its regulatory eye on Music Examination Boards at the turn of the 21st century.

As Jenkins (2001) reports,

> Trinity's grade examinations in music are now formally accredited by England's Qualifications and Curriculum Authority (QCA) and the corresponding regulatory authorities in Wales (ACCAC) and Northern Ireland (CCEA). (Jenkins, 2001:11)

He asked Nicholas King, Chief Examiner in Music at TCL London, to comment on how he saw this as "affecting TCL's development" who, in turn, responded that

> 'The work of the QCA has to do with ensuing that the comparabilities hold water. It is tremendously important that standards are seen to be compatible across the examining Boards. We all have the same broad aims, but we have distinctive ways of getting there'. (Jenkins, 2001:1)

Syllabi evaluation processes are in place with evolutionary changes made every two years designed to support enhanced assessment. Trinity examiner training is very strict and no person is appointed until a number of key selection criteria (e.g., professional skills, recognized qualifications and suitability) have satisfied the Board's scrutiny. Consistency is maintained by

induction of the trainee examiner through the shadow marking of examinations in the field.

Any aggrieved student has access to an integrated appeals mechanism against an examiner's decision, although such a process must be activated within a time frame of two weeks. Examiners scribe their own comments on report sheets. The use of lap-top computers as recording devices in the examination room "is still some way off in the future". (Mundey, Personal Communication: May:2002)

3.3.4   AMEB (Australian Music Examinations Board Inc.)

By the early part of the twentieth century, local University music examinations were firmly established in both Melbourne and Adelaide. Competition from the strong overseas organizations resulted in collaboration by both Universities in 1906 for the establishment of a truly Australian based PMES - the AMEB.

The University of Western Australia joined the developing PMES in 1912. However it was not until 1916, after considerable delay by the State Government in establishing a Chair of Music, that New South Wales was asked to join. NSW then issued *'The Manual for Australian Public Music Examinations'* (Bridges, 1970:81) so that, by 1918, the AMEB was a firmly established entity on an Australia wide basis although "the Universities of Tasmania and Queensland did not, at that time, engage in PME". (Bridges, 1970:81) Further Bridges (1970) notes that

Once the Universities had established their scheme of music examinations and, even before the AMEB as such was formally constituted, a concerted effort was made to induce Trinity College and the Associated Board to cease examining in Australia on the grounds that the Australian Universities could now take over the educational responsibilities of these visiting institutions. (Bridges, 1970:103)

The newly formed AMEB and the universities soon became involved in recriminations with both Trinity College and the Associated Board when, according to Bridges (1970) "A letter from the Universities suggesting that the overseas colleges cease examining in Australia was somewhat insultingly answered". (Bridges, 1970:104) Those replies to the Australian request which were received in 1919 were uncompromisingly and emphatically negative.

According to Bebbington, (See Appendix B) Chairman of the AMEB and Dean of the Conservatorium of Music, University of Melbourne, (Personal Communication, 2001), the attitude of the Associated Board (ABRSM) was also extremely hostile, especially when the examination entries to that body dropped significantly as the AMEB gathered initial strength and momentum and focussed its attention upon the task of "getting rid of its overseas rivals". (Bridges, 1970:96)

The AMEB was now becoming firmly established in Australia and enjoyed popular, constant and escalating support from the music teaching fraternity. "Syllabi were developed by individuals, the first syllabus having an operative period of 10 years". (Bebbington, Personal Communication:2001) Although in

general the public embraced this concept of national public examinations enthusiastically, it did not entirely abandon the examinations of the Associated Board or Trinity College. At that time, the two lesser bodies - The London College of Music and The Victoria College were beginning to be affected by the competition as well as their poor reputation. Yet as Bridges (1970) noted "…it was clear that the Associated Board and Trinity College were firmly entrenched and had no intention of vacating the field". (Bridges, 1970:104)

In the immediate post Second World War (1939-1945) years, the AMEB cemented its position in the Australian PMES scene and was acknowledged as the dominant force in the PMES in Australia. In 1947-1948, the AMEB initiated a reconstruction of the PMES identification system so that Grade Eight, which was then the lowest grade level in the examination structure of assessment, became the highest level in the AMEB as Grade Seven, instead of the previous Grade One. The change also saw the introduction of an additional lower level of Preliminary, followed then by Grades One to Seven which then led to the public Diploma examinations.

These changes were accepted with enthusiasm by music teachers as a logical development and have since been emulated by other examining bodies in Australia. As a result of these changes and the rapidly increasing growth by the AMEB, Bridges (1970) records that "… the number of candidates examined annually in Australia by the AMEB in 1968 exceeded 94,000. (Bridges, 1970:116)

Bebbington (2001) later reported that the number of examinees in 2000 had fallen by 62 per cent to a total of 34,000 and that while the proportion of pianoforte candidates remained relatively stable, orchestral instruments were increasing.

Figure 3.3.1 demonstrates the pattern of AMEB examination participation across critical historical points.

Australian Population Statistics
1940 = 7,039,490
1960 = 10,391,920
1968 = 12,008,635
2001 = 19,277,100
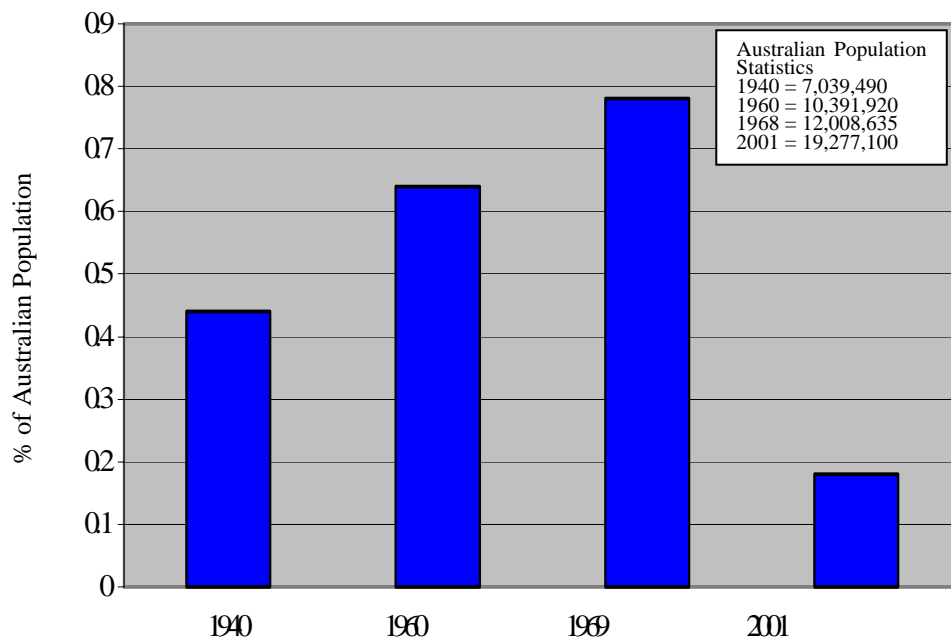
Figure 3 3.1

Student Participation Rates in AMEB Public Music Examinations

Sloboda (1994) of course has pointed out that most young people abandon instrumental study within a few years. (Sloboda, 1994:18)

However, the decline in total examination numbers across all Boards has multiple rather than simple antecedents. Patterns of migration to Australia between 1969 and 2001 saw the development of a highly multicultural society, no less in music than in other areas. Musics also diversified not only because of world music and increasingly global popular music, but also because of technological advances which made other modes of music making potentially more attractive than traditional instrumental learning.

Many more competitions for the extra-curricula hour – computers, ipods, competitive sport, travel, videos etc. entered the field. Given an increasingly diversified scenario it is hardly surprising that numbers presenting for traditional music examinations declined. Attempts to introduce contemporary syllabi, modern performance, jazz etc. could hardly expect to make major inroads into this trend.

As the AMEB expanded with determination into South East Asia, the decline appears to have been arrested in the early part of the 21st Century. Student examination candidature from this area reflected a strong desire to acquire an Australian qualification and, during the year 2002, forty students successfully passed diploma examinations over the entire AMEB range. This probably indicates that the number of preparatory examinations increased considerably, which suggests students and teachers in the Pacific and South East Asia are responding to AMEB syllabi with enthusiasm.

Bebbington (2001) also pointed out that AMEB music syllabi are on an eight year cycle currently developed by national panels endeavouring to incorporate

works that have been suggested by teachers". (Bebbington, Personal Communication:2001)

Many original works are now submitted by developing Australian composers, of whom there has been a proliferation since the commencement of the second half of the twentieth century. Works by these composers are included in AMEB examination publications, all having been edited with attention to musicality and skill development.

In reference to the national PMES, Bebbington (2001) describes the current AMEB system thus:

> AMEB public examinations remain on the firm basis of a personal examiner assessment with no diagnostic measures or evaluative processes in place, except for those discussed at regular special seminars. AMEB examiners are selected on the basis of need with the key selection criteria being a clear knowledge of the AMEB examination system as well as a professional standing within society. De-briefing of examiners occurs frequently and each is issued with a detailed record that must fall within a certain level of acceptance. Mark variation also comes within this ambit and examiners must measure up to this necessary administrative and musical control (Bebbington, Personal Communication:2001).

Examiners scribe their reports and, as with Trinity College, typically do not yet use on site word processing of examination reports although Mitchell

(2001) implied that some AMEB examiners are developing word processing skills and beginning to "…access I.T in the examination room". (Mitchell, Personal Communication:2001) When a potentially contentious report is issued, the AMEB has a user friendly appeals mechanism that can be accessed by the candidate in accordance with the published regulation.

Bebbington (2001) acknowledges that

> ... the strategic directions of the AMEB for the next 10 years from 2001 will be affected by the decline of the traditional streams of Australian music examination entry and by the expansion of the AMEB into New Zealand, Asia - Malaysia, Indonesia and Singapore. (Bebbington, Personal Communication:2001)

The AMEB's Mission Statement states that

> The AMEB exists to provide a graded system of examinations in music, speech and drama, by offering high quality syllabuses, education services to our teachers, examiners and candidates, and quality publications to the highest editorial standard. AMEB: Accessed May:2006 http://www.ameb.edu.au)

3.3.5   AGMS (Australian Guild of Music and Speech Inc.)

The AGMS has a shorter history that either of the other PMES discussed in this chapter. Hence, since it does not have extensive documented history in published form, the data reported herein derives primarily from both

discussions with the Director/Dean (Knoop 2001), and the current researcher's knowledge of the organization. (See Appendix B)

When the Australian London Guild was formed in 1967, the new organization was initially guided by Melbourne musician and teacher, Gordon Blake (1921-1998) who had extensive experience, qualifications and an undoubted capacity for administration, leadership and syllabus development for the new examining body. The Australian London Guild then evolved into the Australian Guild of Music and Speech in 1969 (See Appendix C) and built upon an expanding membership of teachers who entered large numbers of students in the music examinations of this new body – (substantive data accessed from past records, minutes and membership details from Guild archives).

Guild Syllabi are constantly revised in order to offer all students access to more interesting and challenging music examination repertoire. The syllabi, all of which integrate teacher guidelines, have a revision cycle reflecting demand for that particular discipline, typically two – five years. These syllabi have been partially derived from the Associated Board of the Royal Schools of Music (ABRSM) (1889) concept of syllabus preparation and are designed to stimulate teachers and students to develop clear objectives for their teaching. Consistent with the ABRSM philosophy, the object of the examination was not only to test the child's progress, but to recommend objectives and methods for teaching. Bridges observes that

This is one of the few official admissions that the examination system whether of Trinity College or of the Associated Board did in fact set forth a teaching method, particularly for each of the *practical* subjects.. (Bridges, 1970:51)

Guild syllabi similarly aim to encourage teachers to individualize their teaching. Hence the introduction of students' *Own Choice* music in all performance lists was designed to encourage students to develop some responsibility for their own repertoire. In a further response to the need for professional development, the Guild developed a range of specialized expansion courses and syllabi to give teachers enhanced knowledge and skills as well as, potentially, a teaching qualification. Through such support and encouragement of teachers through the development of relevant publications, *Teaching and Examining Syllabi* evolved.

In common with both Trinity and AMEB selection processes, Guild PMES examiners are selected on the basis of the organization's needs, the applicant's personal pre-requisite skills and an interview with the applicant in which the criteria for appointment are discussed at length, This includes a minimum qualification of a relevant Associate Diploma, recognized professional standing, a clear knowledge of Guild processes – both examination and administration in which computer literacy is essential, an empathy with examination procedures, students and the assessment system, as well as a willingness to examine sensitively, reliably and supportively over an extended period of time.

Commencing in the early 1980s for the purpose of monitoring the conduct of public music examinations, the Guild has made extensive use of video cameras for the recording of all examinations. These archival examination referral tapes are used as the basis for mandatory examiner training.

Following each examination period the Guild debriefs examiners either at a combined meeting or on a one-to-one basis. Each examiner must satisfy the protocol of sustained ability to award marks consistently and to comment with human/musical understanding, to adopt a leadership role as demanded and, to assist and offer guidance when associated 'in the field' with trainee examiners. From time to time, reports emanating from teachers and/or parents/students express appreciation of the examiners' caring role.

The Guild (AGMS) also experienced a decline in examination student numbers as evidenced in Figure 3.3.2.

Australian Population Statistics
1970 = 11,928,889
1995 = 18,049,016
2001 = 19,277,100
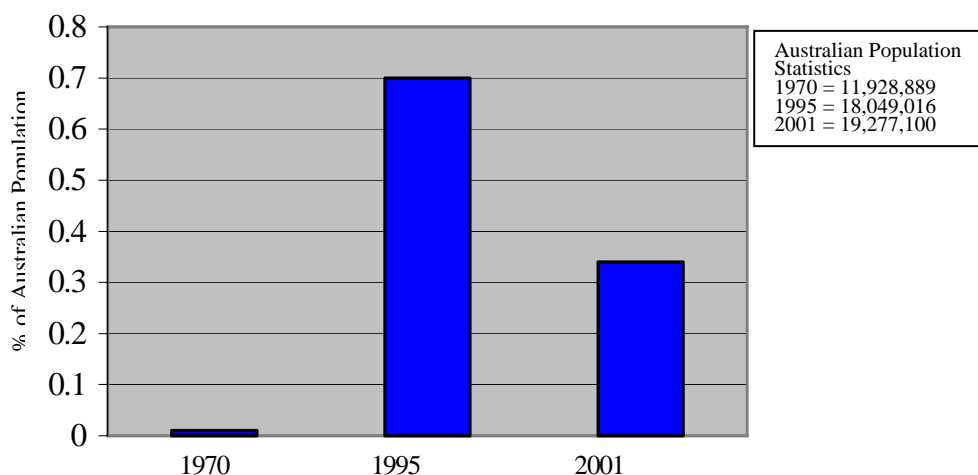
Figure 3.3.2
Student Participation Rates in AGMS Public Music Examinations
(1970-2001)

Figure 3.3.2 reveals a decrease of almost 50 per cent in the number of examination candidates over the period 1995 to 2001. However, despite this variation in total examinee numbers, the proportion of pianoforte and electronic keyboard candidates remained stable. At the same time, as with the AMEB, orchestral instruments – mainly the flute, increased proportionally.

The overall decline in AGMS (Guild) examination numbers (in common with the AMEB Page 75) appears to have been arrested in the early part of the 21st Century, for the Guild began a determined expansion into South East Asia and is now conducting public music and speech examinations in Malaysia, Sabah and Brunei as well as Singapore. Since commencing these examinations, student numbers from the South East Asian area have steadily increased during the 2000-2006 period as reflected in Figure 3.3.3.
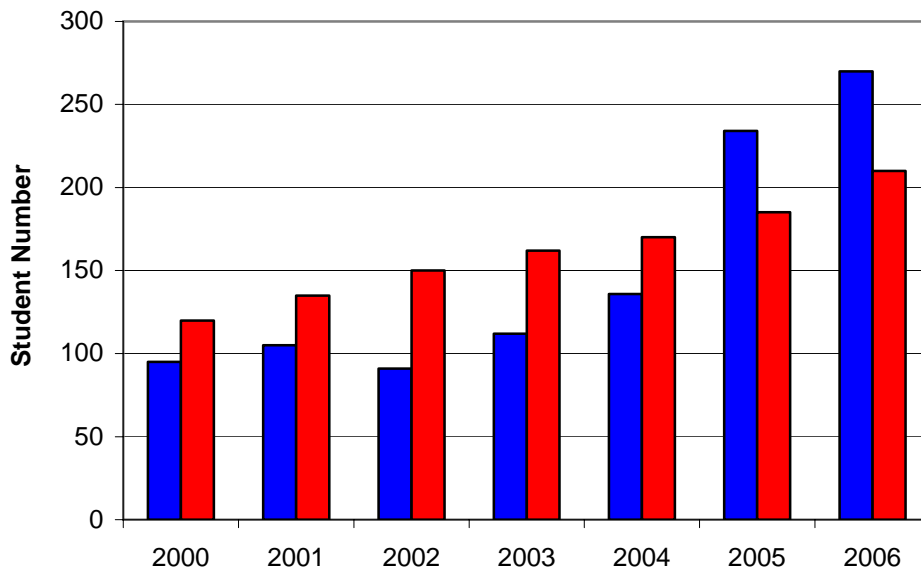
Figure 3.3.3

Malaysia - Singapore Student Examinations: Years 2000-2006

M	95	105	91	112	136	234	270
S	120	135	150	162	170	185	210

3.4   Examiners and their Perspectives

As can be expected, tenure as an examiner with a particular examining organization is likely to result in many and varied experiences. However Pitfield's (1979) reminiscences about his 25 years of examining have more to do with his extra curricula travel experiences than either the travails or delights of the examination process. Nevertheless he does report some details of his introduction to examining:

> During my first term on the RCM staff during the Autumn of 1947, I was invited to train for the work, and had short sessions with various members of the Royal Schools Staff, and after my first few terms I was asked to take on more examinations tours ... (Pitfield, 1979:419)

In an interview by Mnatzaganian (1999) Herbert reported that

> The transition from teacher to examiner feels quite natural to me, as I believe there is a real marriage between the two. [I see] both as diagnostic roles, and it's a bit like being a doctor. I examine candidates up to Grade V111 on all instruments. I don't find this difficult because although I wouldn't tell a trumpeter how to blow his or her trumpet, I do comment on how he or she approaches the music. (Mnatzaganian, 1999:216)

While each examining Board makes assertions about the quality of its exercises, preparation and monitoring arrangements, very little objective research has been conducted into the profile of examiners either within or

across examining Boards. An initial foray in this field has been made by Cunningham (1999). The enticing headline introduction to this article published under the title *On Closer Examination* makes the following observations.

> Examiners are like St. Peter: as they sit in judgement over your pupils' performances, they have [the] power to open and close doors. But where do they come from? As the Qualifications and Curriculum Authority (QCA) moves in the world of graded music examinations for the first time, Sara Cunningham went to ask the grade exam Boards about their examiners. (Cunningham, 1999:21)

In fact, the article tells us not about the profile of examiners but details the process of selection, training, and moderation practised by the four major Boards. Cunningham (1999) notes at the outset that

> The assets of a potential examiner include a number of years' teaching experience, performance at professional level and perhaps, though this is not a prerequisite, experience in adjudicating competitions or examining for other Boards. Other essential qualities include reasonable keyboard skills for playing aural tests and, most significantly, an approachable demeanour and a child-friendly disposition. (Cunningham, 1999:21)

but does not, in the end, explicitly evaluate any of the Boards against these implicit criteria. Yet these very criteria raise a number of questions:

➢ What are the music examiner's primary functions?

➢ To what extent is the music examiner there simply to provide clinical assessments?

➢ How appropriate are the current examiners to the task?

➢ To what extent is Herbert (1999) correct in her assertion that "The quality most needed by an examiner is an interest in people"? (Mnatzaganian, 1999:216)

Since Harris and Crozier (2000) argue that: "we are not dealing with measurable factors - style and interpretation are largely a matter of individual taste". (Harris and Crozier, 2000:114), what then might be the objective basis for music examination summative assessments?

Knoop (1980) observes, in respect of music examination marking that the "two main systems appear to be ... analytical and general impression with little indication of evidence to support that one method is any more reliable than the other", (Knoop, 1980:23) although he makes no specific reference to the English Essay marking literature. (See 4.4) Nevertheless he acknowledges that "Whilst there is no written evidence available, discussions with music examiners indicate that musicians tend to favour the intuitive or impressionistic method of assessment". (Knoop, 1980:23) To what extent is this defensible?

Dietel, Herman and Knuth (1991) point out that, sometimes in the PMES, unhelpful "... assessments have been used to label students and put them in dead end tracks". (Dietel, Herman and Knuth, 1991:5) What are the ethics and

responsibilities of the PMES in this regard? Harris and Crozier (2000) warn that it is "... important to be aware of the disadvantages that may result from an examination system being misused". (Harris and Crozier, 2000:112) To what extent do many teachers using this system realise that a major educational disadvantage might be integral to the overall structure of the examination system itself, in which immediate skill assistance, educational assistance and evaluation to the student is not afforded at that particular moment when it might do the most good?

3.5   Perspectives from the Consumers: Teachers and Students

One examiner has commented from the *Examiner's side of the Table* (Sheard, 1984) thus:

> I thought so often of the teacher's angle and can imagine the disappointment with marks well below pass standard. They may well wonder just what the examiners are looking for, but if only they had been in the examination room themselves, the marks would probably have been completely comprehensible. (Sheard, 1984:13)

While Sheard (1984) may well be correct in her perception of concordance of judgement between examiner and teacher, there is a vacuum of research in this regard. Certainly Sheridan and Byrne (2002) report that

> Teachers are clearly very comfortable with their ability to assess performance and often have a very good idea of how well their pupils

are likely to do in practical examinations. (Sheridan and Byrne, 2002:139)

Because the public music examination system is the only assessment instrument used by private music teachers, there has been a tendency to exaggerate the status of these examinations and the examiners who conduct them, and to place too much reliance upon their infallibility in measurimg student achievement and progress.

During examination preparation, teachers and students often conjecture about the potential PMES examiner. To what extent will this year's examiner be remote and distant accompanied by the generally expected aura of negativity? Alternatively, would we be lucky enough for the atmosphere of the music examination to be stimulating and enjoyable, thus considerably improving relationships and, possibly, student performance?

Both teacher and student are aware that PMES Boards all follow much the same pattern in reporting procedures in respect of the examination. Specialized report forms for the examination are provided by each Board concerned. For most grades, the typical process is as follows:

➢ The reports are prepared by the examiner during the examination.
➢ The reports are either hand-written (often illegible) or word processed.
➢ Depending upon the examiner and the guidelines issued by the examining authority, the various sections of the report can be skeletal or expansive. (See Appendix D)

➢ The report should encompass comments in respect of all practical and theoretical components of the Grade or Diploma examination.

➢ A concluding summative assessment is normally written.

The generic PMES examination report (See Appendix E) in which achievement or non-achievement of the student is profiled by the examiner, is the private property of the student and may often return unconstructive and/or negative scaffolding which, in turn, can generate negative reactions in the music student and, maybe, even the teacher, When the report is eventually released by the examining organization, it is then the written/word-processed outcome of the formal examination process. Sometimes it is characterized by illegible and untidy writing, grammatical errors, poor sentence construction and incorrect tallying of the marks awarded. (See Appendix F)

While teachers and students recognize that music examinations are firmly established in the fabric of the national music community, it is the case with the PMES that, unlike the school structure, there is no mechanism for immediate constructive advice to be given by the examiner either during or after the examination. Elliott (1987) observes that

> In the arts in general and music in particular, there have been unique
> problems relating to questions and assessment. (Elliott, 1987:157)

This is still the case. Why might this be so? To what extent does music lag behind other disciplines in tackling the thorny issues implicit in fair and constructive assessment?

CHAPTER FOUR.

PERSPECTIVES ON ASSESSMENTS OF PERFORMANCE

4.1   The Vexed issue of Performance Assessment

Wherever individual judgement is exercised in relation to another person's performance, it is likely to be differentially affected by a range of factors, including experience, preferences, idiosyncrasies. This applies across the area of performance assessment, whether it be adjudication in the arts or the exercise of professional judgement in medical education. Taste, preference, exposure – among other potential influences – drive individual penchants for genres of music, literature, art and dance and, to a large extent, the resultant eclecticism of difference creates a strong and diverse societal fabric. In the context of education, as Gannon (1985) points out,

> It is in the nature of teaching to make judgements; to decide whether one piece of work is better than another, whether a pupil is developing satisfactorily in terms of acquiring understanding and knowledge, whether new knowledge is being satisfactorily introduced and explained, and so on. This applies whether we are speaking of chemistry or cricket, biology or baseball, Russian or writing. (Gannon, 1985:9)

In his initial chapter entitled *Marking, Correcting and Assessing,* Gannon (1985) notes that

> … there are six words or phrases which have been used to refer to aspects of what I shall call assessment. Consider the list: 'respond to',

'assessing', 'mark', 'grading', 'correcting', 'commenting on'. Is there any difference between correcting and assessing, or between responding to a piece of work and marking it? The commonest term of all is 'marking'. (Gannon, 1985:11)

Those six words/phrases encapsulate the activities which contribute to what Gannon (1985) refers to as "a law of pedagogy" strictly observed within the education system because "... when the law is disregarded, it attracts disapproval from head teachers, parents and others". (Gannon, 1985:11) Why is this so? What imperatives drive this so called *law of pedagogy*? Why is assessment expected, even eagerly anticipated in an educational context?

Black (1998) argues that assessment in education has three main functions:

The first is to record the achievements of individual pupils for the purposes of certification [in a summative sense]. The second is to record the achievements of groups, classes or schools, for broader policy purposes [to accommodate the need for accountability]. The third is to serve teaching and learning [in a formative and diagnostic sense]…

The first function produces records which are passports – to better jobs or to higher education for a pupil leaving school. To fulfil this function, assessment has to command public confidence. In such assessment, there is also an aim of appraising a pupil's work as a whole, so that it can be described as summative.

The second function is characterized by emphasis on the public accountability both of individual schools, and of an education system at national or state level. The aim here is to inform policy by collection and analysis of evaluative information. Various regional and national monitoring systems, and international comparative studies, serve this purpose.

The third function arises because any learning system needs feedback. To serve this purpose, the assessment information has to provide information about each pupil's learning on the basis of which action can be taken to meet each pupil's learning needs. Such assessment may be called formative or diagnostic.

Ideally, each of these three functions requires assessment information of a different type from the other two. In practice, it is often necessary to use the same information to serve the different functions. Such multiple usage is attractive because it is economical, but "… there is always tension between the needs of the different functions". (Black, 1998:1)

These three functions - and the inevitable tensions between them - are clearly evident in the Public Music Examination System (henceforth referred to as the PMES in this chapter). Davidson and Scutt (1999) support Sloboda's (1994) view of the importance of intrinsic motivation and are at one with him that function three should be dominant, arguing that "... starkly put, the examination should be undertaken for the learner's personal benefit, and not

for the satisfaction of any other individual". (Davidson and Scutt, 1999:80) On the other hand, Mills (2003) reminds us that the *parent* is highly motivated by function one, perceiving

> … performance training as something that takes place during instrumental lessons that he pays for, rather than in class lessons at school. He sees examination certificates rather than performance as the goal of performance training, and limits his view of the process that his offspring should go through accordingly. He sees the instrumental lesson as something that should help his children assemble what they need to the standard required by examiners …. He is a consumer of an instrumental teaching industry which, at its worst, propels children up a ladder of graded examinations by 'teaching to the test', and that judges its success through the speed of ascent …. and [he] is very dependent on the advice given to him by the expert who teaches his children to play the piano. (Mills, 2003:325)

The second function of public accountability is obviously critical to an industry with no accreditation rules and primarily supported by the private music teacher. As Davidson and Scutt (1999) acknowledge,

> ... it is well known, in the UK at least, that many teachers often use these examinations [e.g., the ABRSM] as a means of externally assessing a student's instrumental achievement … *[and that thus]* the exams offer a particular benchmark of achievement, and also a linear method of evaluation… (Davidson and Scutt, 1999:81)

Is it any wonder that Mills (2003) questions whether musical performance is the "crux or curse of music education?" (Mills, 2003:324)

In addition to the tensions between the functions which assessment is required to serve, other critical questions remain in search of answers? In the higher education context, Baume and Yorke with Coffey (2004) acknowledge that "... the complex and problematic nature of assessment has been addressed extensively" in the literature. (Baume and Yorke with Coffey, 2004:451) yet, in that context, pose the question in the title of their article: *"What is happening when we assess, and how can we use our understanding of this to improve our assessment?"* (Baume and Yorke with Coffey, 2004:451) Given the quality framework context, Baird, Greatorex and Bell (2004) ask a different question "What makes marking reliable?" In relation to examiners, Newstead (2002) asks

> 'Why are we so bad at assessing students?' and implies that the solution might well lie in 'Examining the examiners'. (Newstead, 2002:70)

He begins with the question "What effect does assessment have on students?" while acknowledging that "... try as one may, it is difficult to find evidence to support a claim that marking is reliable". (Newstead, 2002:73) How do music examinations measure up in this increasingly accountable context?

4.2   Performance Assessment in Music

Gabrielsson's (2003) review of *"Music Performance Research at the Millenium"* concludes that "it is obvious that music performance is in a very

active stage". (Gabrielsson, 2003:257) Of all the sub-areas of music performance research, Gabrielsson (2003) reports that measurements of performance remains the largest in terms of sheer volume of research. However, these measurements relate more to the mechanics and aesthetics of such elements as *tone* and *timing*. Such consideration of performance measurement issues has led to the development of expressive models, many computationally derived. (e.g., Widmer, 2001, 2002)

Gabrielsson (2003) treats evaluation of performance separately and acknowledges that "There are hardly any agreed criteria either for what should be judged, or for how judgement should be made". (Gabrielsson, 2003:255) While he is aware of the problem of inter-judge reliability and variability, his review of this area is relatively skeletal and leads to the summative comment that

> ... whatever level of performance skills and whatever kind of music performed, much work remains to establish adequate criteria for the evaluation of music performance. (Gabrielsson (2003:257)

In fact there is probably more research in this area than is included in Gabrielsson's review. Such omissions are not surprising since research is scattered and not yet effectively synthesized.

The Australian researcher McPherson has made a major contribution to our understanding of the relevant issues pertaining to music performance assessment. Rightly, McPherson (1995) distinguishes between the body of

research which Sloboda (1988) acknowledges as focussing on receptive listening to music *per se* and listening to musical performance specifically for assessment purposes. The former has had considerable research attention and the latter relatively little; indeed McPherson (1995) points to

> ... a paucity of research concerned with assessing musical performance from memory, 'by ear' and by improvising (Boyle and Radocy, 1987; Hargreaves, (1986) with few attempts to compare and contrast these types of performance with other styles of playing such as sight-reading and performing rehearsed music. (McPherson, 1995:142)

Yet, as McPherson and Thompson (1998) point out,

> Assessing musical performance is common across many types of music educative practice, yet research clarifying the range of factors which impact on a judge's assessment is relatively scarce. (McPherson and Thompson 1998:12)

As a result they propose a process model of assessing musical performance to illustrate the

> ... complex set of interacting factors that affect performance and assessment, including context, music and non-musical factors, evaluation of instruments and/or criteria, performer and evaluator characteristics, and feed back to the performer. (McPherson and Thompson, 1998:12)

Figure 4.2.1 utilizes and extends the inputs into the McPherson and Thomson (1998) process model to distinguish between examiner and performer related factors which interact to mediate the musical performance and qualitative assessments of it. It should be noted that extant research derives from contexts such as music competitions, adjudicating, tertiary assessments etc. with virtually none deriving from the graded music examination context.

Production and Related Factors	The Musical Performance	Reception Factors
1. Preparation ➢ Quality of Teaching/Relationship with Teacher (e.g., Davidson, Moore, Sloboda & Howe. 1998) ➢ Independence of Performer (e.g., Sloboda, 1985; Gruson, 1988; Miklaszewski, 1989) ➢ Choice of Repertoire ➢ Quality/Focus of Practice ➢ Motivation	The Musical Performance	**1. Reputation** ➢ The Music Studio ➢ The Teacher/Music Teaching Styles (e.g., M.Tait.1982) ➢ Other Siblings ➢ Previous Examinations/Reports ➢ Candidate Information (e.g., Duerksen. 1972)
2. Examination Content ➢ Mastery of Repertoire ➢ Familiarity/Comfort level with Environment ➢ Rapport with Examiner ➢ State of the Instrument	Qualitative Assessments	**2. Examination** ➢ Non-verbal Musical Behaviour (e.g., Kokotsaki, Davidson and Coimbra, 2001) ➢ Order of Candidates (e.g., Flores and Ginsburgh, 1996) ➢ Instrument (e.g., Radocy, 1976) ➢ Gender (e.g., Elliott, 1995) ➢ Race (e.g., Elliott, 1995) ➢ Appearance (e.g., Wapnick, Mazza and Darrow, 2000) ➢ Personality ➢ Environment ➢ Repertoire ➢ Performance Authenticity (e.g., Davies, 1987, 1988; Young, 1988; Rink, 1994)
3. The Performer as an Individual ➢ Personality (e.g., Cattell and Anderson, 1953) ➢ Level of Performance/ Anxiety (e.g., Steptoe and Fidler, 1987) ➢ Gender (e.g., Davidson & da Costa Coimbra, 2001) ➢ Personal Attractiveness,Race ➢ Awareness of Examination Structure and Criteria ➢ Self Perception (e.g., McPherson, 1989; Austin & Vispoel, 1992; Brodsky, 1996)	Examination Grade	**3. The Examiner** ➢ Personality (e.g., Cattell and Anderson, 1953) ➢ Personal Sense of well-being (e.g., Cantor and Zillman, 1973) ➢ Level of Freshness/Fatigue ➢ Level of Familiarity with/affect toward the Repertoire ➢ Experience and Training in Examining (e.g., Winter, 1991; Fiske, 1978; Byo and Brodes' 1994) ➢ Experience as a Teacher ➢ Performance Valuing Schema (e.g., Berry, 1989; Wapnick, Flowers, Alegant & Jasinskas, 1993)
4. The Examination ➢ Perception of Status within Peer Group ➢ Order of Sections within the Examination ➢ Musical Interpretation ➢ Musical Skill and Experience. ➢ Emotional contact with Repertoire. ➢ Non-verbal Musical Behaviours. (e.g., Davidson, 1993)	Feedback to Student	➢ Awareness of Self as an Examiner ➢ Instrumental Experience (Thompson & Williamon, 2003) ➢ Knowledge of piece being Performed (e.g., Murphy, 1988) ➢ Attitude towards authentic performance. (e.g., Murphy, 1988) ➢ Response to Student's Interpretation (e.g., Murphy, 1988)

Figure 4.2.1

Examiner and Solo Performer Related Factors Impacting on Performance Assessment. (after McPherson and Thompson, 1998)

Figure 4.2.1 reveals that, while there has been some initial work undertaken in relation to some of the factors impacting on music performance assessment, whether production or reception focussed, there is either a dearth of research or insufficient to establish clear directions.

Nevertheless, the intimations from the formal examination arena are less than reassuring. For example, Brooker (2001) at the inaugural NACTMUS Conference June 30th – July 2nd held at Byron Bay in Australia, reported on research, the results of which, he argued,

> ... have demonstrated that, at the Sydney Conservatorium at least, individual music performance examiners' assessments (by themselves) are not reliable, and that they [examiners] are apparently applying different yardsticks, different criteria, and different weightings ... (Brooker, 2001:3)

This prompted an interview study in which 12 experienced examiners "... were asked their opinions about setting standards..." (Brooker, 2001:4) Following this, Brooker (2001) further reported that

> In summary, they agreed that inconsistent standards did, in fact, exist ... significantly. They identified *experience* as their main basis for setting standards. In particular, they listed 'personal experience' in listening to recitals at all levels, in performing, and in knowing the comparative standards of the current cohort of student peers and students at other institutions around Australia and overseas, and

'professional experience' in knowing the standards of performance in the music profession. Mixed together, these experiences developed a personal confidence about their abilities to assess music performance. Brooker, 2001:4)

Yet, as Thompson and Williamon (2003) report,

> W.F.Thompson, Diamond and Balkwill (1998) have given a persuasive demonstration that evaluators may make holistic judgements according to internalized, personal criteria that are difficult to express verbally and do not necessarily relate to those of others. (Thompson and Williamon, 2003:26)

Indeed, Thompson, Diamond and Balkwill (1998) specifically found that

> Overall assessments were strongly related to judgements of phrasing, right-hand expression (i.e., expression in the melodic line), and expression at the end of the piece, but weakly related to judgements of tempo. (Thompson, Diamond and Balkwill, 1998:171)

Swanwick (1998) warns that

> ... we ought to resist falling back on the poor levels of meaning embodied in musical marks and we ought to be aware of the false impression of exact quantification that numbers can give. (Swanwick, 1998:3)

In this regard he points out that

> When we conflate several observations we lose a lot of important information on the way. For instance, in competitive ice skating, one performer might be given six out of ten for technique and nine for artistry, while another contender gets nine for technique and only six for artistry. The sum of each set of marks happens to be the same – 15, but our impression of the actual performances will be quite different. The common fudge of adding a category called 'overall' only makes things worse. (Swanwick, 1998:3)

In addition to the problems of holistic or criteria based assessment, the reliability of performance assessment judgements, potential areas of assessor bias etc., there is also the further issue of what constitutes a reasonable sample for assessment. In this regard Palmer (1997) refers to the methodological problems of "... determining which performances should be considered representative, given the large variations that can occur among competent performances of the same music[1], (Palmer, 1997:116) which is an issue of particular relevance in relation to music examinations which typically assume that a single examination performance is representative.

Elliott's (1987) work on assessing musical performance is particularly valuable because of its focus on written comments by examiners in relation to their overall assessments of performance. These comments were then categorized by Elliott (1987) into the broad APU Categories (1983) of Context; Technique; Expressive Features; Structural Features; and Value Judgements.

He found that "the vast majority" of comments came under the heading of "Technique". (Elliott, 1987:162) While his central focus in the research was on the reliability of the judges' overall assessments and the usefulness of the APU (1983) framework, he has nevertheless some interesting observations to make on the nature and extent of the written comments made by examiners. He notes that the "range of remarks given was considerable, from the specific to the general and from the clear and concise to the ambiguous and vague. (Elliott, 1987:161)

Those that were deemed to be "ambiguous and vague", Elliott (1987) does not deem to be "very helpful or meaningful" to the intended audience:

> Did not always live up to expectations.

> The recapitulation is much more musical.

> Feel the music inside you more.

> Musically played.

> Musical performance.   (Elliott, 1987:162)

In terms of the APU Categories (1983) Elliott (1987) judged that "... the model was generally found to work well and comments fitted fairly easily and uncontroversially into the various categories". (Elliott, 1987:162) Given the breadth of these categories, however, there would be merit in attempting to develop more specific categories under each general rubric.

4.3 Performance Assessment in Medicine and Dentistry
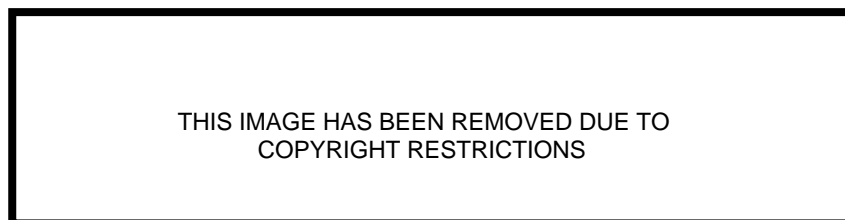
Plate 4.3.1
Variation Among Examiners
(Wakeford, Southgate, Wass. 1995:931-5)

The issue of performance assessment in the clinical area of medical education was raised as early as 1966 (e.g., McGuire; 1966; Pokorny and Frazier, 1966). Wilson, Lever, Harden and Robertson (1969) observed the poor correlation between the clinical test marks and those from other sections of the medical examination. They noted the role of the clinical examination as the lynch-pin for most examining bodies, the fact that

> … few studies have been made of the accuracy of marking clinical examinations *vis à vis* the attention that had been devoted to increasing rater reliability in other sections of the examination. (Wilson, Lever, Harden and Robertson, 1969:37)

Their study of examiner variability in clinical examinations led to the conclusion that

The wide observer variation in addressing the clinical competence of a candidate must be openly recognized by all who are charged with the responsibility of determining the result of an examination. Our investigation suggests that the performance of a candidate should be at all times witnessed by at least two examiners and that they should be required to write down the mark before any discussion takes place. (Wilson, Lever, Harden and Robertson, 1969:39)

Some ten years later, in commenting on the selection and training of examiners for clinical examination, Newble, Hoare and Sheldrake (1980) observe that "the most intractable problem is that of examiner variance" noting that attempts at training examiners ... had failed to produce any improvement. (Ludbrook and Marshall, 1971) Newble, Hoare and Sheldrake, (1980) found that "training was shown to be unnecessary for consistent examiners and ineffective for examiners who were less consistent". Newble, Hoare and Sheldrake, 1980:345-6) They concluded that

... The combination of an objective checklist rating form, a controlled test situation and the selection of inherently consistent examiners could solve the problem of inconsistent marking in clinical examinations. (Newble, Hoare and Sheldrake, 1980:345)

Following on from this study, Van der Vleuten, Van Luyk, and Van Ballegooijen and Swanson (1989) conducted an experimental study designed to test the hypothesis that "The effectiveness of training may well vary as a function of the experience and background of examiners". (Van der Vleuten,

Van Luyk, Van Ballegooijen and Swanson, 1989:291) Their results supported those of prior research showing small or nil gains as a result of training.

In the field of postgraduate dental education Morris, Bullock, Belfield, Butterfield and Frame (2001) have also drawn attention to inconsistencies between trainers themselves, but perceive that "… variation, particularly trainer variation, could be addressed by training for trainers and inspection procedures". (Morris, Bullock, Belfield and Frame, 2001: 538)

However, in the context of educational portfolios being utilized in the assessment of participants attending a course for prospective general practice trainers, Pitts, Coles and Thomas (1999) concluded that

> ... a group of experienced trainers who had been trained as assessors through devising and agreeing the criteria to be used, can achieve only a 'fair' degree of agreement (inter-rater reliability) regarding a trainer's learning portfolio. (Pitts, Coles and Thomas, 1999:517)

They noted that

> These data are similar to those from our earlier work on video-recorded teaching and do not reach a level where summative judgement could be made safely. (Pitts, Coles and Thomas, 1999:517)

In an attempt "to describe the variation in marking tendencies among different examiners", Weingarten, Polliack, Tabenkin and Kahan (2000) analysed the

marks awarded by 94 examiners in relation to 5328 family medicine residency Board oral examinations between 1984 and 1996. The primary focus was on the rate at which *fail*, *pass* or *distinction* grades were awarded. This analysis showed that "examiners differ significantly in their degree of severity". (Weingartner, Polliack, Tabenkin and Kahan, 2000:13)

By contrast, Weller, Bloch, Young, Maze, Oyesola, Wyner, Dob, Haive, Burbridge, Walker and Newble (2003) sought to assess the reliability of a global scale in assessing the performance of anaesthetists managing a simulated clinical crisis. They report "good inter-rater reliability for scoring performance in a crisis" and "estimate that two judges should provide a reliable assessment". (Weller, Bloch, Young, Maze, Oyesola, Wyner, Dob, Haive, Burbridge, Walker and Newble, 2003:43)

However, a report of the research entitled *'Putting double marking to the test: A framework to assess if it is worth the trouble'* (Cannings, Hawthorne, Hood and Houston, 2005) shows that "there was a fair degree of agreement between markers in terms of grades allocated", but there was also

> ... considerable residual unexplained variation between numerical marks in those papers that were double-marked [which] might be due to a multitude of variables (some of which would be difficult to measure). (Cannings, Hawthorne, Hood and Houston, 2005:302)

In essence, double-marking is seen to be superior to singular marking in terms of reliability but it also introduces a range of additional factors which serve to complicate rather than simplify the issue.

Yaphe and Street (2003) explained decision-making in the Membership of the Royal College of General Practitioners (MRCGP) oral examination component which involves two pairs of examiners per candidate. Their primary methodology involved applying Interpersonal Process Recall (IPR) (Kagan, Schauble, Resnikoff, Danish and Krathwohl, 1969) to the MRCGP examination process retrospectively. As Yaphe and Street (2003) report, this involved an interviewer asking individual examiners

> ... to review the videotape of the five questions asked by themselves and their co-examiners and to stop the tape at the moments they felt were critical moments in the process of assessment. (Yaphe and Street, 2003:766)

In the semi-structured interview format examiners were requested to participate in

> ...'interviewer recall', defined by Kagan as a description of their 'thoughts, feelings, goals, conflicts ... internal dialogues' and the reasons for them. (Yaphe and Street, 2000:767)

Transcripts of these interviews provided the primary data source for this study. Yaphe and Street (2003) found some tension between the explicit focus of the oral examination:

> The examiners are trained to explore, recognize and reward evidence of effective decision-making with an appropriate consideration of professional and ethical issues. (Yaphe and Street, 2003:770)

and what might be described as tangential candidate related attributes:

> ... some features of candidate performance identified by the examiners relate more to personal attributes of the candidates rather than knowledge or behaviours acquired in vocational training. For example, fluency and creativity were identified as characteristics of good candidates but fall outside the remit to assess professional decision-making. (Yaphe and Street, 2003:700)

They also observed a tendency for some examiners to be influenced in their assessments by "... characteristics of poor candidates, such as nervousness and incoherence which are personal attributes". (Yaphe and Street, 2003:770) In discussing the implications of this, for them, an unexpected finding, they note a study which found "cross-cultural differences relating to personal and professional discourse that may adversely affect performance in examinations". (Roberts, Sarangi, Southgate, Wakeford and Wass, 2000:360-4) and also the Weingartner, Polliack, Tabenkin and Kahan (2000) finding in

relation to the link between level of examiner experience and severity of marking.

Their observation is that it is not only the personal characteristics of candidates which affect marking in a face to face situation, but also the personal characteristics of examiners themselves.

The earlier observation was made much more stringently by Wakeford, Southgate and Wass (1995) who stated directly that

Unless examiners are carefully selected, trained and monitored, examinations may become haphazard. This is perhaps most true of oral or *viva voce* examinations, which can generate marks unrelated to competence. (Wakeford, Southgate and Wass, 1995:931)

The errors to which oral examinations are especially prone, they argue, include

... halo effects (a judgement of one attribute influences judgements of others); errors of central tendency (judgements cluster in the middle); so called errors of logic (mistakes); a general tendency towards leniency; and errors of contrast (judgements of a candidate are influenced by impressions of preceding candidates). Wakeford, Southgate and Wass, 1995:931)

In addition to the *halo* effect, there is also, of course, the *horns* effect; both are relevant to the instrumental examination context.

4.4   Performance Assessment in Writing

Since the early work of Hartog and Rhodes (1936) issues relating to the vagaries of markers (both inter-marker and intra-marker) of written compositions or essays have been raised and researched. As Finlayson (1951) points out,

> The reliability of the essay will certainly be influenced by the consistency of the marking, but as well as the variability of markers, that of the children from day to day, and the suitability of topic ... must be taken into account. (Finlayson, 1951:127)

Further, Finlayson (1951) noted the suggestion that the use of "teams of markers" might "reduce the errors arising when only one marker is employed". (Finlayson, 1951:126) Certainly Britton, Martin and Rosen (1966) demonstrated that multiple marking of English compositions based on general impression increased the reliability of marking; their study treated writing mechanics separately.

A later study by Harris (1977) attempted to identify the characteristics of expository essays which influenced teachers' judgements of them. The key tendency was for teachers to give priority to content and organization although their comments to students, paradoxically, revealed an emphasis on mechanics. In a subsequent study Freedman (1979) found that, for argumentative essays,

> ... the most important influences on the rater's scores were the content and then the organization of the essay ... Sentence structure and mechanics proved much less significant influences on holistic judgements. (Freedman, 1979:335)

Bull and Stevens (1976) come from the perspective of psychology to this issue. They pose the question thus:

> There have been a number of studies of the way that physical attractiveness influences the opinions people form of each other; Similarly, handwriting affects people's judgement of the writer. How do these factors influence the grade a tutor will give to an essay? (Bull and Stevens, 1970:11)

They presented the same essay to 72 people, two thirds of whom were teachers and one third students of the subject relevant to the essay; half were male and half female. The essay was presented as typed **or** in good hand-writing **or** in poor (albeit legible) hand-writing. To the essay was attached a report card which gave the writer's name, address and past educational achievements. To each identical essay and report card, a photograph was attached. The photographs varied – male and attractive; male and unattractive; female and attractive; female and unattractive. Markers were asked to grade the essay on four dimensions:- style, creativity, ideas and generic quality.

They were also required to grade the writer of the essay on a different set of four dimensions:- intelligence, sensitivity, talent and overall ability.

Table 4.4.1 which is reproduced from Bull and Stevens (1976:11) gives the markings for each essay and each condition, Rank 1 being the highest and Rank 12 the lowest.

Table 4.4.1 Essay Rankings: Bull and Stevens (1976)

Judgement Dimenson	Male Writer						Female Writer					
	Attractive			Unattractive			Attractive			Unattractive.		
Essay Condition	typed	good writing	poor writing	typed	good writing	poor writing	typed	good writing	poor writing	typed	good writing	poor writing
Style	8	10	4	7	3	6	4	2	11	1	8	12
Creativity	6	7	5	11	7	3	12	1	3	2	10	9
Ideas	3	5	9	5	7	3	8	3	9	1	11	12
General Quality	7	5	8	6	3	5	9	2	11	1	10	12
Intelligence	3	3	6	7	9	7	11	2	5	1	11	11
Sensitivity	6	4	2	11	8	9	12	4	2	1	7	9
Talent	2	7	6	7	9	4	10	1	7	2	12	11
Overall Ability.	1	4	7	7	7	5	10	3	7	2	10	12
Total Score	3	6	5	9	7	4	10	2	8	1	11	12

Bull and Stevens (1976) comment that

When the markers believed the writer to be male, the differences in grades as a function of penmanship and attractiveness are not as great as with females. This complex relationship between attractiveness, penmanship and sex of writer is difficult to explain, but statistical analysis of the overall data show that the effects are real. (Bull and Stevens, 1976:11)

They might have also noted that, on no dimension and under no condition, does the essay purportedly written by an unattractive male receive a marking of one. Indeed only the *attractive male* who produced the typed essay received a rating of one or two for personal qualities.

Branthwaite, Trueman and Berrisford (1981), also psychologists, sought an explanation of the causes of marker unreliability in the effects of examiner personality. Their results demonstrated "The same kind of marker unreliability as more experimentally orientated research" and "The interesting hypothesis that marking may be influenced by social desirability". (Branthwaite, Trueman and Berrisford (1981:45) In fact they argue that on-course marking takes place in the context of

> ... Social relationships between staff and students. Markers may disagree about assessments because of their individual needs to project socially desirable images and their marks in different ways, partly as assessments of the work and partly, on occasions, to encourage and influence the progress of students. The need for objectivity and impartiality in assessment can conflict with the aim of establishing positive and co-operative relations in teaching and learning. (Branthwaite, Trueman and Berrisford (1981:46)

They conclude that "depending on the personality of the tutor, considerations of social interaction may bias the marker's objectivity". (Branthwaite, Trueman and Berrisford (1981:46) Thus far this review has focussed on the

area of performance assessment in writing in which most research has been conducted and over the longest period – essay writing or written composition.

More recently, however, other discipline areas have come to be concerned about similar issues of assessment. Willams, Sanford, Stratford and Newman (1991) for example, sought "to examine the inter-marker reliability of grades obtained by physical therapy and occupational therapy tutors in rating their students' term papers". (Willams, Sanford. Stratford and Newman (1991) Their results demonstrate a less-than-desirable level of reliability. For example, an error of 3.43 points on a 12 point grading scale represents a significant magnitude (28.6 per cent of the total grade). (Willams, Sanford. Stratford and Newman, 1991:679-686)

In the ESL area Allison and Chung (1991) use a descriptive approach to categorize the qualities of "good" and "poor" writing in an attempt to identify those qualities valued and rejected by markers. While they acknowledge that their analyses are tentative, they argue that their research has enabled them

> ... to select scripts that would repay particular attention in a markers' meeting. We can also document the persistence of reliability problems in marking. We can thus argue for a more sustained approach in future towards achieving greater marking consistency. There needs to be a more rigorous institutional procedure both for realizing a marking scheme and for ensuring that interpretations of this scheme converge among individual markers. (Allison and Cheung, 1991:13)

Their recognition of the need for professional development in this regard has been taken further by Saunders and Davis (1998) who used undergraduate Business Studies dissertations as the basis for inducting lecturing staff into the perils of assessment. Prior to the workshop, lecturers were given a copy of a Business Studies dissertation from another institution, as well as documentation in relation to the assessment procedure, criteria and a pro-forma for recording comments. They were instructed to assess the dissertation independently using the criteria provided and to bring their results to the workshop. Upon arriving at the workshop, they recorded their results for each sub-area of assessment. Saunders and Davis (1988) report

> The greatest variations in 'marks' (standard deviation of 8.6), objectives/rationale (standard deviation of 7.6), and analysis of material (standard deviation of 7.6). Considerably less variability was observed for originality and reflection (standard deviation of 4.5), synthesis and evaluation and conclusions and recommendations (both with standard deviation of 5.9). (Saunders and Davis, 1998:163)

They then used the assessments to debate issues in detail and to develop *owned* and more effective assessment processes.

Baird, Greatorex and Bell (2004) used experienced history teachers and examiners to explore two hypotheses related to the enhancement of marker reliability. The first related to the provision of exemplar scripts and the second to opportunities to discuss the marking scheme. To their surprise neither of these aspects of the practice "demonstrated an improvement in marking

reliability". (Baird, Greatorex and Bell, 2004:331) These studies and others (e.g., Pandey and Magin, 2002; Daniel, 2001) which are exploring the potential of peer assessments are responding to Mowl and Pain's (1995) optimum stricture that "The assessment process must generate meaningful formative feedback for the learner, and not just a mark or grade". (Mowl and Pain, 1995:326)

There is considerable evidence that quality assurance standards are escalating the pressure for reliable marking, for commonality of criteria and standards and for assessment processes which maximize appropriate and useful feedback to students.

4.5 Performance Assessment in Dance

Dance has a number of dedicated research journals: *Dance Research: The Journal of the Society for Dance Research* is edited and published in Britain with a primary focus on scholarly and historical dance research. A journal with a history a decade or so longer is the *Dance Research Journal* which emanates from the Congress on Research in Dance in the USA; its focus is more eclectic and broad-ranging.

The third research based journal, *Research in Dance Education,* is a relatively young journal which publishes a range of articles on pedagogic issues at this stage of its development. While each of these journals caters for specialist research interests, these have not, to date, included research into the evaluation of dance performance – even in the educational context. Indeed, there is perhaps more direct interest in the evaluation of dance evidenced in journals

such as the *Research Quarterly for Exercises and Sport* and the *Journal of Physical Education, Recreation and Dance.*

However, the focus of this interest seems to be more on the status of dance within the fitness/exercise/sport context (e.g., Nielsen, Padfield, Ainsworth, Pratt, *et al*, 1997) rather than the nature, validity or reliability of the test or examination itself, as an assessment of dance performance.

There were, however, two early attempts to come to grips with the challenge of assessing dance performance published in this journal. Bond (1987) proposed an aesthetic framework for dance assessment which posed a series of questions for each of the key players in a dance performance: Choreographer, Dancers and Artistic Director. She argued that this process of triangulation can provide "a language for analysis and rational value judgement of a dance performance" as well as assisting "communication among all members of a dance community ...". (Bond, 1987:66)

The second article (Mangelson, 1987) argues that involvement in evaluation is a critical teaching/learning strategy and hence that the development of effective systems of evaluation by self as learner, self as peer critic, and self as receiver of external feedback is fundamental to the acquisition of "a discriminating choreographic eye". (Mangelson, 1987:67)

Walker and Walker (1997) conducted initial research as a basis for discussion and recommendation concerning pre-professional dance training policy. It is of note that they neither questioned their sample nor made recommendations

about the modes, effects or efficacy of assessment or evaluation strategies. In the context of the literature reviewed in Chapter Two, however, two of their findings are of relevance to music:

A computer search of the ERIC system and arts data bases yielded little or no retrievable information on the status of USA dance policy for private studios. (Walker and Walker, 1997:21)

Male dancers are an educational minority group. (Walker and Walker, 1997:26)

The private studio as an *Island* phenomenon is clearly not unique to music, nor is the somewhat dubious sobriquet of *gendered profession*. The issue of assessment in Dance would seem to be regarded as more problematic than that in the other creative arts. When in the United States it was decided that Dance would be part of the 1996 National Assessment of Educational Progress (NAEP), *The Nation's Report Card,* (Ross, 1994) published an article entitled *"The Right Moves: Challenges of Dance Assessment".* In this article she acknowledged both that "dance has long been a step-child in the US educational system" and that

Physically performing movement will be at the center of the assessment, but it will by no means be all of the assessment. (Ross, 1994:11)

At the same time she expressed the opinion in reaction to this move that while "The problems are vexing ... the potentialities [are] rich". (Ross, 1994:11)

In searching for paradigms of assessment in professional dance, Ross (1994) deems performance to be "probably the most thoroughly assessed area of dance in the professional world". (Ross, 1994:14) Yet her searching for appropriate paradigms proved to be curiously frustrating.

> … rubrics [in professional dance assessment] turn out to be vague and frameworks highly personal and idiosyncratic.

> While each [competition] adjudicator knows what first, second - , and third-rate dancing looks like when it is happening, spelling out the precise attributes of each level independent of a contestant is all but impossible.

> ... calling dancers 'artistic athletes' means that when artistry enters, the surety of clear-cut assessment practices become more nebulous.

> In just about any arena where dance is judged, standards and achievements are recorded. The criteria and levels of achievement are wisdom that connoisseurs carry within them from years of performing, teaching and observing dance. Articulating and codifying these nuances can be almost like speaking in tongues. (Ross, 1994: 14-15)

Sadly she concludes that "long-standing assessment practices in dance do not turn out to be gold mines of assessment modes". (Ross, 1994:15)

Bonbright and McGreevy-Nichols (1999) note that

> In 1997, despite significant efforts on behalf of the researchers and the dance community, the proposed national assessments could not be implemented as they were in music, theatre, and the visual arts, because not enough grade eight students were enrolled in dance education courses to compose a statistically suitable sample group. (Bonbright and McGreevy-Nichols, 1999:27)

Their comment is tinged with regret as they also observe that

> Assessments in dance, like those in the other arts and other core subjects lend credibility to the arts – what is tested is valued. and what is valued is tested. (Bonbright and McGreevy-Nichols, 1999:30)

In another article reflecting on the status of dance education published later in the same year, however, Bonbright (1999) notes that

> The lack of dance certification and licensure negatively affects dance and education in both K-12 and higher education ... Having no national certification and few state certification programs in dance means that school systems frequently delegate the responsibility of teaching dance to unqualified instructors ... (Bonbright, 1999:35)

There is certainly a distinct parallel with private music teaching here (in Australia) although not with the school sector. (See 2.4). In 1999 Bonbright publicly decried the state of dance education research:

> There is no compendium of research for dance education in the United State. Dance education research remains elusive ... We have no compendiums of research in curricula, sequential learning, the creative process in learning and teaching, inter-disciplinary education, assessments, pedagogy, professional training and so forth. (Bonbright, 1999:35)

Since then the situation has improved. The journal, *Research in Dance Education* commenced publication in 2000. In 2002 the *Dance Research Journal* published an article on *Performance-Based Assessment Approaches* (Alter, 2002) although the focus was primarily on the role of self-appraisal in pedagogical practice. However, in the same year, there were two assessment related articles published in the group journal *Research in Dance Education*.

Hämäläinen's (2002) exploration of the roles of evaluation in choreographic pedagogy argues the value of formative rather than summative evaluation as well as the integral role in evaluation of each individual learner, both in relation to self and to others. In focussing on the potential of the learning role of evaluation, Hämäläinen (2002) refers to earlier research (Hämäläinen (1999) which employed a quantitative evaluative methodology and highlighted the problem of examiner idiosyncrasy in relation to evaluation of solo studies choreographed and performed by first year dance majors:

... evaluators' opinions differed significantly from each other. The teachers did not agree on the originality of the movement material, the quality of the implicit form, or the dancer's involvement in the performance. (Hämäläinen, 1999:41)

However it seems that opinions were neither randomly nor systematically contradictory:

Instead ... each teacher's own scores in the different criteria correlated with each other. The evaluations seemed to be marked by a halo-effect, a general opinion of the dance, which made the grading of the different criteria more uniform. If the evaluator gave a good grade in one criterion, the other criteria received good grades as well. (Hämäläinen, 2002:41)

The highest level of agreement was on which studies should receive the highest or lowest scores. These results led Hämäläinen (2002) to the conclusion that "quantitative evaluation is unsuitable for evaluating art works", (Hämäläinen, 2002:41) and, ultimately, to the decision to probe the pedagogic face of evaluation. (Hämäläinen's (2002)

In the next edition of *Research in Dance Education*, however, Warburton (2002) takes a more global approach in his exploration of the potential of multi-dimensional assessment in dance. He argues the importance of "assessment in context" (Warburton, 2002:114) while acknowledging that incorporation of such an approach would doubtless require "a paradigm shift

in dance education since it would require ... a new conception of the dancer as ... a person engaged in mindful movement and creative enquiry". This notion parallels Daniel's (2005) more recent conception of the thinking musician.

4.6 Reconceptualizing Performance Assessment

While, as evidenced in 4.3, there is significant apprehension in the medical literature about both the reliability and validity of the performance assessment models currently extant in medical/dental education, there are also significant attempts to model best practice.

Wakeford, Southgate and Wass (1995), for example, argue that:

> … a grading scale based on simple epithets and more extended descriptions of these encourage examiners to consider a candidate's performance more globally. (Wakeford, Southgate and Wass, 1995:934) (See Figure 4.3.1)

O Outstanding	A very rare candidate. Uniformly outstanding. Well read, coherent, rational, consistent, critical. Without being asked, justifies approaches, etc by reference to published work.	
E Excellent	Extremely impressive candidate. Generally outstanding candidate. But not so uniformly well informed.	
G Good	Generally impressive candidate. Well informed, coherent policies. Fairly critical. Good decision making.	
S Satisfactory	A candidate characterized by a reassuring solidness rather than impressiveness. Able to justify only some approaches well, but most appear sensible. Adequate. Not good decision making skills.	
B Bare pass	Examiner is only just comfortable with candidate's adequacy. Not much justification of approaches, but other skills tested are just, on balance, acceptable.	
N Not very good	Questionable approaches, sometimes neither justifiable nor justified. Examiner is uncomfortable with candidate and his or her decision making skills, thinking him or her to be possibly risky in practice. Seems not to be good at applying basic knowledge.	
U Unsatisfactory	Approaches are often inconsistent and rarely justified. Candidate does not seem to be capable of passing the examination overall. Poor at applying knowledge.	
P Poor	Candidate clearly not passable, though slight evidence of ability. Generally incoherent approach to practice. No justification for specific approaches.	
D Dangerous	Candidate is worse than poor. Adopts such arbitrary approaches as to put patients at risk.	

Figure 4.3.1 (Global Consideration)

Grades in Oral Component of MRCGP Examination
(From Wakeford, Southgate and Wass, 1995:934)

More recently, Schuwirth, Southgate, Page, Paget, Lescop, Lew, Wade and Baron-Maldonado (2002) have expressed the view that "Some structure in assessment adds a lot, but too much structure loses ground" arguing that

A popular misconception about subjectivity exists in assessment. It is often thought that subjectivity is synonymous with unreliability, and that objectivity is synonymous with reliability. As a consequence, we

might surmise that the only way to improve reliability is to add structure to the measurement and to make the assessment more objective. However, this risks trivialising the assessment rather than improving it. Often it is more effective to stick to subjective judgements, but not to sample across error sources. If, for example the judge's bias negatively influences reproducibility, it is better to collect independent judgements from many different judges than to produce overly detailed checklists. (Schuwirth, Southgate, Page, Paget, Lescop, Lew, Wade and Baron-Maldonado (2002:926)

In fact, in the view of Schuwirth, Southgate, Page, Paget, Lescop, Lew, Wade and Baron-Maldonado (2002) procedures for performance assessment should consist of

➢ obtaining sufficiently large samples of practice.
➢ with sufficiently large variety of methods.
➢ with a main focus on outcomes, and
➢ with a judicious blend of structure/objectivity and subjective methods. (Schuwirth, Southgate, Page, Paget, Lescop, Lew, Wade and Baron-Maldonado, 2002:926)

It is clear that the graded music examination context world wide currently provides scant published evidence of having engaged in the debate about the need for or desirability of these principles. Perhaps it should be so. However, the concepts of teaching and assessment explored in this chapter would need to be, at the very least, familiar to the profession at large for this to be

meaningful. The apparent schism that exists in many places between the Private Music Teacher and the Music Teacher in the school system provides a considerable challenge in relation to such issues. Chapter Five will examine the Private Music Teacher in the context of these issues.

CHAPTER FIVE

THE PRIVATE MUSIC TEACHER: WINDOW ONE

5.1   Directions from the Literature

The literature reviewed in Chapters Two, Three and Four demonstrates a growing weight of concern about the private music teaching industry. Writers such as Petersen (1901), Orchard (1952), Bridges (1970), Mundey (2002) for example, point to the variability in the qualification base, to the lack of any overall regulatory system (via registration, for example) and to a disturbing reliance on examination syllabi as curriculum in the studio context. Yet there is virtually no actual research evidence to substantiate or refute these expressed concerns. Uszler (1996) observes that

> The world of the independent music teacher is a microcosm. Statistics and facts are not plentiful. Information gained from the small number of sources is however, neither negligible nor questionable. As long as we keep in mind the fact that what can be drawn from the available facts is fragmentary, we will not be misled. Equally, if we use information about the microcosm to extrapolate to the larger world, we must do so with caution. (Uszler, 1996:2)

As intimated in the oasis of speculation (See 1.4), this study is designed to provide base data in relation to each aim. The first stage of the methodology thus focusses on profiling private music teachers themselves and the second on examination outcomes, the tangible results of their teaching.

5.2   Accessing the Private Studio Music Teacher: Methodology

The first phase of the study is designed to identify, for example, details of
private music teachers in relation to their idiosyncratic studio practices,
professional examination preferences, aspirations for additional qualifications,
syllabus development and use, and student numbers in the studio. Given the
fact that the private music teaching industry operates Australia wide, the
methodology needed to elicit a broad spectrum of data in these areas presented
specific challenges.

By initiating a similar challenge in Britain, Gibbs (1993) attempted a survey of
specific data collection over a broad spectrum of private music teachers in
Britain. In doing so, she was confronted with

> The first startling discovery [which] the project made was the paucity
> of information on private music teachers or private music teaching in
> Britain. (Gibbs, 1993:3)

Commencing from the known fact that …"no study or formal research had
been done on this "hidden" sector of music education" (Gibbs, 1993:3-4), she
acknowledged that

> There was no baseline of information on possible numbers or location
> other than the ISM (Incorporated Society of Musicians) register … [I]
> had to proceed upon incidental reference and anecdotal evidence to get
> the 'feel' of [the] area of enquiry ... and over 2000 invitations to
> participate were sent to professional organizations and individuals

…Private teachers were also invited to participate in the project through advertisements in professional magazines, journals, local newspapers or personal contact. (Gibbs,1993:3-4)

Locating private music teachers proved a serious problem for the project. (Gibbs, 1993:4) A questionnaire was then compiled and circulated which elicited "573 responses" that involved "57 randomly selected interviews". (Gibbs, 1993:4)

Goddard (2000), also working in the British context, took a more micro approach. A private teacher herself, she approached colleagues across Britain. Her response rate of 91.4 per cent was exceptionally high, especially when considered in the context of Cohen, Manion and Morrison's (2000) dictum that "a well planned postal survey should obtain at least a 40 per cent response rate". (Cohen, Manion and Morrison, 2000:263) Certainly the localized Goddard (2000) strategy would be inappropriate in Australia, given the vastness of the country with huge metropolitan conurbations, rural cities and towns of substantial size and musical provision in all states and territories.

Table 5.2.1 provides an overview of potential methods of eliciting data in this context.

Table 5.2.1   Overview of Potential Methods for Eliciting Research Data

Accessing Means.	Accessibility	Data Depth	Population Range	Advantages	Disadvantages
Mailed Questionnaire.	**High.** Dependent on access to relevant mailing lists of targeted population.	Generates a large amount of data but is dependent upon individual response.	Dependent upon teacher response rate.	A very wide target group with moderate postal costs. Efficient in gathering response	A large number of the target group will fail to respond. No other means for further data probing.
Telephone Interview.	**Reasonable**. But very dependent upon the time availability of teachers as well as contact numbers.	Dependent upon the loquacity of the teacher and the ability to clearly express.	A specific teacher choice could be made for specific responses to teaching problems.	Very personal in nature with the option of further understanding future contact	Dependent upon the geographical location. Can be very expensive.
Personal Interview. One to one contact.	**Moderate**. But very dependent upon ready access to teachers by the interviewer.	Personalised but with possible data restriction due to individual response.	Very restricted owing to the wide distribution of teacher interviewees	Opportunity to probe a high verbal response rate. Very personal in nature.	Potentially efficient in respect of local costs. But expensive in time.
Group discussion. Audio & Video, Tapes,	**Insignificant**. Very difficult to organize because of the widely dispersed teaching.	Restricted to the group. But possibly could be revealing in limited areas.	Could be chosen carefully by the interviewer for maximum data.	Opportunity for peer discussion and very critical analysis. Time efficient.	There may be a tendency for views to be dominated by strong personalities
Internet access to questionnaire on line and/or e-mail communication.	**Minimal.** Very dependent upon the internet and computer skills of teachers in addition to access to a computer.	Similar to a mailed questionnaire. The answers could be very detailed with generated empathy.	Only to a very few with computer access and e-mail facilities and skill.	Potential for a very fast dissemination of the questionnaire. But accurate graphics in this mode are sometimes suspect.	The large number of teachers who have no access to I.T or the technology and/or no e-mail address.

Table 5.2.1 suggests that, while a mailed questionnaire has the potential to cover a broad area and achieve a high data yield, it is nevertheless, as with the stated methods, dependent on access to relevant mailing lists. In the absence of viable alternatives, this became the target strategy.

5.3 Determining the Relevant Parameters for the Questionnaire

The following categories were drawn up as overarching categories for questions.

- Personal.
- Music Teaching Experience.
- Examination System Profile.
- Professional Preferences.
- Information Technology Usage. (I.T)
- Additional Information.

In developing the questionnaire within each section, care was taken to maximize the ease of answering for respondents. Hence a multiple choice format was used for most questions. Questions were trialled for sense among a sample of music teachers situated in various States of the Commonwealth during a period of scheduled music examinations. Following their feedback, adjustments were made to the wording of questions and their order within each section. A copy of the questionnaire is contained in Appendix G. (See G.1 and G.2)

5.4 Distributing the Questionnaire

The next issue to be addressed was how to distribute the questionnaires since no consolidated mailing list of music teachers is currently available and those that might exist in particular organizations are both likely

- ➢ to yield an atypical sample, and in any case, to
- ➢ be bound by privacy provisions re the distribution of contact details.

While it might have been feasible to use the Yellow Pages Directory, it was argued that such listings may represent a biased sample of more commercially orientated studios rather than the spectrum of the whole private music teaching industry. Accordingly a number of location/list strategies were initiated.

5.4.1 Strategy One: Initial Proposed Distribution

An initial distribution of questionnaires was posted to a list of 100 music teachers who had registered candidates for the AGMS public examinations. Over a five week period this strategy yielded only 30 responses. As a result it was decided that it was unlikely that further responses would be forthcoming. Clearly a further strategy was needed to augment the data set.

5.4.2 Strategy Two: Initial Proposed Distribution

An approach was then made to the Music Teachers Association of Victoria who agreed to publish material on the research in their journal. As it would clearly not be ethical to request names and addresses, the agreed strategy was that the researcher would provide details of the study for printing in the VMTA Journal which was regularly distributed to all members and associates.

The text provided to the VMTA for inclusion in their Journal is included in Appendix H. It should be noted that this strategy required teachers to read the article and then, if interested in participating in the research, to contact the researcher for a copy of the questionnaire. Disappointingly, but perhaps not surprisingly, this strategy yielded no requests for a copy of the questionnaire.

5.4.3   Strategy Three: Approach to National Associations

Given that the publication timeline for Strategy Two anticipated an inevitable delay, simultaneous strategies were implemented. The first of these involved an approach to the AMTR Keynotes Magazine of the Australian Music Teachers Register who subsequently agreed to publicize the research on their official Web Site with an invitation to participate. Details of this invitation are included in Appendix I. Despite the potential immediacy of this web based invitation, again no contact was made to access a questionnaire.

5.4.4   Strategy Four: Leaflet with Retail Organization

A large, well-known and busy music retail outlet in Melbourne was simultaneously approached with a request that a prepared leaflet (Appendix J) publicizing the research and inviting participation, be placed at an auspicious section of the public contact counter. Despite the willingness of this retail organization to assist, no request was received by any customer for details. The leaflet was withdrawn after six non-productive weeks.

5.4.5   Strategy Five: Personal Contact Approach

At this point, the Goddard (2000) strategy of contacting personal musician friends and acquaintances was considered. However, because of widely

dispersed contacts in a country like Australia and the fact that the sample would thus be limited, the strategy was abandoned as it was considered that the data yield would again be limited.

5.4.6   Strategy Five: Interview Schedule

In relation to the response to Strategy One, (albeit limited in numbers), it was noted that some respondents had commented that the questionnaire was onerous because of the length and complexity of the document. While clearly this could not have been the reason for the failure of Strategies Two, Three and Four (given that no potential respondents had contacted the researcher), it was decided that a simplification of the questionnaire was desirable. It was clearly necessary to make the business of responding simpler and more direct. Twenty simplified questionnaires were then distributed, but disappointingly with much the same result as before.

Revisiting Table 5.2.1, the possibility of personal interviews was reconsidered. While the number of interviews possible for a single researcher would inevitably be restricted compared with the questionnaire strategy, nevertheless, agreement to be interviewed would be evidence of commitment and ensure that some data were collected. On this basis, then, the original questionnaire was modified to form an interview schedule for Studio Music Teachers. (See Appendix K)

Given that a range of music studios regularly access the AGMS for a variety of services in addition for entry to the Public Music Examinations System, (Referred to as PMES in this chapter) it was determined that these studios had

the potential to yield willing interviewees. Thus a number of accessible studios were contacted, interviews were arranged, conducted and recorded.

5.5   The Dead End: Limitations of the Sample

Despite the multi-pronged data collection strategy implemented, in terms of ultimate interest and returns, it yielded a very disappointing result. While it is difficult to estimate the size of the private music teacher cohort (Referred to as PMT in this chapter), a scan of the telephone book alone would suggest that many hundreds of PMTs are operating Australia wide. However, as acknowledged, such listings may not give a realistic view of the private music teaching industry as there are many teachers who, for a variety of reasons do not have listed telephone services while others are linked to commercial enterprises with multiple teachers.

Certainly the questionnaire may have required too significant a time commitment for potential respondents (one commented *"This form took much longer than a few minutes!"),* it is also clear that its length was only one factor in the low response rate. The fact that there is no sense of a profession *per se* means that there is no sense of corporate purpose for a teacher. It was therefore hypothesized that teachers in an unregulated environment such as is prevalent throughout Australia, may not feel any obligation nor the need to participate in a professional sense. Studio teachers operate in a microcosm and the sense of macrocosm may well elude them. This represented a considerable stumbling block to the research. However, while acknowledging the small scale sample, a limited window on to the private music teachers is

nevertheless afforded by the data and can, to some degree, provide some Australian data for comparative purposes.

5.6 The Private Music Teacher in Australia: A Limited Window

Table 5.6.1 synthesizes key descriptive data from each of the major UK studies and aligns them with the data from the current study.

Table 5.6.1   Comparison of PMT Samples: UK and Australia

Totals Key Attributes	Gibbs (UK) (N=573) 1993 %	Associated Board (UK)			Goddard (UK) 2000 (N=42) %	Holmes (Australia) 2006 (N=50) %
		1994 (N=867) %	1997 (N=1715) %	2000 (N=1507) %		
Gender M F	26 74	27 73	24 76	25 75	- -	18 82
Age	18-30 14 31-45 39 46-60 31 60+ 16	-24 6 25-34 19 35-44 26 45-54 22 55-64 17 65+ 10	7 19 24 22 16 11	6 16 24 23 18 12	18-29 2.38 30-44 21-43 45-59 42-86 60+ 33.33	*
Experience	0-1 3 2-5 16 6-10 22 11-20 34 21+ 25	-2 3 2-5 13 6-10 16 11-15 15 16-20 14 21-25 13 26-30 8 31-40 10 40+ 8	4 12 15 14 13 12 11 9 8	3 12 15 14 12 13 11 11 8		0-5 0 6-10 8 11-15 24 16-25 32 26-25 8 36+ 28
Instruments	Keyboard 62	Piano 76	Piano 72	Piano 72	Keyboard # 100	Keyboard 90
Qualifications None Grades only Diploma Degree Degree+	28 27 28 12 5					10 36.67 43.33 6.67 3.33

\# Goddard (2000) sampled only piano teachers.

* Holmes (2006) judged that age related questions would militate against compliance.

The data re gender are remarkably consistent across all UK studies although Goddard (2000) did not specifically report in this regard. The female percentage for the current study is higher than for any of the U.K studies which may be an artifact of the small sample size. Nevertheless, the female dominance of the private music teaching profession remains pre-eminent across all studies.

Keyboard also dominates across the studies with, again, the current study yielding the highest percentage. This may, of course, go hand in hand with the higher female percentage for the sample. Only Gibbs (1993) and the current study sourced data re the qualifications of the respective sample. Whereas 28 per cent of Gibbs's (1993) sample had no qualifications, the comparable figure for the current study was 10 per cent. Forty-five per cent of Gibbs's (1993) teachers had Diploma level plus qualifications compared with 53.33 per cent for the current sample. While this may indicate that the Australian profession is marginally better qualified, this result may also be an outcome of opting in to the sample in the latter case. In other words, it may be that in the current study, participation in the study may have been influenced by level of professionalism! Certainly the Australian sample contains a lower percentage than any of the other studies of relatively inexperienced teachers, i.e., those with fewer than 10 years experience.

As is clear from Table 5.6.1, while this is a small sample derived from 50 (30+20) questionnaire responses, the profile is nevertheless consistent with the picture that emerges from Gibbs (1993), Goddard (2000) and Associated Board (1994, 1997) studies in Britain.

The following snapshot characterizes this sample and clearly demonstrates teaching approaches:

➢ Gender – predominantly female. (82%)

➢ Dominant instrument – pianoforte. (90%)

➢ PMES to test students. (100%)

➢ Music related Diploma. (43.33%)

➢ Teaching focussed only on early grade levels. (58%)

➢ Preparation of students for higher grade examinations. (42%)

➢ Teaching at Grade Eight and Diploma level. (30%)

➢ Nil music theory instruction to support the practical lesson. (5%)

The sections which follow serve to amplify the details of the snapshot in specific areas.

5.7   Music Teaching Studios

A profile of teaching studios across the sample in terms of location, gender, number of students and number of teachers is presented in Table 5.7.1. A dash indicates that no details were provided.

Table 5.7.1 Profile of 50 Teaching Studios

Teacher Number	Urban	Gender M	F	Student Total	Rural	Gender M	F	Student Total	Urban and Rural Total
1	-	-	-	-	1	31	55	86	86
2	1	8	11	19	-	-	-	-	19
3	-	-	-	-	1	7	15	22	22
4	1	10	43	53	-	-	-	-	53
5	1	7	18	25	-	-	-	-	25
6	1	5	10	15	-	-	-	-	15
7	1	3	7	10	-	-	-	-	10
8	1	10	22	32	-	-	-	-	32
9	1	-	4	4	-	-	-	-	4
10	1	11	37	48	-	-	-	-	48
11	-	-	-	-	1	11	28	39	39
12	-	-	-	-	1	-	-	-	-
13	-	-	-	-	1	4	36	40	40
14	-	-	-	-	1	-	-	-	-
15	-	-	-	-	1	7	25	32	32
16	-	-	-	-	1	8	23	31	31
17	-	-	-	-	1	7	9	16	16
18	-	-	-	-	1	7	26	33	33
19	1	19	20	39	-	-	-	-	39
20	1	1	8	9	-	-	-	-	9
21	1	6	20	26	-	-	-	-	26
22	1	17	24	41	-	-	-	-	41
23	1	3	16	19	-	-	-	-	19
24	1	6	21	27	-	-	-	-	27
25	-	-	-	-	1	3	14	17	17
26	1	6	23	29	-	-	-	-	29
27	1	8	8	16	-	-	-	-	16
28	-	-	-	-	1	2	12	14	14
29	1	20	33	53	-	-	-	-	53
30	1	0	8	8	-	-	-	-	8
31	1	8	20	28	-	-	-	-`	28
32	1	9	14	23	-	-	-	-`	23
33	-	-	-	-	1	-	-	-	-
34	1	7	13	20	-	-	-	-	20
35	1	20	45	65	-	-	-	-	65
36	1	2	8	10	-	-	-	-	10
37	1	-	-	-	1	1	9	10	10
38	1	2	2	4	-	-	-	-	4
39	1	18	28	46	-	-	-	-	46
40	1	9	10	19	-	-	-	-	19
41	1	14	12	26	-	-	-	-	26
42	1	6	16	22	-	-	-	-	22
43	1	14	23	37	-	-	-	-	37
44	1	2	28	30	-	-	-	-	30
45	1	2	4	6	-	-	-	-	6
46	-	-	-	-	1	7	20	27	27
47	1	14	30	44	-	-	-	-	44
48	1	6	18	24	-	-	-	-	24
49	1	0	30	30	-	-	-	-	30
50	1	4	6	10	-	-	-	-	10
Totals	35	277	640	917	15	95	272	367	1,284

While the number of urban studios is clearly higher than rural studios, the rural studios sampled teach an average of 24.5 students compared with 26.2 students in urban studios. Females in urban studios (69.8 per cent) are twice as likely as males (30.2 per cent) to learn music. Rural female students (74.1 per cent) are more likely to learn music than rural males (25.9 per cent), who are less likely than their urban counterparts to do so.

Recruitment strategies reported by teachers varied from active (advertisement - 46.7 per cent) to passive (reliance on reputation – 96 per cent; recommendation by a third party – 8 per cent). Clearly many teachers used a combination of these strategies.

5.8   Attitudes Towards Teaching

Table 5.8.1 details teachers' reasons for becoming a music teacher. Since not all teachers gave more than one reason for becoming a music teacher, only the first column *(Very Important)* adds to 100 per cent.

> ➢ I love music and had a desire to pass on my skills.
> ➢ I had always planned to become a music teacher.

Table 5.8.1 Teachers' Reasons for Becoming a Music Teacher.

REASONS	Scale of Importance				
	Very Important %	%	%	%	Not at all Important %
Always planned to become a music teacher	20	3.33	6.67	3.33	3.33
Could play but needed teaching as an additional outlet	3.33	10	10	10	3.33
Expedience and Opportunity	33.33	3.33	3.33	-	6.67
Economic Imperatives	13.33	16.67	13.33	6.67	3.33
Desire to impart Skills	30	36.67	3.33	-	-

Interestingly, *Expedience and Opportunity* was the dominant reason followed closely by the love of music and consequent *Desire to impart Musical Skills* to others. *Planning to become a Music Teacher* did not figure largely in the decision – although *Economic Imperatives* were a secondary reason for a number of teachers. Examples of the operation of *Expedience and Opportunity* include the following:

> ➢ I just started teaching one day and developed my ideas.
>
> ➢ Originally I was bored with the situation in which I was living. Music teaching seemed to be the solution. This turned into a love for teaching.
>
> ➢ I decided to use my musical skills and teach.
>
> ➢ I did not consider anything else.
>
> ➢ I had a daughter with special needs and needed to earn an income.
>
> ➢ Teaching fitted in well with raising a family.
>
> ➢ I had a few lessons and was asked to start teaching by another teacher.
>
> ➢ I thought that it was a good way to earn a living. I needed the money.

This is indeed an interesting backdrop against which to interpret teachers' reported enjoyment of their teaching. (See Table 5.8.2)

Table 5.8.2 Teachers' Reported Enjoyment of Music Teaching

Scale	Level of Enjoyment	%
1	High	60
2		26.67
3		10
4		0
5	Low	3.33

While 60 per cent report a high level of enjoyment in their professional engagement, only 3.33 per cent record a low level. This contrasts with the Career Vision Job Satisfaction Statistics (2005) which show that only 45 per cent of workers say they are either satisfied or extremely satisfied with their job and the Great Britain Workplace Employee Relations Survey (Department of Trade and Industry, 1998) which showed that, overall, 54 per cent were either satisfied or very satisfied. Hence a percentage of 60 with a high enjoyment level is significantly above the norm.

Reasons for enjoying teaching were expressed thus:

- I enjoy teaching music as well as the interaction with young people.
- I enjoy spending time with children.
- I enjoy the challenge of teaching students of all ages and capabilities.
- It is rewarding to see the results of those who work to their ability.
- I enjoy teaching, particularly with students trying to be successful.
- I love teaching, but student lack of enthusiasm is not good.

> I believe that I have been given a talent and that I should share it.

5.9 Aspirations of the PMT Sample

Of the teachers surveyed, 53.3 per cent indicated that they had some interest in the further development of skills should the opportunity present itself. The nature of qualifications sought by Private Music Teachers are outlined in Table 5.9.1.

Table 5.9.1 Nature of Qualifications sought by Teachers

Nature of Qualifications Sought.	%
Grades	10
Practical/Theory Diploma	10
Teaching Diploma	16.67
Masters/ Ph.D.	16.67
Nil Sought.	46.67

Clearly almost half the sample perceived no need to seek additional qualifications and some, indeed, proffered reasons for not wishing to do so:

> I have enough skills to effectively teach.
> Not yet ready at this time to pursue further opportunities.
> I am a country teacher and quite happy to take any opportunity offered.
> I attend seminars by leading professionals whenever I can.
> I always seek an opportunity to develop knowledge and skills.

Many, however, saw obstacles to professional development rather than inherent opportunities:

> ➤ Financial and family reasons.

> ➤ Distance problems.

> ➤ I have little or no time to even think about it.

> ➤ No interest.

> ➤ Too old.

5.10 Teachers' Experience and Working Conditions

Figure 5.10.1 presents PMTs' years of teaching experience.
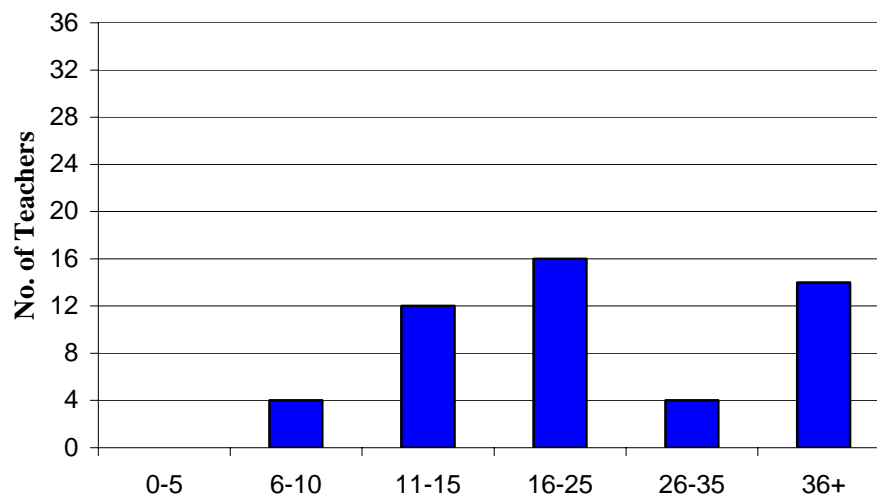
Figure 5.10.1
Teaching Experience in Years: 50 Teachers

At the time of the survey, 36 per cent of teachers (male and female) had in excess of 26 years of teaching experience. Hence, as acknowledged, this group was more experienced than that of Gibbs (1993) as well as the Associated Board samples of 1994, 1997 and 2000.

Across the sample 26.7 per cent were operating either in the home environment or in personally sponsored business premises. Another 10 per cent operated a mobile visiting business – teaching in the homes of students. Approximately 53 per cent were contributing their skills either full or part time in a commercial studio environment.

5.11   Approaches to Teaching

The dominant approach to teaching was the one to one lesson for 93.33 per cent of teachers. Only 6.67 per cent reported that they used a combination of one to one and group teaching. No teacher used group teaching alone. Reasons given for the almost universal preference for the one to one lesson include the following:

- ➢ You have more time with a student on a one to one basis.
- ➢ Private individual lessons deal specifically with the needs of students.
- ➢ One to one is my preference. Also the parents.
- ➢ Specifically one to one for practical and groups for theory.
- ➢ This is the way I was taught – one to one. Not keen on group teaching.

The majority of teachers perceive students' technique and approach to be very important or important (76.67 per cent) in the area and grade level at which they are teaching. Most stressed that strong technical and musical control was their primary aim. Although 100% of the teachers in the sample answered the specific question relating to technique, only four did not provide a reason. Key reasons for the response in relation to technique are as follows:

- ➢ Technique is the foundation.

- Control is poor without good technique.

- The student cannot cope with the music's demands.

- You cannot expect your student to give a good performance without a developed technique.

- Without a satisfactory technique to properly control the keyboard a convincing performance is not possible.

- I like students to play from memory and to learn how to play by ear. Their technique is very important to accomplish this.

Nevertheless, despite strong support among teachers for the student to develop reliable technical control, some had divergent views:

- I choose to put enjoyment first.
- It is important, but playing comes first.
- I prefer to see students playing something even if they are not perfect in technique.

5.12   Use of the Public Music Examination System

All teachers utilize the PMES for a range of reasons such as professional pride, qualifications, reputation, student success, goal setting, setting a work ethic, and economic necessity.

- Exams provide a learning goal.
- Students going for examinations put in more effort.
- Viability of the studio depends on positive PMES results.
- Word travels fast in a country town.

On the other hand there were divergent views in that some teachers felt that examinations were not the only driver:

> Exams are only part of a child's learning experience.

> Some students do not want to enter for examinations. Dislike the music.

> Examination success does not always mean enjoyment success.

> Most students receive the mark they deserve.

> Teachers don't like failures.

> Results [exams] do not always bring in students.

Teachers reported that they prepared students for examinations offered by a range of Music Examination Boards. (See Table 5.12.1)

Table 5.12.1 Examinations for which Teachers prepared Students

Public Music Examination Boards	% of Teachers Preparing Students for Examination
AGMS (Australian Guild of Music Education Inc.)	70
AMEB (Australian Music Examinations Board Inc.)	56.67
Trinity College of London (Now Trinity-Guildhall)	10

A specific Examination Board for student examinations is selected by the teacher. There is some variation among teachers in this regard as a number enter students for more than one Examination Board at the same time in any one series of examinations.

Teachers varied in their perception of the dependence of their music teaching studio upon student examination success. (See Table 5.12.2)

Table 5.12.2
Perception of Studios' Dependence upon Student's Examination Success

Range	Level of Dependence	%
1	High	26.67
2		23.33
3		26.67
4		16.67
5	Not Dependent	3.33
6	No Response	3.33

Table 5.12.2 indicates clearly that fewer than five per cent do not see themselves as dependent upon examination success to some degree.

Teachers' perceptions of the PMES syllabus also varied considerably. For example, 43.3 per cent reported strict adherence to the syllabus requirements

while 56.7 per cent preferred to access the *free choice* option in some syllabi. Typical comments from teachers were as follows:

➢ Published examination books are more convenient.

➢ Selection of music from the syllabus and examination book is preferred.

➢ Syllabus is too restrictive in choice of suitable music. (23.33 %)

➢ Many students dislike some or all of the given works. (33.33 %)

➢ Some syllabi are too heavily orientated to technical work. (3.33 %)

➢ *Own Choice* works are popular with my students. (13.33 %)

5.13   Examination Preparation

Although 86.8 per cent of teachers expressed awareness of the developmental need to prepare the student in more than the required number of set examination pieces at any level, 13.2 per cent reported that they did not teach beyond the basic examination requirements. The average practical instructional delivery by teachers at the various examination levels is reported as follows:

➢ Introductory levels. Ten to fifteen minutes.

➢ Grades One to Five. Fifteen to twenty minutes.

➢ Grades Six to Seven. Thirty to forty minutes.

➢ Grade Eight and Diplomas. Forty-five to sixty minutes.

Supportive theoretical instruction during the practical lesson within the reported time frame was considered to be necessary by 23.2 per cent of teachers. Other teachers gave theoretical instruction as required from time to

time, while ten per cent allowed thirty minutes to an hour for separate theory instruction.

Table 15.13.1 indicates the percentage of teachers reporting the frequency with which they change the music repertoire for students entering at each examination level.

Table 5.13.1 Frequency changes to Examination Repertoire.

Level	Every Year	Every Two Years	Between Three & Five Years.	Rarely
Introductory	53.33	6.67	3.33	10
Steps Two and Three	56.67	10	-	10
Grades	73.33	13.33	3.33	6.67
Diploma	20	10	-	3.33

The majority of teachers, especially at the grade levels, change the repertoire annually for students entering for examinations – more so when there is an *Own Choice* selection available in the syllabus. (See Appendix G2)

5.14   Access to and use of Information Technology in the Music Studio

Of the teachers who responded to the questionnaire, 60 per cent had either no interest or access to I.T. The other 40 per cent had reasonable accessing skills in relation to this medium of which 12.5 per cent reported growing awareness by their students of certain programs. Overall, minimal comprehension of the potential of the technology was expressed by 43.3 per cent who offered rationales such as: *not, none, nil, not literate, no interest, no knowledge, never heard of it, Is it a music program?* The general impression is one of tentativeness as evidenced by the following comments in relation to technology:

> ➢ A little. I have attended a workshop.
>
> ➢ A little familiar, but there is room for extension.
>
> ➢ I have my computer software for arranging pieces.
>
> ➢ I think it has potential. I do not know the software. Country problems
>
> ➢ Not at all, basically one of those things I want to do when I have time.
>
> ➢ Not very much, but I am learning it at the moment.
>
> ➢ I use it a reasonable amount.

In essence, however, despite the obvious hesitancy and even explicit negativity, 26.6 per cent are currently developing skills and 20 per cent display modest interest and a desire to learn more. However, when focussing on the practical side of teaching with the computer, only 20 per cent indicated that they used computer and/or midi programs in support of their theoretical teaching. Teachers indicated the following uses:

- ➢ I use it occasionally for creating music theory questions.
- ➢ I have software for aural training.
- ➢ Students use my computer and its programs regularly.
- ➢ Some software programs in use include *Auralia* for ear work and *Encore* for composition and music writing.
- ➢ It improves student – teacher relationship.
- ➢ Researching information
- ➢ Information on composers and repertoire.
- ➢ Great resource for Research

In relation to the potential of teaching with the computer, 76.3 per cent of teachers indicated a desire for some level of active engagement in the future. Yet certain negativity still prevails:

- ➢ I simply do not have enough time in each lesson to use everything.
- ➢ Not enough experience.
- ➢ Do not own a computer. I will purchase one when I have some funds.
- ➢ I suppose it has its use somewhere.
- ➢ Nothing to say except that it could be useful at home.
- ➢ I am not aware of any benefits by using I.T.
- ➢ Of no interest. I don't know anything about it.
- ➢ I will not use it for aural work and composition.
- ➢ No use for computers in teaching.
- ➢ I don't have a computer and I'm too old to change my ideas.
- ➢ No time to waste on it. I have my own methods and do not need a computer.

There would seem to be surprisingly little awareness of the obvious benefits for teachers as summarized by Klingenstein (2004):

> By learning basic computer skills, you can save money and free yourself from dependence on others, gain control over your studio documents and record keeping and present your studio more professionally ... take a deep breath and jump right in. Plenty of people are willing to help – even your students! (Klingenstein, 2004:5)

He also acknowledges in his own regard that "Having resisted technology for decades, I eventually was forced kicking and screaming into the twenty-first century". (Klingenstein, 2004:1) Certainly there are indications that some teachers in the sample are gradually embracing a Klingenstein type of enlightenment that technology **is** the way of the future.

➢ This is the way music is heading.

➢ Highly beneficial. Can download material.

➢ One student made his own CD from his computer.

➢ Most students seem to use the computer (Internet) for research purposes material in respect of their performance examinations.

➢ Recording and mainly listening to pieces they are learning.

Positive interest in accessing the Internet for information purposes in respect of teaching was indicated by 30 per cent of teachers although a further 26.6 per cent responded in the negative, mainly on the grounds that

- ➢ I do not have access - yet.

- ➢ I do not have the internet connected yet, but will one day.

- ➢ No time as yet.

- ➢ I haven't connected yet.

Nevertheless, irrespective of deeply entrenched teaching methods and, despite the negative and sometimes immovable outlooks and mental preferences of teachers in relation to the use of I.T in the studio, attitudes and methods are inexorably succumbing to the winds of change. This is inevitable for,

as West pointed out:

> … Australian Education at all levels is about to undergo the greatest revolution in its history, primarily due to the impact of new technology. (West, Marsh 2000:10)

5.15   Perspectives from Private Music Teachers

Strategy Four and Six involved interviewing a range of music teachers known to the researcher following the Goddard (2000) strategy. However, despite the one to one nature of the interview situation, this strategy was less than optimal in yielding the required data. Teachers were obviously unused to reflecting and commenting on their practice. They often found it difficult to extrapolate into the future and were clearly either unused to being interviewed and/or felt threatened by the process. The following examples of responses from ten different music teaching studios exemplify the non-expansive and restricted nature of the answers received.

> I am content with the present system.

> No complaints.

> My students and I accept the examiner's verdict without question.

> The comments could be more positive – very negative.

> I do not often agree with the examiner's comments.

> Examiners seem so remote.

> The hand-written report was almost indecipherable.

> No positive comment made about student preparation.

> I wonder why all examiners do not suggest rectifying measures in their examination reports to observed student problems?

5.15.1 The Nexus between Curriculum, Assessment and Examining

There was some divergence between interviewees in relation to perception of conservatism and dynamism in syllabus development and delivery.

> I don't like students being restricted to a set syllabus for over long. (Julie)

> The AMEB syllabus has been very conservative. (Drew)

> AMEB is consistently revising syllabi … the individual is important to the AMEB. (Beth)

> I teach from the syllabus. (Patty)

> [AMEB Syllabi] are on an eight year cycle (Bill)

Interviewees expressed a range of views in relation to the role of graded music examinations in the pedagogical process.

- For those who want to keep on, music examinations are necessary. I do think that exams are worth while. (Dweny)
- Not every student is inclined to work to get an examination. (Drew)
- Examinations are designed for a diagnostic response (Patty)
- Examinations give them a goal and they strive harder.(Dweny)

They also commented on the outcomes of examinations:

- Guild examinations give a lot of feedback, and I really need that feedback (Dweny)
- Examiners … [must] respect the candidate and teacher's relationship [and] must justify marks. (Beth)
- All reports are hand written – and it is very legible. (Jean)
- I know about bad report writing. There is the human factor. (Beth)
- Handwriting is atrocious. Be nice to see him using a computer. (Dweny)
- Interesting to balance examiners' remarks. (Dweny)

The following example illustrates the potential extent of this problem. During a recorded interview one teacher remarked,

- The examiner was in my house examining 25 students one after the other and wrote exactly the same comment in the summary at the end of each examination, irrespective of grade. (Teacher Interview. 01/05/2001)

Table 5.15.1 presents a profile of the eight interviewees, of whom five are male and three female.

Table 5.15.1 A Profile of Interviewees

Background Data		Bill	Drew	Dean	Julie	Jean	Dweny	Patty	Beth
Practical Discipline		Piano	Piano and Flute	Guitar	Piano	Piano	Piano & Violoncello	Piano	Piano
Highest Music . Qualifications		M.Mus.	B.Arts/Mus	B.Mus.	B.Mus.	B.Mus.	B.Mus.	B.Mus	M.Mus.
Currently Performing in Public		No	No	Yes	No	No	No	Yes	No
Teaching Experience		20+	13	50+	31	30+	30+	30+	20+
8 Length of Lesson		As required	0.5+	As required	0.5+	0.5+	0.5+	0.5+	As required
Nature of Lessons		As required	Practical and Theoretical	Practical and Theoretical	Practical and Theoretical	Practical and Theoretical	Practical and Theoretical	Practical and Theoretical	Practical and Theoretical
Information Technology	Not understood	Very high	Very high	Very high	Very high	No interest	Very high	Very high	Very high
	Use frequently	Private and Academic use	Yes	Constant use	Yes for Theory Yes for I.T	Nil	Yes	Yes, but I do not like it. Limit.	Yes
Examination Preparation		Tertiary only	All levels	Tertiary and high levels	All levels	All	All	All	Tertiary Coll.of Arts
Examination Participation		Tertiary only	AMEB	AGMS	AMEB	AMEB ABRSM	AMEB/AGMS AMEB	AGMS Trinity	AMEB
% of students entered in PMES		Tertiary only	40-45	100	95	Only 9.5%	90	100	Tertiary Only

The majority are pianoforte specialists and all have at least a Bachelors level of qualification in music; only two are currently involved in public performance. All are experienced teachers with the majority having in excess of 30 years of teaching experience – both practical and theoretical. Half hour one to one lessons are the norm for the group. Compared with the survey group there is a high level of usage and reliance on I.T All interviewees prepare and present candidates for examinations, the majority accessing the PMES.

5.15.2   Music Examinations and Examining.

Interviewees were generally in agreement that there is an observable decline in interest in music examinations, at least nationally:

- Teaching of young children and in schools is falling away. (Bill)
- [There is] a big fall off of students … also in Festivals and Eisteddfods. (Dweny)
- … in Australia an overall decline has been noted. (Dean)

In essence many saw this as part of the evolutionary process:

- AMEB has changed a lot since 1970. It must continue to change. (Beth)
- [We] are in a different environment nowadays. Traditional AMEB uses are declining. (Bill)
- Music publishers are suffering from lack of sales. (Dweny).

Some interviewees were examiners as well as teachers and evinced awareness not only of the differences in role between teachers and examiners but also of increasing demands for accountability.

- Examiners … [must] respect the candidate and teacher relationship [and] must justify marks. (Beth)

- [There is] a three year process for accreditation. (Bill)

- All ABRSM examiners pass through very stringent training in London [and they are] retrained every three years. (Jean)

- The Guild runs a 12 month Accreditation Course of Examiner Training [in which] trainees have to submit to marking examination tapes for a specified number of days [and] to sit in and shadow mark with an experienced examiner. (Dean)

5.16   A Potential Escape from the *cul-de-sac*

While the private music teachers' elusiveness presented the researcher with a virtual *cul-de-sac* given the limited access to data, another window opened by virtue of the sample's universal use of the PMES. This led the researcher to contemplate the second window – one on the other side of the building – the *outcomes* of the examinations themselves in greater depth. Surely the *outputs* of the PMES reflect the *inputs* from the music teaching industry! How accessible are these outputs? The tangible *outputs* are the examination marks awarded to the students and the written reports which are prepared in substantiation of these marks. How feasible is it to access and utilize examination reports? To what extent might such examination data yield insights into the studio music teaching industry?

Does not this lead to a range of questions in search of answers?

CHAPTER SIX

THE PUBLIC MUSIC EXAMINATION SYSTEM: WINDOW TWO

6.1 Potential Sources of Data

The potential for looking at the PMES revolves around examiners and students and the interaction between them. As intimated in Chapters 3 and 4, extant work has focussed primarily on marks/grades as the outcome of that interaction- and on the reliability of that outcome. There has been virtually no research attention paid to the other outcome of that interaction – the written feedback provided by the examination report which accompanies the examination mark/grades.

Inquiries to various Examination Boards revealed that, for most Examination Boards, the majority of examination reports are handwritten and, as a result, are not retained by the authority, although some authorities reported plans for multiple copies and/or future electronic reporting. Table 6.1.1 presents the current practices of three of the Examination Boards at the time of commencing the second phase of the study.

Table 6.1.1   Examination Boards Reporting Practices

Public Examining Organization	Report Format	Potential Level of Access	Report Distribution	Number of Examiners Available	Archival Practices	Examination Records Available
AGMS Guild	Word processed during examination	High	Office Teacher and Student	40+ on books	Held on computer disk	Potentially 6000-7000
AMEB Australian Music Exams Board	Normally Handwritten during Examination	Low	Teacher and Student	120+ listed for Victoria	Summative Assess-ment possibly retained	Relatively few if any
Trinity College London	Normally Handwritten during Examination	Low	Teacher and Student	Supplied from the U.K as required	No details available	Relatively few if any

Given that the reports from at least two of the Boards appear to be dispersed among teachers/students and not to be archived centrally, this posed a challenge. Obviously the task of accessing reports from students themselves would be fraught with frustration and unlikely to yield a representative sample. Teachers may feel threatened by a request for copies of reports, suspecting that, in providing copies of student's reports, they might be exposing themselves to unwarranted scrutiny. Then of course, there is also the problem of contacting teachers which, as reported in Chapter 5, limited the scope and reach of Window One.

The only Examination Board with potentially readily accessible data is the AGMS which, at the time, had in excess of 15 years of electronic PMES reporting in archival form. However, initial enquiries revealed that the earliest of these records had been rendered inaccessible by virtue of changing technology and now outdated software. Permission to utilize accessible electronic examination reports was sought from the AGMS Board through the Director and, following the granting of this permission, Ethics approval was sought and gained from the University Ethics Committee. (Appendix L)

Given the aforementioned inaccessibility of much of the AGMS data, the first task was to determine the scope and nature of the available data . Table 6.1.2 records the number of reports provided by 15 examiners (A – O) across the period 1995–2001 for pianoforte examinations administered by the AGMS nationally.

Table 6.1.2   Examination Reports: 15 Examiners across the Period 1995-2001

Examiners		A	B	C	D	E *	F	G	H	I	J	K	L *	M *	N	O*
Gender		M	M	M	F	F	M	F	F	M	F	M	M	M	F	F
Dominant Discipline Pianoforte. (P) Guitar (G) Vocal (V)		P	P/G	P	P	P	P	P	P	P	P	P	P	P/V	P	P
1995	No of studios	48	69	4	28	--	2	6	--	10	5	--	4	8	--	12
	No of teachers	64	172	11	31	--	3	7	--	24	8	--	4	19	--	30
	No of students	896	1194	47	289	--	18	37	--	115	52	--	58	118	--	155
1996	No of studios	70	44	3	14	--	3	6	--	9	13	--	5	2	--	--
	No of teachers	157	171	5	17	--	5	6	--	29	16	--	7	3	--	--
	No of students.	913	1081	35	157	--	87	52	--	148	39	--	76	44	--	--
1997	No of studios	54	57	2	9	--	1	--	1	14	12	15	1	3	--	--
	No of teachers	127	127	3	15	--	3	--	4	39	26	19	2	8	--	--
	No of students	799	921	27	108	--	32	--	37	163	133	131	29	58	--	--
1998	No of studios	47	36	3	6	--	2	1	6	15	16	7	4	3	1	--
	No of teachers	110	87	3	14	--	5	3	18	35	26	25	7	4	1	--
	No of students	684	594	54	85	--	57	18	89	202	310	110	53	49	1	--
1999	No of studios	36	63	2	15	8	6	4	5	30	48	17	8	9	9	--
	No of teachers	96	115	2	29	15	14	6	18	74	99	41	14	16	16	--
	No of students	687	989	65	245	151	171	55	100	580	612	424	68	98	90	--
2000	No of studios	32	42	5	7	--	5	--	5	25	22	12	9	1	1	--
	No of teachers	60	138	5	14	--	5	--	7	47	36	19	17	1	1	--
	No of students	436	1038	80	87	--	15	--	28	582	263	188	110	7	7	--
2001	No of studios	20	47	2	17	--	--	1	2	24	8	11	6	1	4	--
	No of teachers	39	85	2	36	--	--	2	4	53	9	22	13	1	6	--
	No of students	270	509	35	300	--	--	5	39	484	124	137	65	17	44	--
Totals		307	358	21	96	--	19	18	19	127	124	62	37	27	15	12
		653	895	21	156	--	35	24	51	301	220	126	64	52	24	30
		4685	6326	343	1271	--	380	167	293	2274	1533	990	359	381	142	155

* Handwritten reports only

In the period for which extant data could be readily accessed, eleven examiners had used electronic reporting strategies while the remaining four examiners had produced written reports.

Examiners E, N and O clearly had significant gaps across the period (1995-2001) and were thus eliminated from further consideration. Table 6.1.3 details the instruments, examination areas and levels for each of the remaining twelve examiners.

Table 6.1.3   Instrument/s, Area/s and Levels of Examinations: Twelve AGMS Examiners

Year	Examiner Designation	Gender of Examiner	Number of Music Studios	Teachers Involved	No Students Examined	Dominant Instrument/s	Examination Experience	Examination Levels
1995	A	Male	48	64	896	All Instrument/s	National and New Zealand.	All levels
1996			70	157	913			
1997			54	127	799			
1998			47	110	684			
1999			36	96	681			
2000			32	60	436			
2001			20	39	270			
Totals			**307**	**653**	**4685**			
1995	B	Male	69	172	1194	All Instrument/s	National	All levels
1996			44	171	1081			
1997			57	127	921			
1998			36	87	594			
1999			63	111	989	All Instrument/s	National & Asia	All levels
2000			42	138	1038	All Instrument/s	National & Asia	All levels
2001			47	85	509	All Instrument/s	National	All levels
Totals			**358**	**891**	**6326**			
1995	C	Male	4	11	47	Pianoforte. Organ and Keyboard.	Victoria	Grade levels
1996			3	5	35			
1997			2	3	27			
1998			3	3	54			
1999			4	4	65			
2000			5	5	80			
2001			2	2	35			
Totals			**23**	**33**	**343**			
1995	D	Female	28	31	289	Pianoforte	West Australia	All levels
1996			14	17	157			
1997			9	15	108			
1998			6	14	85			
1999			15	29	245			
2000			7	14	87			
2001			17	36	300		W.A & Asia	All levels
Totals			**95**	**156**	**1271**			
1995	F	Male	2	3	18	Pianoforte.	Victoria	Grade levels
1996			3	5	87			
1997			1	3	32			
1998			2	5	57			
1999			6	14	171			All levels
2000			5	5	15			
2001			0	0	0			
Totals			**19**	**35**	**380**			

Table 6.1.3 (continued)

Year	Examiner Number	Gender of Examiner	Number of Music Studios	Teachers Involved	No Students Examined	Dominant Instrument/s	Examination Experience	Examination Levels
1995	G	Female	6	7	37	Pianoforte & Organ	West Australia	Grade levels
1996			6	6	52			
1997			0	0	0			
1998			1	3	18			
1999			4	6	55			
2000			0	0	0			
2001			1	2	5			
Totals			**18**	**24**	**167**			
1997	H	Female	1	4	37	Pianoforte	Victoria	Grade levels
1998			6	18	89			
1999			5	18	100			
2000			5	7	28			
2001			2	4	39			
Totals			**19**	**51**	**293**			
1995	I	Male	10	24	115	Pianoforte	National	All levels
1996			9	29	148			
1997			14	39	163			
1998			15	35	202			
1999			30	74	580		National & Asia	All levels.
2000			25	47	582		National & Asia	All levels
2001			24	53	484		National & Asia	All levels
Totals			**127**	**301**	**2274**			
1995	J	Female	5	8	52	All	National	All levels
1996			13	16	39			
1997			12	26	133			
1998			16	26	310			
1999			48	99	612			
2000			22	36	263			
2001			8	9	124			
Totals			**124**	**220**	**1533**			

Table 6.1.3 (continued)

Year	Examiner Number	Gender of Examiner	Number of Music Studios	Teachers Involved	No Students Examined	Dominant Instrument/s	Examination Experience	Examination Levels
1997	K	Male	15	19	131	Pianoforte	National	Grade levels
1998			4	26	110			
1999			17	41	424			
2000			12	19	188			
2001			11	22	137			All levels
Totals			**59**	**127**	**990**			
1995	L	Male	4	4	58	All	NSW	All levels
1996	Hand written		5	7	76			
1997			1	2	29			
1998			4	7	53			
1999			8	14	68			
2000			9	17	110			
2001			6	13	65			
Totals			**37**	**64**	**459**			
1995	M	Male	8	19	118	Pianoforte and Vocal	NSW	Grade levels
1996	Hand written		2	3	44			
1997			3	8	58			
1998			3	4	49			
1999			9	16	98			
2000			1	1	7			
2001			1	1	17			
Totals			**27**	**52**	**391**			

Five examiners had examination experience nationally and internationally. Examiners L and M were NSW specific examiners and had produced only handwritten reports. Examiner M's writing was marginally more legible than that of Examiner L and it was decided thus to utilize M's reports for the initial analysis. Examiner G who had gaps in examining and who had only produced 167 reports over the relevant period, was eliminated.

Of the remaining examiners (N=10), Examiner H had only 293 reports which meant that this became the base line for potential analysis.

6.2   A Sample to Test

As a way into analysis of the reports it was decided to use the *Summative Comments* section at the end of the report as an initial testing ground. A scan of reports revealed little if any difference in either the scope or nature of reports at different levels. In other words the grade level requirements may have differed but, as exemplified below, the flavour of the summative comments is consistent, regardless of the grade level.

> **Grade One.**   Good work today. Take note of my comments above.

> **Grade Four.**   You displayed your ability in the last List. Good luck with your musical endeavours.

> **Grade Five.**   Your performance exhibited many weak areas which must be attended to immediately. Good luck.

> **Grade Seven.** I thoroughly enjoyed your program today. You displayed true potential.

Twenty reports from each of the ten examiners were randomly selected from across the years 1995-2001 in order to test the usability of the data. The challenge was to use the data as a basis for comparison across examiners.

6.3   Towards a Framework for Analysis

While grade level was not a determinant of difference, examiner variability was immediately apparent from the initial trawl of the sample of reports 1995 –2001 (N=200) focusing on the *Summative Comments* Section.

> ➤ **Female Examiner.** 1998. Keep working on your tone and technical control. Well done today.

> ➤ **Male Examiner.** 1998. You must try and maintain stability and accuracy at all times. It is always essential to think well ahead while you are performing and to be ready for what is coming along. Your playing stumbled incessantly today. A lot of this trouble can be traced back to your poor control over the technical work section. Some hard work is needed there. You have a developing skill, so make the most of it. Technique and confidence are always two good areas in which to work hard.

> ➤ **Male Examiner.** 1998. You are making excellent progress. Keep up the good work.

The first obvious variable is length of comment while the second is the location of comments along the generic/specific continuum. Any framework for analysis which was to be developed would need to be able to accommodate and make sense of both.

Primarily the purpose of the analytic framework would be to encompass all comments while facilitating both comparisons between examiners and analysis of messages being communicated by the reports to students, their parents and teachers.

The categories which emerged from an initial reading of the 200 reports are presented in Table 6.3.1.

Table 6.3.1   Initial Analytic Framework

1) GLOBAL APPROBATION.
    1.1.   With no diagnostic analysis.
    1.2.   With some diagnostic analysis.
    1.3   With detailed diagnostic analysis.

2) IMPLICATIONS FOR FURTHER APPLICATION.
    2.1.   Supportive comment and advice.
    2.2.   Advice only.
    2.3.   Specific judgement only.
    2.4.   Specific judgement and advice.

3) SYNTHESIS OF EXAMINATION.
    3.1.   Non-supportive of achievement.
    3.2.   Supportive of achievement.
    3.3.   Sententious comment.

4) AESTHETIC OVERLAY.
    4.1.   Negligible evidence.
    4.2.   Medium level evident.
    4.3.   Strong level present.

The first challenge was how to apply the category system, given the differential length of the comments section across the reports. Some were very brief while others were quite extensive as exemplified at the beginning of this

section. There was need to find a way of segmenting comments made by individual examiners. As Loban (1963) and Kellogg Hunt (1965) found, segmentation of language into sentences is problematic given different individuals' use of punctuation. In essence both Loban (1963) and Kellogg Hunt (1965) came to a similar solution. They segmented according to the smallest grammatically allowable unit of discrete meaning as their base unit of analysis. For the purposes of this research, these units are known as *idea units.* Taking the long *Summative Comment* section cited at the beginning of this section, segmentation into idea units yields the following:

You must try and maintain stability and accuracy at all times./ It is always essential to think well ahead while you are performing and to be ready for what is coming along. / Your playing stumbled incessantly today. / A lot of this trouble can be traced back to your poor control over the technical work section. / Some hard work is needed there. / You have a developing skill, / so make the most of it. / Technique and confidence are always two good areas in which to work hard. /

In this case there were eight idea units compared with seven full stops. In another case the variation is more striking:

Well played with good melodic tone / but keep the accompanying hand softer / and take more care with dynamics. /

Here there is one *sentence* but it contains three discrete idea units. Other examples are as follows:

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➢ Keep working on your tone and technical control**. /** Well done today.

➢ A very pleasing performance. **/** Keep up this good work**. /** All the best.

➢ An enjoyable performance today. **/** A pity about the memory lapse.

➢ You have musical ability. **/** But note my comments concerning the hands.

Idea unit one in the first example immediately above was categorized as 2.2 *(Advice only)* while idea unit two was categorized 1.1 (*Global Approbation with no Diagnostic Analysis.)* However, as the framework was applied to the reports, overlaps and deficiencies became clear. The initial system as set out in Table 6.3.1 proved to be too detailed to apply to a set of comments which, as analysis proceeded, were typically generic and often formulaic.

Hence a revised and simplified framework was developed. As Table 6.3.2 shows, the revised framework had only six broad categories and incorporated the capacity also to record the possible incidence of formulaic comments.

Table 6.3.2   Final Analytic Framework: Including Repeated Formulaic Overlay

1) Global Approbation with no Analysis.
2) Broad General Comment with some Analysis.
3) Judgement Specific to Technical/Aesthetic Dimension.
4) Some Specific Advice and/or Diagnosis.
5) Undifferentiated Global Recognition and/or Admonition.
6) Differentiated Recognition and/or Admonition.

Repeated Examiner Formulaic Comment

Each idea unit within each summative comment was thus assigned to one of the six categories. As intimated, it became clear that individual examiners, to a greater or lesser extent, relied on formulaic phrases and/or sentences in generating a summative comment. The incidence of these was noted separately, so that - *Repeated Formulaic Comment* overlays the other six. Table 6.3.3 provides examples of comments that were segmented into idea units under each of the six categories of the revised framework.

Table 6.3.3   Examples of Application of Category System

Category	EXEMPLAR COMMENTS	No of Idea Units
1. Global approbation with no diagnostic analysis.	Your musical skills are coming along quite nicely. You have made a good start with your music studies. You are well on the way with your musical studies. A fine start to Guild examinations. A good result today for your first music examination.	1 1 1 1 1
2. Broad generalized comment with some diagnostic analysis.	Quite a few slips and gaps were noted that spoilt the overall delivery, particularly in the last line. You must try and maintain stability and accuracy at all times as it is essential to be in control. You presented a pleasing and musically challenging program nicely today. The selection today did not allow you to demonstrate your full potential. Your developing ability is obvious/, but a little more preparation is still required for reliability.	1 1 1 1 2
3. Judgement specific to a technical/aesthetic dimension	Your troubles can be traced back to your poor technical control within the technical work section. You are developing a good hand position/ and your disciplined approach is evident. Your playing demonstrated that it is essential you give extra care and attention to musical detail. You are using far too much energy/. This is causing problems in touch and control. Use technical exercises to overcome the problems associated with fast passages.	1 2 1 2 1
4. Some specific advice and/or diagnosis.	Work on your presentation and skill development for a more effective and musical control. Continue to always work hard to improve your technique and skills/ and overcome the weaknesses. Keep working in a consistent manner/ and move onto a higher level when you are ready. You really need to announce all of your pieces and say a little about each in a performance exam. Pay more attention to the phrasing and expression to allow your music to effectively communicate.	1 2 2 1 1
5. Undifferentiated recognition of achievement and/or admonition.	Keep up the good work. Not a bad effort today/. All the best for your future examinations. Nicely presented work/ – keep it up. Well done today with an excellent result/ - this was pleasing. You have the ability to go far with your music. Best of luck for the future.	1 2 2 2 1 2
6. Differentiated recognition of global achievement +/- admonition.	Try and relax more/and allow the sparkle that did show at times to enhance your whole program. You had a caring and careful approach to the different styles demonstrated. With a little more practice, you will feel more confident with your approach and control. You performed well with style and understanding and displayed evidence of disciplined practice. Just continue to practice hard because I think you will do well/. Have faith in your ability. Your playing is developing very well/. This is pleasing.	2 1 1 1 2 2

6.4 Overview of Examiners' Summative Comments

Table 6.4.1 shows the frequency of Examiners' Comments by category.

Table 6.4.1   Frequency of Examiners' Summative Comments by Category

Examiner Number	Gender M/F	No. of Reports	Number of Idea Units.	CATEGORIES.						Repeated Formulaic Examiner Comment Total
				Global Approbation no Analysis Total	Broad General Comment with some Analysis Total	Judgement specific Technical/Aesthetic Dimension Total	Some specific Advice and/or Diagnosis Total	Undifferentiated global recognition and/or Admonition Total	Differentiated recognition +/- Admonition Total	
1	M	20	120	18	7	19	30	29	17	44
2	M	20	66	11	3	6	23	21	2	22
3	M	20	36	5	2	6	7	7	9	4
4	F	20	64	9	1	4	29	21	0	19
5	M	20	49	17	0	3	12	13	4	14
6	F	20	60	0	1	7	18	14	20	12
7	M	20	78	0	7	12	20	36	3	31
8	F	20	106	11	4	27	30	24	10	27
9	M	20	71	17	3	15	15	21	0	25
10	M	20	67	18	4	12	22	11	0	12
Totals		200	717	106	32	111	206	197	65	210

As predicted from the initial scan of reports, Table 6.4.1 demonstrates that there is great variability in the number of idea units produced by examiners in their summative comments. The range is from 49 (Examiner 5) to 120 (Examiner One) which militates against sensible comparison. Hence frequencies were converted to percentages (See Table 6.4.2) in order to make comparative analysis meaningful.

Table 6.4.2   Percentages of Examiners' Summative Comments by Category

Examiner Number	Gender M/F	No. of Reports	Percentage of Idea Units per report ξ	CATEGORIES						Repeated Formulaic Comments %
				Global Approbation no Analysis %	Broad General Comment with some Analysis %	Judgement specific Technical/Aesthetic Dimension %	Some specific Advice and/or Diagnosis %	Undifferentiated global recognition and/or Admonition %	Differentiated recognition +/- Admonition %	
1	M	20	6	15	5.84	15.83	25	24.16	14.17	36.67
2	M	20	3.3	16.67	4.54	9.09	34.85	31.82	3.03	33.33
3	M	20	1.8	13.89	5.56	16.67	19.44	19.44	25	11.11
4	F	20	3.2	14.06	1.56	6.25	45.31	32.8	0	29.69
5	M	20	2.45	34.7	0	6.12	24.49	26.53	8.16	28.57
6	F	20	3	0	1.67	11.67	30	23.33	33.33	20.00
7	M	20	3.9	0	8.97	15.38	25.65	46.15	3.85	39.74
8	F	20	5.3	10.38	3.77	25.47	28.3	22.64	9.44	25.47
9	M	20	3.55	23.95	4.22	21.13	21.13	29.57	0	35.21
10	M	20	3.35	26.86	5.97	17.91	32.84	16.42	0	17.91
Totals		200	3.58	14.78	4.46	15.48	28.73	27.48	9.07	29.29

6.5   Examiners' Summative Style

The data in Table 6.4.2 offer compelling evidence of examiner style. For example, the mean number of idea units per *Summative Comment* varies from 1.8 to 6 with an average of 3.585 over the 20 reports; clearly this signals differing examiner styles. The dominant categories are *Some Specific Advice and/or Diagnostic Comment* and *Undifferentiated Global Comment and/or Admonition* which, together, account for 56 per cent of all comments. *Judgement Specific Technical/Aesthetic Dimension* and *Global Approbation with no Analysis* account for a further 30 per cent of comments. (Table 6.4.2)

However, when one interrogates specific examiners' use of the categories, wide variation is evident. For example, 46 per cent of Examiner Seven's examination observations are in the category of *Undifferentiated Global Recognition* compared with only 16.42 per cent for Examiner Ten. Examiner Four's comments on the other hand, are predominantly orientated towards the giving of *Advice* in the category of S*ome Specific Advice and/or Diagnosis* (45.31 per cent.)

In the sections which follow, the data from Table 6.4.2 will be used to characterize each examiner's style.

6.5.1   Examiner One

While Examiner One clearly diverges from his fellow examiners in terms of the volume of comments, his profile of comments most closely matches that of the total group with no more than five per cent deviation. It might be argued

that, in this group, Examiner One could be regarded as the normative examiner with over one third of his comments being repeated formulaic comment.

6.5.2   Examiner Two

Almost 70 per cent of Examiner Two's comments fall into two categories – those of *Specific Advice and/or Diagnosis* and *Undifferentiated Global Recognition and/or Admonition.* The mean number of comments is marginally lower than the average of 3.585 for the group and one third are formulaic.

6.5.3   Examiner Three

Examiner Three's reports are distinguished by being the sparsest reports of the sample – an average of 1.8 idea units per report. Of these, 25 per cent are *Differentiated Recognition and/or Admonition.* Another 40 per cent offer, in equal   proportions,   either   *Specific   Advice   and/or   Diagnosis*   OR *Undifferentiated Recognition and/or Admonition.* However, relatively few are formulaic.

6.5.4   Examiner Four

The two dominant categories for Examiner Four are those for the entire group, but to a more extreme extent. Forty five per cent offer *Specific Advice and/or Diagnosis* (compared with 28.73 for the entire group) and another 32.8 per cent express *Undifferentiated Recognition and/or Admonition.* Again almost one third are formulaic.

6.5.5 Examiner Five

With an average of 2.45 idea units per summative comment, Examiner Five's output is the second lowest for the entire group. This, coupled with the fact that 34.7 of these idea units are categorized as *Global Approbation no Analysis*, suggests that his comments may be less than optimally helpful to the consumers – students, teachers and parents. Formulaic comments are made about 30 per cent of the time.

6.5.6 Examiner Six

With a third of her comments being characterized as *Differential Recognition and/or Admonition* and another 30 per cent offering *Some Specific Advice and/or Diagnosis,* Examiner Six's approach would appear to be constructively orientated towards students and their teachers. The total group of examiners offer less than 40 per cent (37.8) of comments in this category compared with Examiner Six's 63.33 per cent.

6.5.7 Examiner Seven

By contrast with Examiner Six., Examiner Seven's 46.15 per cent of comments offering *Undifferentiated Global Recognition and/or Admonition* provides students and their teachers with demonstrably less direction although nearly 10 per cent of his broad general comments include some analysis. Approximately 40 per cent are formulaic.

6.5.8 Examiner Eight

Examiner Eight's summative comments include the second highest average number of idea units. (5.3) Of these one quarter are devoted to *Specific*

Judgements within the Technical or Aesthetic Dimensions and another 10 per cent offer *Differentiated Recognition and/or Admonition.*

6.5.9   Examiner Nine

Examiner Nine provides no *Differentiated Recognition and/or Admonition,* but a higher proportion than the average of comments expressing *Global Approbation no Analysis.* The latter is balanced by approximately half the average percentage of comments classified as *Undifferentiated Global Recognition and/or Admonition.*

6.5.10 Examiner Ten

The dominant category for Examiner Ten is *Specific Advice and/or Diagnosis* (32.84) followed by 26.86 per cent of comments which are characterized by *Global Approbation no Analysis*. Examiner Ten's use of this category is the second highest for the total group.

6.6   Repeated Formulaic Comments

As pointed out in relation to Table 6.4.2, the final column indicates, over and above the classification of idea units into the six categories, the percentage of comments per each examiner which were repeated word for word so often that they appeared formulaic. Over the total group some eight per cent of comments were classified thus. However, their incidence varied from examiner to examiner.

In general, those examiners with the lower average number of idea units per summative comment are also those with the highest percentages of repeated

formulaic comments. In other words, those examiners whose comments are scant by way of summary tend also to rely more on generic formulaic comments. These tend more to be expressions of good will such as:

➢ Keep working.

➢ Best of luck for the future.

➢ You are doing well.

rather than specific directions which provide guidance to students and their teachers for enhanced performance at the next examination level.

Certainly it is evidenced from research into the ways in which individuals use language that individuals use language in idiosyncratic and distinctively recognizable ways. Sanford (1942) argues that "... in studying the person's speech in this way, one is perforce studying the person". (Sandford, 1942 :169) In the case of repeated formulaic comments, the critical issue is the extent to which the substance of the comment is useful to the intended audience. In the case of the summative comment the primary audience is the student and the parent/s or carer/s who are investing in the tuition.

However, the secondary and no less important audience member is the teacher for whom such comments should afford critical feedback on the quality and direction of teaching – and act as a quality assurance mechanism for the industry. Table 6.6.1 provides examples of the nature and frequency of repeated formulaic comments for each of the 10 examiners across the 20

sampled examination report's summative comment section. It should be noted that repeated comments in some instances include more than one idea unit.

Table 6.6.1   Overview of Repeated Summative Comments: Across Period 1995 - 2001

Examiner	No of Reports	Focus	Examples of Repeated Formulaic Comments	Frequency	Total	% of Examiners' Total Comments
1	20	Diagnostic Generic Approbation) Advice) Generic Encouragement Advice	You must try and maintain stability and accuracy at all times. You should do well/. Move to a higher level when you are ready. Good luck with your music studies. Read my comments carefully/ and try and react to them.	3 12 19 10	44	36.67
2	20	Advice) Generic Encouragement) Diagnostic	Keep working hard/and good luck with your music studies. Your musical skills are coming along quite nicely.	17 5	22	33.33
3	20	Generic Approbation) Advice)	A great result today/. Keep working hard.	4	4	11.11
4	20	Advice) Generic Encouragement) Generic Approbation	Keep working hard/. Best of luck in the future.	14	19	29.69
5	20	Generic Approbation (3)	A good result today/. Well done. An excellent result today.	9 5	14	28.57
6	20	Generic Approbation	Congratulations on achieving this outstanding result.	12	12	20.00
7	20	Advice Generic Encouragement) Generic Approbation Advice	Keep up the good work/. All the best for your future examinations. Your performance today was well prepared and nicely presented. A little more focus needed in your playing.	16 8 7	31	39.74
8	20	Generic Approbation (4) Diagnostic	Well done today/. Good work today/. Well done. A well prepared examination. Your performance today demonstrated a developing musicality.	13 6 8	27	25.47
9	20	Advice) Generic encouragement) Generic Approbation. Advice) Generic Encouragement)	Keep working hard/ and all the best for your future music studies A good pleasing result today. Keep practising/ and good luck.	10 7 8	25	35.21
10	20	Diagnostic Advice	You have good potential. Make an effort to keep your wrists up level with the back of the hand.	5 7	12	17.91
All Examiners	200				210	29.29

There is discernable variability in the direction and substance of these comments. If the most frequent of these are examined, a certain pattern emerges, not least being the fact that comments tend to be idiosytncratic to certain examiners.

- You should do well. Move to a higher level when you are ready. (12 - Examiner 1)
- Good luck with your music studies. (19 – Examiner 1)
- Continue to work hard and good luck with your music studies. (17 - Examiner 2)
- Keep working hard. Best of luck in the future. (14 - Examiner 4).
- Congratulations on achieving this (outstanding) result. (12 - Examiner 6)
- Keep up the good work. all the best for your future studies and/or examinations. (16 – Examiner 7)
- Well done today. Good work today. Well done. (13 - Examiner 8)
- Keep working hard and all the best for your future studies and/or examinations. (10 - Examiner 9)
- Keep up the good work. (7 - Examiner 10)

Most summative comments are congratulatory. Many advocate *"hard work"* [not defined] and all are positive about future successes. Of those comments which appear in over fifty per cent of examiners' summative comments, only Examiner One's advice *"move to a higher level when you are ready"* and *"read my comments carefully and try and react to them"* provide any level of strategic advice to the student. Of those comments which occur in fewer than

fifty per cent of reports, the majority continue the platitudinous line *(e.g., "Keep up the good work")* with relatively few exceptions such as:

➢ You must try and maintain stability and accuracy at all times. (3 - Examiner 1)

➢ Your musical skills are coming along quite nicely. (5 - Examiner 2)

➢ Your performance today was well prepared and nicely presented. (8 - Examiner 7)

➢ Your performance today demonstrated a developing musicality. (8 - Examiner 8)

➢ A little more focus needed in your playing. (7 - Examiner 7).

Of these, Examiner One's advice is probably the most focussed and designed to shape the musical behaviour of the student recipient constructively although there is a tendency for this examiner to repeatedly express gratuitous *"best wishes"*.

6.7   Summative Comments in Review

If, as Harris and Crozier (2000) advocate, examination reports should "... form a point of consolidation and focus", (Harris and Crozier, 2000:111) it is argued that this sample of reports suggests that many examination reports may well fall short of the ideal.

This observation gives rise to a number of critical questions.

➢ To what extent are examiners constructive with their assessments?

➢ What do examiners appear to value?

➢ How consistent are examiners in their approach?

➢ To what extent is it possible to characterize examiner style?

➢ To what extent is examiner training effective?

6.8 The Category System in Review

The analytic framework encompassing the category system applied to the sample of examiners' summative comments proved to be useful in analysing the nature and quality of the evaluative feedback provided as part of the formal assessment process.

However, in analysing the summative statements, the issue of the primary training of examiners was considered. Given that the focus of the research was on pianoforte examinations, it was decided that those examiners who did not have primary pianoforte training (Two and Ten) should be eliminated from the sample from this point in order to render all examiners as directly comparable as possible even though it is argued by some (e.g., Mundey, See 3.2.4) that primary examiner instrumental training is not a relevant issue. The remaining eight core examiners were given identifying pseudonyms which will be used throughout the subsequent analysis and discussion.

As can be seen from Table 6.8.1, eight had primary pianoforte training while two did not.

Table 6.8.1 Profiles of the Ten Examiners Selected: Primary Training

Number of Examiners. Summative Trial	Gender	Instrumental Training	Examination Reports 1995-2001	Status	Identifying Pseudonym
1	M	Pianoforte	4,685	Active	Hugh
2	M	Guitar	6,326	Eliminated	-
3	M	Pianoforte	343	Active	Silas
4	F	Pianoforte	1,271	Active	Vera
5	M	Pianoforte	380	Active	Stan
6	F	Pianoforte	293	Active	Lois
7	M	Pianoforte	2,274	Active	Wally
8	F	Pianoforte	1,533	Active	Gail
9	M	Pianoforte	990	Active	Kevin
10	M	Voice	391	Eliminated	-

6.9 Analysis of Technical and Aesthetic Sections of the Reports

On the basis of the trialled category system, it was decided that it would be necessary to develop a further framework for analysis of the performance related aspects of the music examination *[Technical Work and Lists A,B,C]* and given the nature of the analytic framework and the findings in relation in relation to the analysis of the *Summative Comments Section* of the examination based on 20 reports, it was decided that a random sample of 50 reports per examiner would be a reasonable sample for the next stage. This represents 17 per cent of the base line of 293 reports (Lois).

Exemplified below is one comment in response to the Technical Section of the examination.

➢ The scales today were all played with reasonable confidence. The broken chords were played well. However, the chords were very weak today. Quite a few were wrong. Arpeggios are developing well.

An example of a response to List C in the Performance Lists Section of the examination reveals a very different style of comment.

➢ MAZURKA. Op 24. No 4. CHOPIN. Some obviously thoughtful playing present. Perhaps try for a crisper tone and rhythm. Make sure of complete and controlled accuracy, though. Don't get too far away from the mood of the Mazurka dance style. Always be aware of tonal balance between the hands.

Hence, given the different requirements of the section, a separate category system would obviously be required for each, i.e., the Technical Section and the three Performance Lists. The Technical Section will be dealt with in Chapter Seven and the Performance Lists in Chapters Eight and Nine.

CHAPTER SEVEN

EXAMINERS' REPORTS

ANALYSIS OF THE TECHNICAL SECTION

7.1   The Technical Section

As this is the first section in the examination, logically it is the first to be examined. It is also perceived by examiners to be the technical foundation for the Performance Lists which follow. As with the *Summative Comments* section, the development of initial categories was based on an analysis of 25 reports from each of the eight examiners who remained in the sample for the detailed analyses.

Table 7.1.1 presents the category system that was developed from the first stage analysis of the initial sample of 200 reports (25 x 8 examiners).

Table 7.1.1   Technical Section Categories

Focus	Comments	
	Positive	Negative
Hands Wrists Fingers Thumbs	* * * *	* * * *
Technique Knowledge Quality	* * *	* * *
Listing of Technical Elements		
Global Comments. Qualitative Summary Advice Encouraging Advice	 * * *	 * * *

The first foci were the technical capacity exhibited by the student's trained physical dexterity, each of which had positive and negative dimensions. The second group of foci related to how the dexterity was applied and synthesized. The category *Listing of Technical Elements* was introduced only because one examiner (Examiner Lois) simply listed technical elements in her reports without offering any evaluative dimension; she was the only examiner to do this and thus this category is thus somewhat of an anomaly. The *Global Comments* categories were introduced to cater for the summative comments made by most examiners at the conclusion of the *Technical Section*.

7.2 Application of the Technical Category System

Table 7.2.1 presents the numerical analysis of the initial 25 technical reports from the eight examiners. Table 7.2.2 presents the data in percentages to enable comparisons across examiners.

Table 7.2.1   Analysis of Technical Reports. Stage One: (N=200)

Examiners	Exam. Totals	Total	Kevin +	Kevin –	Stan +	Stan –	Wally +	Wally –	Silas +	Silas –	Hugh +	Hugh –	Vera +	Vera –	Gail +	Gail –	Lois +	Lois –
Concurrent Examiners → Number of Examiners			1		2		3		4		5		6		7		8	
1 Hands +/-	25	**91**	6	2	0	4	0	0	3	5	19	20	7	4	11	3	5	2
Both			**8**		**4**		**0**		**8**		**39**		**11**		**14**		**7**	
2 Wrists +/-	25	**29**	2	2	1	1	0	0	0	2	1	8	0	8	1	0	0	3
Both			**4**		**2**		**0**		**2**		**9**		**8**		**1**		**3**	
3 Fingers +/-	25	**113**	5	6	0	3	0	1	2	1	13	39	1	6	14	20	0	2
Both			**11**		**3**		**1**		**3**		**52**		**7**		**34**		**2**	
4 Thumbs +/-	25	**17**	1	1	0	0	0	0	0	0	1	5	0	0	2	4	0	3
Both			**2**		**0**		**0**		**0**		**6**		**0**		**6**		**3**	
5 Technique +/-	25	**250**	47	12	6	5	7	5	7	3	22	33	14	16	28	21	14	10
Both			**59**		**11**		**12**		**10**		**55**		**30**		**49**		**24**	
6 Knowledge +/-	25	**473**	49	4	92	17	19	7	44	8	19	16	98	16	56	9	15	4
Both			**53**		**109**		**26**		**52**		**35**		**114**		**65**		**19**	
7 Quality +/-	25	**255**	31	0	4	0	12	5	21	2	77	20	25	0	36	1	17	4
Both			**31**		**4**		**17**		**23**		**97**		**25**		**37**		**21**	
8 Simple Listing of Technical Elements	25	**82**	**0**		**0**		**0**		**0**		**0**		**0**		**0**		**82**	
9 Global Comment — 9Q Qualitative Summary		**186**	8		22		28		10		78		6		24		10	
9A Advice		**247**	2		11		9		30		103		46		25		21	
9E Encouraging Advice		**25**	0		0		4		1		13		3		1		3	
Total Examinations **200**			25		25		25		25		25		25		25		25	
Total of Discrete Comments		**1768**	**178**		**166**		**97**		**139**		**487**		**250**		**256**		**195**	
8 number of Comments per Examination Report			7.12		6.64		3.88		5.56		19.48		10		10.24		7.8	

Table 7.2.2   Percentages within Technical Categories: (N=200)

			Concurrent Examiners							
Examiners			**Kevin**	**Stan**	**Wally**	**Silas**	**Hugh**	**Vera**	**Gail**	**Lois**
Examiners' Technical Profile in Examination Technical Section			**Number of Examiners**							
			1	2	3	4	5	6	7	8
	Examination Totals	%	**Percentage Total of Examiners' Technical Comments**							
			+ -	+ -	+ -	+ -	+ -	+ -	+ -	+ -
1 Hands +/- Both	25	**5.15**	3.4/1.1 **4.5**	0/2.4 **2.4**	0 **0**	2.2/3.6 **5.8**	3.9/4.1 **8**	2.8/1.6 **4.4**	4.3/ 1.2 **5.5**	2.6/1 **3.6**
2 Wrists +/- Both	25	**1.64**	1.1/1.2 **2.3**	.6/.6 **1.2**	0/0 **0**	0/1.4 **1.4**	.2/1.6 **1.8**	0/3.2 **3.2**	.4/0 **.4**	0/1.5 **1.5**
3 Fingers +/- Both	25	**6.39**	2.8/3.4 **6.2**	0/1.8 **1.8**	0/1 **1**	1.4/.7 **2.1**	2.7/8 **10.7**	.4/2.4 **2.8**	5.5/7.8 **13.3**	0/1 **1.1**
4 Thumbs +/- Both	25	**.96**	0.6/0.6 **1.2**	0/0 **0**	0/0 **0**	0/0 **0**	.2/1 **1.2**	0/0 **0**	.8/1.6 **2.4**	0/1.6 **1.6**
5 Technique +/- Both	25	**14.15**	26.4/6.7 **33.1**	3.6/3 **6.6**	7.2/5.2 **12.4**	5/2.2 **7.2**	4.5/6.8 **11.3**	5.6/6. **12**	10.9/8.2 **19.1**	7.2/5 **12.2**
6 Knowledge +/- Both	25	**26.75**	27.5/2.2 **29.7**	55.5/10.2 **65.7**	9.6/7.2 **26.8**	31.7/5.7 **37.4**	3.9/3.3 **7.2**	39.2/6.4 **45.6**	21.9/3.5 **25.4**	7.7/2 **9.7**
7 Quality +/- Both	25	**14.42**	17.4/0 **17.4**	2.4/0 **2.4**	12.4/5.1 **17.5**	15.1/1.4 **16.5**	15.8/4.1 **19.9**	10/0 **10**	14.1/.4 **14.5**	8.7/2. **10.8**
8 Simple Listing of Technical Elements	25	**4.64**	n/a	n/a	n/a	n/a	n/a	n/a	n/a	**42.1**
9 <u>Global Comment</u> 9Q *Qualitative Summary*		**10.52**	4.5	13.3	28.9	7.2	16	2.4	9.3	5.1
9A *Advice*		**13.97**	1.1	6.6	9.3	21.7	21.2	18.4	9.7	10.8
9E *Encouraging* Advice		**1.41**	0	0	4.1	.7	2.7	1.2	.4	1.5
Total Examinations **200**			100%	100%	100%	100%	100%	100%	100%	100%
Percentage across Categories		**100**	**10.07**	**9.39**	**5.48**	**7.86**	**27.55**	**14.14**	**14.48**	**11.03**

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While Lois was the only examiner simply to list *Technical Elements* and Hugh's level of commenting is much higher than that of his peer examiners, an initial scan of Tables 7.2.1 and 7.2.2 indicated that the category system was discriminating between examiners in ways that were consistent with the analysis of the *Summative Comments* reported in Chapter Six. Hence it was decided, in common with the listed technical categories, to also use plus and minus integers in the *Global Comment* sections to distinguish the specific dimensions of examiner thought in these comments and then to expand the sample to the planned total of 400 reports.

7.3   Profiling the Technical Section of the Examination

Table 7.3.1 presents the frequency analysis of the comments of eight examiners in the technical section of the examination across 50 reports. (N=400). Table 7.3.2 gives the percentages in each category across the eight examiners. This section provides a global analysis of these data while 7.4 will focus on the profile of individual examiners and 7.5 will explore comparisons across examiners.

Table 7.3.1   Frequency of Examiners' Comments per Category across the Technical Section: Stage 2 (N=400)

Examiner	Kevin			Stan			Wally			Silas			Hugh			Vera			Gail			Lois			Totals for 400 Reports		
Gender	M			M			M			M			M			F			F			F					
CATEGORIES	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	-	Total
Hands	21	25	4	0	6	6	0	0	0	9	18	9	37	83	46	8	14	6	27	32	5	6	10	4	108	80	188
Wrists	2	6	4	1	6	5	0	1	1	0	2	2	1	20	19	0	8	8	1	5	4	0	6	6	5	49	54
Fingers	18	24	6	0	5	5	0	1	1	5	6	1	25	100	75	2	18	16	34	76	42	0	6	6	84	152	236
Thumbs	1	2	1	0	0	0	0	0	0	0	0	0	3	17	14	0	0	0	3	21	18	0	3	3	7	36	43
Technique	77	100	23	6	12	6	18	36	18	13	20	7	75	196	121	17	39	22	51	78	27	14	15	1	271	225	496
Knowledge	118	122	4	194	240	46	45	59	14	77	89	12	76	105	29	167	201	34	87	108	21	22	30	8	786	168	954
Quality	60	63	3	26	32	6	35	40	5	62	67	5	162	198	36	107	109	2	132	135	3	48	55	7	632	67	699
Listing of Technical Elements		0			0			0			0			0			0			0			140		n/a	n/a	140
Global Comment Qualitative Summary	21	24	3	24	29	5	34	46	12	15	16	1	48	111	63	3	11	8	45	49	4	11	16	5	201	101	302
Advice	4	9	5	6	20	14	2	14	12	17	55	38	62	187	125	12	80	68	5	26	21	4	38	34	112	317	429
Encouraging Advice	1	1	0	0	0	0	1	5	4	2	3	1	2	24	22	0	6	6	1	1	0	0	3	3	7	36	43
No. of Discrete Idea Units		376			350			202			276			1041			486			531			322				3584
8 No. Comments per Report		7.52			7			4.04			5.52			20.82			9.72			10.62			6.44		8 No. of Idea Units		8.96

195

Table 7.3.2   Percentages of Examiners' Comments per Category across the Technical Section: Stage Two (N=400)

Examiner	Kevin	Stan	Wally	Silas	Hugh	Vera	Gail	Lois	+	-	Total
Gender	M	M	M	M	M	F	F	F	for 400		
No. of Reports	50	50	50	50	50	50	50	50	Reports		
CATEGORIES (% + -)									+	-	Total
Hands.	**6.65** 5.59 1.06	**1.71** 0 1.71	**0** 0 0	**6.52** 3.26 3.26	**7.97** 3.55 4.42	**2.88** 1.65 1.23	**6.03** 5.09 .94	**3.11** 1.86 1.25	3.01	2.23	**5.24**
Wrists.	**1.59** 0.53 1.06	**1.71** 2.8 1.43	**0.5** 0 .5	**0.72** 0 .72	**1.92** .09 1.83	**1.65** 0 1.65	**0.94** .19 .75	**1.86** 0 1.86	0.14	1.37	**1.51**
Fingers.	**6.38** 4.79 1.59	**1.43** 0 1.43	**0.5** 0 .5	**2.17** 1.81 .36	**9.61** 2.4 7.21	**3.7** .41 3.29	**14.31** 6.4 7.91	**1.86** 0 1.86	2.34	4.24	**6.58**
Thumbs.	**0.52** 0.26 0.26	**0** 0 0	**0** 0 0	**0** 0 0	**1.63** .29 1.34	**0** 0 0	**3.95** .56 3.39	**0.93** 0 .93	0.20	1.00	**1.2**
Technique	**26.81** 20.64 6.17	**3.42** 1.71 1.71	**17.82** 8.91 8.91	**7.25** 4.71 2.54	**18.83** 7.21 11.62	**8.02** 3.49 4.53	**14.69** 9.6 5.09	**4.66** 4.34 .31	7.56	6.28	**13.84**
Knowledge	**32.71** 31.64 1.07	**68.58** 55.43 13.15	**29.2** 22.28 6.93	**32.25** 27.9 4.35	**10.09** 7.3 2.79	**41.36** 34.36 7.0	**20.33** 16.38 3.95	**9.32** 6.83 2.49	21.93	4.69	**26.62**
Quality	**16.75** 15.96 .79	**9.14** 7.43 1.71	**19,8** 17.31 2.48	**24.28** 22.47 1.81	**19.02** 15.56 3.46	**22.43** 22.02 .41	**25.42** 24.86 .56	**17.08** 14.91 2.17	17.63	1.87	**19.50**
Listing of Technical Elements	**0**	**0**	**0**	**0**	**0**	**0**	**0**	**43.48**	n/a	n/a	**3.91**
Global Comment *Qualitative Summary*	**6.38** 5.58 0.80	**8.29** 6.86 1.43	**22.77** 16.83 5.94	**5.79** 5.43 0.36	**10.66** 4.61 6.05	**2.26** 0.61 1.65	**9.23** 8.48 0.75	**4.97** 3.42 1.55	5.61	2.82	**8.43**
Advice	**2.39** 1.06 1.33	**5.71** 1.71 4.0	**6.93** 0.99 5.94	**19.92** 6.16 13.76	**17.96** 5.96 12.0	**16.46** 2.47 13.99	**4.89** 0.94 3.95	**11.8** 1.24 10.56	3.13	8.84	**11.97**
Encouraging Advice	**0.26** 0.26 0	**0** 0 0	**2.48** 0.48 2.0	**1.08** 0.72 0.36	**2.30** 0.19 2.11	**1.23** 0 1.23	**0.19** 0.19 0	**0.93** 0 0.93	0.19	1.01	**1.2** (100)

Table 7.3.1 reveals a considerable range in the number of discrete comments made by examiners with the mean ranging from 4.04 (Wally) to 20.82 (Hugh). However, Hugh is clearly an outlier as the examiner with the next highest number of comments is Gail with a mean of 10.62 - just over half that for Hugh. If Hugh's data are excluded from the calculation since they artificially inflate the mean, the mean number of comments for the group is 7.27 rather than 8.96.

Referring to Table 7.3.2, it is clear that examiners' comments dominantly reflect concerns about candidate's *Knowledge* (26.62 per cent), *Quality* of musicality and control (19.5 per cent) and *Technique* (13.84 per cent). In the case of the *Knowledge* category, 82.4 per cent of the comments are positive. If one calculates from the totals in Table 7.3.1, over eighty per cent of comments on the *Quality* of technical work are positive, while those specifically on *Technique* are relatively evenly distributed between positive and negative. In the category of *Global Comments, Qualitative Summary* and *Advice* clearly dominate.

Tables 7.3.3 and 7.3.4 present examples of comments which are both positive and negative in relation to specific technical areas. Table 7.3.3 focuses on positive comments and Table 7.3.4 on negative comments. It should be noted that many of the latter are implied negatives embedded in *Advice*.

Table 7.3.3
Typical Positive Comments by Examiners in the Technical Section

Technical Focus	Examiners' Typical Positive Comments	Comment Related to
Hands	Played with a pleasing hand position. Good hand co-ordination. The hand position was very good. Good hand position. Hand position developing well. Both hands were very clear here.	Scales Scales. Scales Scales. Scales Scales.
Wrists	You used a good wrist action.	Arpeggios
Fingers	Played with a good finger action. Good *Legato* with finger action. I noted a good finger action developing. Played fluently with a strong finger action. You have a good developing finger action. I was pleased with your finger action.	Scales Scales Scales Scales Summary Technical Work
Thumbs	Good *Legato* was maintained when turning the thumbs under	Arpeggios
Technique	You have quite a good approach. Your basic technique is developing very well. Your technical work was very well prepared. You give every indication that you have a firm technique. Precision is being developed.	Scales Summary Summary Summary Scales
Knowledge Work	Chords and arpeggios were secure.	Technical
Quality Work	This section was well prepared - confident. A pleasing control noted. Reliable co-ordination. Your fluent scale work denotes a disciplined approach. Prompt and accurate.	Technical Scales Chords Scales. Arpeggios.

In terms of typical positive comments in Table 7.3.3, the adjective "*good"* is used often by comparison with more differential evaluative words and/or phrasing such as "*Pleasing, strong, firm, disciplined".* While "*good"* denotes praise to both the student and the teacher, it could also be argued that such an all-encompassing term provides little basis on which to improve technical and other physical and musical skills. On the other hand, praise for a strong finger action indicates that strength is a positive quality in relation to finger action and associated physical skills.

Table 7.3.4   Typical Implied and Direct Negative Comments by Examiners in the Technical Section

Technical Focus	Typical Implied and Direct Negative Comments	Comment Related to
Hands	Try to keep a good hand position. Left hand a little weak. Try and shape the hands carefully. Keep the hands up on the key board. Why drop them? Trouble starting your left hand.	Scales Broken Chords Broken Chords Technical Work Exercises
Wrists	Remember to keep the wrists up. Don't let the wrists sag. Do keep the wrists higher above the keyboard.	Scales Exercises Chords
Fingers	Ensure that you use the correct fingering. Be careful with the left hand fingering. Watch fingering in the first inversions.	Scales Scales Arpeggios
Thumbs	Pass those thumbs well under please. Thumbs should pass under for an even legato touch. Try to be a little more prompt when playing.	Arpeggios Scales Chords
Technique	Staccato touch needed to be more crisp. Too detached. Some hesitations today.	Scales Scales Exercises
Knowledge	Why play C# Minor scale instead of C# Major scale? Contrary Motion scales were not well known.	Scales Scales
Quality	Needs more confidence. Why was there some lack of confidence today?	Chord Progression Arpeggios

In terms of negative and implied negative comments as evidenced by Table 7.3.4, these are rarely as direct as are the positive comments. Negative comments such as "*left hand a little weak*" imply the positive advice to make the left hand stronger. In other comments, the negative comment is implied in advice – *"Don't let the wrists sag"* rather than a direct statement that sagging wrists are poor.

The examiners' strategy of implied negatives thus offers more direction to both student and teacher in many cases than could be derived from the benign positives of Table 7.3.3. Purely judgemental comments such as *"Needs more confidence", "Some hesitations today", "Too detached",* however, offer little basis for remedial action. Sparse summative comments embedded within the Technical Section such as:

- ➢ All correct/well known.
- ➢ A few errors.
- ➢ All well known and promptly played.
- ➢ A few inaccuracies – one large error.
- ➢ Arpeggios - a little hesitant.
- ➢ Mostly gentle and secure.
- ➢ Well spaced work.

tend to be generalized and offer little positive direction for the student or, indeed, the teacher.

7.4 Profiling Individual Examiner's Technical Section

The following tables detail the percentages for each examiner's judgements of candidates presenting for the technical section of the examination. In the sections which follow, each examiner's profile is discussed separately. Each examiner's mean number of comments is discussed in terms of the group average excluding Hugh (i.e., 7.27) as his large number of comments tends to inflate the total group average in an artificial way.

7.4.1   Kevin

Table 7.4.1 presents Kevin's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.1   Profile of Kevin's Technical Comments

Kevin's comments are dominantly *Knowledge* positive (32.71 per cent) which, together with *Technique* (also dominantly positive), total 59.52 per cent - about three fifths of all comments made.

While 16.75 per cent of all comments relate to the *Quality* of the technical work, Kevin's comments relating to a student's skill and musicality are not supported as diagnostics in relation to *Hands, Wrists, Fingers, Thumbs* (15.14 per cent) are sparse.

Nine per cent were *Global Comments* and these were dominated by *Qualitative Summary,* dominantly positive.

Kevin		
No of Reports	50	
CATEGORIES	**%** Total	
	+	-
Hands	**6.65**	
	5.59	1.06
Wrists	**1.59**	
	0.53	1.06
Fingers	**6.38**	
	4.79	1.59
Thumbs	**0.52**	
	0.26	0.26
Technique	**26.81**	
	20.64	6.17
Knowledge	**32.71**	
	31.64	1.07
Quality	**16.75**	
	15.96	0.79
Listing of Technical Elements	**na**	
Global Comment		
Qualitative Summary	**6.38**	
	5.58	0.80
Advice	**2.39**	
	1.06	1.33
Encouraging Advice.	**0.26**	
	0.26	0
Total	**100**	
No. of Discrete Comments	**376**	
No. Comments per Report	**7.52**	

The mean number of comments in the Technical section made by Kevin is 7.52 which is very close to the average of 7.27 for the sample once aberrant Hugh's comments have been removed from the calculation. (Table 7.3.1)

7.4.2   Stan

Table 7.4.2 presents Stan's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.2   Profile of Stan's Technical Comments

	Stan	
Almost 70 per cent of Stan's comments relate to the *Knowledge* category and again they are dominantly positive.	No of Reports	50
	CATEGORIES	**%** Total + -
	Hands	**1.71** 0 1.71
Seventeen per cent of comments relate respectively to both *Quality* and *Qualitative Summary* with negligible numbers of comments in the areas of *Advice* and the specific diagnostic categories of *Hands, Wrists, Fingers, Thumbs, Technique.*	Wrists	**1.7.1** 2.80 1.43
	Fingers	**1.43** 0 1.43
	Thumbs	**0** 0 0
	Technique	**3.42** 1.71 1.7.1
	Knowledge	**68.58** 55.43 13.15
	Quality	**9.14** 7.43 1.71
	Listing of Technical Elements	**na**
While *Global Comment* is about one seventh of all comments, these are dominated by positive *Qualitative Summary*.	**Global Comment**	
	Qualitative Summary	**8.29** 6.86 1.43
	Advice	**5.71** 1.71 4.0
	Encouraging Advice.	**0** 0 0
	Total	**100**
	No. of Discrete Comments	**350**
	No. Comments per Report	**7.0**

The mean number of comments in the Technical section made by Stan is seven which again is very close to the average of 7.27 for the sample once aberrant Hugh's comments have been removed from the calculation. (Table 7.3.1)

7.4.3   Wally

Table 7.4.3 presents Wally's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.3   Profile of Wally's Technical Comments

	Wally		
	No of Reports	50	
Wally has the lowest comment ratio of all examiners providing, on average, only 4.04 comments in the technical section of the examination. These comments are fairly evenly divided between the categories of *Knowledge, Quality, Qualitative Summary* and *Technique* which, together, account for virtually 90 per cent of his comments.	**CATEGORIES**	% Total	
		+	-
	Hands	**0**	
		0	0
	Wrists	**.50**	
		0	.50
	Fingers	**.50**	
		0	.50
	Thumbs	**0**	
		0	0
	Technique	**17.82**	
		8.91	8.91
Technique, which is diagnostic in relation to the student's control, is evenly divided between positive and negative comment.	Knowledge	**29.20**	
		22.28	6.93
	Quality	**19.80**	
		17.31	2.48
	Listing of Technical Elements	**na**	
	Global Comment		
Global Comment accounts for 32.18 per cent of all comments, mainly in the area of Qualitative Summary.	*Qualitative Summary*	**22.77**	
		16.83	5.94
	Advice	**6.93**	
		0.99	5.94
	Encouraging Advice.	**2.48**	
		0.48	2.0
	Total	**100**	
	No. of Discrete Comments	202	
	No.Comments per Report	**4.04**	

The mean number of comments in the Technical section made by Wally is 4.04 which is almost 50 per cent lower than the average of 7.27 for the sample once aberrant Hugh's comments have been removed from the calculation.

7.4.4 Silas

Table 7.4.4 presents Silas's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.4 Profile of Silas's Technical Comments

The majority (55 per cent) of Silas's comments relate to both the categories of *Knowledge* and *Quality* which are both dominantly positive (50.3 per cent). *Qualitative Summary* and *Quality* account for almost one third of all comments and are almost universally positive.

The *Advice* category has about one fifth of the total comment and, together with *Quality* and *Qualitative Summary,* these categories account for virtually half of the total comments.

There are negligible comments in the other categories. However, in relation to *Technique* and *Hands* with about one sixth of the total, the comment is divided fairly evenly between positive and negative.

Silas		
No of Reports	50	
CATEGORIES	% Total	
	+	-
Hands	**6.52**	
	3.26	3.26
Wrists	**.72**	
	0	.72
Fingers	**2.17**	
	1.81	.36
Thumbs	**0**	
	0	0
Technique	**7.25**	
	4.71	2.54
Knowledge	**32.25**	
	27.9	4.35
Quality	**24.28**	
	22.47	1.81
Listing of Technical Elements	**na**	
Global Comment		
Qualitative Summary	**5.79**	
	5.43	0.36
Advice	**19.92**	
	6.16	13.76
Encouraging Advice.	**1.08**	
	0.72	0.36
Total	**100**	
No. of Discrete Comments	**276**	
No.Comments per Report	**5.52**	

The mean number of comments in the Technical section made by Silas is 5.52 which is below the average of 7.27 for the sample once aberrant Hugh's comments have been removed from the calculation.

7.4.5　Hugh

Table 7.4.5 presents Hugh's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.5　Profile of Hugh's Technical Comments

	Hugh		
	No of Reports	50	
	CATEGORIES	% +	Total -
Hugh has the highest comment ratio of all examiners providing, on average, 20.82 comments per report in the *Technical Section* of the examination. Both *Technique* and *Quality* account for just on 40 per cent of all comments – with positive comments dominating *Quality* and the reverse for *Technique*.	Hands	**7.97** 3.55	4.42
	Wrists	**1.92** 0.9	1.83
	Fingers	**9.61** 2.4	7.21
	Thumbs	**1.6.3** 0.29	1.34
	Technique	**18.83** 7.21	11.62
The categories of *Knowledge* and *Qualitative Summary* together account for 20 per cent of all comments. When combined with *Advice* in *Global Comments,* the total accounts for 40 per cent.	Knowledge	**10.09** 7.3	2.79
	Quality	**19.02** 15.56	3.46
	Listing of Technical Elements	**na**	
	Global Comment		
The remaining 20 per cent that include *Hands, Wrists, Fingers* and *Thumbs* and comprise a group that is mainly diagnostic, although references to *Thumbs* and *Wrists* are rarely made by this examiner. This is perhaps a little surprising when viewed against the total of 18.83 per cent for the *Technique* category.	*Qualitative Summary*	**10.66** 4.61	6.05
	Advice	**17.96** 5.96	12.0
	Encouraging Advice.	**2.30** 0.19	2.11
	Total	**100**	
	No. of Discrete Comments	**1041**	
	No.Comments per Report	**20.82**	

The mean number of comments in the Technical section made by Hugh is 20.82 which is two and a half times the average of 8.96 in relation to the total sample. (Table 7.3.1) and almost three times the mean of his fellow examiners. (7.27)

7.4.6 Vera

Table 7.4.6 presents Vera's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.6 Profile of Vera's Technical Comments

Comments relating to *Knowledge* are the main focus of attention. with five times as many - over a third - being positive rather than negative.

Positive comments relating to the *Qualitative* specifics of playing, account for another 22 per cent of all comments. The *Advice* categories of *Global Comment* total a further 18 per cent. Comments on *Technique,* while short of 10 per cent of all comments, are more negative than positive.

Global comments are dominantly characterized by *Advice* with relatively few comments being classified as *Encouraging Advice*. Total comments relating to *Hands, Wrists, Fingers, Thumbs* are few, consistent with the overall low percentage of comments on *Technique* by this Examiner.

Vera		
No of Reports	50	
CATEGORIES	**%** +	**Total** -
Hands	**2.88** 1.65	1.23
Wrists	**1.65** 0	1.65
Fingers	**3.7** 0.41	3.29
Thumbs	**0** 0	0
Technique	**8.02** 3.49	4.53
Knowledge	**41.36** 34.36	7.0
Quality	**22.43** 22.02	0.41
Listing of Technical Elements	**na**	
Global Comment		
Qualitative Summary	**2.26** 0.61	1.65
Advice	**16.46** 2.47	13.99
Encouraging Advice.	**1.23** 0	1.23
Total	**100**	
No. of Discrete Comments	**486**	
No.Comments per Report	**9.72**	

The mean number of comments in the Technical section made by Vera is 9.72 which is well above the average of 7.27 for the sample once aberrant Hugh's comments have been removed from the calculation. (Table 7.3.1)

7.4.7 Gail

Table 7.4.7 presents Gail's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.7 Profile of Gail's Technical Comments

<table>
<tr><td rowspan="20">Mostly positive comments on *Quality* and *Knowledge* account for almost 50 per cent of Gail's comments.

This balances a lesser emphasis on specific diagnostic comments about *Hands, Wrists, Fingers* and *Thumbs* - the next highest category and one in which negative comments slightly outweigh the positive. When combined with *Technique*, there are 18.08 per cent of negative comments compared with 21.84 positive.

Global Comments account for less than 15 per cent of all comments with the majority being *Qualitative Summary* and positive in orientation.</td><td colspan="2">**Gail**</td></tr>
<tr><td>No of Reports</td><td>50</td></tr>
<tr><td>**CATEGORIES**</td><td>% Total
+   -</td></tr>
<tr><td>Hands</td><td>**6.03**
5.09   0.94</td></tr>
<tr><td>Wrists</td><td>**.94**
0.19 0.75</td></tr>
<tr><td>Fingers</td><td>**14.31**
6.4   7.91</td></tr>
<tr><td>Thumbs</td><td>**3.95**
0.56   3.39</td></tr>
<tr><td>Technique</td><td>**14.69**
9.6   5.09</td></tr>
<tr><td>Knowledge</td><td>**20.33**
16.38 3.95</td></tr>
<tr><td>Quality</td><td>**25.42**
24.86 0.56</td></tr>
<tr><td>Listing of Tech-
nical Elements</td><td>**na**</td></tr>
<tr><td>**Global Comment**</td><td></td></tr>
<tr><td>*Qualitative Summary*</td><td>**9.23**
8.48   0.75</td></tr>
<tr><td>*Advice*</td><td>**4.89**
0.94   3.95</td></tr>
<tr><td>*Encouraging Advice.*</td><td>**0.19**
0.19   0</td></tr>
<tr><td>Total</td><td>**100**</td></tr>
<tr><td>**No. of Discrete Comments**</td><td>**531**</td></tr>
<tr><td>**No.Comments per Report**</td><td>**10.62**</td></tr>
</table>

The mean number of comments in the Technical section made by Gail is 10.62 which is well over the average of 7.27 for the sample once aberrant Hugh's comments have been removed from the calculation. (Table 7.3.1)

7.4.8   Lois

Table 7.4.8 presents Lois's profile of comments from 50 examinations across all categories in the Technical Section.

7.4.8   Profile of Lois's Technical Comments

This examiner is idiosyncratic in that her reports consist in the main (43.48 per cent) of a simple listing of *Technical Elements* in which there is no elaboration, direction or diagnosis of *Technical Elements* for either teacher or student. Comments relating to the specifics of *Technique* - *Hands, Wrists, Fingers* and *Thumbs* account for less than eight per cent, of which the majority (5.9 per cent) are negative in orientation. On the other hand, specific *Quality* an*d Knowledge* related comments are dominantly positive. In her rather sparse *Global* comments section, the two *Advice* categories are dominant, accounting for about 13 per cent of all total comments.	**Lois**		
	No of Reports	50	
	CATEGORIES	% +	Total -
	Hands	**3.11** 1.86	1.25
	Wrists	**1.86** 0	1.86
	Fingers	**1.86** 0	1.86
	Thumbs	**0.93** 0	0.93
	Technique	**4.66** 4.34	0.31
	Knowledge	**9.32** 6.83	2.49
	Quality	**17.08** 14.91	2.17
	Listing of Tech-nical Elements	**43.48**	
	Global Comment *Qualitative Summary*	**4.97** 3.42	1.55
	Advice	**11.80** 1.24	10.56
	Encouraging Advice.	**0.93** 0	0.93
	Total	**100**	
	No. of Discrete Comments	**322**	
	No.Comments per Report	**6.44**	

The mean number of comments in the Technical section made by Lois is 6.44 which is below the average of 7.27 for the sample once aberrant Hugh's comments have been removed from the calculation. (Table 7.3.1)

Table 7.4.9   Global Profile of Technical Comments

<table>
<tr><td rowspan="2">The *Knowledge* category (26 per cent) is the most used by all examiners. Indeed, combined with *Quality*, the two account for almost half of all comments. In both categories comments were dominantly positive in orientation. On the other hand comments on *Technique* were almost evenly balanced between positive and negative.

If generic comments on Technique are considered with the specific categories - Hands, Wrists, Fingers and Thumbs, these account for almost one third of all comments. Of these 15.19 are negative compared with 13.22 which are positive. Given the overwhelmingly positive orientation of comments in other categories, this suggests that both general and specific areas of technique give examiners the greatest cause for concern.

In terms of *Global Comment,* the sub-categories of *Advice,* whether general or specifically encouraging, are dominant.</td><td colspan="3">**All Examiners**</td></tr>
<tr><td colspan="2">Number of Examinations</td><td>400</td></tr>
<tr><td>**CATEGORIES**</td><td>%
+</td><td>Total
-</td></tr>
<tr><td>Hands</td><td colspan="2">**5.24**
2.99   2.23</td></tr>
<tr><td>Wrists</td><td colspan="2">**1.51**
0.14   1.40</td></tr>
<tr><td>Fingers</td><td colspan="2">**6.58**
2.32   4.24</td></tr>
<tr><td>Thumbs</td><td colspan="2">**1.20**
0.20   1.03</td></tr>
<tr><td>Technique</td><td colspan="2">**13.84**
7.57   6.29</td></tr>
<tr><td>Knowledge</td><td colspan="2">**26.62**
21.95   4.69</td></tr>
<tr><td>Quality</td><td colspan="2">**19.50**
17.57   1.87</td></tr>
<tr><td>Listing of Technical Elements</td><td colspan="2">**3.91**</td></tr>
<tr><td colspan="3">**Global Comment**</td></tr>
<tr><td>*Qualitative Summary*</td><td colspan="2">**8.43**
5.61   2.82</td></tr>
<tr><td>*Advice*</td><td colspan="2">**11.97**
3.13   8.84</td></tr>
<tr><td>*Encouraging Advice.*</td><td colspan="2">**1.2**
0.19   1.01</td></tr>
<tr><td>Total</td><td colspan="2">**3584**</td></tr>
<tr><td>**Average per Report**</td><td colspan="2">**8.96**</td></tr>
</table>

7.5   Across Examiner Comparisons: Technical Section

While *Knowledge* is the single most used category (Table 7.3.2) by this group

of examiners (26.62 per cent), individual variation in its access is extreme

ranging from Stan (68.58 per cent) to Lois (9.32 per cent). Examiners Stan,

Vera, Kevin and Silas are major users of the *Knowledge* category as about one

third or more of all their comments fall into this category.

The next highest category, *Quality* (19.50 per cent), however, does not demonstrate anything like the same variability ranging from Gail (25.42 per cent) to Stan (9.14 per cent) suggesting that *Quality* may be much more a common denominator amongst examiners.

This much less true of the next highest overall category *Technique* (13.84 per cent) where the range is from Kevin (26.81 per cent) to Stan (3.42 per cent). So, while Kevin is almost equally concerned with *Technique* (26.81 per cent) and *Knowledge* (32.71 per cent), Stan is very much a *Knowledge* driven examiner (68.58 per cent).

In terms of general and specific *Technique* related comments, Examiners Kevin, Hugh and Gail make five times as many such comments as does Examiner Stan. Of the three examiners who comment most often on *Technique,* Kevin comments less on specifics (15.28 per cent) than either Hugh (21.13 per cent) or Gail (25.23 per cent). As already indicated, Lois's *Listing of Technical Elements* is idiosyncratic to her but, given that this category accounts for 43.48 per cent of her comments across all reports, it is reasonable to comment that this category is not likely to be informative or helpful either to the candidate or to the teacher. One might wonder why this idiosyncrasy has not been the subject of constructive counselling given the Guild's stated policy in relation to monitoring examiners.

Global comments in the *Technical Section* account for 21.61 per cent of all comments. Each of the sub-categories shows variability between examiners with 22.78 per cent of Wally's comments being devoted to *Qualitative*

Summary compared to only 2.26 per cent of Vera's. Similarly only 2.68 per cent of Kevin's comments overall offer any kind of *Advice* compared to 21.01 per cent of Silas's comments.

As Brand (1990) suggests, "Personal characteristics again surface as a possible evaluation criterion" (Brand, 1990:15). For example, Examiners Wally, Silas and Hugh devote from one quarter to one third of their comments to global remarks compared with fewer than 10 per cent for Kevin. However, the nature of these comments varies with Wally offering a *Qualitative Summary* of technical performance in over two thirds of the sampled reports such as:

:

➢ All of this section was well prepared. (Positive)

➢ The Technical Work section was promptly presented. (Positive)

➢ Generally very good and responsive. (Positive)

➢ This area was weak today in co-ordination and fluency. (Negative)

➢ The Technical Work was fairly weak today. (Negative)

Examiners Silas and Hugh, on the other hand offer *Advice* in over two thirds of reports. For all examiners, *Advice* such as:

➢ Concentrate.

➢ Keep the flow reliable smooth and even.

➢ Think clearly, why stumble and hesitate?

➢ A little more effort and control still required.

is offered in greater proportion than *Encouraging Advice* such as:-

- ➢ You would do well if your took your time.

- ➢ You have a good developing skill so be careful and think clearly.

- ➢ To be fully successful, always play to reflect the title of the music.

- ➢ Try and clear up the weaknesses before they become bad habits and then you will be able to move onto a higher level.

7.6   Repeated Comments: Technical Section

The need to complete specific tasks within specified time-slots is always ever present and creates its own pressures. Individual examiners deal with such pressures in different ways. However, all examiners, as with most, if not all language users, resort to the use of characteristic or pet phrases, a phenomenon which was discussed in 6.3.2. The fact that repeated formulaic comments had played a major role in the Summative Comments section led to the decision to scan the Technical Section comments for evidence of the same phenomenon.

Thus Table 7.6.1 presents the most commonly repeated comments and the associated frequencies for each of the eight examiners in the Technical Section of the examination.

Table 7.6.1 Analysis of Examiners' Frequently Repeated Comments: Technical Section

Examiner	Gender	Most Frequent Comments	Total Comments per 50 reports	8 No. Comments per report	REPEATED COMMENTS		
					No per report	% per report	8 No per report
Kevin	M	All fluent and accurate (Scales) Good Legato, hand position, finger action All correct and played promptly (Chords) Played with care Good/neat Think carefully	373	7.46	9 11 39 23 15 9		
					106	**28.19**	**2.12**
Stan	M	All correct All known or All well known Good Technical work developing well	350	7.03	90 39 15 22		
					166	**47.43**	**3.32**
Wally	M	Developing and presented confidently Scales all known. Well played and prepared Presented with confidence (Scales) Guild exercises developing well	202	4.04	11 11 19 18		
					59	**29.21**	**1.18**
Silas	M	All well known Very clear and even All correct Quite/Very accurate	276	5.52	9 6 25 9		
					49	**17.75**	**0.98**

Table 7.6.1 (continued)

Examiner	Gender	Most Frequent Comments Comments	Total Comments per 50 reports	8 No. Comments per report	REPEATED COMMENTS		
					No per report	% per report	8 No per report
Hugh	M	Keep all movement to a minimum You need to think clearly You have a firm technique to build upon Well prepared or Carefully prepared	1041	20.82	5 17 9 15		
					46	**4.42**	**0.92**
Vera	F	Keep all movement to a minimum Think carefully Good All known and accurately played Prompt and accurate	486	9.72	4 12 11 11 14		
					52	**10.70**	**0.21**
Gail	F	All scales known and played fluently with a strong finger action. Hand position good Good Well played Prompt and accurate Accurate	531	10.62	11 7 29 23 14		
					84	**15.82**	**0.32**
Lois	F	Well prepared section Fair/Good/Very good. Articulate fingers Excellent/Accurate Well known	322	6.44	11 27 9 14		
					61	**18.94**	**0.39**
All Examiners			**3581**		**653**	**18.23**	**0.36**

Clearly, across this sample there is a high level of variability between examiners in the use of repeated comments in the technical section. At the most obvious level of contrast, Stan has a 47.43 per cent reliance on repeated comments compared with Hugh who has 4.42 per cent reliance on repeated comments.

However, this must also be seen in the context of the mean number of comments per examination report. Kevin and Wally, for example, have a similar level of reliance on repeated comments - approaching 30 per cent each. Yet, for Kevin, an individual report is likely to contain, on average, 2.12 repeated comments compared with 1.18 for Wally while for Hugh, the comparable figure would be 0.92, less than one per cent. Gail's reliance on repeated comments is roughly equivalent to that of both Silas and Vera although the average comment per report in the case of Silas with a total of only 276 comments is only 50 per cent that of Gail.

Silas, Vera, Gail and Lois's use of repeated comments is very close to the overall average use of 18.24 per cent, although the average number of such comments per report for each examiner differs. Silas and Hugh's use of repeated comments is well below the overall average comment per report of 1.63 underlining the wide range of variability in examiners' use of repeated phrases.

Hugh, as previously described, is clearly an outlier both in terms of total volume of comments and relative lack of reliance on repeated comments, at

least in the Technical Section; this was not the case with Summative Comments.

Table 7.6.2 provides an overview and classification of repeated comments in the Technical Section of the examination. In conjunction with Table 7.6.1 (Analysis of Frequently Repeated Comments) the classification is based on the dominant focus of each comment. Three clear foci for comment were identified:

➢ **Focal Area One** – *Preparation and Exactitude* - a clear emphasis on correctness and knowledge.

➢ **Focal Area Two** - *Diagnostic Approbation* - attention to the preparation, accuracy and fluency of scales.

➢ **Focal Area Three** – *Analytic Advice* - the need for careful thought and attention to detail.

Table 7.6.2 Classification of Repeated Comments: Technical Section

Dominant Focus	Favoured Technical Comments	Frequency of use	
		Number	**Per cent**
Preparation and Exactitude.	All correct.	114	3.18
	All correct and played promptly.	39	1.09
	Good.	33	0.92
	Good/Neat.	15	0.42
	Prompt and accurate.	37	1.03
	Quite/very accurate.	9	0.25
	Very clear and even.	6	0.17
	Well/carefully prepared.	15	0.42
	Well known/All known/All well known.	89	2.49
	Well prepared section.	11	0.30
	Total	**368**	**10.27**
Diagnostic Approbation	All scales known and played fluently with strong finger action and hand position developing well.	11	0.31
	Good legato, hand position and finger action.	11	0.31
	Guild Exercises developing well.	18	0.51
	Played with care.	23	0.64
	Scales all fluent/well played.	38	1.06
	Scales known/carefully prepared/accurate.	37	1.03
	Technical work developing well.	22	0.61
	Well controlled.	13	0.36
	You give every indication that you have a firm technique upon which to build.	9	0.25
	Developing and presented confidently.	11	0.31
	Presented with confidence.	19	0.53
	Total	**212**	**5.92**
Analytic advice	Keep all movement to a minimum.	5	0.14
	More careful work needed.	30	0.84
	Think clearly/carefully.	38	1.06
	Total	**73**	**2.04**
Total Repeated Comments		**653**	**18.24**
400 Examination Reports. Total of Discrete Idea Units =		**3581**	

Overall, *Repeated Comments* are dominantly in the area of *Preparation and Exactitude* and lowest in the area of *Analytic Advice*. As discussed in Holmes and Davis (2005)

Individual examiners relied on *Repeated Comments* to varying degrees ranging from Stan (47.43%) to Hugh (4.42%). Not only did the number

of these comments vary but so also did their nature. Of Stan's *Repeated Comments*, 77.71 % were of the *All correct/All known/ All well known* ilk while more than 50 % of Hugh's were *Analytic Advic*e. Almost 30 % of Kevin and Wally's comments were *Repeated* and were mostly *Diagnostic Approbation*. However, this must also be seen in the context of the mean number of comments per examination report. For Kevin, an individual report is likely to contain, on average, 2.12 repeated comments compared with 1.18 for Wally while for Hugh, the comparable figure for repeated comments would be 0.92, less than one %. (Holmes and Davis, 2006:12)

7.7   The Technical Section in Review

As with the *Summative Section,* the category system developed from the data provided a useful framework for analysing the parameters of *valuing* in this section and the different ways in which these are viewed by individual examiners. Overall, there was less reliance on *Repeated Comments* (18.24% than was the case for the *Summative Section* (29.29%) although this varied greatly between examiners.

There was much greater use of the *Overarching Comment* in relation to *Technique, Knowledge,* and/or *Quality* (accounting for 60% of all comments) than the specific diagnostics in relation to hands, wrists, thumbs, fingers - those physical components which are integral components of *Technique* (14.53 %).

This disparity raises the issue as to whether *Overarching Comments* communicate matters of substance to candidates and their teachers. To what extent might they be regarded as providing adequate diagnostics and direction for further work on the part of both the student and teacher?

CHAPTER EIGHT

ANALYSIS OF PERFORMANCE LISTS

8.1   Performance Lists

Following the Technical Section in the Public Music Examination System (henceforth referred to as PMES in this chapter) to which 20 per cent of the total examination marks are allocated are Performance Lists A. B and C. Together these account for 55 per cent of the practical examination assessment, with the remaining 25 per cent of marks being allocated to the Ear Tests, General Knowledge and Sight Reading sub-sections. Each Performance List requires a specific presentational mode to give students the opportunity to display musicality, knowledge, understanding of style as well as the ability to present a successful practical program at the designated level. (See Appendix D)

The requisite works in each list are prepared by the student over an indeterminate learning period typically under the guidance of a teacher. The examination is conducted in the presence of an examiner (without the teacher), often in a small claustrophobic room. In turn, it is expected that the examiner will be cognizant of the music to be performed, the theoretical background, and the style of each work.

8.2   Developing a Category System

As with the development of the category system for the Technical Section of the examination, the genesis of that for Performance Lists was also driven by the data. Four categories were derived from the initial reading of the 400 reports. The sub-categories were developed as the analysis proceeded

although, contrary to expectation, relatively few sub-categories were required. Initially each sub-category had both a positive and a negative dimension. As with the Technical Section, negative comments were often implied rather than stated directly. As the analysis proceeded, however, it became clear that it was necessary also to introduce a neutral category for the *Advice Dimension.* The clarity of distinction between positive and negative was not always present. A neutral category had not been necessary in relation to the Technical Section and was also unnecessary in the *Technical Dimension* here. The category system in its final form is presented in Table 8.2.1.

Table 8.2.1   Performance Lists Category System

EXAMINATION LISTS: A, B, & C			
	Pos.	**Neutral**	**Neg.**
1. Aesthetic Dimension			
1.1. Stylistic Integrity	+	n/a	-
1.2. Tonal Sensitivity/Colouring	+	n/a	-
2. Technical Dimension			
2.1 Security/Competence	+	n/a	-
2.2. Control/Rhythm/Phrasing	+	n/a	-
2.3. Dynamics/Interpretation	+	n/a	-
3. Advice Dimension			
3.1. Phrasing/Approach/Aesthetics	+	o	-
3.2. Technical/Security	+	o	-
3.3. Dynamics/Touch	+	o	-
4. Overarching Qualities			
4.1. Identified Positive/Negatives	+	n/a	-
4.2. Summative Impression	+	n/a	-

8.3   Application of the Category System

The section of the 50 selected reports pertaining to each List was segmented into idea units; these, as for the Technical Section, formed the basis for the categorization. Examples of idea units which were classified under each section of the category system are presented in Table 8.3.1.

Table 8.3.1   Exemplar Comments: The Performance Category System

Category	Positive Comments	Neutral Comments	Negative/Implied Negative Comments
1. Aesthetic Dimension *1.1 Stylistic Integrity*	➤Your playing was very stylish. ➤You played this well to style. ➤You managed to play this piece well throughout. ➤A good attempt at the style required. ➤Thought and care given to musical style. ➤Confident throughout and well in style. ➤You captured the Impressionistic style very well. ➤You captured the Waltz feeling well. ➤A good feel for the style made for an outstanding performance.	**Not Applicable in the Aesthetic Dimension**	➤Make more of the "*rit*" [*ritenuto]* at the end. ➤Keep in mind the title of this piece to help you to capture the mood. ➤The sense of style is eluding you in this music.
1.2 Tonal Sensitivity/ Colouring	➤The expression throughout was well thought out. ➤Really quite graceful. ➤With a good sense of musicality. ➤Rather expressive in places. ➤A good rich tone. ➤This was played with sensitivity. ➤There were interesting timbral contrasts.		➤Use a lighter touch. ➤A little more contrast and poise will add to your performance. ➤Try to put a little more expression into your playing. ➤Remember to let more light into your playing. ➤You are not musically responsive enough. ➤Make more of the expression.. ➤More tonal nuance required.

Table 8.3.1   (continued)

Category	Positive Comments	Neutral Comments	Negative/Implied Negative Comments
2. Technical Dimension		**Not Applicable in the Technical Dimension**	
2.1 Security/Competence	➢ Well controlled and maintained throughout. ➢ Well played today. ➢ Good co-ordination. ➢ Quite well controlled for most of the time. ➢ A good sensible and stable pace. ➢ It was good to see and hear you using the pedal.		➢ Some rough little areas today. ➢ Staccato touch needs more work. ➢ Remember to give the semibreves their full value. ➢ Gaps in the timing were unfortunate. ➢ One or slips towards the finish
2.2 Control/Rhythm/ Phrasing	➢ You kept the tempo under control. ➢ You allowed this piece to flow reliably. ➢ Rhythmically played. ➢ Phrasing is very pleasing in this movement. ➢ This was well played with mostly good tonal and rhythmic control.		➢ Work hard at the rhythm side. ➢ This needs more shape within the phrases at times. ➢ Always decrease tone when in a fugal descending sequence.
2.3 Dynamics/ Interpretation	➢ The dynamics you employed were fitting. ➢ Good tonal balance. ➢ Dynamics well on the way. ➢ There were some nice expressive passages. ➢ You chose a realistic speed.		➢ Try and add a little more dynamic contrast as well. ➢ More dynamic contrast would have added to the performance. ➢ Nuance is necessary for effective communication.

Table 8.3.1   (continued)

Category	Positive Comments	Neutral Comments	Negative/Implied Negative Comments
3. Advice Dimension			
3.1 Phrasing/Approach/ Aesthetics	➢ Phrasing is developing - keep it clear. ➢ Maintain your readiness to respond. ➢ Further develop your pleasing hand tonal balance. ➢ Keep up the great work. ➢ Evidence of controlled phrasing	➢Keep working to develop. ➢Look ahead and be ready for what is coming. ➢Repeats are not required in exams.	➢Try not to be too anxious in that middle section. ➢Try and pay more attention to the phrasing – marked or implied. ➢Aim now for a much better range of expression. ➢Allow Mozart to 'sing' more.
3.2 Technical Security	➢A good secure technical approach. ➢Attention to staccato detail noted. ➢Your skills are developing. ➢Evidence of developing finger action. ➢It is pleasing too observe your pedal control. ➢Played with an even pulse most of the time – develop this more.	➢ Keep the semiquaver passages moving and even. ➢The pedal is needed for assistance. ➢Correct timing is necessary. ➢Count the timing carefully.	➢Try not to overwork the notes. ➢Aim now for a more strict rhythm. ➢Use the sustain pedal with care. ➢You found it hard to pick it up. ➢Don't stop to turn over the pages. ➢This piece is a bit beyond you. ➢Don't slow down in the quavers. ➢Try now for a smoother left hand. ➢Keep the *Legato* line connected.
3.3 Dynamics/Touch	➢You captured the mood well here. ➢Well played with good dynamics-keep it secure. ➢Nicely prepared with a developing touch, but think about tone. ➢I was pleased with the terraced dynamics - keep working hard.	➢Take more note of the balance between the right and left hands. ➢Emotional and musical balance is needed in your playing. ➢Be aware of the style.	➢Try playing *Legato* touch more smoothly. ➢Keep the bass softer to act as an accompaniment. ➢Play the piece with a lighter touch. ➢Try now for a bigger dynamic and expressive range.

Table 8.3.1   (continued)

Category	Positive Comments	Neutral Comments	Negative/Implied Negative Comments
4. Overarching Qualities		**Not Applicable in relation to Overarching Qualities**	
4.1 Identified/Positives/ Negatives	➤You have the idea quite well. ➤A developing skill noted. ➤A musical interpretation. ➤Really very musical here. ➤The difficult program was handled very well. ➤Thoughtful presentation obvious. ➤You captured the mood with this List today. ➤They are on the right track though. ➤An interesting performance with good rhythm and sounds.		➤A few unnecessary hesitations today. ➤ You rushed the tempo. ➤ A little more focus needed in your playing. ➤ A small lapse which you overcame. ➤ A little fast today. ➤ Not as smooth as it could be. ➤ You are not yet quite confident with this piece. ➤ You did not achieve very well in this List
4.2 Summative Impression	➤This section had obviously been well prepared. ➤A fine conclusion to your program today. ➤Your presentation today was well prepared and nicely presented. ➤You have the ability to go far. ➤You have the ability to do better. ➤A competent and well prepared stylish rendition. ➤This was your best piece today. ➤You played musically today. ➤Well done.		➤ More contrasts really needed in this List. ➤ Keep working on your technique. ➤You could have played louder in in the louder parts. ➤A few too many errors and hesitations for me to overlook today. ➤Try and play in accordance with the title. ➤Do not forget pedal support for the phrasing

8.4 Performance List A Comments Analysis

Table 8.4.1 presents the frequency of examiners' comments on Performance List A per category both for individual examiners and for the total sample.

Table 8.4.1   Frequency of Examiners' Comments on Performance List A per Category

Examiner	Kevin			Stan			Wally			Silas			Hugh			Vera			Gail			Lois			Totals			
Gender	M			M			M			M			M			F			F			F			based on			
No. of Reports	50			50			50			50			50			50			50			50			400 Reports			
CATEGORIES	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	Total	-	+	o	-	Total
1 Aesthetic Dimension																												
1.1 Stylistic Integrity +/-	3	3	0	0	0	0	2	2	0	0	0	0	4	6	2	8	14	6	14	14	0	3	6	3	34	n/a	11	45
1.2 Tonal Sensitivity/ Colouring +/-	4	5	1	2	3	1	6	6	0	6	6	0	4	4	0	11	13	2	22	22	0	1	1	0	56	n/a	4	60
2 Technical Dimension																												
2.1 Security/Competence +/-	41	46	5	59	75	16	38	57	19	16	25	9	36	55	19	13	20	7	36	45	9	22	29	7	261	n/a	91	352
2.2 Control/Rhythm/ Phrasing +/-	14	15	1	23	27	4	9	13	4	13	20	7	6	10	4	16	17	1	34	34	0	7	7	0	122	n/a	21	143
2.3 Dynamics/ Interpretation +/-	8	8	0	12	12	0	4	5	1	8	8	0	6	10	4	15	16	1	28	30	2	5	5	0	86	n/a	8	94
3 Advice Dimension	+	o	-	+	o	-	+	o	-	+	o	-	+	o	-	+	o	-	+	o	-	+	o	-				
3.1 Phrasing/Approach/ Aesthetics. +/o/-	0	1	2	0	1	5	1	6	2	0	12	5	2	20	15	1	18	16	1	6	6	0	11	10	5	75	61	141
3.2 Technical/Security +/o/-	1	4	3	2	3	18	0	1	21	0	0	17	2	4	71	1	6	30	1	0	14	1	0	22	8	18	196	222
3.3 Dynamics/Touch +/o/-	0	3	13	0	3	9	0	2	7	0	0	11	1	1	31	1	0	31	1	0	9	0	1	9	3	10	120	133
4 Overarching Qualities	+		-	+		-	+		-	+		-	+		-	+		-	+		-	+		-				
4.1 Identified Positive/ Negatives +/-	41	43	2	29	29	0	11	12	1	10	10	0	29	50	21	39	40	1	15	17	2	10	10	0	184	n/a	27	211
4.2 Summative Impression +/-	18	19	1	16	16	0	14	15	1	16	16	0	11	20	9	8	9	1	15	19	4	18	19	1	116	n/a	17	133
No. of Discrete Comments	**166**			**203**			**150**			**130**			**302**			**233**			**219**			**131**						**1534**
8 No of Comments per Report	**3.32**			**4.06**			**3.0**			**2.60**			**6.04**			**4.66**			**4.38**			**2.62**						**3.84**

In terms of the numbers of discrete comments on Performance List A, the total number is less than half the number made in respect of the Technical Section of the examination. While there is variability in the number of comments made by examiners (range 130-302), it is not as great as for the Technical Section. The average number of comments for Performance List A report is 3.84, less than half the average number of comments per Technical Section report. (8.95)

Table 8.4.2 presents the percentages of examiners' comments in Performance List A report per category both for individual examiners and for the total sample.

Table 8.4.2   Percentages Analysis of Examiners' Comments on Performance List A per Category

Values per examiner are shown as **category total** (breakdown). For dimensions 1, 2 and 4 the breakdown is (+, −); for dimension 3 (Advice) the breakdown is (+, o, −).

Examiner	Kevin	Stan	Wally	Silas	Hugh	Vera	Gail	Lois	% +	% o	% −	Totals	Dim. Total
Gender	M	M	M	M	M	F	F	F					
No. of Reports	50	50	50	50	50	50	50	50			400 Reports		
1 Aesthetic Dimension													
1.1 Stylistic Integrity	**1.81** (1.81, 0)	**0** (0, 0)	**1.33** (1.33, 0)	**0** (0, 0)	**1.99** (1.32, 0.67)	**6.01** (3.43, 2.58)	**6.39** (6.39, 0)	**4.58** (2.29, 2.29)	2.22	n/a	0.72	**2.94**	
1.2 Tonal Sensitivity/-Colouring	**3.01** (2.41, 0.60)	**1.48** (0.99, 0.49)	**4.00** (4.00, 0)	**4.62** (4.62, 0)	**1.32** (1.32, 0)	**5.58** (4.72, 0.86)	**10.05** (10.05, 0)	**0.77** (0.77, 0)	3.65	n/a	0.26	**3.91**	**6.85**
2 Technical Dimension													
2.1 Security/Competence	**27.71** (24.70, 3.01)	**36. 94** (29.06, 7.88)	**38.00** (25.33, 12.67)	**19.23** (12.31, 6.92)	**18.21** (11.92, 6.29)	**8.59** (5.58, 3.01)	**20.55** (16.44, 4.11)	**22.14** (16.80, 5.34)	17.02	n/a	5.93	**22.95**	
2.2 Control/Rhythm/Phrasing	**9.03** (8.43, 0.60)	**13.30** (25.33, 1.97)	**8.67** (6.00, 2.67)	**15.38** (10.00, 5.38)	**3.31** (1.99, 1.32)	**7.29** (6.86, 0.43)	**15.53** (15.53, 0)	**5.34** (5.34, 0)	7.95	n/a	1.37	**9.32**	**38.40**
2.3 Dynamics/Interpretation	**4.82** (4.82, 0)	**5.91** (5.91, 0)	**3.33** (2.66, 0.67)	**6.15** (6.15, 0)	**3.31** (1.99, 1.32)	**6.86** (6.43, 0.43)	**13.69** (12.78, 0.91)	**3.82** (3.82, 0)	5.61	n/a	0.52	**6.13**	
3 Advice Dimension (+, o, −)													
3.1 Phrasing/Approach/Aesthetics	**1.80** (0., 0.60, 1.20)	**2.96** (0, 0.49, 2.47)	**6.00** (0.67, 4.00, 1.33)	**13.08** (0, 9.23, 3.85)	**12.25** (0.67, 6.62, 4.96)	**15.02** (0.43, 7.73, 6.86)	**5.94** (0.46, 2.74, 2.74)	**16.03** (0, 8.40, 7.63)	0.32	4.89	3.97	**9.18**	
3.2 Technical/Security	**4.82** (0.60, 2.41, 1.81)	**11.33** (0.99, 1.48, 8.86)	**14.67** (0, 0.67, 14.00)	**13.08** (0, 0, 13.08)	**25.50** (0.67, 1.32, 23.51)	**15.88** (0.43, 2.58, 2.87)	**6.85** (0.46, 0, 6.39)	**17.56** (0.77, 0, 16.79)	0.52	1.18	12.78	**14.48**	**32.33**
3.3 Dynamics/Touch	**4.89** (0, 1.81, 7.83)	**5.91** (0, 1.48, 4.43)	**6.00** (0, 1.33, 4.67)	**8.46** (0, 0, 8.46)	**10.93** (0.33, 0.33, 10.27)	**13.74** (0.43, 0, 13.95)	**4.57** (0.46, 0, 4.11)	**7.63** (0, 0.77, 6.86)	0.20	0.65	7.82	**8.67**	
4 Overarching Qualities (+, −)													
4.1 Identified Positive/Negatives	**25.90** (24.70, 1.20)	**14.29** (14.29, 0)	**8.00** (7.33, 0.67)	**7.69** (7.69, 0)	**16.56** (9.60, 6.96)	**17.17** (16.74, 0.43)	**7.76** (6.85, 0.43)	**7.63** (7.63, 0)	11.99	n/a	1.76	**13.75**	**22.42**
4.2 Summative Impression	**11.46** (10.86, 0.60)	**7.88** (7.88, 0)	**10.00** (9.33, 0.67)	**12.31** (12.31, 0)	**6.62** (3.64, 2.98)	**3.86** (3.43, 0.43)	**8.67** (6.85, 1.82)	**14.50** (13.73, 0.77)	7.56	n/a	1.11	**8.67**	
Total.	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**				**100**	

Of particular note in Table 8.4.2 is the fact that comments in the *Technical Dimension* of Performance List A dominate (38.4 per cent) and are closely followed by comments in the *Advice Dimension* (32.33 per cent). While in the former case the comments are overwhelmingly positive (30.58 per cent) compared with 7.82 per cent negative, in the latter case the situation was reversed (24.57 per cent negative) compared with only 1.04 per cent positive. The *Aesthetic Dimension* features in only 6.85 per cent of comments - an unexpected finding given the emphasis on this dimension in the AGMS pianoforte examination syllabus which specifically aims

➢ to develop creative ability.

➢ to support individual self-esteem.

➢ to develop individual musicianship to the limits of natural ability.

However *Overarching Qualities* receive 22.42 per cent of comments and these are predominantly positive.

In the sections which follow, each examiners' profile in respect of Performance List A report is discussed separately.

8.5   Individual Examiners' Profiles: Performance List A

8.5.1   Kevin

Table 8.5.1 presents Kevin's profile of comments from 50 examination reports on Performance List A.

Table 8.5.1 Performance List A Comments: Kevin

Kevin	Male %		Dimension %	
No. of Reports = 50				
CATEGORIES	Total			
	+	-		
1 Aesthetic Dimension				
1.1 Stylistic Integrity +/-	**1.81**		**4.82**	
	1.81	0		
1.2 Tonal Sensitivity/ +/- Colouring	**3.01**			
	2.41	0.60		
2 Technical Dimension				
2.1 Security/Competence +/-	**27.71**		**41.56**	
	24.70	3.01		
2.2 Control/Rhythm/ +/- Phrasing	**9.03**			
	8.43	0.60		
2.3 Dynamics/ +/- Interpretation	**4.82**			
	4.82	0		
3 Advice Dimension	+	o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**1.80**			
	0	0.60	1.20	
3.2 Technical/Security +/o/-	**4.82**			**16.26**
	0.60	2.41	1.81	
3.3 Dynamics/Touch +/o/-	**9.64**			
	0	1.81	7.83	
4 Overarching Qualities	+		-	
4.1 Identified Positive/ +/- Negatives	**25.90**		**37.36**	
	24.70	1.20		
4.2 Summative +/- Impression	**11.46**			
	10.86	0.60		
Total	**100**			

➢ Kevin's comments on Performance List A are dominantly in the *Technical Dimension* followed closely by *Overarching Qualities.*

➢ In the *Technical Dimension* the majority of comments are positive and are made predominantly in relation to *Security/Competence*.

➢ Comments on *Overarching Qualities* are also overwhelmingly positive.

➢ While the *Advice Category* is accessed less often than the average for the group, the negative orientation of those comments is consistent with the direction for the total group.

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Kevin makes an average of 3.32 comments per report in Performance List A

Report which is slightly above the average for the group. (Table 8.4.1)

8.5.2   Stan

Table 8.5.2 presents Stan's profile of comments for 50 examination reports on

Performance List A.

Table 8.5.2   Performance List A Comments: Stan

Stan	Male	Dimension	
No. of Reports = 50	**%**	**%**	
CATEGORIES	Total + -		
1 Aesthetic Dimension			Almost 60 per cent of Stan's comments relate to the *Technical Dimension* and are dominantly positive.
1.1 Stylistic Integrity +/-	0 0 0	1.48	
1.2 Tonal Sensitivity/ +/- Colouring	**1.48** 0.99 0.49		
2 Technical Dimension			
2.1 Security/Competence +/-	**36.94** 29.06 7.88		Stan makes scarcely any comments in relation to the *Aesthetic Dimension.* (1.48 per cent)
2.2 Control/Rhythm/ +/- Phrasing	**13.30** 11.33 1.97	56.15	
2.3 Dynamics/ +/- Interpretation	**5.91** 5.91 0		
3 Advice Dimension	+ o -		While Stan offers only 20 per cent of *Advice* comments, they tend to be largely negative.
3.1 Phrasing/ +/o/- Approach/Aesthetics	**2.96** 0 0.49 2.47		
3.2 Technical/Security +/o/-	**11.33** 0.99 1.48 8.86	20.20	
3.3 Dynamics/Touch +/o/-	**5.91** 0 1.48 4.43		Almost 25 per cent of comments refer in a positive way to *Overarching Qualities*.
4 Overarching Qualities	+ -		
4.1 Identified Positive/ +/- Negatives	**14.29** 14.29 0	23.17	
4.2 Summative +/- Impression	**7.88** 7.88 0		
Total	**100**		

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Stan makes a higher than average number of comments per report. (4.06 compared with the average of 3.84). (Table 8.4.1)

8.5.3   Wally

Table 8.5.3 presents Wally's profile of comments for 50 examination reports on Performance List A.

Table 8.5.3   Performance List A Comments: Wally

Wally	Male %	Dimension %	
No. of Reports = 50	**%**	**%**	
CATEGORIES	Total + -		
1 Aesthetic Dimension			
1.1 Stylistic Integrity +/-	**1.33** 1.33 0	**5.33**	Fifty per cent of comments relate to the *Technical Dimension* of which over two thirds are positive.
1.2 Tonal Sensitivity/ +/- Colouring	**4.00** 4.00 0		
2 Technical Dimension			
2.1 Security/Competence +/-	**38.00** 25.33 12.67		Over 75 per cent of comments in the Te*chnical Dimension* focus on *Security/Competence* with two thirds being positive and one third negative. In terms of *Technical Security* on the *Advice Dimension,* however, comments are almost universally negative.
2.2 Control/Rhythm/ +/- Phrasing	**8.67** 6.00 2.97	**50.00**	
2.3 Dynamics/ +/- Interpretation	**3.33** 2.66 0.67		
3 Advice Dimension	+ o -		
3.1 Phrasing/ +/o/- Approach/Aesthetics	**6.00** 0.67 4.0 1.33		
3.2 Technical/Security +/o/-	**14.67** 0 0.67 14.1	**26.67**	Wally's ratio of comments on the *Aesthetic Dimension* and in relation to *Overarching Qualities* is close to the average.
3.3 Dynamics/Touch +/o/-	**6.00** 0 1.33 4.67		
4 Overarching Qualities	+ -		
4.1 Identified Positive/ +/- Negatives	**8.00** 7.33 0.67		
4.2 Summative +/- Impression	**10.00** 9.33 0.67	**18.0**	
Total	**100**		

Wally makes an average of only three comments per Performance List A report. (Table 8.4.1)

8.5.4 Silas

Table 8.5.4 presents Silas's profile of comments for 50 examination reports in Performance List A.

Table 8.5.4   Performance List A Comments: Silas

Silas	Male %	Dimension %	
No. of Reports = 50			
CATEGORIES	Total + -		
1 Aesthetic Dimension			
1.1 Stylistic Integrity +/-	**0** 0 0	**4.62**	
1.2 Tonal Sensitivity/ Colouring +/-	**4.62** 4.62 0		
2 Technical Dimension			
2.1 Security/Competence +/-	**19.23** 12.31 6.92		
2.2 Control/Rhythm/ Phrasing +/-	**15.38** 10.00 5.38	**40.76**	
2.3 Dynamics/ Interpretation +/-	**6.15** 6.15 0		
3 Advice Dimension	+ **o** -		
3.1 Phrasing/ Approach/Aesthetics +/o/-	**13.08** 0 9.23 3.85		
3.2 Technical/Security +/o/-	**13.08** 0 0 13.08	**34.62**	
3.3 Dynamics/Touch +/o/-	**8.46** 0 0 8.46		
4 Overarching Qualities	+ -		
4.1 Identified Positive/ Negatives +/-	**7.69** 7.69 0	**20.00**	
4.2 Summative Impression +/-	**12.31** 12.31 0		
Total	**100**		

➢ Approximately 75 per cent of Silas's comments are encompassed by the *Technical* and *Advice Dimensions*. In each case comments are spread across the sub-categories rather than more evenly than is the case for the majority of examiners.

➢ Comments on the *Advice Dimension* are dominantly negative, sometimes neutral but never positive. On the other hand, comments in *Overarching Qualities* are always positive.

Silas's average number of comments per Performance List A report is at 2.6, the lowest for the group which averages 3.84. (Table 8.4.1)

8.5.5   Hugh

Table 8.5.5 presents Hugh's profile of comments for 50 examination reports in Performance List A.

Table 8.5.5   Performance List A Comments: Hugh

Hugh	Male	Dimension	
No. of Reports = 50	**%**	**%**	
CATEGORIES	Total + -		
1 Aesthetic Dimension			➢ Hugh's candidates are offered almost 50 per cent of *Advice* comments across all sub-categories, albeit mainly negative. Most comments relate to *Technical/Security.*
1.1 Stylistic Integrity +/-	**1.99** 1.32 0.67	**3.31**	
1.2 Tonal Sensitivity/ +/- Colouring	**1.32** 1.32 0		
2 Technical Dimension			
2.1 Security/Competence +/-	**18.21** 11.92 6.29	**24.83**	
2.2 Control/Rhythm/ +/- Phrasing	**3.31** 1.99 1.32		➢ The other 50 per cent of Hugh's comments fall mainly in either the *Technical Dimension* or relate to *Overarching Qualities,* in both categories more positive than negative.
2.3 Dynamics/ +/- Interpretation	**3.31** 1.99 1.32		
3 Advice Dimension	+ o -		
3.1 Phrasing/ +/o/- Approach/Aesthetics	**12.25** 0.67 6.62 4.96	**48.68**	
3.2 Technical/Security +/o/-	**25.50** 0.67 1.32 23.51		➢ Hugh accesses the *Aesthetic Dimension* only half as often as the average for the group.
3.3 Dynamics/Touch +/o/-	**10.93** 0.33 0.33 10.27		
4 Overarching Qualities	+ -		
4.1 Identified Positive/ +/- Negatives	**16.56** 9.60 6.96	**23.18**	
4.2 Summative +/- Impression	**6.62** 3.64 2.98		
Total	**100**		

Hugh's average number of comments per Performance List A report is the highest for the group at 6.04 per report. Overall average is 3.84. (Table 8.4.1)

8.5.6 Vera

Table 8.5.6 presents Vera's profile of comments for 50 examination reports in Performance List A.

Table 8.5.6   Performance List A Comments: Vera.

Vera	Female %			Dimension %	
No. of Reports = 50					
CATEGORIES	Total				
	+		-		
1 Aesthetic Dimension					▷ Forty five per cent of Vera's comments are evenly spread across the *Advice Dimension* and are dominantly in the negative mode.
1.1 Stylistic Integrity +/-	**6.01** 3.43		2.58	11.59	
1.2 Tonal Sensitivity/ +/- Colouring	**5.58** 4.72		0.86		
2 Technical Dimension					
2.1 Security/Competence +/-	**8.59** 5.58		3.01		▷ Another 40 plus per cent of comments are spread between the *Technical Dimension* and *Overarching Qualities,* both of which categories are largely positive in orientation.
2.2 Control/Rhythm/ +/- Phrasing	**7.29** 6.86		0.43	22.74	
2.3 Dynamics/ +/- Interpretation	**6.86** 6.43		0.43		
3 Advice Dimension	+	o	-		
3.1 Phrasing/ +/o/- Approach/Aesthetics	**15.02** 0.43	7.73	6.86		▷ Vera is the second highest user of the *Aesthetic Dimension* across both sub-categories accessing that category almost twice as often as the average..
3.2 Technical/Security +/o/-	**15.88** 0.43	2.58	12.87	44.64	
3.3 Dynamics/Touch +/o/-	**13.74** 0.43	0	13.95		
4 Overarching Qualities	+		-		
4.1 Identified Positive/ +/- Negatives	**17.17** 16.74		0.43	21.03	
4.2 Summative +/- Impression	**3.86** 3.43		0.43		
Total	**100**				

Vera's average number of comments per Performance List A report is the second highest for the group at 4.66. (Table 8.4.1)

8.5.7 Gail

Table 8.5.7 presents Gail's profile of comments for 50 examination reports in Performance List A.

Table 8.5.7   Performance List A Comments: Gail

Gail	Female	Dimension	
No. of Reports = 50	**%**	**%**	
CATEGORIES	Total + -		
1 Aesthetic Dimension			➤ Gail's comments fall largely in the *Technical Dimension* (49.77 per cent) although, unlike other examiners, hers are largely positive.
1.1 Stylistic Integrity +/-	**6.39** 6.39 0	**16.44**	
1.2 Tonal Sensitivity/ +/- Colouring	**10.05** 10.05 0		
2 Technical Dimension	**20.55**		
2.1 Security/Competence +/-	16.44 4.11		➤ The other three categories are used in approximately equal proportions by Gail with the *Advice Dimension* being mainly negative and the other two positive.
2.2 Control/Rhythm/ +/- Phrasing	**15.53** 15.53 0	**49.77**	
2.3 Dynamics/ +/- Interpretation	**13.69** 12.78 0.91		
3 Advice Dimension	+ o -		
3.1 Phrasing/ +/o/- Approach/Aesthetics	**5.94** 0.46 2.74 2.74		➤ Gail uses the *Aesthetic Dimension* most often across the total group of examiners to the extent that she is almost three times as likely to access it as the average.
3.2 Technical/Security +/o/-	**6.85** 0.46 0 6.39	**17.36**	
3.3 Dynamics/Touch +/o/-	**4.57** 0.46 0 4.11		
4 Overarching Qualities	+ -		
4.1 Identified Positive/ +/- Negatives	**7.76** 6.85 0.91	**16.43**	
4.2 Summative +/- Impression	**8.67** 6.85 1.82		
Total	**100**		

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Gail offers an average of 4.38 comments per Performance List A report which

contrasts with the overall average of 3.84. (Table 8.4.1)

8.5.8   Lois

Table 8.5.8 presents Lois's profile of comments for 50 examination reports in

Performance List A.

Table 8.5.8   Performance List A Comments: Lois

Lois	Female	Dimension	
No. of Reports = 50	**%**	**%**	
CATEGORIES	Total + -		
1 Aesthetic Dimension			➤ Lois confines the *Aesthetic Dimension* to just five per cent of all her
1.1 Stylistic Integrity +/-	**4.58** 2.29 2.29	**5.35**	comments mainly in positive vein.
1.2 Tonal Sensitivity/ +/- Colouring	**0.77** 0.77 0		
2 Technical Dimension			
2.1 Security/Competence +/-	**22.14** 16.80 5.34		➤ While she provides over 40 per cent of *Advice* comments, they are
2.2 Control/Rhythm/ +/- Phrasing	**5.34** 5.34 0	**31.30**	mainly negative in orientation.
2.3 Dynamics/ +/- Interpretation	**3.82** 3.82 0		
3 Advice Dimension	+ o -		➤ Over twenty two per cent of Lois's comments relate positively to
3.1 Phrasing/ +/o/- Approach/Aesthetics	**16.03** 0 8.40 7.63		*Security/Competence* in the *Technical Dimension* which, in total,
3.2 Technical/Security +/o/-	**17.56** 0.77 0 16.79	**41.22**	accounts for almost one third of all comments.
3.3 Dynamics/Touch +/o/-	**7.63** 0 0.77 6.86		
4 Overarching Qualities	+ -		➤ *Overarching Qualities* are dominantly positive with nearly twice as
4.1 Identified Positive/ +/- Negatives	**7.63** 7.63 0		many in the sub-category of *Summative Impression.*
4.2 Summative +/- Impression	**14.50** 13.73 0.77	**22.13**	
Total	**100**		

Lois's mean number of comments per Performance List A Report is only 2.62

which is at the lower end of the group. (Table 8.4.1)

8.6 Performance List B Comments Analysis

Table 8.6.1 presents the frequency of examiners' comments on Performance

List B per category both for individual examiners and for the total sample.

Table 8.6.1   Frequency of Examiners' Comments on Performance List B per Category

Examiner	Kevin				Stan				Wally				Silas				Hugh				Vera				Gail				Lois				Totals per 400 Reports			
Gender	M				M				M				M				M				F				F				F							
No. of Reports	50				50				50				50				50				50				50				50							
CATEGORIES	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	+	o	-	Total
1 Aesthetic Dimension																																				
1.1 Stylistic Integrity +/-	10	0		0	1	1		0	0	0		0	3	3		0	11	6		5	19	10		9	27	27		0	8	8		0	65	n/a	14	79
1.2 Tonal Sensitivity/ Colouring +/-	16	15		1	16	15		1	16	16		0	11	11		0	14	6		8	5	3		2	23	23		0	11	11		0	100	n/a	12	112
2 Technical Dimension																																				
2.1 Security/Competence +/-	39	27		12	26	20		6	48	36		12	45	35		10	32	13		19	33	20		13	45	29		16	29	17		12	197	n/a	100	297
2.2 Control/Rhythm/ Phrasing +/-	23	17		6	27	21		6	25	17		8	12	8		4	10	5		5	15	10		5	34	32		2	9	6		3	116	n/a	39	155
2.3 Dynamics/ Interpretation +/-	13	12		1	11	11		0	8	6		2	5	5		0	8	3		5	25	23		2	30	28		2	5	5		0	93	n/a	12	105
3 Advice Dimension	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	Tot	+	o	-	+	o	-	
3.1 Phrasing/Approach/ Aesthetics. +/o/-	5	1	3	1	7	1	4	2	12	0	5	7	12	1	7	4	41	1	21	19	21	3	6	12	13	1	7	5	20	0	8	12	8	61	62	131
3.2 Technical/Security +/o/-	6	0	5	1	24	0	5	19	20	0	1	19	20	0	1	19	68	1	10	57	49	1	5	43	14	0	1	13	26	0	0	26	2	28	197	227
3.3 Dynamics/Touch +/o/-	9	0	2	7	20	1	7	12	2	0	0	2	7	1	0	6	22	0	2	20	36	3	0	33	11	2	0	9	12	0	0	12	7	11	101	119
4 Overarching Qualities	Tot	+		-	Tot	+		-	Tot	+		-	Tot	+		-	Tot	+		-	Tot	+		-	Tot	+		-	Tot	+		-	+	o	-	
4.1 Identified Positive/ Negatives +/-	38	37		1	58	53		5	18	16		2	19	19		0	47	24		23	20	15		5	8	8		0	8	6		2	178	n/a	38	216
4.2 Summative Impression +/-	25	24		1	17	14		3	7	3		4	5	5		0	32	20		12	18	14		4	22	21		1	6	6		0	107	n/a	25	132
No. of Discrete Comments	184				207				156				139				285				241				227				134							1573
8 No of Comments per Report	3.68				4.14				3.12				2.78				5.70				4.82				4.54				2.68							3.93

The number of discrete comments generated in respect of Performance List B (1573) is marginally higher than for List A (1534) but has a similar if somewhat tighter range (134-285) compared with 130-302. The average number of comments per report is almost four .(3.93)

Table 8.6.2 presents the percentages of examiners' comments in Performance List B report per category both for individual examiners and for the total group.

Table 8.6.2   Percentages of Examiners' Comments on Performance List B per Category

Examiner	Kevin	Stan	Wally	Silas	Hugh	Vera	Gail	Lois	+	o	-	Total
Gender	M	M	M	M	M	F	F	F	Percentage of 400 Reports			
No. of Reports	50	50	50	50	50	50	50	50				
CATEGORIES (% + / -)									+	o	-	Total
1 Aesthetic Dimension												
1.1 Stylistic Integrity	**5.44** / 5.44 0	**0.48** / 0.48 0	**0** / 0 0	**2.16** / 2.16 0	**3.86** / 2.11 1.75	**7.88** / 4.15 3.73	**11.89** / 11.89 0	**5.97** / 5.97 0	4.13	n/a	0.89	**5.02**
1.2 Tonal Sensitivity/-Colouring	**8.69** / 8.15 0.54	**7.73** / 7.25 0.48	**10.26** / 10.26 0	**7.92** / 7.92 0	**4.91** / 2.11 2.80	**2.07** / 1.24 0.83	**10.13** / 10.13 0	**8.20** / 8.20 0	6.36	n/a	0.76	**7.12** (**12.14**)
2 Technical Dimension												
2.1 Security/Competence	**21.19** / 14.67 6.52	**12.56** / 9.66 2.90	**30.77** / 23.08 7.69	**32.38** / 25.18 7.19	**11.23** / 4.56 6.67	**13.69** / 8.30 5.39	**19.82** / 12.77 7.05	**21.64** / 12.68 8.96	12.52	n/a	6.36	**18.88**
2.2 Control/Rhythm/Phrasing	**12.50** / 9.24 3.26	**13.05** / 10.15 2.90	**16.02** / 10.89 5.13	**8.63** / 5.75 2.88	**3.50** / 1.75 1.75	**6.23** / 4.15 2.08	**14.98** / 14.10 0.88	**6.72** / 4.48 2.24	7..37	n/a	2.48	**9.85**
2.3 Dynamics/Interpretation	**7.07** / 6.53 0.54	**5.32** / 5.32 0	**5.13** / 3.85 1.28	**3.59** / 3.59 0	**2.81** / 1.06 1.75	**10.37** / 9.54 0.83	**13.22** / 12.34 0.88	**3.73** / 3.73 0	5.92	n/a	0.76	**6.68** (**35.41**)
3 Advice Dimension (+ o -)												
3.1 Phrasing/Approach/Aesthetics	**2.72** / 0.54 1.64 0.54	**3.38** / 0.48 1.93 0.97	**7.69** / 0 3.20 4.49	**8.63** / 0.71 5.04 2.88	**14.39** / 0.35 7.37 6.67	**8.71** / 1.24 2.49 4.98	**5.73** / 0.44 3.08 2.21	**14.93** / 0 5.97 8.96	0.51	3.88	3.94	**8.33**
3.2 Technical/Security	**3.26** / 0 2.72 0.54	**11.59** / 0 2.41 9.18	**12.82** / 0 0.64 12.18	**14.39** / 0 0.71 13.67	**23.86** / 0.35 3.50 20.01	**20.34** / 0.42 2.07 17.85	**6.17** / 0 0.44 5.73	**19.40** / 0 0 19.40	0.13	1.78	12.52	**14.43**
3.3 Dynamics/Touch	**4.89** / 0 1.09 3.80	**9.66** / 0.48 3.38 5.80	**1.28** / 0 0 1.28	**5.04** / 0.72 4.32 0	**7.72** / 0 0.70 7.02	**14.94** / 1.24 0 13.70	**4.85** / 0.88 0 3.97	**8.96** / 0 0 8.96	0.45	0.70	6.42	**7.57** (**30.33**)
4 Overarching Qualities (+ -)												
4.1 Identified Positive/Negatives	**20.65** / 20.11 0.54	**28.02** / 25.61 2.41	**11.54** / 10.26 1.28	**13.67** / 13.67 0	**16.49** / 8.42 8.07	**8.30** / 6.23 2.07	**3.52** / 3.52 0	**5.97** / 4.48 1.49	11.32	n/a	2.41	**13.73**
4.2 Summative Impression	**13.59** / 13.05 0.54	**8.21** / 6.76 1.45	**4.49** / 1.92 2.57	**3.59** / 3.59 0	**11.23** / 7.02 4.21	**7.47** / 5.81 1.66	**9.69** / 9.25 0.44	**4.48** / 4.48 0	6..80	n/a	1.59	**8.39** (**22.12**)
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**				**100**

Table 8.6.2 shows that the main shift between List A and List B is that the *Aesthetic Dimension* virtually doubles with a commensurate diminution in the *Technical* and *Advice Dimension. Overarching Qualities* remains much the same

In the sections which follow, each examiner's profile with respect to Performance List B report will be discussed separately.

8.7   Individual Examiners' Profiles: Performance List B

8.7.1   Kevin

Table 8.7.1 presents Kevin's profile of comments for 50 examination reports on Performance List B.

Table 8.7.1   Performance List B Comments: Kevin

Kevin	Male		Dimension	
No. of Reports = 50	**%**		**%**	
CATEGORIES	Total			
	+	-		
1 Aesthetic Dimension				➤ The dominant category for Kevin in List B is the *Technical Dimension* in which the positive reigns supreme.
1.1 Stylistic Integrity +/-	**4.44**		**14.13**	
	5.44	0		
1.2 Tonal Sensitivity/ +/- Colouring	**8.69**			
	8.15	0.54		
2 Technical Dimension				
2.1 Security/Competence +/-	**21.19**			
	14.67	6.52		
2.2 Control/Rhythm/ +/- Phrasing	**12.50**		**40.76**	➤ *Overarching Qualities* accounts for almost 35 per cent of Kevin's comments which, in this category, are also virtually all positive.
	9.24	3.26		
2.3 Dynamics/ +/- Interpretation	**7.07**			
	6.53	0.54		
3 Advice Dimension	+	o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**2.72**			➤ The *Advice Dimension* is accessed much less often by Kevin than by the total group although his use of *Aesthetic Dimension* is marginally higher.
	0.54 1.64 0.54			
3.2 Technical/Security +/o/-	**3.26**		**10.87**	
	0. 2.72 0.54			
3.3 Dynamics/Touch +/o/-	**4.89**			
	0 1.09 3.80			
4 Overarching Qualities	+	-		
4.1 Identified Positive/ +/- Negatives	**20.65**			
	20.11	0.54		
4.2 Summative +/- Impression	**13.59**		**34.24**	
	13.05	0.54		
Total	**100**			

Kevin makes an average of 3.63 comments per Performance List B report in which the average is 3.93. (Table 8.6.1)

8.7.2   Stan

Table 8.7.2 presents Stan's profile of comments for 50 reports in Performance List B.

Table 8.7.2   Performance List B Comments: Stan

Stan	Male %	Dimension %	
No. of Reports = 50			
CATEGORIES	Total + -	%	
1 Aesthetic Dimension			➢ The *Technical Dimension* and *Overarching Qualities,* both with a positive orientation, account for almost 70 per cent of Stan's comments.
1.1 Stylistic Integrity +/-	**0.48** 0.48 0	8.21	
1.2 Tonal Sensitivity/ +/- Colouring	**7.73** 7.25 0.48		
2 Technical Dimension			
2.1 Security/Competence +/-	**12.56** 9.66 2.90		
2.2 Control/Rhythm/ +/- Phrasing	**13.05** 10.15 2.90	30.93	
2.3 Dynamics/ +/- Interpretation	**5.32** 5.32 0		➢ Within the category of *Overarching Qualities* the dominant sub-category is that of identified positives.
3 Advice Dimension	+ o -		
3.1 Phrasing/ +/o/- Approach/Aesthetics	**3.38** 0.48 1.93 0.97		
3.2 Technical/Security +/o/-	**11.59** 0. 2.41 9.18	24.63	➢ While the *Advice Dimension* is used relatively less by Stan than by the total group, more than 60 per cent of his comments have a negative orientation.
3.3 Dynamics/Touch +/o/-	**9.66** 0.48 3.38 5.80		
4 Overarching Qualities	+ -		
4.1 Identified Positive/ +/- Negatives	**28.02** 25.61 2.41	36.34	
4.2 Summative +/- Impression	**8.21** 6.76 1.45		
Total	**100**		

Stan's average number of comments per Performance List B report is 4.14, slightly above the average of 3.93. (Table 8.6.1)

8.7.3 Wally

Table 8.7.3 presents Wally's profile of comments for 50 reports on Performance List B.

Table 8.7.3   Performance List B Comments: Wally

Wally	Male %	Dimension %	
No. of Reports = 50			
CATEGORIES	Total + / -		
1 Aesthetic Dimension	**0**	**10.26**	➤ Over 50 per cent of Wally's List B comments are in the *Technical Dimension*, mainly in positive vein.
1.1 Stylistic Integrity +/-	0 0		
1.2 Tonal Sensitivity/ +/- Colouring	**10.26** 10.26 0		
2 Technical Dimension		**51.92**	➤ Given the concentration on the *Technical Dimension,* each of the other three categories is relatively under-valued by comparison with the total group.
2.1 Security/Competence +/-	**30.77** 23.08 7.69		
2.2 Control/Rhythm/ +/- Phrasing	**16.02** 10.89 5.13		
2.3 Dynamics/ +/- Interpretation	**5.13** 3.85 1.28		
3 Advice Dimension	+ o -	**21.79**	➤ With the *Advice Dimension,* there are no positive comments. However, comments on *Technical Security* within the *Advice Dimension* are virtually all negative compared with *Security/Competence* in the *Technical Dimension* within which almost half the comments are positive.
3.1 Phrasing/ +/o/- Approach/Aesthetics	**7.69** 0 3.20 4.49		
3.2 Technical/Security +/o/-	**12.82** 0. 0.64 12.18		
3.3 Dynamics/Touch +/o/-	**1.28** 0 0 1.28		
4 Overarching Qualities	+ -	**16.03**	
4.1 Identified Positive/ +/- Negatives	**11.54** 10.26 1.28		
4.2 Summative +/- Impression	**4.49** 1.92 2.57		
Total	**100**		

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Wally's average of 3.12 comments per Performance List B report is one of the lowest for the group in which the average is 3.93. (Table 8.6.1)

8.7.4   Silas

Table 8.7.4 presents Silas's profile of comments for 50 reports on Performance List B.

Table 8.7.4   Performance List B Comments: Silas

Silas	Male %		Dimension %
No. of Reports = 50			
CATEGORIES	Total +	-	
1 Aesthetic Dimension			
1.1 Stylistic Integrity +/-	**2.16** 2.16	0	**10.08**
1.2 Tonal Sensitivity/ +/- Colouring	**7.92** 7.92	0	
2 Technical Dimension			
2.1 Security/Competence +/-	**32.38** 25.18	7.19	**44.60**
2.2 Control/Rhythm/ +/- Phrasing	**8.63** 5.75	2.88	
2.3 Dynamics/ +/- Interpretation	**3.59** 3.59	0	
3 Advice Dimension	+ o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**8.63** 0.71 5.04	2.88	**28.06**
3.2 Technical/Security +/o/-	**14.39** 0. 0.71	13.67	
3.3 Dynamics/Touch +/o/-	**5.04** 0.72 4.32	0	
4 Overarching Qualities	+	-	
4.1 Identified Positive/ +/- Negatives	**13.67** 13.67	0	**17.26**
4.2 Summative +/- Impression	**3.59** 3.59	0	
Total	**100**		

➤ Silas uses the *Technical Dimension* (predominantly in positive vein) about 45 per cent of the time and the *Advice Dimension* (predominantly in negative vein) about 30 per cent.

➤ Within the *Technical Dimension,* over 70 per cent of comments relate positively to *Security/Competence.* In the *Advice Dimension,* 50 per cent of comments focus on *Technical Security*, albeit mostly negative. This pattern parallels that of Wally.

➤ *Overarching Quality* comments are all positive in both sub-categories.

Silas's average comments per Performance List B report was the second lowest (2.78) for the total group. (Table 8.6.1)

8.7.5 Hugh

Table 8.7.5 presents Hugh's profile of comments of 50 reports on Performance List B.

Table 8.7.5   Performance List B Comments: Hugh

Hugh	Male			Dimension
No. of Reports = 50	**%**			**%**
CATEGORIES	Total +		-	
1 Aesthetic Dimension				
1.1 Stylistic Integrity +/-	**3.86** 2.11		1.75	
1.2 Tonal Sensitivity/ +/- Colouring	**4.91** 2.11		2.80	**8.21**
2 Technical Dimension				
2.1 Security/Competence +/-	**11.23** 4.56		6.67	
2.2 Control/Rhythm/ +/- Phrasing	**3.50** 1.75		1.75	**17.54**
2.3 Dynamics/ +/- Interpretation	**2.81** 1.06		1.75	
3 Advice Dimension	+	o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**14.39** 0.35	7.37	6.67	
3.2 Technical/Security +/o/-	**23.86** 0.35	3.50	20.01	**45.97**
3.3 Dynamics/Touch +/o/-	**7.72** 0	0.70	7.02	
4 Overarching Qualities	+		-	
4.1 Identified Positive/ +/- Negatives	**16.49** 8.42		8.07	
4.2 Summative +/- Impression	**11.23** 7.02		4.21	**27.72**
Total	**100**			

➢ Hugh's Performance List B comments (46 per cent) reside mainly within the *Advice Dimension.* Of these, over 70 per cent are negative and only 0.70 per cent positive.

➢ Over 27 per cent of comments relate to *Overarching Qualities,* relatively evenly distributed between positive and negative.

➢ Fewer than 20 per cent of comments are in the *Technical Dimension* and fewer than 10 per cent on the *Aesthetic Dimension*.

With an average of 5.7 comments per Performance List B report, Hugh

provides candidates with the most feedback per report. (Table 8.6.1)

8.7.6   Vera

Table 8.7.6 presents Vera's profile of comments for 50 reports on

Performance List B.

Table 8.7.6   Performance List B Comments: Vera

Vera	Female		Dimension
No. of Reports = 50	**%**		**%**
CATEGORIES	Total		
	+	-	
1 Aesthetic Dimension			
1.1 Stylistic Integrity +/-	**7.88** 4.15	3.73	**9.95**
1.2 Tonal Sensitivity/ +/- Colouring	**2.07** 1.24	0.83	
2 Technical Dimension			
2.1 Security/Competence +/-	**13.69** 8.30	5.39	
2.2 Control/Rhythm/ +/- Phrasing	**6.23** 4.15	2.08	**30.29**
2.3 Dynamics/ +/- Interpretation	**10.37** 9.54	0.83	
3 Advice Dimension	+ o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**8.71** 1.24 2.49	4.98	
3.2 Technical/Security +/o/-	**20.34** 0.42 2.07	17.85	**43.99**
3.3 Dynamics/Touch +/o/-	**14.94** 1.24 0	13.70	
4 Overarching Qualities	+	-	
4.1 Identified Positive/ +/- Negatives	**8.30** 6.23	2.07	
4.2 Summative +/- Impression	**7.47** 5.81	1.66	**15.77**
Total	**100**		

➢ Over 70 per cent of Vera's comments relate to the *Advice Dimension.* and the *Technical Dimension.*

➢ In relation to the *Advice Dimension,* comments are predominantly negative – over 80 per cent in fact.

➢ By contrast, comments in the *Technical Dimension* are largely positive – over 70 per cent.

Vera makes an average of 4.82 per Performance List B report in relation to the

overall average of 3.93. (Table 8.6.1)

8.7.7   Gail

Table 8.7.7 presents Gail's profile of comments for 50 reports on Performance

List B.

Table 8.7.7   Performance List B Comments: Gail

Gail	Female		Dimension	
No. of Reports = 50	%		%	
CATEGORIES	Total		%	
	+	-		
1 Aesthetic Dimension			**22.02**	▷ Almost 50 per cent of Gail's comments fall within the *Technical Dimension* and range in predominantly positive vein (80+ per cent) across all the sub-categories.
1.1 Stylistic Integrity +/-	**11.89** 11.89	0		
1.2 Tonal Sensitivity/ +/- Colouring	**10.13** 10.13	0		
2 Technical Dimension			**48.02**	
2.1 Security/Competence +/-	**19..82** 12.77	7.05		
2.2 Control/Rhythm/ +/- Phrasing	**14.98** 14.10	0.88		▷ Gail's use of the *Aesthetic Dimension* is the highest for the group. Ranging across both sub-categories, it is universally positive.
2.3 Dynamics/ +/- Interpretation	**13.22** 12.34	0.88		
3 Advice Dimension	+ o	-	**16.75**	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**5.73** 0.44 3.08	2.21		▷ While the *Advice Dimension* and *Overarching Qualities* account together for only 30 per cent of comments, the former tend to be negative and the latter positive.
3.2 Technical/Security +/o/-	**6.17** 0 0.44	5.73		
3.3 Dynamics/Touch +/o/-	**4.85** 0.88 0	3.97		
4 Overarching Qualities	+	-	**13.21**	
4.1 Identified Positive/ +/- Negatives	**3.52** 3.52	0		
4.2 Summative +/- Impression	**9.69** 9.25	0.44		
Total	**100**			

Gail makes an average of 4.54 comments for Performance List B report which

is towards the upper end for the group. (Table 8.6.1)

8.7.8 Lois

Table 8.7.8 presents Lois's profile of comments for 50 reports in Performance

List B.

Table 8.7.8   Performance List B Comments: Lois

Lois	Female %		Dimension %
No. of Reports = 50			
CATEGORIES	Total +	-	
1 Aesthetic Dimension			
1.1 Stylistic Integrity +/-	**5.97** 5.97	0	**14.18**
1.2 Tonal Sensitivity/ +/- Colouring	**8.20** 8.20	0	
2 Technical Dimension			
2.1 Security/Competence +/-	**21.64** 12.68	8.96	
2.2 Control/Rhythm/ +/- Phrasing	**6.72** 4.48	2.24	**32.09**
2.3 Dynamics/ +/- Interpretation	**3.73** 3.73	0	
3 Advice Dimension	+ o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**14.93** 0 5.97	8.96	
3.2 Technical/Security +/o/-	**19.40** 0 0	19.40	**43.29**
3.3 Dynamics/Touch +/o/-	**8.96** 0 0	8.96	
4 Overarching Qualities	+	-	
4.1 Identified Positive/ +/- Negatives	**5.97** 4.48	1.49	
4.2 Summative +/- Impression	**4.48** 4.48	0	**10.45**
Total	**100**		

> Almost 75 per cent of Lois's comments fall within either the *Advice Dimension* or the *Technical Dimension.* While the *Technical Dimension* comments are mainly positive, those in the *Advice Dimension* are mostly negative.

> Even though the *Aesthetic Dimension* and *Overarching Qualities* are relatively infrequently utilized, in the main Lois's comments are mainly positive and account for 25 per cent of her total comments.

Lois with only 2.68 comments per Performance List B report, has the lowest

average for the group. (Table 8.6.1)

8.8   Performance List C Comments Analysis

Table 8.8.1 presents the frequencies of examiners' comments on Performance

List C per category both for individual examiners and for the total group.

Table 8.8.1 Frequency of Examiners' Comments on Performance List C per Category

Examiner	Kevin	Stan	Wally	Silas	Hugh	Vera	Gail	Lois	+	o	-	Total
Gender	M	M	M	M	M	F	F	F				
No. of Reports	50	50	50	50	50	50	50	50				400 Reports
CATEGORIES (Total +/-)									+	o	-	Total
1 Aesthetic Dimension												
1.1 Stylistic Integrity +/-	**17** (16/1)	**0** (0/0)	**1** (0/1)	**3** (3/0)	**12** (8/4)	**20** (18/2)	**33** (32/1)	**13** (13/0)	90	n/a	9	99
1.2 Tonal Sensitivity/ Colouring +/-	**25** (25/0)	**15** (11/4)	**9** (8/1)	**7** (7/0)	**12** (6/6)	**8** (6/2)	**24** (22/2)	**16** (16/0)	101	n/a	15	116
2 Technical Dimension												
2.1 Security/Competence +/-	**30** (23/7)	**46** (38/8)	**38** (24/14)	**41** (29/12)	**22** (3/19)	**38** (28/10)	**42** (26/16)	**21** (17/4)	188	n/a	90	278
2.2 Control/Rhythm/ Phrasing +/-	**11** (9/2)	**18** (16/2)	**12** (6/6)	**13** (12/1)	**3** (2/1)	**12** (12/0)	**34** (30/4)	**11** (9/2)	96	n/a	18	114
2.3 Dynamics/ Interpretation +/-	**9** (8/1)	**11** (8/3)	**4** (4/0)	**5** (5/0)	**2** (0/2)	**31** (31/0)	**18** (18/0)	**9** (9/0)	83	n/a	6	89
3 Advice Dimension (+/o/-)												
3.1 Phrasing/Approach/ Aesthetics. +/o/-	**5** (0/3/2)	**9** (1/4/4)	**10** (0/5/5)	**24** (0/18/6)	**60** (1/40/19)	**14** (1/4/9)	**15** (0/10/5)	**26** (2/10/14)	5	94	64	163
3.2 Technical/Security +/o/-	**7** (0/4/3)	**21** (0/3/18)	**20** (0/1/19)	**17** (0/0/17)	**60** (2/12/46)	**33** (0/4/29)	**30** (1/8/21)	**23** (0/0/23)	3	32	176	211
3.3 Dynamics/Touch +/o/-	**12** (0/4/8)	**20** (0/2/18)	**2** (0/0/2)	**4** (1/0/3)	**23** (1/2/20)	**28** (2/0/26)	**3** (0/0/3)	**5** (0/0/5)	4	8	85	97
4 Overarching Qualities (+/-)												
4.1 Identified Positive/ Negatives +/-	**28** (28/0)	**37** (35/2)	**27** (24/3)	**11** (11/0)	**54** (36/18)	**28** (22/6)	**16** (15/1)	**9** (7/2)	178	n/a	32	210
4.2 Summative Impression +/-	**24** (24/0)	**17** (16/1)	**23** (22/1)	**7** (7/0)	**30** (20/10)	**22** (18/4)	**11** (11/0)	**8** (6/2)	124	n/a	18	142
No. of Discrete Comments	**168**	**194**	**146**	**132**	**278**	**234**	**226**	**141**				**1519**
8 No of Comments per Report	3.36	3.88	2.92	2.64	5.56	4.68	4.52	2.82				**3.79**

As with Lists A and B, the total frequency of comments for List C is approximately half that for the Technical Section. The range of numbers of comments is smaller (141-278) than that for List B (134-285). The average number of comments per Performance List C at 3.79 does not differ greatly from comparable figures for Performance Lists A (3.84) and B (3.93).

Table 8.8.2 presents the percentages of examiners' comments in Performance List C per category both for individual examiners and for the total sample.

Table 8.8.2   Percentages of Examiners' Comments on Performance List C per Category

Examiner	Kevin	Stan	Wally	Silas	Hugh	Vera	Gail	Lois	Percentage of 400 Reports			
Gender	M	M	M	M	M	F	F	F				
No. of Reports	50	50	50	50	50	50	50	50	400 Reports			
CATEGORIES	% (+ / −)	% (+ / −)	% (+ / −)	% (+ / −)	% (+ / −)	% (+ / −)	% (+ / −)	% (+ / −)	+	o	−	Totals
1 Aesthetic Dimension													**14.15**
1.1 Stylistic Integrity	**10.12** (9.52 / 0.6)	**0** (0.48 / 0)	**0.69** (0 / 0.69)	**2.27** (2.27 / 0)	**4.32** (2.88 / 1.44)	**8.54** (7.69 / 0.85)	**14.60** (14.16 / 0.44)	**9.22** (9.22 / 0)	5.93	n/a	0.59	**6.52**
1.2 Tonal Sensitivity/-Colouring	**14.88** (14.88 / 0)	**7.73** (5.67 / 2.06)	**6.17** (5.48 / 0.69)	**5.30** (5.30 / 0)	**4.32** (2.16 / 2.16)	**3.42** (2.57 / 2.16)	**10.62** (9.74 / 0.88)	**11.35** (11.35 / 0)	6.65	n/a	0.98	**7.63**
2 Technical Dimension													**31.66**
2.1 Security/Competence	**17.86** (13.69 / 4.17)	**23.72** (19.59 / 4.13)	**26.03** (16.44 / 9.59)	**31.06** (21.97 / 9.09)	**7.91** (1.08 / 6.83)	**16.24** (11.97 / 4.27)	**18.59** (11.51 / 7.08)	**14.89** (12.05 / 2.84)	12.37	n/a	5.93	**18.30**
2.2 Control/Rhythm/ Phrasing	**6.55** (5.36 / 1.19)	**9.28** (8.25 / 1.03)	**8.22** (4.11 / 1.11)	**9.85** (9.09 / 0.76)	**1.08** (0.72 / 0.36)	**5.13** (5.13 / 0)	**12.04** (13.27 / 1.77)	**7.80** (6.38 / 1.42)	6.32	n/a	1.18	**7.50**
2.3 Dynamics/ Interpretation	**5.36** (4.76 / 0.60)	**5.67** (4.13 / 1.54)	**2.74** (2.74 / 0)	**3.79** (3.79 / 0)	**0.72** (1 / 0.72)	**13.25** (13.25 / 0)	**7.96** (7.96 / 0)	**6.38** (6.38 / 0)	5.46	n/a	0.40	**5.86**
3 Advice Dimension	+ o −	+ o −	+ o −	+ o −	+ o −	+ o −	+ o −	+ o −					**31.01**
3.1 Phrasing/ Approach/Aesthetics	**2.97** (0 / 1.78 / 1.19)	**4.64** (0.52 / 2.06 / 2.06)	**6.84** (0 / 3.42 / 3.42)	**18.18** (0.36 / 14.39 / 6.83)	**21.58** (0.36 / 14.39 / 6.83)	**5.98** (0.42 / 1.71 / 3.85)	**6.64** (0 / 4.43 / 2.21)	**18.44** (1.42 / 7.09 / 9.93)	0.33	6.19	4.21	**10.73**
3.2 Technical/Security	**4.16** (0 / 2.38 / 1.78)	**10.82** (0 / 1.54 / 9.28)	**13.70** (0 / 0.69 / 12.88)	**12.88** (0 / 0.71 / 12.88)	**21.58** (0.72 / 4.32 / 16.54)	**14.10** (0 / 1.71 / 16.54)	**13.27** (0.44 / 3.54 / 9.29)	**16.31** (0 / 0 / 16.31)	0.20	2.11	11.58	**13.89**
3.3 Dynamics/Touch	**7.14** (0 / 2.38 / 4.76)	**10.31** (0 / 1.03 / 9.28)	**1.37** (0 / 0 / 1.37)	**3.03** (0.76 / 0 / 2.27)	**8.27** (0.36 / 0.72 / 7.19)	**11.97** (0.86 / 0 / 11.11)	**1.33** (0 / 0 / 1.33)	**3.55** (0 / 0 / 3.55)	0.26	0.53	5.60	**6.39**
4 Overarching Qualities	+ −	+ −	+ −	+ −	+ −	+ −	+ −	+ −					**23.18**
4.2 Identified Positive/ Negatives	**16.67** (16.67 / 0)	**19.07** (18.04 / 1.03)	**18.49** (16.43 / 2.05)	**8.34** (8.34 / 0)	**19.42** (12.95 / 6.47)	**11.97** (9.40 / 2.57)	**7.08** (6.64 / 0.44)	**6.38** (4.96 / 1.42)	11.72	n/a	2.11	**13.83**
4.2 Summative Impression	**14.29** (14.29 / 0)	**8.76** (8.24 / 0.52)	**15.75** (15.06 / 0.69)	**5.30** (5.30 / 0)	**10.79** (7.19 / 3.60)	**9.40** (7.69 / 1.71)	**4.87** (4.87 / 0)	**5.68** (4.26 / 1.42)	8.17	n/a	1.18	**9.35**
Total	**100**	**100**	**100**	**100**	**100**	**100**	**100**	**100**				**100**

The global percentages for each category in Performance List C are more closely aligned than those for either Performance List A or B although the *Technical Dimension* and *Advice Dimension* still dominate. Again the *Technical Dimension* comments tend to be positive while the opposite is the case for the *Advice Dimension*. The *Aesthetic Dimension* characterizes Performance List C comments rather more than either of the previous lists.

In the sections which follow, each examiner's profile in respect of Performance List C is discussed separately.

8.9   Individual Examiners' Profiles: Performance List C

8.9.1   Kevin

Table 8.9.1 presents Kevin's profile of comments for 50 examination reports on Performance List C.

Table 8.9.1   Performance List C Comments: Kevin

Kevin	Male		Dimension
No. of Reports = 50	**%**		**%**
CATEGORIES	Total +	-	
1 Aesthetic Dimension			
1.1 Stylistic Integrity +/-	**10.12** 9.52	0.60	**25.00**
1.2 Tonal Sensitivity/ +/- Colouring	**14.88** 14.88	0	
2 Technical Dimension			
2.1 Security/Competence +/-	**17.86** 13.69	4.17	
2.2 Control/Rhythm/ +/- Phrasing	**6.55** 5.36	1.19	**29.77**
2.3 Dynamics/ +/- Interpretation	**5.36** 4.76	0.60	
3 Advice Dimension	+ o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**2.97** 0 1.78	1.19	
3.2 Technical/Security +/o/-	**4.16** 0 2.38	1.78	**14.27**
3.3 Dynamics/Touch +/o/-	**7.14** 0 2.38	4.76	
4 Overarching Qualities	+	-	
4.1 Identified Positive/ +/- Negatives	**16.67** 16.67	0	
4.2 Summative +/- Impression	**14.29** 14.29	0	**30.96**
Total	**100**		

> The *Technical Dimension* and *Overarching Qualities* account for slightly over 60 per cent of Kevin's comments on Performance List C reports.

> One quarter of Kevin's comments fall into the *Aesthetic Dimension*, the highest percentage of all examiners over the three Performance Lists.

> In relation to the *Advice Dimension* – the least used by Kevin in relation to this list, comments are approximately evenly divided between those which are negative and those which are neutral. No positive comments are offered in this section.

Kevin's average number of comments per Performance List C report is 3.36 –

at the lower end of the total group and under the average of 3.79. (Table 8.8.1)

8.9.2   Stan.

Table 8.9.2 presents Stan's profile of comments for 50 examination reports in

Performance List C.

Table 8.9.2   Performance List C Comments: Stan

Stan	Male %		Dimension %	
No. of Reports = 50				
CATEGORIES	Total +	-		
1 Aesthetic Dimension	**0**		**7.73**	➢ Almost 40 per cent of Stan's comments in Performance List C are in the *Technical Dimension* with more than half relating positively to *Security/Competence.*
1.1 Stylistic Integrity +/-	0	0		
1.2 Tonal Sensitivity/ +/- Colouring	**7.73** 5.67	2.06		
2 Technical Dimension			**38.67**	
2.1 Security/Competence +/-	**23.72** 19.59	4.13		
2.2 Control/Rhythm/ +/- Phrasing	**9.28** 8.25	1.03		➢ The *Advice Dimension* (dominantly negative) and *Overarching Qualities* (largely positive) account for over 50 per cent of comments .
2.3 Dynamics/ +/- Interpretation	**5.67** 4.13	1.54		
3 Advice Dimension	+ o	-	**25.77**	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**4.64** 0.52 2.06	2.06		➢ The *Aesthetic Dimension* is low in the profile of Stan's List C comments (only eight per cent) with the first sub-category not being accessed at all.
3.2 Technical/Security +/o/-	**10.82** 0 1.54	9.28		
3.3 Dynamics/Touch +/o/-	**10.31** 0 1.03	9.28		
4 Overarching Qualities	+	-	**27.83**	
4.1 Identified Positive/ +/- Negatives	**19.07** 18.04	1.03		
4.2 Summative +/- Impression	**8.76** 8.24	0.52		
Total	**100**			

Stan's average number of comments per Performance List C is 3.88 per report, well under the average of 3.79. (Table 8.8.1)

8.9.3 Wally

Table 8.9.3 presents Wally's profile of comments for 50 examination reports on Performance List C.

Table 8.9.3   Performance List C Comments: Wally

Wally		Male %	Dimension %	
No. of Reports = 50				
CATEGORIES	Total + -			
1 Aesthetic Dimension			6.86	➢ The *Technical* and *Overarching Qualities Dimensions* characterize over 70 per cent of Wally's comments.
1.1 Stylistic Integrity +/-	**0.69** 0 0.69			
1.2 Tonal Sensitivity/ +/- Colouring	**6.17** 5.48 0.69			
2 Technical Dimension			36.99	➢ In relation to the *Technical Dimension*, 70 per cent of comments focus on *Security/Competence* while, in the *Overarching Qualities* category, comments are approximately evenly distributed between the two sub-categories.
2.1 Security/Competence +/-	**26.03** 16.44 9.59			
2.2 Control/Rhythm/ +/- Phrasing	**8.22** 4.11 1.11			
2.3 Dynamics/ +/- Interpretation	**2.74** 2.74 0			
3 Advice Dimension	+ o -		21.91	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**6.84** 0 3.42 3.42			
3.2 Technical/Security +/o/-	**13.70** 0 0.69 13.01			➢ The *Aesthetic Dimension* is accessed but rarely.
3.3 Dynamics/Touch +/o/-	**1.37** 0 0 1.3 7			
4 Overarching Qualities	+ -		34.24	➢ Where *Advice* is proferred, it is dominantly negative.
4.1 Identified Positive/ +/- Negatives	**18.49** 16.43 2.05			
4.2 Summative +/- Impression	**15.75** 15.06 0.69			
Total	**100**			

The average number of comments per Performance List C report made by Wally is 2.92, very much at the lower end of the group and, again, well under the average of 3.79. (Table 8.8.1)

8.9.4   Silas

Table 8.9.4 presents Silas's profile of comments for 50 examination reports on Performance List C.

Table 8.9.4   Performance List C Comments: Silas

Silas	Male %		Dimension %	
No. of Reports = 50				
CATEGORIES	Total +	-		
1 Aesthetic Dimension				
1.1 Stylistic Integrity +/-	**2.27** 2.27	0	**7.57**	
1.2 Tonal Sensitivity/ +/- Colouring	**5.30** 5.30	0		
2 Technical Dimension				
2.1 Security/Competence +/-	**31.06** 21.97	9.09		
2.2 Control/Rhythm/ + /- Phrasing	**9.85** 9.09	0.76	**44.70**	
2.3 Dynamics/ +/- Interpretation	**3.79** 3.79	0		
3 Advice Dimension	+	o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**18.18** 0	13.63	4.55	
3.2 Technical/Security +/o/-	**12.88** 0	0	12.88	**34.09**
3.3 Dynamics/Touch +/o/-	**3.03** 0.76	0	2.27	
4 Overarching Qualities	+	-		
4.1 Identified Positive/ +/- Negatives	**8.34** 8.34	0		
4.2 Summative +/- Impression	**5.30** 5.30	0	**13.64**	
Total	**100**			

➢ The *Technical Dimension* with a dominantly positive orientation accounts for approximately 45 per cent of the comments made by Silas in his report on Performance List C.

➢ A further 34 per cent of comments fall in the *Advice Dimension,* albeit mainly negative or neutral.

➢ Fewer than eight per cent of Silas's comments fall within the *Aesthetic Dimension*, but those that do are positive in orientation..

Silas's average number of comments per Performance List C report is 2.64, the lowest for the whole group and very much under the average of 3.79. (Table 8.8.1)

8.9.5   Hugh

Table 8.9.5 presents Hugh's profile of comments for 50 examination reports on Performance List C.

Table 8.9.5   Performance List C Comments: Hugh

Hugh	Male %		Dimension %	
No. of Reports = 50				
CATEGORIES	Total			
	+	-		
1 Aesthetic Dimension				
1.1 Stylistic Integrity +/-	**4.32** 2.88	1.44	**8.64**	
1.2 Tonal Sensitivity/ +/- Colouring	**4.32** 2.16	2.16		Typically, Hugh's comments provide *Advice* in over 50 per cent of cases. This *Advice* is dominantly negative in orientation - advising faults requiring correction. While comments are sometimes neutral, they are rarely positive.
2 Technical Dimension				
2.1 Security/Competence +/-	**7.91** 1.08	6.83		
2.2 Control/Rhythm/ +/- Phrasing	**1.08** 0.72	0.36	**9.71**	
2.3 Dynamics/ +/- Interpretation	**0.72** 0	0.72		
3 Advice Dimension	+ o	-		On the other hand Hugh's comments on *Overarching Qualities*, regardless of sub-category are twice as positive as they are negative.
3.1 Phrasing/ +/o/- Approach/Aesthetics	**21.58** 0.36 14.39	6.83		
3.2 Technical/Security +/o/-	**21.58** 0.72 4.32	16.54	**51.43**	
3.3 Dynamics/Touch +/o/-	**8.27** 0.36 0.72	7.19		The *Aesthetic* and *Technical Dimensions* respectively are accessed by Hugh for less than ten per cent of comments.
4 Overarching Qualities	+	-		
4.1 Identified Positive/ +/- Negatives	**19.42** 12.95	6.47		
4.2 Summative +/- Impression	**10.80** 7.20	3.60	**30.22**	
Total	**100**			

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Consistent with every section of the examination, Hugh's average number of comments per Performance List C Report – 5.56, is higher than that of any other examiner. (Table 8.8.1)

8.9.6   Vera

Table 8.9.6 presents Vera's profile of comments for 50 examination reports on Performance List C.

Table 8.9.6   Performance List C Comments: Vera.

Vera	Female %		Dimension %	
No. of Reports = 50				
CATEGORIES	Total			
	+	-		
1 Aesthetic Dimension				
1.1 Stylistic Integrity +/-	**8.54** 7.69	0.85	**11.96**	
1.2 Tonal Sensitivity/ +/- Colouring	**3.42** 2.57	0.85		
2 Technical Dimension				
2.1 Security/Competence +/-	**16.24** 11.97	4.27		
2.2 Control/Rhythm/ +/- Phrasing	**5.13** 5.13	0	**34.62**	
2.3 Dynamics/ +/- Interpretation	**13.25** 13.25	0		
3 Advice Dimension	+	o	-	
3.1 Phrasing/ +/o/- Approach/Aesthetics	**5.98** 0.42	1.71	3.85	
3.2 Technical/Security +/o/-	**14.10** 0	1.71	12.39	**32.05**
3.3 Dynamics/Touch +/o/-	**11.97** 0.86	0	11.11	
4 Overarching Qualities	+	-		
4.1 Identified Positive/ +/- Negatives	**11.97** 9.40	2.57		
4.2 Summative +/- Impression	**9.40** 7.69	1.71	**21.37**	
Total	**100**			

➢ The *Technical* and *Advice Dimensions* account for in excess of 65 per cent of all Vera's comments – mainly positive in the case of the *Technical Dimension* and negative in the case of the *Advice Dimension*.

➢ *Overarching Qualities* are mainly positive across the sub-categories, and the proportion of comments is twice that of the *Aesthetic Dimension.*

➢ The *Aesthetic Dimension* attracts only a little over ten per cent of Vera's comments.

Examiner Vera's average number of comments per Performance List C report is 4.68 – the second highest for the group and one percentage point over the average of 3.79. (Table 8.8.1)

8.9.7   Gail

Table 8.9.7 presents Gail's profile of comments for 50 examination reports on Performance List C.

Table 8.9.7   Performance List C Comments: Gail

Gail	Female %	Dimension %	
No. of Reports = 50	%	%	
CATEGORIES	Total + -		
1 Aesthetic Dimension			➢ Gail's comments are dominated by the *Technical Dimension* and, in particular, the first two sub-categories.
1.1 Stylistic Integrity +/-	**14.60** 14.16 0.44	25.22	
1.2 Tonal Sensitivity/ +/- Colouring	**10.62** 9.74 0.88		
2 Technical Dimension			➢ Over one quarter of all Gail's comments fall in the *Aesthetic Dimension* – utilizing both sub-categories. Gail's use of the *Aesthetic Dimension* is the second highest across all examiners.
2.1 Security/Competence +/-	**18.59** 11.51 7.08		
2.2 Control/Rhythm/ +/- Phrasing	**15.04** 13.27 1.77	41.59	
2.3 Dynamics/ +/- Interpretation	**7.96** 7.96 0		
3 Advice Dimension	+ o -		➢ The *Advice* category accounts for approximately 20 per cent of all comments – mostly negative or neutral.
3.1 Phrasing/ +/o/- Approach/Aesthetics	**6.64** 0 4.43 2.21		
3.2 Technical/Security +/o/-	**13.27** 0.44 3.34 9.29	21.24	
3.3 Dynamics/Touch +/o/-	**1.33** 0 0 1.33		
4 Overarching Qualities	+ -		➢ *Overarching Qualities* totals almost 12 per cent of comments in the positive.
4.1 Identified Positive/ +/- Negatives	**7.08** 6.64 0.44		
4.2 Summative +/- Impression	**4.87** 4.87 0	11.95	
Total	**100**		

Gail's average number of comments per Performance List C Report is 4.52 –

the third highest of the group. (Table 8.8.1)

8.9.8   Lois

Table 8.9.8 presents Lois's profile of comments for 50 examination reports on

Performance List C.

Table 8.9.8   Performance List C Comments: Lois

Lois	Female %		Dimension %	
No. of Reports = 50				
CATEGORIES	Total +	-		
1 Aesthetic Dimension			**20.57**	➤ The *Advice Dimension* is dominant for Lois. As for many of the other examiners, the orientation is largely negative.
1.1 Stylistic Integrity +/-	**9.22** 9.22	0		
1.2 Tonal Sensitivity +/- Colouring	**11.35** 11.35	0		
2 Technical Dimension			**29.07**	➤ Her second most accessed is the sub-category of *Technical/Security (Advice Dimension)*. Consistent with this focus, the sub-category of *Security/Competence* in the *Technical Dimension* is virtually equal to the other two sub-categories combined.
2.1 Security/Competence +/-	**14.89** 12.05	2.84		
2.2 Control/Rhythm/ +/- Phrasing	**7.80** 6.38	1.42		
2.3 Dynamics/ +/- Interpretation	**6.38** 6.38	0		
3 Advice Dimension	+ **o**	-	**38.30**	➤ Lois accesses the *Aesthetic Dimension* more or less equally over the two sub-categories for 20 per cent of her comments, rather higher than the majority of examiners.
3.1 Phrasing/ +/o/- Approach/Aesthetics	**18.44** 1.42 7.09	9.93		
3.2 Technical/Security +/o/-	**16.31** 0 0	16.31		
3.3 Dynamics/Touch +/o/-	**3.55** 0 0	3.55		
4 Overarching Qualities	+	-	**12.06**	
4.1 Identified Positive/ +/- Negatives	**6.38** 4.96	1.42		
4.2 Summative +/- Impression	**5.68** 4.26	1.42		
Total	**100**			

Lois's average number of comments per Performance List C report is 2.82 which is at the lower end of the group and well under the average of 3.79. (Table 8.8.1)

8.10 Examiners' Repeated Comments across Performance Lists A, B and C

The percentages in this chapter detail each examiner's use of repeated comments across the A, B & C Performance Lists. The repeated comment phenomenon has been discussed in Chapter Six (6.3.2) in reference to the Technical Section Moreover the data in respect of the Performance Lists indicate, consistent with earlier data, that individual examiners differ in their use of repeated comments and also in the nature of these comments.

Table 8.10.1 presents the most commonly repeated comments and the associated frequencies for each of the eight examiners in the Performance Lists A, B and C. The third column of the table *(Dominant Focus of Comment)* provides a classification of the focus of repeated comments in relation to A, B and C Performance Lists.

Table 8.10.1   Nature and Number of Repeated Comments per Examiner across Performance Lists A, B and C

Examiner	Repeated Comments	Dominant Focus of Comment	Performance Lists A B C			Totals	% of Repeated Comments
Kevin (M)	Well controlled with good finger work.	Technical Fingers	11				
	Good finger work.	Technical Fingers	4				
	A confident/pleasing/enjoyable performance.	Global Approbation	11				
	Technically secure work.	Technical Fingers	4				
	The playing had lots of sparkle.	Broad Comment with Diagnostic Analysis	8				
	Well controlled.	Global Approbation		8			
	The contrapuntal nature of the piece was fully grasped.	Specific Judgement. Technical & Aesthetic		6			
	Well done.	Global Approbation		9			
	A pleasing/delightful performance/attempt.	Undifferentiated Recognition			3		
	Tonal colouring used to good effect - Some sensitivity.	Differentiated Recognition			5		
	Performed/played true to style.	Differentiated Recognition			5		
	Total Repeated Comments **Total Comments**		38	23	13	**74** **518**	**14.29**
Stan (M)	Phrasing needs to be clearer.	Specific Advice/Diagnosis	3				
	Good work/A good effort/Well done. Well prepared Well Performed. Well Practised	Global Approbation	11	19	25		
	Contrast in dynamics/touch very good.	Specific Judgement. Technical & Aesthetic	6				
	Touch was even/well maintained.	Broad Comment with Diagnostic Analysis	5				
	This was a lot more confident.	Global Approbation		2			
	Touch (quality) and Tempo/timing (maintained)	Broad Comment with Diagnostic Analysis		28			
	This was played confidently/well done.	Global Approbation			5		
	Touch developing/even/well controlled.	Differentiated Recognition.			26		
	Total Repeated Comments **Total Comments**		25	49	56	**130** **604**	**21.50**

Table 8.10.1. (continued)

Examiner	Repeated Comments	Dominant Focus of Comment	Performance Lists A B C			Totals	% of Repeated Comments
Wally (M)	Not a bad effort.	Undifferentiated Recognition	6		5		
	A developing skill noted.	Global Approbation	3	3	12		
	A fine/pleasing presentation.	Undifferentiated Recognition	4				
	Hand tonal balance needs attention.	Specific Advice/Diagnosis	3				
	However, your tone and touch are developing.	Global Approbation		2			
	Another fine presentation.	Global Approbation		9			
	Good balance/expression noted.	Broad Comment. Diagnostic Analysis		5			
	Another fine rendition.	Global Approbation			2		
	A fine conclusion to your program	Global Approbation			6		
	This List was well received.	Global Approbation			3		
	Total Repeated Comments		16	19	28	**63**	**13.94**
	Total Comments					**452**	
Silas (M)	Always think well ahead.	Specific Advice/Diagnosis.	2				
	Stable/secure rhythm.	Global Approbation	4				
	Keep the tempo more stable/even/strict.	Specific Advice/Diagnosis.		3			
	A very good hand balance.	Broad Comment with Diagnostic Analysis		4			
	Work at keeping the rhythm more stable/even/secure.	Specific Advice/Diagnosis.		3			
	Stable and sensible pace/work.	Global Approbation.		2			
	Look well ahead and be ready.	Specific Advice/Diagnosis		3			
	Keep the tempo even.	Specific Advice/Diagnosis.			2		
	An excellent rendition.	Global Approbation.			2		
	Total Repeated Comments		6	15	4	**25**	**6.23**
	Total Comments					**401**	

Table 8.10.1.   (continued)

Examiner	Repeated Comments	Dominant Focus of Comment	Performance Lists A	B	C	Totals	% of Repeated Comments
Hugh (M)	Think ahead/clearly.	Specific Advice/Diagnosis.	10	2	5		
	Good co-ordination.	Differentiated Recognition..	7				
	I was pleased with your hand position and developing finger action.	Global Approbation.	2				
	Far too many stumbles/errors/hesitations for me to overlook.	Broad Comments. Some Analysis	4	11	4		
	You still have to fully capture the mood and a sense of style.	Specific Advice/Diagnosis.		3			
	Look ahead and be ready for what is coming along.	Specific Advice/Diagnosis.		11			
	You need more nuance when playing this work.	Specific Judgement. Technical/Aesthetic.		2			
	Two (three) starts are always one (two) too many. Think!	Specific Judgement. Technical/Aesthetic.		3			
	Try not to work so hard.	Specific Advice/Diagnosis.			2		
	Allow the music to 'speak' for itself.	Specific Advice/Diagnosis.			3		
	Total Repeated Comments **Total Comments**		23	32	14	**69** **865**	**7.98**
Vera (F)	You are on the way/right track/this piece is well on the way.	Undifferentiated Recognition.	5	2	3		
	Dynamics developing nicely.	Global Approbation	30				
	Try now for a wider range of dynamics.	Specific Advice/Diagnosis.	12				
	Give more thought to dynamics/phrasing/detail and style.	Specific Advice/Diagnosis.	1	3			
	Tempo generally well controlled/maintained/good/steady.	Differentiated Recognition.	5		2		
	Try for a slightly quicker tempo.	Specific Advice/Diagnosis.	2				
	Round off/join the phrases more smoothly.	Specific Advice/Diagnosis	2	3	4		
	Well done.	Undifferentiated Recognition.	2	1	2		
	Aim/try now for a wider range of musical contrasts/dynamics.	Specific Advice/Diagnosis.		12	3		
	Good/nice/delightful phrasing and dynamic range.	Broad Comment/Some Analysis		6			
	Generally a reliable tempo/keep it steady and even.	Specific Judgement.		2	2		
	Good attention to musical detail, dynamics, contrasts & style.	Specific Judgement.			5		
	Overall a good/fine effort today.	Global Approbation.			4		
	Total Repeated Comments **Total Comments**		59	29	25	**113** **708**	**15.96**

Table 8.10.1 (continued)

Examiner	Repeated Comments	Dominant Focus of Comment	Performance Lists A	B	C	Totals	% of Repeated Comments
Gail (F)	Well done/played.	Global Approbation.	6	6	3		
	Good work.	Global Approbation.	4				
	Played with good dynamics, phrasing and rhythmic control.	Broad comment/some Analysis.	11				
	Keep working on *Legato*.	Specific Advice/Diagnosis.	2				
	A well controlled/fluent performance.	Undifferentiated Recognition.	5				
	Good tone and good dynamics.	Broad comment/some Analysis		3			
	Phrasing was very pleasing/good, contrast in detail and colour.	Specific Judgement.		2			
	A pleasing/bright and confident/controlled performance.	Broad comment/some analysis.		4	7		
	Very good phrasing/dynamics and rhythmic control.	Broad comment/some Analysis.			8		
	Played well to style.	Differentiated Recognition.			2		
	Dynamics and detail and mood were well understood/controlled.	Broad comment/some Analysis.			8		
	Total Repeated Comments **Total Comments**		28	15	28	**71** **672**	**10.57**
Lois (F)	Try to play (sink) well into the bed of the keys.	Specific Advice/Diagnosis	1				
	Convincingly/confidently played.	Global Approbation.	5				
	Excellent attention to expression.	Global Approbation.	3				
	An enjoyable/lively/expressively played performance.	Global Approbation	4				
	Well done/played.	Undifferentiated Recognition.	3	4			
	It is advisable to count as you practise your pieces.	Specific Advice/Diagnosis.	3				
	Expressively and stylistically played.	Broad Comment/Some Analysis.		4			
	Played with expression and sensitivity.	Broad Comment/Some Analysis.		2			
	This was a pleasing/excellent/confident/beautiful performance.	Undifferentiated Recognition.		8	7		
	You captured the style/idea of the dance/piece.	Differentiated Recognition.			7		
	Beautifully phrased with sensitivity to dynamics..	Specific Judgement.			5		
	This was expressively played with musicality and sensitivity.	Undifferentiated Recognition.			3		
	An excellent rendition.	Undifferentiated Recognition.			2		
	Total Repeated Comments **Total Comments**		19	18	24	**61** **406**	**15.02**
All Examiners	**Total Repeated Comments** **Total Comments**		214	200	192	**606** **4626**	

The data in Table 10.8.1 indicates the variability of and reliance on repeated comments across Performance Lists A, B & C from, for example, Examiner Stan at 21.5 per cent to Examiner Silas at only 6.23 per cent. Interestingly certain comments appear to be idiosyncratic and list specific, particularly for Kevin, Wally, Silas, Hugh, Gail and Vera. The average percentage of repeated comments across all reports is 13.09 per cent. As with other comments, however, repeated comments vary in their communicative quality from examiner to examiner.

The development of a category system for classification of all comments in the Performance lists has been explained in 8.2, the concept of which was further expanded and applied in 8.3. As the detailed exploration and analysis of the total comments by the eight examiners in Performance Lists A, B and C were listed (See Table 8.3.1) and later in Table 8.10.1, it became noticeable that a great many comments were not only repeated comments, but also were reflective of each examiner's characteristics.

Table 8.10.2 presents the frequencies and percentages for each category of repeated comments both by individual examiners and for the group as a whole.

Table 8.10.2   Classification of Repeated Comments per Examiner: Frequencies and Percentages

Examiner	TF Technical Fingers		GA Global Approbation		BD/BG General Comment with Diagnostic edge		JS Specific Judgement		UR Undifferentiated Recognition		DR Differentiated Recognition		SA/D Specific Advice Diagnosis		Global Totals		8 per Examiner Report
	A B C	Total %	A B C	Total %	A B C	Total %	A B C	Total %	A B C	Total %	A B C	Total %	A B C	Total %	Total	%	
Kevin	19	19 25.68	11 17	28 37.84	8	8 10.81	6	6 8.11	3	3 4.05	8	8 10.81			74	14.29	1.48
Stan			11 21 30	62 47.69	5 28	33 25.38	6	6 4.62			26	26 20.0	3	3 2.31	130	21.80	2.60
Wally			3 14 23	40 63.49	5	5 7.94			10 5	15 23.81			3	3 4.76	63	13.94	1.26
Silas			4 2 2	8 32.0	4	4 16.0					2	2 8.0	9 2	11 44.0	25	6.23	0.50
Hugh					4 11 5	19 27.54	5	5 7.25			19 11	30 43.48	5 5	1.0 14.49	69	7.98	1.38
Vera			30 4	34 87.95	5 8	13 11.50	2 7	9 7.96	2 1 5	8 7.08	5 5	10 8.85	17 18 7	42 37.17	113	15.96	2.26
Gail			10 6 3	19 26.76	11 7 23	41 57.75	2	2 2.82	5	5 7.04			2 2	4 5.63	71	10 57	1 42
Lois			12	12 19.67	6	6 9.84	5	5 8.20	3 12 12	27 44.26	7	7 11.48	4	4 6.56	61	15.02	1 22
Totals	19	19 3.14	81 60 62	203 33.5	33 69 28	130 21.45	6 15 12	33 4.45	20 13 25	58 9.57	26 11 46	83 13.7	29 32 16	77 12.71	606	13.09	1.52

The most frequently accessed category is *Global Approbation* (33.5 per cent) which is accessed by all examiners except Hugh. Vera is the most frequent user at 87.95 per cent followed by Wally (63.49 per cent) and Stan (47.69 per cent) with the lowest user (apart from Hugh) being Lois (19.67 per cent).

Given the dominance of this category (Table 10.8.1), the generic nature of the comments is not necessarily of major benefit to either students or teachers. Stan, as the third higher user in this category, makes overarching "Good work" "Well done" "A good effort" comments in the majority of these cases. While pleasant, such metaphoric pats on the back offer the student (or teacher) very little in the way of diagnostic comment. By contrast, Vera, the highest user in this category, makes the "Well done" comment (Table 8.10.1) on less than five per cent of these occasions. While she does repeat particular comments, they are, in the main, consistently diagnostic and offer specific guidance to both student and teacher, for example, "Dynamics are developing nicely". By contrast, Wally's comments in this category (63.49 per cent) probably stand between those of Stan and Vera in terms of specificity and directions for improvement, e.g.,

> ➤ A developing skill noted. (28.57 per cent).
> ➤ A fine conclusion to your program. (9.52 per cent).

Other comments in this category tend to be rather more geared towards students' further improvement, e.g.,

> ➤ Stable, secure rhythm.. (Silas)

> ➢ Excellent attention to expression. (Lois)

The second highest category of repeated comments is *General Comments with Diagnostic Edge* (21.45 per cent) in which, again, the pattern of access varies. Gail is the highest in this category (57.75 per cent) followed by Hugh (27.54 per cent) and Stan (25.38 per cent). While all examiners use this category, Wally (7.94 per cent) and Lois (9.84 per cent) do so less than 10 per cent. In this category Hugh, for example, obviously values the state of anticipation as 70 per cent of his comments exhort the student to "look ahead all the time and be ready".

Gail's focus, on the other hand, is very much on *control*:

> ➢ Played with good dynamics, phrasing and rhythmic control.
>
> ➢ A pleasing/bright and confident/controlled performance.
>
> ➢ Very good phrasing/dynamics and rhythmic control
>
> ➢ Dynamics and detail and mood were well understood/controlled.

The next level categories in terms of frequency – *Differentiated Recognition* (13.7 per cent), *Specific Advice/Diagnosis* (12.71 per cent), and *Undifferentiated Recognition* (9.57 per cent) are accessed very differently by these eight examiners. *Differentiated Recognition* is not accessed at all by Wally or Gail and, in a major way, only by Hugh (43.48 per cent) and to a lesser extent by Stan (20.00 per cent). In Hugh's case, his examination comments in this category are and consistent with his concern for forward planning.

- ➢ Well, this work is beginning to flow and to communicate.

- ➢ Look ahead and be ready.

- ➢ Think more clearly and then you will find that the piece will almost play itself.

- ➢ Musicality is developing and will doubtless improve as you develop more care with tempo and rhythm.

Silas and Vera are the primary users of the *Specific Advice/Diagnosis* category which range from disquiet in Silas's comments:

- ➢ Always think/look well ahead and be ready.

- ➢ Keep the tempo more stable/strict/even.

- ➢ Work at keeping the rhythm more stable/even/secure.

to Vera's comments which are orientated towards musicality and control:

- ➢ Try now for a wider range of dynamics.

- ➢ Round off and join the phrases more smoothly.

- ➢ Try for a slightly quicker tempo.

- ➢ Give more thought to phrasing/detail and style.

In other cases the density of particular repeated comments is suggestive of specific examiner expectations and/or foibles which are clearly embodied in the following:

- ➢ Try not to work so hard.

> ➤ Allow the music to 'speak' for itself.

While less dominant, Lois's focus is clearly on the *expressiveness* of performance. However, her comments in this regard tend towards summative evaluation such as "expressively and stylistically played", comments designed to stimulate tonal quality and accuracy in future performance:

> ➤ Try to play (sink) well into the bed of the keys.
> ➤ It is advisable to count as you practice your pieces.

All examiners commented on student capabilities to maintain necessary style and mood, regardless of the type of music being performed as designated for the list by the syllabus (Appendix D). Generic style comments indicating the nature of the music relative to the List being performed by the student (Table 8.10.1) appear only to be addressed by Kevin: *"The Contrapuntal nature of the piece was fully grasped".*

The percentage of comments in Performance A, B and C Lists for each examiner which were repeated word for word so often that they appeared formulaic, differed from examiner to examiner. The variations were dramatic given that, while some examiners used almost monosyllabic phrasing such as *"Well controlled"*, *"Good work",* others gave thoughtful and supportive counsel to the student - *"Beautifully phrased with sensitivity to dynamics".* It might be suggested that those examiners whose comments are scant by way of summary tend to rely more on short generic formulaic comments rather than a linguistically expansive approach.

This chapter has examined the results in respect of Performance :Lists A, B and C separately. This separation has been based, at least partly, on the syllabus assumption that each list focusses on different style and genres of repertoire thus making different demands on examination candidates. The next chapter will thus explore across performance list comparisons as a way of testing these assumptions. Also, it might be expected that examiners, each of whom has idiosyncratic preferences, could exhibit different responses across the three performance lists.

CHAPTER NINE

ACROSS PERFORMANCE LISTS COMPARISONS

9.1   Key Comparisons

Chapter Nine's foci are on each examiner across all three Performances Lists, the total group across Performance Lists A, B & C and the Performance Lists across all examiners. The key issues relate to the extent to which examiners have been consistent across all Performance Lists and the extent to which the Performance Lists appear to test different dimensions..

9.2   Performance Lists A, B and C: Kevin

Table 9.2.1 details Kevin's percentages for each category in each of the three Performance Lists and for all three Performance Lists combined.

Table 9.2.1 Across Performance Lists Comparisons: Kevin

Category	List A +	0 %	-	Total	Category %	List B +	0 %	-	Total	Category %	List C +	0 %	-	Total	Category %	Total +	0 %	-	Total	Per Category Total	%
1 Aesthetic Dimension																					
1.1 Stylistic Integrity	1.81	na	0	1.81	4.82	5.44	na	0	5.44	14.13	9.52	na	0.6	10.12	25.0	5.6	na	0.19	5.79	76	14.67
1.2 Tonal Sensitivity/ Colouring	2.41	na	0.6	3.01		8.15	na	0.54	8.69		14.88	na	0	14.88		8.49	na	0.39	8.88		
2 Technical Dimension																					
2.1 Security/Competence	24.70	na	3.01	27.71	41.56	14.67	na	6.52	21.19	40.76	13.69	na	4.17	17.86	29.76	17.56	na	4.63	22.19	194	37.45
2.2 Control/Rhythm Phrasing	8.43	na	0.6	9.03		9.24	na	3.26	12.5		5.36	na	1.19	6.55		7.73	na	1.74	9.47		
2.3 Dynamics/ Interpretation	4.82	na	0	4.82		6.53	na	0.54	7.07		4.76	na	0.6	5.36		5.40	na	0.39	5.79		
3 Advice Dimension																					
3.1 Phrasing/Approach Aesthetics	0	0.6	1.2	1.8	16.26	0.54	1.64	0.54	2.72	10.87	0	1.78	1.19	2.97	14.28	0.19	1.35	0.97	2.51	71	13.71
3.2 Technical/Security	0.60	2.41	1.81	4.82		0	2.72	0.54	3.26		0	2.38	1.78	4.16		0.19	2.51	1.35	4.05		
3.3 Dynamics/Touch	0	1.81	7.83	7.83		0	1.09	3.80	4.89		0	2.38	4.76	7.14		0	1.74	5.41	7.15		
4 Overarching Qualities																					
4.1 Identified/Positive Negatives.	24.7	na	1.20	25.90	37.35	20.11	na	0.54	20.65	34.24	16.67	na	0	16.67	30.95	20.46	na	0.58	21.04	177	34.17
4.2 Summative Impression.	10.86	na	0.60	11.46		13.05	na	0.54	13.59		14.29	na	0	14.29		12.74	na	0.39	13.13		
Total Number of Comments	130	8	28	**166**	100	143	10	31	**184**	100	133	11	24	**168**	100	406	29	83	**518**	518	100
8 No of Comments Per Report.	2.60	0.16	0.56	**3.32**		2.86	0.2	0.62	**3.68**		2.66	0.22	0.48	**3.36**		8.12	0.58	1.66	**10.36**		

9.2.1 Across Performance Lists Comparisons: Kevin

Kevin is fairly consistent across all Performance Lists in relation to the *Advice Dimension* in that; a) fewer than 17 per cent of comments fall into this category; b) comments tend to be either negative or neutral; c) Sub-categories *Technical Security* and *Dynamics/Touch* are used more than *Phrasing/Approach/Aesthetics* across all lists.

A similar level of consistency across the three lists is observed in relation to *Overarching Qualities* in that *Identified Positives* dominate. The *Technical Dimension* is accessed more often in relation to Performance List A and B than to C, but the majority of comments across the three lists are positive. (See Table 8.3.1 for exemplar comments.)

In terms of the *Aesthetic Dimension* there is little consistency across the lists. What is noticeable, however, is that there is an incremental progression in the use of this category involving both sub-categories over the three lists. Given that the *Technical Dimension* diminishes, albeit not to the same degree, one might speculate that Kevin focuses more on the *Technical Dimension* in List A which in actual time, immediately follows the examination technical section. There is gradually increasing attention to the *Aesthetic Dimension*.by about 10 per cent per list. Overall the average number of comments per report (3.32 - 3.68) is consistent across the three performance Lists.

9.2.2 Categories across all Performance Lists: Kevin

Across all lists, the *Technical Dimension* and *Overarching Qualities* account for 71.62 of all comments Moreover, within the *Technical Dimension,* almost

50 per cent of all comments relate to *Security/Competence*.

9.3   Performance Lists A, B and C: Stan

Table 9.3.1 details Stan's percentages for each category in each of the three

Performance Lists and for all three Performance Lists combined.

Table 9.3.1 Across Performance Lists Comparisons: Stan

Category	List A +	List A 0	List A -	List A Total	List A Category %	List B +	List B 0	List B -	List B Total	List B Category %	List C +	List C 0	List C -	List C Total	List C Category %	Total +	Total 0	Total -	Total Total	Per Category Total	Per Category %
1 Aesthetic Dimension																					
1.1 Stylistic Integrity	0	na	0	0	1.48	0.48	na	0	0.48	8.21	0	na	0	0	7.73	0.17	na	0	0.17	35	5.79
1.2 Tonal Sensitivity/ Colouring	0.99	na	0.49	1.48		7.25	na	0.48	7.73		5.67	na	2.06	7.73		4.64	na	0.98	5.62		
2 Technical Dimension																					
2.1 Security/Competence	29.06	na	7.88	36.94	56.15	9.66	na	2.9	12.56	30.93	19.59	na	4.13	23.72	38.67	19.37	na	4.97	24.34	253	41.89
2.2 Control/Rhythm Phrasing	11.33	na	1.97	13.30		10.15	na	2.9	13.05		8.25	na	1.03	9.28		9.93	na	1.99	11.92		
2.3 Dynamics/ Interpretation	5.91	na	0	5.91		5.32	na	0	5.32		4.13	na	1.54	5.67		5.13	na	0.50	5.63		
3 Advice Dimension																					
3.1 Phrasing/Approach Aesthetics	0	0.49	2.47	2.96	20.20	0.48	1.93	0.97	3.38	24.63	0.52	2.06	2.06	4.64	25.77	0.33	1.49	1.82	3.64	142	23.51
3.2 Technical/Security	0.99	1.48	8.86	11.33		0	2.41	9.18	11.59		0	1.54	9.28	10.82		0.33	1.82	9.11	11.26		
3.3 Dynamics/Touch	0	1.48	4.43	5.91		0.48	3.38	5.80	9.66		0	1.03	9.28	10.31		0.17	1.99	6.46	8.61		
4 Overarching Qualities																					
4.1 Identified/Positive Negatives.	14.29	na	0	14.29	23.17	25.61	na	2.41	28.02	36.23	18.04	na	1.03	19.07	27.83	19.37	na	1.16	20.53	174	28.81
4.2 Summative Impression.	7.88	na	0	7.88		6.76	na	1.45	8.21		8.24	na	0.52	8.76		7.62	na	0.66	8.28		
Total Number of Comments	143	7	53	**203**	100	137	16	54	**207**	100	125	9	60	**194**	100	405	32	167	**604**	604	100
8 No of Comments Per Report.	2.86	0.14	1.06	**4.06**		274	0.32	1.08	**4.14**		2.50	0.18	1.20	**3.88**		8.10	0.64	3.34	**12.08**		

9.3.1   Across Performance Lists Comparisons: Stan

Across all Performance Lists Stan accesses the *Advice Dimension* between 20 and 25 per cent of the time; this advice is mainly negative or neutral and rarely positive. The *Technical Dimension* dominates Lists A and C although to a lesser extent in the latter. The *Aesthetic Dimension* builds up over the three Lists but nevertheless remains below 10 per cent.

Overarching Qualities dominate List B comments but hover around 25 per cent of the other two Lists. While Stan does not, in general, access the categories consistently across the lists, the range of number of comments per Performance List Report is quite small (3.88 - 4.14).

9.3.2   Categories across all Performance Lists: Stan

The *Technical Dimension* dominates Stan's comments with significant concentration on *Security/Competence.* Negative advic*e* re *Technical Security* characterizes the *Advice Dimension* which, together with *Overarching Qualities* (*e.g., The work was played with an excellent even touch.*) accounts for in excess of 50 per cent of comments. The *Aesthetic Dimension* scarcely features in Stan's comments.

9.4   Performance Lists A, B and C: Wally

Table 9.4.1 details Wally's percentages for each category in each of the three Performance Lists and for all three Performance Lists combined.

Table 9.4.1 Across Performance Lists Comparisons: Wally

Category	List A +	0	-	Total	Category %	List B +	0	-	Total	Category %	List C +	0	-	Total	Category %	Total +	0	-	Total	Per Category Total	%
1 Aesthetic Dimension																					
1.1 Stylistic Integrity	1.33	na	0	1.33	5.33	0	na	0	0	10.26	0	na	0.69	0.69	6.86	0.44	na	0.22	0.66	34	7.52
1.2 Tonal Sensi/tivity/ Colouring	4.00	na	0	4.00		10.26	na	0	10.26		5.48	na	0.69	6.17		6.64	na	0.22	6.86		
2 Technical Dimension																					
2.1 Security/Competence	25.33	na	12.67	38.00	50.00	23.08	na	7.69	30.77	51.92	16.44	na	9.59	26.03	36.99	21.7	na	9.95	31.63	210	46.46
2.2 Control/Rhythm Phrasing	6.00	na	2.67	8.67		10.89	na	5.13	16.02		4.11	na	1.11	8.22		7.08	na	3.98	11.06		
2.3 Dynamics/ Interpretation	2.66	na	0.67	3.33		3.85	na	1.28	5.13		2.74	na	0	2.74		3.11	na	0.66	3.77		
3 Advice Dimension																					
3.1 Phrasing/Approach Aesthetics	0.67	4.00	1.33	6.00		0	3.20	4.49	7.64		0	3.42	3.42	6.84		0.22	3.53	3.10	6.85	106	23.45
3.2 Technical/Security	0	0.67	14.0	14.67	26.67	0	0.64	12.18	12.82	21.79	0	0.69	13.01	13.70	21.91	0	0.66	13.05	13.72		
3.3 Dynamics/Touch	0	1.33	4.67	6.00		0	0	1.28	1.28		0	0	1.37	1.37		0	0.44	2,43	2.88		
4 Overarching Qualities																					
4.1 Identified/Positive Negatives.	7.33	na	0.67	8.00	18.00	10.26	na	1.28	11.54	16.03	16.43	na	2.05	18.49	34.24	11.28	na	1.33	12.61	102	22.57
4.2 Summative Impression.	9.33	na	0.67	10.00		1.92	na	2.57	4.49		5.06	na	0.69	15.75		8.63	na	1.33	9.96		
Total Number of Comments	85	9	56	**150**	**100**	94	6	56	**156**	**100**	88	6	52	**146**	**100**	267	21	164	**452**	**452**	**100**
8 No of Comments Per Report.	1.70	0.18	1.12	**3.00**		1.88	0.12	1.12	**3.12**		1.76	0.12	0.78	**2.92**		5.34	0.42	3.28	**9.04**		

9.4.1 Across Performance Lists Comparisons: Wally

Wally is generally consistent across the Performance Lists in terms of the *Advice Dimension*: a) between 22–27 per cent; b) emphasis on *Technical/Security*; c) negatively orientated advice. In each list the *Aesthetic Dimension* is accessed 10 per cent or less of the time.

However, while the *Technical Dimension* is always dominant, its extent diminishes with List C. Concomitantly, the category of *Overarching Qualities* is consistent for Lists A and B and then virtually doubles with List C. The range of number of comments per report across the lists is small (2.92 – 3.12).

9.4.2 Categories across All Performance Lists: Wally

Almost fifty per cent of Wally's comments focus on the *Technical Dimension,* primarily on *Security/Competence* - a sub-category which is viewed positively in the main. Another 45 per cent of comments are accounted for equally by the *Advice Dimension* and *Overarching Qualities.*

9.5 Performance Lists A, B and C: Silas

Table 9.5.1 details Silas's percentages for each category in each of the three Performance Lists and for all three Performance Lists combined.

Table 9.5.1 Across Performance Lists Comparisons: Silas

Category	List A					List B					List C					Total				Per Category	
	+	% 0	-	Total	Category %	+	% 0	-	Total	Category %	+	% 0	-	Total	Category %	+	% 0	-	Total	Total	%
1 Aesthetic Dimension																				30	7.48
1.1 Stylistic Integrity	0	na	0	0	} 4.62	2.16	na	0	2.16	} 10.08	2.27	na	0	2.27	} 7.57	1.50	na	0	1.50		
1.2 Tonal Sensitivity/ Colouring	4.62	na	0	4.62		7.92	na	0	7.92		5.30	na	0	5.30		5.98	na	0	5.98		
2 Technical Dimension																				174	43.39
2.1 Security/Competence	12.31	na	6.92	19.23	} 40.76	25.18	na	7.19	32.38	} 44.60	21.97	na	9.09	31.06	} 44.70	19.95	na	7.73	27.68		
2.2 Control/Rhythm Phrasing	10.00	na	5.38	15.38		5.75	na	2.88	8.63		9.09	na	0.76	9.85		8.23	na	2.99	11.22		
2.3 Dynamics/ Interpretation	6.15	na	0	6.15		3.59	na	0	3.59		3.79	na	0	3.79		4.49	na	0	4.49		
3 Advice Dimension																				129	32.17
3.1 Phrasing/Approach Aesthetics	0	9.23	3.85	13.08	} 34.62	0.71	5.04	2.88	8.63	} 28.06	0	13.63	4.55	18.18	} 34.09	0.25	9.22	3.74	13.21		
3.2 Technical/Security	0	0	13.08	13.08		0	0.71	13.67	14.39		0	0	12.88	12.88		0	0.25	13.22	13.47		
3.3 Dynamics/Touch	0	0	8.46	8.46		0.72	4.32	0	5.04		0.76	0	2.27	1.37		0.5	0	4.99	5.49		
4 Overarching Qualities																				68	16.96
4.1 Identified/Positive Negatives.	7.69	na	0	7.69	} 20.00	13.67	na	0	13.67	} 17.26	8.34	na	0	8.34	} 13.64	9.98	na	0	9.98		
4.2 Summative Impression.	12.31	na	0	12.31		3.59	na	0	3.59		5.30	na	0	5.30		6.98	na	0	6.98		
Total Number of Comments	69	12	49	**130**	**100**	88	8	43	**139**	100	75	18	39	**132**	100	232	38	131	**401**	**401**	**100**
8 No of Comments Per Report.	1.38	0.24	0.98	**2.60**		1.76	0.16	0.86	**2.78**		1.50	0.36	0.78	**2.64**		4.64	0.76	2.62	**8.02**		

9.5.1   Performance Lists Comparison: Silas

Silas is largely consistent across all performance lists in all dimensions although there is some minor variability between the sub-categories across the three Performance Lists. For example, *Security/Competence* in the *Technical Dimension* is lower on List A than on B or C. In relation to *Overarching Qualities* there is a consistent balance between positive and negative comments. The range of number of comments per report across the lists is very small (2.60 – 2.78) and is the lowest overall percentage of all examiners in this group (8.02).

9.5.2   Categories across All Performance Lists: Silas

The *Technical Dimension* is the main focus of Silas's comments with 43 per cent of the total comments being in this category and, with a strong positive emphasis. Comments on *Overarching Qualities* also reflect a strong positive emphasis although it is only half that of the *Advice Dimension* with a minimum of positive comments. The *Aesthetic Dimension* is scarcely used and then only in a positive way.

9.6   Performance Lists A, B and C: Hugh

Table 9.6.1 details Hugh's percentages for each category in each of the three Performance Lists and for all three Performance Lists combined.

Table 9.6.1 Across Performance Lists Comparisons: Hugh

Category	List A +	0	%-	Total	Category %	List B +	0	%-	Total	Category %	List C +	0	%-	Total	Category %	Total +	0	%-	Total	Per Category Total	%
1 Aesthetic Dimension																					
1.1 Stylistic Integrity	1.32	na	0.67	1.99	3.31	2.11	na	1.75	3.86	8.77	2.88	na	1.44	4.32	8.64	2.08	na	1.27	3.35	59	6.82
1.2 Tonal Sensitivity/ Colouring	1.32	na	0	1.32		2.11	na	2.80	4.91		2.16	na	2.16	4.32		1.85	na	1.62	3.47		
2 Technical Dimension																					
2.1 Security/Competence	11.92	na	6.29	18.21	24.83	4.56	na	6.67	11.23	17.64	1.08	na	6.83	7.91	9.71	6.01	na	6.59	12.60	152	17.57
2.2 Control/Rhythm Phrasing	1.99	na	1.32	3.31		1.75	na	1.75	3.50		0.72	na	0.36	1.08		1.50	na	1.16	2.66		
2.3 Dynamics/ Interpretation	1.99	na	1.32	3.31		1.06	na	1.75	2.81		0	na	0.72	0.72		1.04	na	1.27	2.31		
3 Advice Dimension																					
3.1 Phrasing/Approach Aesthetics	0.67	6.62	4.96	12.25	48.68	0.35	7.37	6.67	14.39	45.97	0.36	14.39	6.83	21.58	51.43	0.46	9.36	6.13	15.95	421	48.67
3.2 Technical/Security	0.67	1.32	23.51	25.50		0.35	3.50	20.01	23.86		0.72	4.32	16.54	21.58		0.57	3.01	20.12	23.70		
3.3 Dynamics/Touch	0.33	0.33	10.27	10.93		0	0.70	7.02	7.72		0.36	0.72	7.19	8.27		0.23	0.57	8.22	9.02		
4 Overarching Qualities																					
4.1 Identified/Positive Negatives.	9.60	na	6.96	16.56	23.18	8.42	na	8.07	16.49	27.92	12.95	na	6.47	19.42	30.22	10.29	na	7.17	17.46	233	26.94
4.2 Summative Impression.	3.64	na	2.98	6.62		7.02	na	4.21	11.43		7.20	na	3.60	10.80		5.90	na	3.58	9.48		
Total Number of Comments	101	25	176	**302**	**100**	79	33	173	**285**	**100**	79	54	145	**278**	**100**	259	112	494	**865**	**865**	**100**
8 No of Comments Per Report.	2.02	0.50	3.52	**6.04**		1.58	0.66	3.46	**5.70**		1.58	1.08	2.90	**5.56**		5.18	2.24	9.88	**17.30**		

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9.6.1 Across Performance Lists Comparisons: Hugh

Hugh has a consistently high percentage of comments on the *Advice Dimension* across all Performance Lists, in each case accounting for almost 50 per cent. *Overarching Qualities* also demonstrates reasonable consistency while there is decreasing use of the *Technical Dimension* across the three lists. The *Aesthetic Dimension* is accessed less than 10 per cent with each list yet, within the *Advice Dimension* itself, 50 per cent of the comments relate to *Aesthetics*. While Hugh's average number of comments per performance report is higher than those of the remainder of the examining cohort, the range is small (5.56 – 6.04).

9.6.2 Categories across All Performance Lists: Hugh

This examiner has a dominant focus of attention on the *Advice Dimension* in which the majority of comments are either neutral or negative. On the other hand, *Overarching Qualities,* which accounts for almost 30 per cent of the total comments, has a positive orientation. The *Technical Dimension* decreases in usage over the lists while the *Aesthetic Dimension,* orientated to positive comments, marginally increases to a low six per cent. *Security/Competence* in the *Technical Dimension* was not consistent, tailing off from positive to negative. However, in the *Advice Dimension, Technical Security* (3.2), in contrast, had many more comments than either the sub-categories of 3.1 or 3.3, and most these were strongly orientated to the negative.

9.7 Performance Lists A, B and C: Vera

Table 9.7.1 details Vera's percentages for each category in each of the three Performance Lists and for all three Performance Lists combined.

Table 9.7.1   Across Performance Lists Comparisons: Vera

Category	List A					List B					List C					Total				Per Category	
			%		Category			%		Category			%		Category			%		Total	%
	+	0	-	Total	%	+	0	-	Total	%	+	0	-	Total	%	+	0	-	Total		
1 Aesthetic Dimension																					
1.1 Stylistic Integrity	3.43	na	2.58	6.01	11.59	4.15	na	3.73	7.88	9.95	7.69	na	0.85	8.54	11.96	5.09	na	2.40	7.49	79	11.16
1.2 Tonal Sensitivity/ Colouring	4.72	na	0.86	5.58		1.24	na	0.83	2.07		2.57	na	0.85	3.42		2.82	na	0.85	3.67		
2 Technical Dimension																					
2.1 Security/Competence	5.58	na	3.01	8.59		8.30	na	5.39	13.69		11.97	na	4.27	16.24		8.62	na	4.24	12.86		
2.2 Control/Rhythm Phrasing	6.86	na	0.43	7.29	22.74	4.15	na	2.28	6.43	30.49	5.13	na	0	5.13	34.62	5.36	na	0.85	6.21	207	29.24
2.3 Dynamics/ Interpretation	6.43	na	0.43	6.86		9.54	na	0.83	10.37		13.25	na	0	13.25		9.75	na	0.42	10.17		
3 Advice Dimension																					
3.1 Phrasing/Approach Aesthetics	0.43	7.73	6.86	15.02		1.24	2.49	4.98	8.71		0.42	1.71	3.85	5.98		0.71	3.95	5.23	9.89		
3.2 Technical/Security	0.43	2.58	12.87	15.88	45.28	0.42	2.07	17.85	20.34	43.99	0	1.71	12.39	14.10	32.05	0.28	2.12	14.40	16.80	285	40.25
3.3 Dynamics/Touch	0.43	0	13.95	14.38		1.24	0	13.70	14.94		0.86	0	11.11	11.97		0.85	0	12.71	13.56		
4 Overarching Qualities																					
4.1 Identified/Positive Negatives.	16.74	na	0.43	17.17	21.03	6.23	na	2.07	8.30	15.77	9.40	na	2.57	11.97	21.37	10.73	na	1.70	12.43	137	19.35
4.2 Summative Impression.	3.43	na	0.43	3.86		5.81	na	1.66	7.47		7.69	na	1.71	9.40		5.65	na	1.27	6.92		
Total Number of Comments	113	24	96	**233**	**100**	102	11	128	**241**	**100**	138	8	88	**234**	**100**	353	43	312	**708**	**708**	**100**
8 No of Comments Per Report.	2.26	0.48	1.92	**4.66**		2.04	0.22	2.56	**4.82**		2.76	0.16	1.76	**4.68**		7.06	0.86	6.24	**14.16**		

9.7.1   Across Performance Lists Comparisons: Vera

Vera is most consistent in her use of the *Aesthetic Dimension* and *Overarching Qualities,* albeit only about 10 and 20 per cent respectively across all three Performance Lists. While the *Technical* and *Advice Dimensions* are accessed most often, there is some inconsistency across the lists. The range of comments for Vera (4.66 – 4.82) across the three lists is small.

9.7.2   Categories across All Performance Lists: Vera

The *Advice Dimension* which accounts for approximately 40 per cent of comments overall, is more dominant in relation to Lists A and B than it is to List C. In the case of all lists, however, the comments are largely negative or neutral.

The pattern of comments in the *Technical Dimension* across the lists differs in that, of an overall 30 per cent, the percentage is uneven - 23 per cent for List A, 30 per cent for List B and 35 per cent for List C. These increases, however, reflect increasingly positive comments across the three Performance Lists (18.87; 21.99; 30.35 respectively).

9.8   Performance Lists A, B and C: Gail.

Table 9.8.1 details Gail's percentages for each category in each of the three Performance Lists and for all three Performance Lists combined.

Table 9.8.1   Across Performance Lists Comparisons: Gail

Category	List A +	0	-	Total	Category %	List B +	0	-	Total	Category %	List C +	0	-	Total	Category %	Total +	0	-	Total	Per Category Total	%
1 Aesthetic Dimension																					
1.1 Stylistic Integrity	6.39	na	0	6.39	16.44	11.89	na	0	11.89	22.02	14.16	na	0.44	14.60	25.22	10.86	na	0.15	11.01	143	21.28
1.2 Tonal Sensitivity/ Colouring	10.05	na	0	10.05		10.13	na	0	10.13		9.74	na	0.88	10.62		9.97	na	0.30	10.27		
2 Technical Dimension																					
2.1 Security/Competence	16.44	na	4.11	20.55	49.77	12.77	na	7.05	19.82	48.02	11.51	na	7.08	18.59	41.59	13.54	na	6.10	19.64	312	46.43
2.2 Control/Rhythm Phrasing	15.53	na	0	15.53		14.10	na	0.88	14.98		13.27	na	1.77	15.04		14.29	na	0.89	15.18		
2.3 Dynamics/ Interpretation	12.78	na	0.91	13.69		12.34	na	0.88	13.22		7.96	na	0	7.96		11.01	na	0.60	11.61		
3 Advice Dimension																					
3.1 Phrasing/Approach Aesthetics	0.46	2.74	2.74	5.94	17.36	0.44	3.08	2.21	5.73	16.75	0	4.43	2.21	6.64	21.24	0.30	3.42	2.38	6.10	124	18.45
3.2 Technical/Security	0.46	0	6.39	6.85		0	0.44	5.73	6.17		0.44	3.54	9.29	13.27		0.30	1.34	7.14	8.78		
3.3 Dynamics/Touch	0.46	0	4.11	4.57		0.88	0	3.97	4.85		0	0	1.33	1.33		0.45	0	3.12	3.57		
4 Overarching Qualities																					
4.1 Identified/Positive Negatives.	6.85	na	0.91	7.76	16.43	3.52	na	0	3.52	13.21	6.64	na	0.44	7.08	11.95	5.65	na	0.45	6.10	93	13.84
4.2 Summative Impression.	6.85	na	1.82	8.67		9.25	na	0.44	9.69		4.87	na	0	4.87		7.0	na	0.74	7.74		
Total Number of Comments	167	6	46	**219**	100	171	8	48	**227**	100	155	18	53	**226**	100	493	32	147	**672**	**672**	**100**
8 No of Comments Per Report.	3.34	0.12	0.92	**4.38**		3.42	0.16	0.96	**4.54**		3.10	0.36	1.06	**4.52**		9.86	0.64	2.94	**13.44**		

9.8.1 Across Performance Lists Comparisons: Gail

Gail accesses the *Technical Dimension* for almost 50 per cent of all comments in relation to lists A and B and slightly less for list C, most of which are in the positive domain. The *Advice Dimension* has the bulk of all comments in the negative and neutral categories. Other comments are more or less evenly divided across the other two dimensions although she has more in the *Aesthetic Dimension*. The overall comment average across the lists by this examiner is small. (4.38 – 4.54)

9.8.2 Categories across All Performance Lists: Gail

While comments in the *Aesthetic Dimension* increase across the three performance lists, those in the *Technical Dimension* are at about 50 per cent for Lists A and B but reduce to just above 40 per cent by List C. Comments overall in the *Technical Dimension* tend to be mostly positive. However Performance List A has more positive comments across all sub-categories than either lists B and C..

The *Aesthetic Dimension* and *Overarching Qualities* are almost all positive across all Lists while the opposite tends to be the case for the *Advice Dimension,* especially in relation to *Technical/Security.*

9.9 Performance Lists A, B and C: Lois

Table 9.9.1 details Lois's percentages for each category in each of the three Performance Lists and for all three Performance Lists combined.

Table 9.9.1 Across Performance Lists Comparisons: Lois

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Category	List A					List B					List C					Total				Per Category Total	%
			%		Category %			%		Category %			%		Category %			%			
	+	0	-	Total	%	+	0	-	Total	%	+	0	-	Total	%	+	0	-	Total	Total	%
1 Aesthetic Dimension																					
1.1 Stylistic Integrity	2.29	na	2.29	4.58	5.35	5.97	na	0	5.97	14.18	9.22	na	0	9.22	20.57	5.92	na	0.73	6.65	55	13.54
1.2 Tonal Sensitivity/ Colouring	0.77	na	0	0.77		8.21	na	0	8.21		11.35	na	0	11.35		6.89	na	0	6.89		
2 Technical Dimension																					
2.1 Security/Competence	16.80	na	5.34	22.14	31.30	12.68	na	8.96	21.64	32.09	12.05	na	2.84	14.89	29.07	13.80	na	5.66	19.46	125	30.79
2.2 Control/Rhythm Phrasing	5.34	na	0	5.34		4.48	na	2.24	6.72		6.38	na	1.42	7.80		5.42	na	1.23	6.65		
2.3 Dynamics/ Interpretation	3.82	na	0	3.82		3.73	na	0	3.73		6.38	na	0	6.38		4.68	na	0	4.68		
3 Advice Dimension																					
3.1 Phrasing/Approach Aesthetics	0	8.40	7.63	16.03	41.22	0	5.97	8.96	14.93	43.29	1.42	7.09	9.93	18.44	38.30	0.49	7.14	8.87	16.50	166	40.89
3.2 Technical/Security	0.77	0	16.79	17.56		0	0	19.40	19.40		0	0	16.31	16.31		0.25	0	17.49	17.74		
3.3 Dynamics/Touch	0	0.77	6.86	7.63		0	0	8.96	8.96		0	0	3.55	3.55		0	0.25	6.40	6.65		
4 Overarching Qualities																					
4.1 Identified/Positive Negatives.	7.63	na	0	7.63	22.13	4.48	na	1.49	6.97	11.45	4.96	na	1.42	6.38	12.06	5.66	na	0.99	6.65	60	14.78
4.2 Summative Impression.	13.73	na	0.77	14.50		4.48	na	0	4.48		4.26	na	1.42	5.68		7 39	na	0.74	8.13		
Total Number of Comments	67	12	52	**131**	**100**	59	8	67	**134**	**100**	79	10	52	**141**	**100**	205	30	171	**406**	**406**	**100**
8 No of Comments Per Report.	1.34	0.24	1.04	**2.62**		1.18	0.16	1.34	**2.68**		1.58	0.21	1.04	**2.82**		4.10	0.60	3.42	**8.12**		

9.9.1 Across Performance Lists Comparisons: Lois

Lois's comments are dominantly in the *Technical* and *Advice Dimensions,* together accounting for over 70 per cent. While comments in the *Technical Dimension* tend to be more positive than negative, those in the *Advice Dimension* are more often negative, sometimes neutral and only occasionally positive. The *Aesthetic Dimension* and *Overarching Qualities* together account for less than 30 per cent of all comments. The average number of comments per report is consistent across all three Performance Lists (2.62 – 2.82).

9.9.2 Categories across All Performance Lists: Lois

While the *Aesthetic Dimension* accounts for relatively few comments overall, the percentage of comments increases markedly across the three Performance Lists – five per cent for List A to over 20 per cent for List C. Of these comments, the majority are positive over both sub-categories.

The *Technical Dimension* is dominated by the *Security/Competence* sub-category in which the comments, particularly in relation to Performance Lists A and C , are mainly positive. By contrast the *Advice Dimension* comments are dominantly negative, especially in relation to the *Technical/Security* sub-category.

9.10 Examiner Comparisons across Performance List A

Table 9.10.1 details the percentages per category for each examiner's comments by category for Performance List A.

Table 9.10.1   Across Examiner Comparisons: List A

Category	Kevin +	0 %	-	Total	Category %	Stan +	0 %	-	Total	Category %	Wally +	0 %	-	Total	Category %	Silas +	0 %	-	Total	Category %
1 Aesthetic Dimension																				
1.1 Stylistic Integrity	1.81	na	0	1.81	4.82	0	na	0	0	1.48	1.33	na	0	1.33	5.33	0	na	0	0	4.62
1.2 Tonal Sensitivity/ Colouring	2.41	na	0.60	3.01		0.99	na	0.49	1.48		4.00	na	0	4.00		4.62	na	0	4.62	
2 Technical Dimension																				
2.1 Security/Competence	24.70	na	3.01	27.71	41.56	29.06	na	7.88	36.94	56.15	25.33	na	12.67	38.00	50.00	12.31	na	6.92	19.23	40.76
2.2 Control/Rhythm Phrasing	8.43	na	0.60	9.03		11.33	na	1.97	13.30		6.00	na	2.67	8.67		10.00	na	5.38	15.38	
2.3 Dynamics/ Interpretation	4.82	na	0	4.82		5.91	na	0	5.91		2.66	na	0.67	3.33		6.15	na	0	6.15	
3 Advice Dimension																				
3.1 Phrasing/Approach Aesthetics	0	0.60	1.20	1.80	16.26	0	0.49	2.47	2.96	20.20	0.67	4.00	1.33	6.00	26.67	0	9.23	3.85	13.08	34.62
3.2 Technical/Security	0.60	2 41	1.81	4.82		0.99	1.48	8.86	11.33		0	0.67	14.00	14.67		0	0	13.80	13.08	
3.3 Dynamics/Touch	0	1.81	7.83	9.64		0	1.48	4.43	5.91		0	1.33	4.67	6.00		0	0	8.46	8.46	
4 Overarching Qualities																				
4.1 Identified/Positive Negatives.	24.70	na	1.20	25.90	37.36	14.29	na	0	14.29	22.17	7.33	na	0.67	8.00	18.00	7.69	na	0	7.69	20.00
4.2 Summative Impression.	10. 86	na	0.60	11.46		7.88	na	0	7.88		9.33	na	0.67	10.00		12.31	na	0	12.31	
Total Number of Comments	130	8	28	**166**	100	143	7	53	**202**	100	85	9	56	**150**	100	69	12	49	**130**	100
8 No of Comments Per Report.	2.60	0.16	0.56	**3.32**		2.86	0.14	1.06	**4.06**		1.70	0.18	1.12	**3.00**		1.38	0.24	0.98	**2.60**	

Table 9.10.1 Across Examiner Comparisons: List A (continued)

Category	Hugh +	Hugh 0	Hugh % -	Hugh Total	Category %	Vera +	Vera 0	Vera % -	Vera Total	Category %	Gail +	Gail 0	Gail % -	Gail Total	Category %	Lois +	Lois 0	Lois % -	Lois Total	Category %	All Examiners per Category Total	%
1 Aesthetic Dimension																						
1.1 Stylistic Integrity	1.32	na	0.67	1.99	3.31	3.43	na	2.58	6.01	11.59	6.39	na	0	6.39	16.44	2.29	na	2.29	4.58	5.35	105	6.85
1.2 Tonal Sensitivity/ Colouring	1.32	na	0	1.32		4.72	na	0.86	5.58		10.05	na	0	10.05		0.77	na	0	0.77			
2 Technical Dimension																						
2.1 Security/Competence	11.92	na	6.29	18.21	24.83	5.58	na	3.01	8.59	22.74	16.44	na	4.11	20.55	9.77	16.80	na	5.34	22.14	31.30	589	38.40
2.2 Control/Rhythm Phrasing	1.99	na	1.32	3.31		6.86	na	0.43	7.29		15.53	na	0	15.53		5.34	na	0	5.34			
2.3 Dynamics/ Interpretation	1.99	na	1.32	3.31		6.43	na	0.43	6.86		12.78	na	0.91	13.69		3.82	na	0	3.82			
3 Advice Dimension																						
3.1 Phrasing/Approach Aesthetics	0.67	6.62	4.96	12.25	48.68	0.43	7.73	6.86	15.02	44.64	0.46	2.74	2.74	5.94	17.36	0	8.40	7.63	16.03	41.22	496	32.33
3.2 Technical/Security	0.67	1.32	23.51	25.50		0.43	2.58	12.87	15.88		0.46	0	6.39	6.85		0.77	0	16.79	17.56			
3.3 Dynamics/Touch	0.33	0.33	10.27	10.93		0.43	0	13.95	13.74		0.46	0	4.11	4.57		0	0.77	6.86	7.63			
4 Overarching Qualities																						
4.1 Identified/Positive Negatives.	9.60	na	9.96	16.56	23.18	16.74	na	0.43	17.17	21.03	6.85	na	0.91	7.76	16.43	7.63	na	0	7.63	22.13	344	22.42
4.2 Summative Impression.	3.64	na	2.98	6.62		3.43	na	0.43	3.86		6.85	na	1.82	8.67		13.73	na	0.77	14.50			
Total Number of Comments	101	25	176	**302**	100	113	24	96	**233**	100	167	6	46	**219**	100	69	12	49	**130**	100		100
8 No of Comments Per Report.	2.02	0.50	3.52	**6.04**		2.26	0.48	1.92	**4.66**		3.34	0.12	0.92	**4.38**		1.38	0.24	0.98	**2.60**		List A Total = 1534	

9.10.1 Examiner Comparisons: Performance List A

For Kevin, Stan, Wally, Silas and Gail the *Technical Dimension* dominates over 40 per cent of comments on Performance List A. Indeed for Kevin, almost 80 per cent of all comments are either in the *Technical Dimension* or relate to *Overarching Qualities*. Silas dominantly uses the *Technical and Advice Dimensions* while both Stan and Wally operate approximately equally between the *Advice Dimension* and *Overarching Qualities* as secondary categories.

The *Advice Dimension* is dominant for Hugh, Vera and Lois at over 40 per cent. Secondary categories are divided between the *Technical Dimension* and *Overarching Qualities*. Gail's level of access of the *Aesthetic Dimension* (16.44 per cent) stands out in this group of examiners although, in itself, this is a modest level of access.

9.10.2 Across Examiner Category Comparisons: Performance List A

The *Technical Dimension* was clearly the dominant category for this group of eight examiners (38.40 per cent) followed by the *Advice Dimension.* (32.33 per cent) *Overarching Qualities* account for 20 per cent of comments and the *Aesthetic Dimension* only seven per cent. The latter is surprising given that the expressed syllabus purpose of the list pieces is to coalesce performance qualities into an aesthetic experience for the audience, albeit that of an examiner.

9.11   Examiner Comparisons across Performance List B

Table 9.11.1 details the percentages for each examiner's comments by category for Performance List B.

Table 9.11.1 Across Examiner Comparisons: List B

Category	Kevin +	Kevin %0	Kevin -	Kevin Total	Kevin Category %	Stan +	Stan %0	Stan -	Stan Total	Stan Category %	Wally +	Wally %0	Wally -	Wally Total	Wally Category %	Silas +	Silas %0	Silas -	Silas Total	Silas Category %
1 Aesthetic Dimension																				
1.1 Stylistic Integrity	5.44	na	0	5.44	14.13	0.48	na	0	0.48	8.21	0	na	0	0	10.26	2.16	na	0	2.16	10.08
1.2 Tonal Sensitivity/ Colouring	8.15	na	0.54	8.69		7.25	na	0.48	7.73		10.26	na	0	10.26		7.92	na	0	7.92	
2 Technical Dimension																				
2.1 Security/Competence	14.67	na	6.52	21.19	40.76	9.66	na	2.90	12.56	30.93	23.08	na	7.69	30.77	51.92	25.18	na	7.19	32.38	44.60
2.2 Control/Rhythm Phrasing	9.24	na	3.26	12.50		10.15	na	2.90	13.05		10.89	na	5.13	16.02		5.75	na	2.88	8.63	
2.3 Dynamics/ Interpretation	6.53	na	0.54	7.07		5.32	na	0	5.32		3.85	na	1.28	5.13		3.59	na	0	3.59	
3 Advice Dimension																				
3.1 Phrasing/Approach Aesthetics	0.54	1.64	0.54	2.72	10.87	0.48	1.93	0.97	3.38	24.63	0	3.20	4.49	7.69	21.79	0.71	5.04	2.88	8.63	28.06
3.2 Technical/Security	0	2 72	0.54	3.26		0	2.41	9.18	11.59		0	0.64	12.18	12.82		0	0.71	13.67	14.39	
3.3 Dynamics/Touch	0	1.09	3.80	4.89		0.48	3.38	5.80	9.66		0	0	1.28	1.28		0.72	4.32	0	5.04	
4 Overarching Qualities																				
4.1 Identified/Positive Negatives.	20.11	na	0.54	20.65	34.24	25.61	na	2.41	28.02	36.23	10.26	na	1.28	11.54	16.03	13.67	na	0	13.67	17.26
4.2 Summative Impression.	13. 05	na	0.54	13.59		6.76	na	1.45	8.21		1.92	na	2.57	4.49		3.59	na	0	3.59	
Total Number of Comments	143	10	31	**184**	**100**	137	16	54	**207**	**100**	94	6	56	**156**	**100**	88	8	43	**139**	**100**
8 No of Comments Per Report.	2.86	0.20	0.62	**3.68**		2.74	0.32	1.08	**4.14**		1.88	0.12	1.12	**3.12**		1.76	0.16	0.86	**2.78**	

Table 9.11.1 Across Examiner Comparisons: List B (continued)

Category	Hugh					Vera					Gail					Lois					All Examiners per Category	
	+	0	% -	Total	Category %	+	0	% -	Total	Category %	+	0	% -	Total	Category %	+	0	% -	Total	Category %	Total	%
1 Aesthetic Dimension																					191	12.14
1.1 Stylistic Integrity	2.11	na	1.75	3.86	8.77	4.15	na	3.73	7.88	9.95	11.89	na	0	11.89	22.02	5.97	na	0	5.97	14.17		
1.2 Tonal Sensitivity/ Colouring	2.11	na	2.80	4.91		1.24	na	0.83	2.07		10.13	na	0	10.13		8.20	na	0	8.20			
2 Technical Dimension																					557	35.41
2.1 Security/Competence	4.56	na	6.67	11.23	17.54	8.30	na	5.39	13.69	30.29	12.77	na	7.05	19.82	48.02	2.68	na	8.96	21.64	32.09		
2.2 Control/Rhythm Phrasing	1.75	na	1.75	3.50		4.15	na	2.08	6.23		14.10	na	0.88	14.98		4.48	na	2.24	6.72			
2.3 Dynamics/ Interpretation	1.06	na	1.75	2.81		9.54	na	0.83	10.37		12.34	na	0.88	13.22		3.73	na	0	3.73			
3 Advice Dimension																					477	30.33
3.1 Phrasing/Approach Aesthetics	0.35	7.37	6.67	14.39	45.97	1.24	2.49	4.98	8.71	43.99	0.44	3.08	2.21	5.73	16.75	0	5.97	8.96	14.93	43.29		
3.2 Technical/Security	0.35	3 50	20.01	23.86		0.42	2.07	17.86	20.34		0	0.44	5.73	6.17		0	0	19.40	19.40			
3.3 Dynamics/Touch	0	0.70	7.02	7.72		1.24	0	13.70	14.94		0.88	0	3.97	4.85		0	0	8.96	8.96			
4 Overarching Qualities																					348	22.12
4.1 Identified/Positive Negatives.	8.42	na	8.07	16.49	27.72	6.23	na	2.07	8.30	15.77	3.52	na	0	3.52	13.21	4.48	na	1.49	5.97	10.45		
4.2 Summative Impression	7.02	na	4.21	11.23		5.81	na	1.66	7.47		9.25	na	0.44	9.69		4.48	na	0	4.48			
Total Number of Comments	79	33	173	**285**	100	102	11	128	**241**	100	171	8	48	**227**	100	59	8	67	**134**	100		100
8 No of Comments Per Report.	1.58	0.66	3.46	**5.70**		2.04	0.22	2.56	**4.82**		3.42	0.16	0.96	**4.54**		1.18	0.16	1.34	**2.68**	List B Total = 1573		

9.11.1 Examiner Comparisons: Performance List B

Examiners Kevin, Wally, Silas and Gail are again dominant users of the *Technical Dimension,* while Stan's comments are relatively evenly divided between *Overarching Qualities*, the *Technical* and *Advice Dimensions.*

Examiners Hugh, Vera and Lois each access the *Advice Dimension* for approximately 40 per cent of all comments. Again, Gail is the only one of the eight examiners to access the *Aesthetic Dimension* in any concerted way.

9.11.2 Across Examiner Category Comparisons: Performance List B

With Performance List B, as with Performance List A, the dominant category is the *Technical Dimension* (35.41 per cent) followed by the *Advice Dimension* (30.33 per cent). The use of the *Aesthetic Dimension* (12.14 per cent) is almost double that in relation to Performance List A (6.85 per cent).

9.12　Examiner Comparisons across Performance List C

Table 9.12.1 details the percentages for each examiner's comments by category for Performance List C.

Table 9.12.1 Across Examiner Comparisons: List C

Category	Kevin +	Kevin 0	Kevin -	Kevin Total	Kevin Category %	Stan +	Stan 0	Stan -	Stan Total	Stan Category %	Wally +	Wally 0	Wally -	Wally Total	Wally Category %	Silas +	Silas 0	Silas -	Silas Total	Silas Category %
1 Aesthetic Dimension																				
1.1 Stylistic Integrity	9.52	na	0.60	10.12	25.00	0	na	0	0	7.73	0	na	0.69	0.69	6.86	2.27	na	0	2.27	7.57
1.2 Tonal Sensitivity/ Colouring	14.88	na	0	14.88		5.67	na	2.06	7.73		5.48	na	0.69	6.17		5.30	na	0	5.30	
2 Technical Dimension																				
2.1 Security/Competence	13.69	na	4.17	17.86	29.77	19.59	na	4.13	23.72	38.67	16.44	na	9.59	26.03	36.99	21.97	na	9.09	31.06	44.70
2.2 Control/Rhythm Phrasing	5.36	na	1.19	6.55		8.25	na	1.03	9.28		4.11	na	1.11	8.22		9.09	na	0.76	9.85	
2.3 Dynamics/ Interpretation	4.76	na	0.60	5.36		4.13	na	1.54	5.67		2.74	na	0	2.74		3.79	na	0	3.79	
3 Advice Dimension																				
3.1 Phrasing/Approach Aesthetics	0	1.78	1.19	2.97	14.27	0.52	2.06	2.06	4.64	25.77	0	3.42	3.42	6.84	21.9	0	13.63	4.55	18.18	34.09
3.2 Technical/Security	0	2 38	1.78	4.16		0	1.54	9.28	10.82		0	0.69	13.01	13.70		0	0	12.88	12.88	
3.3 Dynamics/Touch	0	2.38	4.76	7.14		0	1.03	9.28	10.31		0	0	1.37	1.37		0.76	0	2.27	3.03	
4 Overarching Qualities																				
4.1 Identified/Positive Negatives.	16.67	na	0	16.67	30.96	18.08	na	1.03	19.07	27.83	16.43	na	2.05	18.49	34.24	8.34	na	0	8.34	13.64
4.2 Summative Impression.	14.29	na	0	14.29		8.24	na	0.52	8.76		15.06	na	0.69	15.75		5.30	na	0	5.30	
Total Number of Comments	133	1 1	24	**168**	**100**	125	9	60	**194**	**100**	88	6	52	**146**	**100**	75	18	39	**132**	**100**
8 No of Comments Per Report.	2.66	0.22	0.48	**3.36**		2.50	0.18	1.20	**3.88**		1.76	0.12	1.04	**2.92**		1.50	0.36	0.78	**2.64**	

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Table 9.12.2 Across Examiner Comparisons: List C (continued)

Category	Hugh					Vera					Gail					Lois					All Examiners Per Category	
	+	0	-	Total	Category %	+	0	-	Total	Category %	+	0	-	Total	Category %	+	0	-	Total	Category %	Total	%
1 Aesthetic Dimension																						
1.1 Stylistic Integrity	2.88	na	1.44	4.32	8.64	7.69	na	0.85	8.54	11.96	14.16	na	0.44	14.60	25.22	9.22	na	0	9.22	20.57	215	14.15
1.2 Tonal Sensitivity/ Colouring	2.16	na	2.16	4.32		2.57	na	0.85	3.42		9.74	na	0.88	10.62		11.35	na	0	11.35			
2 Technical Dimension																						
2.1 Security/Competence	1.08	na	6.83	7.91	9.71	11.97	na	4.27	16.24	34.62	11.51	na	7.08	18.59	41.59	12.05	na	2.84	14.89	29.07	481	31.67
2.2 Control/Rhythm Phrasing	0.72	na	0.36	1.08		5.13	na	0	5.13		13.27	na	1.77	15.04		6.38	na	1.42	7.80			
2.3 Dynamics/ Interpretation	0	na	0.72	0.72		13.25	na	0	13.25		7.96	na	0	7.96		6.38	na	0	6.38			
3 Advice Dimension																						
3.1 Phrasing/Approach Aesthetics	0.36	14.39	6.83	21.58	51.43	0.42	1.71	3.85	5.98	32.05	0	4.43	2.21	6.64	21.24	1.42	7.09	9.93	18.44	38.30	471	31.00
3.2 Technical/Security	0.72	4 32	16.54	21.58		0	1.71	12.39	14.10		0.44	3.54	9.29	13.27		0	0	16.31	16.31			
3.3 Dynamics/Touch	0.36	0.72	7.19	8.27		0.86	0	11.11	11.97		0	0	1.33	1.33		0	0	3.55	3.55			
4 Overarching Qualities																						
4.1 Identified/Positive Negatives.	12.95	na	6.47	19.42	30.22	9.40	na	2.57	11.97	21.37	6.64	na	0.44	7.08	11.95	4.96	na	1.42	6.38	12.06	352	23.18
4.2 Summative Impression	7.20	na	3.60	10.80		7.69	na	1.71	9.40		4.87	na	0	4.87		4.26	na	1.42	5.68			
Total Number of Comments	79	54	145	**278**	**100**	138	8	88	**234**	**100**	155	18	53	**226**	**100**	9	10	52	**141**	**100**		**100**
8 No of Comments Per Report.	1.58	0.08	2.90	**5.56**		2.76	0.16	1.76	**4.68**		3.10	0.36	1.06	**4.52**		1.58	0.20	1.04	**2.82**		List C Total = 1519	

9.12.1 Examiner Comparisons: Performance List C

The pattern for Performance List C differs from that noted in relation to Performance Lists A and B. Hugh accesses the *Advice Dimension* for over 50 per cent of all comments and *Overarching Qualities* for a further 30 per cent. Kevin and Wally utilize the *Technical Dimension* and *Overarching Qualities* to an approximately equal extent. Kevin, Gail and Lois access the *Aesthetic Dimension* category for approximately 25 per cent of all comments, while Stan, Wally and Gail on the other hand, access the *Advice Dimension* at about the same 25 per cent proportion of all comments. With the exception of Hugh, all examiners focus strongly on the *Technical Dimension* with approximately 16.24–23.72 per cent of comments overall with 29.77-44.7 per cent of these comments addressed to *Security and Competence*.

9.12.2 Across Examiner Category Comparisons: Performance List C

Accessing the *Aesthetic Dimension* by examiners remains low at 15 per cent although this Performance List records the highest use of the three A, B & C Performance Lists. Both the *Technical Dimension* and the *Advice Dimension* are dominant to the same level – 31 per cent.

9.13   Examiner Comparisons across all A, B & C Performance Lists

Table 9.13.1 shows the mean number of comments and range of each examiner and overall across the three performance lists.

Table 9.13.1   Mean Number of Comments per Examiner: Across all Performance Lists Reports

| | Performance Lists | | | |
| | 8   No of Comments | | | |
Examiner	A	B	C	Range
Kevin	3.32	8.68	3.36	0.36
Stan	4.06	4.14	3.88	0.26
Wally	3.00	3.12	2.92	0.18
Silas	2.60	2.78	2.64	0.18
Hugh	6.04	5.70	5.56	0.48
Vera	4.66	4.82	4.68	0.16
Gail	4.38	4.54	4.52	0.16
Lois	2.62	2.68	2.82	0.20
Total	3.84	3.93	3.80	0.13

For most examiners the range is 0.20 or less. Hugh, Kevin and Stan's ranges are above this but still less than 0.50. The number of comments per performance list report is very small and much smaller than those for the Technical Section. Given that the profile of comments across the three Performance lists is broadly consistent, one is drawn to speculate whether, in fact, a single performance list and more expansive comments might not be of greater assistance to the pianistic development of the candidate.

Table 9.13.2 details the frequencies and Table 9.13.3 the related percentages for all examiners' comments by category across the three Performance lists.

Table 9.13.2 Number of Comments per Category across Performance Lists A, B and C: All Examiners

Category	List A					List B					List C					Total Comments Per Category	
	+	o	-	Total	%	+	o	-	Total	%	+	o	-	Total	%	N	%
Aesthetic Dimension																511	11.05
Stylistic Integrity	34	0	11	45	2.93	65	0	14	79	5.02	90	0	9	99	6.52		
Tonal Sensitivity/ Colouring.	56	0	4	60	3.91	100	0	12	112	7.12	101	0	15	116	7.64		
Technical Dimension																1627	35.17
Security/Competence	261	0	91	352	22.95	197	0	100	297	18.88	188	0	90	278	18.30		
Control/Rhythm/Phrasing	122	0	21	143	9.32	116	0	39	155	9.85	96	0	18	114	7.50		
Dynamics/Interpretation	86	0	8	94	6.13	93	0	12	105	6.68	83	0	6	89	5.86		
Advice Dimension																1444	31.21
Phrasing/Approach/ Aesthetics	5	75	61	141	9.19	8	61	62	131	8.33	5	94	64	163	10.73		
Technical Security.	8	18	196	222	14.47	2	28	197	227	14.43	3	32	176	211	13.89		
Dynamics/Touch	3	10	120	133	8.67	7	11	101	119	7.57	4	8	85	97	6.39		
Overarching Qualities																1044	22.57
Identified Positive/ Negatives.	184	0	27	211	13.76	178	0	38	216	13.73	178	0	32	210	13.82		
Summative Impression	116	0	17	133	8.67	107	0	25	132	8.39	124	0	18	142	9.35		
Total No. of Comments				1534	100				1573	100				1519	100	4626	100
8 No. Comments per Report	3.84					3.93					3.80					3.86	

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Table 9.13.3   Use of Categories by all Examiners: Performance Lists A, B, C

Category	List A					List B					List C					Total Comments Per Category	
	+	0	% -	Total	Category %	+	0	% -	Total	Category %	+	0	% -	Total	Category %	N	%
Aesthetic Dimension					6.85					12.14					14.15	511	11.05
Stylistic Integrity	2.22	0	0.72	2.94		4.13	0	0.89	5.02		5.92	0	0.59	6.51			
Tonal Sensitivity/	3.65	0	0.26	3.91		6.35	0	0.76	7.11		6.65	0	0.99	7.64			
Colouring.																	
Technical Dimension					38.39					35.38					31.67	1627	35.17
Security/Competence	17.01	0	5.93	22.94		12.52	0	6.35	18.87		12.38	0	5.93	18.31			
Control/Rhythm/Phrasing	7.95	0	1.37	9.32		7.37	0	2.47	9 84		6.32	0	1.18	7.50			
Dynamics/Interpretation	5.61	0	0.52	6.13		5.91	0	0.76	6.67		5.46	0	0.40	5.86			
Advice Dimension					32.33					30.38					31.01	1444	31.21
Phrasing/Approach/	0.33	4.89	3.98	9.20		0.50	3.87	3.94	8.31		0.33	6.19	4.21	10.73			
Aesthetics																	
Technical Security.	0.52	1.17	12.78	14.47		0.12	1.78	12.52	14.42		0.20	2.11	11.59	13.90			
Dynamics/Touch	0.19	0.65	7.82	8.66		0.44	0.69	6.42	7.55		0.26	0.53	5.59	6.38			
Overarching Qualities					22.43					22.10					23.17	1044	22.57
Identified Positive/	11.99	0	1.76	13.75		11.31	0	2.41	13.72		11.72	0	2.11	13.83			
Negatives.																	
Summative Impression	7.57	0	1.11	8.68		6.80	0	1.58	8.38		8.16	0	1.18	9.34			
Total No. of Comments				1534	100				1573	100				1519	100	4626	100
8 **Number of Comments per Report**	3.84					3.93					3.80					3.86	

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While the percentage of comments in Table 9.13.2 relating to the *Technical Dimension* diminishes over the three lists, those relating to the *Aesthetic Dimension* increase by about the same amount. It is clear, however, that across all three lists the *Technical* and *Advice Dimensions* dominate, accounting for over 66 per cent of all comments in each case.

In each Performance List the *Technical Dimension* comments are dominantly positive while, by contrast, *Advice Dimension* comments are, almost without exception, negative or, at best, neutral. What is especially interesting in this regard is that, in the case of Performance List C list, the sub-category of the *Advice Dimension* that attracts the highest percentage of negative comments is that of *Technical Security*. Comments which relate to *Overarching Qualities* account for just over 20 per cent of comments in the case of each list. Here they focus firstly on *Identified Positives*. e.g.,

➢ The playing was strong and very confident.
➢ Mostly well played.

and secondly on *Positive Summative Impression*. e.g.,

➢ Nevertheless you are on your way.
➢ A pleasing performance.

no doubt perhaps to achieve a feel-good impression about the examination process.

9.14 Comparison of Examiners' Use of Repeated Comments

Table 9.14.1 details the percentages of repeated comments per examiner in each of the Performance lists as well as comparing the incidence with the other sections of the examination.

Table 9.14.1 Number and Percentages of Examiners' Repeated Comments across all Examination Sections

Examiner	Technical Section 50 Reports			Performance Lists 50 Reports											All Performance Lists			Summation 20 Reports			Total Comments	Repeated Comments	Repeated Comments
	Total Comments	Repeated Total	%	List A Total Comments	Repeated Total	%	List B Total Comments	Repeated Total	%	List C Total Comments	Repeated Total	%				Total Comments	Repeated Total	% Rep C	Total Comments	Repeated Total	%	N	N	%
Kevin	373	106	28.42	166	38	22.9	184	23	12.5	168	13	7.74				518	74	14.29	67	12	35.21	958	192	20.04
Stan	350	166	47.43	203	25	12.3	207	49	23.6	194	56	28.8				604	130	21.52	49	14	28.57	1003	310	30.91
Wally	202	59	29.21	150	16	10.6	156	19	12.1	146	28	19.1				452	63	13.94	71	25	39.74	725	147	20.28
Silas	276	49	17.75	130	13	10.0	139	14	10.1	132	33	25.0				401	60	6.23	36	4	11.11	713	113	15.85
Hugh	1041	46	4.42	302	23	7.61	285	20	7.01	278	14	5.03				865	57	7.98	120	44	36.67	2026	147	7.26
Vera	486	82	16.87	233	65	27.8	241	39	16.2	234	29	12.4				708	133	15.96	64	19	29.69	1528	234	18.60
Gail	531	84	15.82	219	28	12.7	227	15	6.60	226	28	12.3				672	71	10.57	106	27	25.47	1309	182	13.90
Lois	322	61	18.94	131	19	14.5	134	18	13.4	141	24	17.0				406	61	15.02	60	12	20.00	688	134	19.48
Overall	3581	653	18.24	1534	227	14.8	1573	197	12.5	1519	225	14.8				4626	649	14.03	573	157	29.29	8780	1459	16.62

Overall, there is a lower reliance on *Repeated Comments* across the three Performance lists than in either of the other sections of the examination. However between examiners there is considerable variability in reliance on such comments – from Stan at 21.52 per cent to Hugh at 7.98 per cent. While, at face value, this might suggest more unique comments in respect of the Performance lists section of the examination, this is not necessarily so. Of the average 8.96 comments per report in the *Technical Section*, 1.63 would be repeated compared with 0.54 out of 3.86 across the three Performance lists and 0.89 out of 3.65 in the *Summative Section*.

Individual examiners, however, are inconsistent in their use of repeated comments across the sections of the examination: an inconsistency which characterizes the male examiners to a greater extent than the females. Hugh, for example, is the lowest user of repeated comments overall (7.26 per cent) yet he is the highest user in the *Summation Section* (36.6 per cent). For Stan, almost 50 per cent of his comments in the *Technical Section* are repeated comments with less than 30 per cent in other sections.

Kevin uses less than 15 per cent on the Performance Lists compared with approximately 30 per cent in the *Technical Section*. Wally uses over 35 per cent of repeated comments in the *Summative Section,* but less than 15 per cent in relation to the Performance Lists. Silas uses only 11 per cent in the *Summative Section* but 25 per cent in relation to the Performance Lists.

The female examiners do not exceed 30 per cent in any section of the examination and, with the exception of Vera in relation to Performance List A, demonstrate a lower than 20 per cent reliance on Repeated Comment.

At this stage the research raises a number of unanswered questions:

- Why might *Advice* exhibit greater negativity than straight judgemental comment?
- Why does *Security/Competence* appear to arouse examiner anxiety in one comment context and not in another?
- To what extent are individual examiners constructive with their assessments?
- What do examiners appear to value?
- How consistent are examiners in their valuing?
- To what extent are examiners diagnostic in their reports?
- To what extent is it possible to characterize examiner style?
- To what extent might the examination outcome be affected by gender?
- What relationships might be discerned between examiner comments and marks awarded?

It is this final question which will be investigated in Chapter Ten.

CHAPTER TEN

THE CULMINATION: AWARDING MARKS

10.1   The Group of Eight

Prior to consideration of the culmination of the examination process – the awarding of marks, it is important to contextualize the examiners and, as far as is possible, their pool of examinees. Hence, in this section, the experiential background of the eight examiners will be addressed along with a snapshot of studios, teachers and candidates in this sample.

10.1.1 The Role of Experience

Table 10.1.1 presents relevant data in respect of the experiential background of each of the eight examiners.

Table 10.1.1 Qualifications and Experience of Examiners

Examiner	Age	QUALIFICATIONS							Teaching Experience in years	Examining Experience in years with the Guild
		Associate N	Licentiate N	Fellowship N	Graduate Diploma N	Bachelor of Music N	Examiners' Certificate N	Other Certificates Dip. Educ etc. N		
Kevin	50+	3					1		30+	10+
Stan	50+	4					2		30+	20+
Wally	50+	1			1	1	1		35+	20+
Silas	50+	1	2	1					25+	20+
Hugh	75+	2	1	1	1	1	1	1	65+	30+
Vera	30+	1	1		1		1		17+	14+
Gail	60+	1	1	1			1		45+	25+
Lois	35+	1				1	1	1	15+	10+

All examiners have a base level of in excess of 15 years experience in teaching; many have scores more. Similarly all have over 10 years experience in examining with the AGMS. All examiners have significant music performance qualifications and some, in addition, have academic music qualifications to Bachelor level. All except Silas have a formal Examiners' Certificate. In essence they present as a very experienced group for their Era. Of course now, a Bachelor level qualification in music would be considered the absolute minimum for music teachers and examiners.

Nevertheless, only two have a formal teaching qualification despite their overall extensive teaching experience. In that regard, however, Kelly's (1984) comment must be borne in mind:

> If you are awarded a Teaching Diploma, this does not mean that you are a good teacher. It means that you have shown by examination that you can play your instrument to an acceptable standard for a teacher and that you have enough basic knowledge and expertise yourself to be able to set up as a teacher (with the blessing of the respectable Institution concerned); that you have the right kind of personality to be able to enjoy your work and communicate your enjoyment to others. The rest is to come ... (Kelly, 484:15).

10.1.2 Studios, Teachers and Candidates

Table 10.1.2 provides an overview of studios, teachers and candidates.

Table 10.1.2   An Overview of Studios, Teachers and Candidates

Examiners	Number of Studios Examined	Teachers		Candidates	
		Male	Female	Male	Female
Kevin	10	21	29	6	44
Stan	1	12	38	14	36
Wally	19	3	47	11	39
Silas	3	2	48	21	29
Hugh	21	10	40	14	36
Vera	5	10	40	7	43
Gail	11	12	38	11	39
Lois	9	20	30	24	26
Total	79	90	310	108	292

Almost 80 music studios across five States/Territories including South Australia, ACT, Western Australia, Victoria and New South Wales, are covered by this sample. As might be predicted, both teachers and candidates are predominantly female.

10.1.3 The Grading System

For these examinations the extant grading system as at 2005 is presented in Table 10.1.3

Table 10.1.3   The Grading System

Range of Marks	Letter Grade	Overall Grading
96 – 100	A+	Honours +
85 – 95	A	Honours
80 – 84	B+	Credit +
75 – 79	B	Credit
70 – 74	C+	Pass +
65 – 69	C	Pass
0- 64	F	NGS (Not Grade Standard)

10.2   Overview of Grade Certification Outcomes

Table 10.2.1 summarizes the level of examinations conducted by each examiner over the period (1995-2002) and the sampled examination reports.

Table 10.2.1 Sampled Examination Reports per Examiner and Examination Level (1995-2001)

Examiner	Step One	Step Two	Step Three	Grade One	Grade Two	Grade Three	Grade Four	Grade Five	Grade Six	Grade Seven	Grade Eight.	Total Reports
Kevin	0	6	8	14	5	6	4	5	0	2	0	50
Stan	4	6	17	11	3	4	5	0	0	0	0	50
Wally	3	2	11	13	8	6	5	1	1	0	0	50
Silas	6	10	10	9	4	7	1	2	1	0	0	50
Hugh	0	0	7	6	6	9	5	3	5	4	5	50
Gail	2	4	8	9	5	7	3	5	5	2	0	50
Vera	1	2	4	3	12	11	10	3	3	1	0	50
Lois	5	11	8	2	7	8	3	1	2	1	2	50
Total	21	41	73	67	50	58	36	20	17	10	7	400
%	5.25	10.25	18.25	16.75	12.5	14.5	9.0	5.0	4.25	2.5	.75	100

On the basis of this random sample of examination reports, accessing the Public Music Examination System (henceforth referred to as the PMES in this chapter) would seem to be clearly skewed towards the lower levels with 34 per cent occuring at Steps One to Three. Grades One to Three account for a further 44 per cent which means that almost 80 per cent of examinations would seem to be conducted at the lower levels. That acknowledged, it is noted that some examiners in the sample, possibly due to the vagaries of music studios and location, tend to examine at the lower rather than the higher levels. Stan, Wally and Silas are in this category as, between the three, they examined only four per cent of students at the higher level compared with Hugh, Gail and Vera who have examined 13.5 per cent at this level.

Table 10.2.2 provides the mean marks awarded by each examiner for students presenting at different levels. In addition, it provides, for each examiner and overall, the range of marks awarded over all 50 randomly selected candidates as well as the mean and standard deviation of these marks.

Table 10.2.2 Examination Marks by Examination Level

Examiner	Steps 1, 2 & 3		Grade 1		Grades 2-3		Grades 4+		Overall		
	N	8	N	8	N	8	N	8	Range	8	sd
Kevin	13	90.31	15	89.93	11	87.73	11	86.91	79-97	88.88	4.68
Stan	27	90.63	11	83.45	7	85.57	5	84.4	72-96	87.76	5.78
Wally	16	90.19	13	86.85	14	85.57	7	84.6	68-98	86.64	5.72
Silas	26	91.04	9	70.78	11	84.91	4	80.25	76-98	88.7	5.55
Hugh	7	85.14	6	81.5	15	77.13	22	74.68	46-95	77.7	11.52
Vera	7	85.86	3	83.33	23	81.78	17	80.12	69-95	81.88	5.81
Gail	14	87.21	9	80.89	12	78.0	15	78.93	55-97	81.38	8.6
Lois	24	92.17	2	87.5	15	82.6	9	82.89	51-97	87.44	8.14
Overall Totals	134	90.01	68	86.1	108	82.21	89	81.19	46-98	85.05	8.20

Looking first at the totals, it is clear that, overall, examiners are more generous at the lower levels and exercise progressively tougher judgements as the examination hurdles rise. Nevertheless an overall mean mark of 85.05 (A = Honours – See Table 10.1.3) with a relatively low standard deviation of 8.2 given a 100 point scale, suggests that these examiners are tipping the top of the distribution rather than spreading their marks across it. In the sections which follow each individual examiner's profile of marks will be discussed and analysed.

10.3   Kevin.

Table 10.3.1 presents Kevin's marks by level and overall.

Table 10.3.1   Kevin's Marks

GRADE LEVEL	N	TOTAL	8
Step 1	1	89	89.0
Step 2.	4	375	93.75
Step 3.	8	710	88.75
Grade 1.	15	1349	89.93
Grade 2	5	447	89.4
Grade 3	6	519	86.5
Grade 4	4	342	85.5
Grade 5	5	438	87.6
Grade 6	-		
Grade 7	2	176	88.0
Total	**50**	**4445**	**88.90**
Range	**79-97**	**sd**	**4.68**

Kevin is clearly a generous marker, regardless of the level at which he is operating. Even at the higher levels (Grade Four and above) his average mark is 86.9 per cent which is within the Honours band. (See Figure 10.3.1)
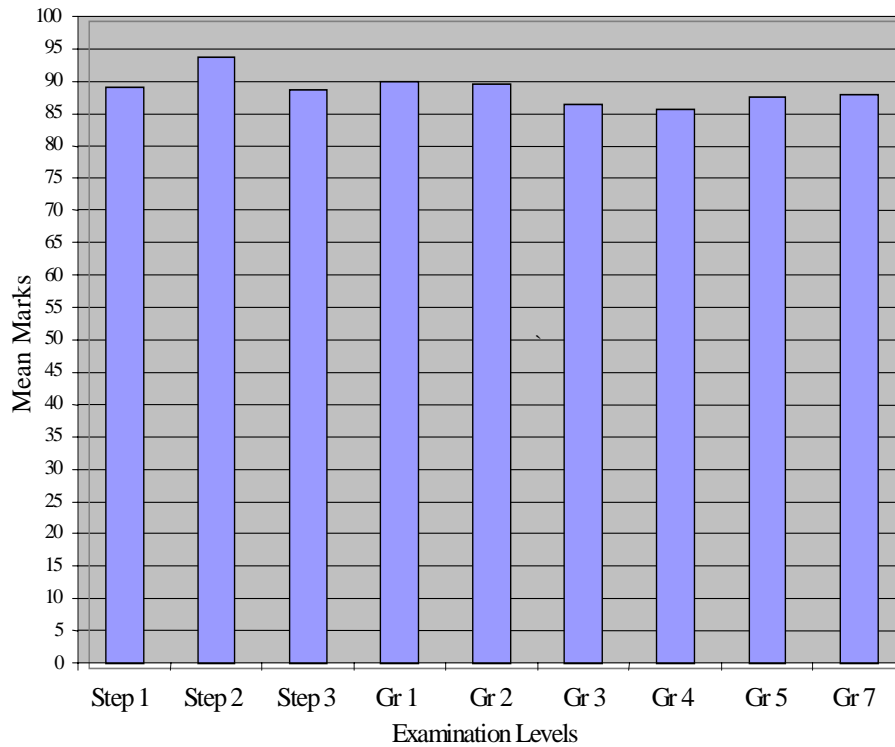
Figure 10.3.1 Kevin's Mean Marks across the Grade Levels

While his marks range from 79-97 over the fifty examinations, his standard deviation is low, suggesting that his marks group closely around his mean mark.

Table 10.3.2 details Kevin's extended marking profile. As with other examiners, this includes a code for the studio which prepared each candidate, gender of teacher and of candidate, grade levels, marks awarded in the *Technical Section* and in each of the *Performance List* sections, marks

awarded for *Sight Reading*, *Ear Tests* and *General Knowledge*, overall mark and grade awarded. In the case of Kevin and each other examiner, Grades Six, Seven and Eight results have been adjusted to accord with the marking scheme for Grade Five and lower levels to facilitate comparisons across all 50 reports.

Hence the *Technical Section* marks have been adjusted from a possible total of 16 to 20. List D has been eliminated and Lists A, B and C totals have thus been adjusted as have been the *Sight Reading, Ear Tests* and *General Knowledge* totals.

Table 10.3.2 Kevin's Extended Marking Profile

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical	Lists			Sight Reading	Ear Tests	General Knowledge	Overall Result	
	M	F	M	F			A	B	C				Mark	Grade
						(20)	(15)	(20)	(20)	(10)	(8)	(7)		
A	√		√		Step 1	17	13	17	17	10	8	7	89	A
B		√	√		Step 2	19	14	20	18	10	8	7	96	A+
"		√		√	"	19	15	17	17	10	8	7	93	A
C	√		√		"	19	15	19	19	10	8	7	97	A+
D		√		√	"	18	13	17	16	10	8	7	89	A
C	√			√	Step 3	17	12	15	18	6	7	7	82	B
"	√			√	"	18	13	17	18	7	7	2	82	B
"	√			√	"	18	13	18	18	9	7	6	89	A
"	√			√	"	17	13	20	17	6	7	3	83	B
"	√			√	"	19	14	20	19	9	8	7	96	A+
D		√		√	"	19	12	17	17	10	8	7	90	A
E		√		√	"	17	12	19	19	9	8	7	91	A
C	√			√	"	19	14	20	19	10	8	7	97	A+
C	√			√	Grade 1	16	11	16	15	7	8	7	80	B
"	√			√	"	18	14	16	20	7	7	7	89	A
"	√			√	"	18	14	17	17	9	8	7	90	A
"	√			√	"	17	12	19	19	8	8	7	90	A
"	√			√	"	18	12	20	18	7	8	7	90	A
F		√		√	"	17	14	19	19	9	7	7	92	A
"		√		√	"	19	15	19	17	9	8	7	94	A
"		√		√	"	19	14	19	19	10	8	7	96	A
D		√		√	"	17	13	16	19	6	6	6	83	C
B		√		√	"	16	13	17	16	8	8	7	85	A
"		√		√	"	17	14	16	19	10	8	7	91	A
"		√	√		"	19	14	19	19	8	8	7	94	A
G		√		√	"	17	12	17	19	7	8	7	87	A
H		√		√	"	19	14	20	20	9	8	7	97	A+
"		√		√	"	18	14	18	17	9	8	7	91	A

Table 10.3.2 (continued)

Studio Teacher	Gender of Teacher M	Gender of Teacher F	Gender of Candidate M	Gender of Candidate F	Gr/Step Level	Technical (20)	A (15)	B (20)	C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Mark	Grade
F		✓		✓	Grade 2	17	15	19	19	8	8	7	93	A
I		✓		✓	"	18	14	18	19	8	8	7	92	A
C	✓			✓	"	17	12	19	20	10	8	7	93	A
G	✓			✓	"	17	13	17	17	8	8	7	87	A
"	✓			✓	"	15	13	16	16	7	8	7	82	B
F		✓		✓	Grade 3	18	13	19	19	8	7	7	91	A
I		✓		✓	"	17	13	19	19	9	7	7	91	A
C	✓			✓	"	16	13	16	19	10	6	7	87	A
"	✓			✓	"	18	14	16	18	9	6	6	87	A
G	✓			✓	"	15	13	18	17	9	6	5	83	B
"	✓			✓	"	17	12	15	16	7	7	6	80	B
D	✓		✓		Grade 4	16	14	19	19	10	6	6	90	A
H		✓		✓	"	17	14	16	19	8	7	7	88	A
I		✓		✓	"	17	10	17	16	8	7	7	79	B
B		✓		✓	"	17	12	16	18	9	6	7	85	A
H		✓		✓	Grade 5	17	14	18	17	9	7	7	89	A
I		✓		✓	"	15	13	17	20	8	7	7	87	A
"		✓	✓		"	17	14	18	19	8	8	7	91	A
B		✓		✓	"	18	12	18	18	7	6	7	86	A
J		✓		✓	"	16	13	18	17	8	7	6	85	A
					Grade 7	(16)	(16)	(16)	(16)	(D16) (7)	(7)	(6)		
J		✓		✓	"	13	14	13	14	15 6	6	6	87	A
"		✓		✓	"	13	15	14	15	14 6	6	6	89	A
Total	21	29	6	44	Total	865.5	661.19	886.75	903.25	418.42	369.73	333	**4445**	
					x̄	17.31	13.22	17.74	18.07	8.37	7.39	6.66	88.88	
No of Studios	10				sd	1.22	1.06	1.43	1.24	1.31	0.73	0.06	4.58	
					Range	14-19	11-15	15-20	15-20	6-10	6-8	3-7	79-97	

Kevin's examinations were conducted across ten music teaching studios presenting 44 female candidates and only six male candidates. Of these 58 per cent of candidates were taught by a female teacher. Table 10.3.2 shows that, in each of the sub-sections of the examinations, his mean marks are towards the upper end of the scale, the standard deviation is low and the range of marks is restricted.

Kevin's marking in each of the sub-sections of the examination is thus consistent with his overall profile. With the *Performance Lists*, for example, the percentage of marks awarded across the lists is virtually identical (List A – 88.33 per cent; List B – 88.7 per cent; List C 90.35 per cent.) While his overall mean mark for the male candidates (92.83) is higher than that for the females (88.36), this may very well be an artefact of the small number of male candidates (N=6) *vis à vis* females (N=44). In terms of the marking in relation to studios, the profile for Studio C, the largest single group within this sample, (ȣ = 88.8 per cent; sd = 5.47) is very similar to his overall mean (88.9), albeit with a higher standard deviation.

10.4   Stan

Table 10.4.1 presents Stan's marks by level and overall.

Table 10.4.1 Stan's Marks

GRADE LEVEL	N	TOTAL	8
Step 1	4	377	94.25
Step 2	6	543	90.5
Step 3	17	1529	89.94
Grade 1	11	918	83.45
Grade 2	3	266	86.67
Grade 3	4	333	83.25
Grade 4	5	422	84.4
Total	**50**	**4388**	**87.76**
Range	**72.76**	**sd**	**5.78**

While Stan, like Kevin, is a generous marker with an overall mean mark firmly within the Honours range, his generosity is greater at the lower grade levels (Step One 8 = 94.25) than at the higher grade levels (Grade Four 8 = 84.4) possibly suggesting increasing differentiation. (See Figure 10.4.1)
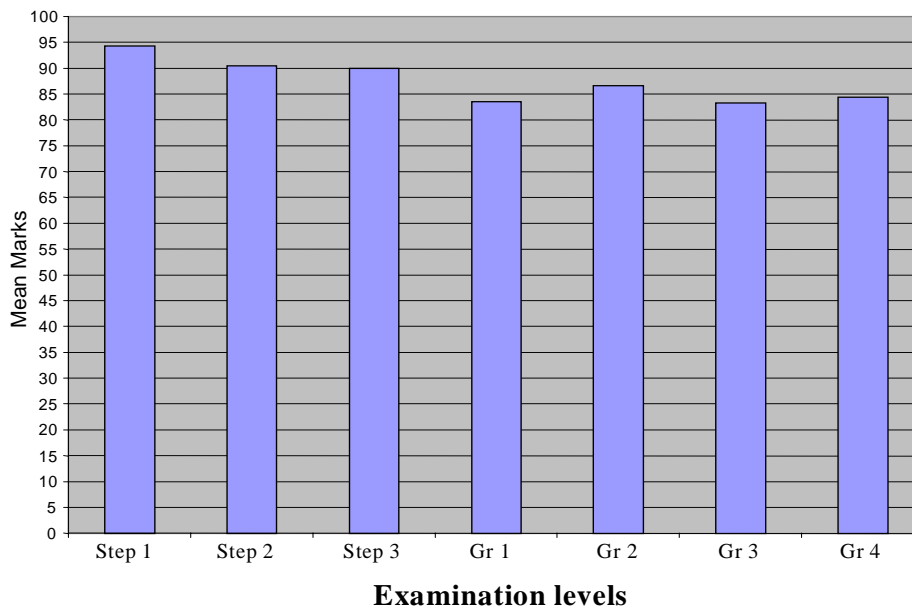
Figure 10.4.1 Stan's Mean Marks across the Grade Levels

Table 10.4.2 details Stan's extended marking profile. As with other examiners this includes a code for the studio which prepared each candidate, gender of teacher and of candidate, grade levels, marks awarded in the *Technical Section* and in each of the *Performance List* sections, marks awarded for *Sight Reading*, *Ear Tests* and *General Knowledge*, overall mark and grade awarded. As with each other examiner, Grades Six, Seven and Eight results have been adjusted to facilitate comparisons across all 50 reports.

Table 10.4.2 Stan's Extended Marking Profile

Studio Teacher	Gender of Teacher M	F	Gender of Candidate M	F	Gr/Step Level	Technical (20)	Lists A (15)	B (20)	C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Grade
K		√		√	Step 1	19	14	18	17	10	8	7	93	A
"		√	√		"	19	14	20	17	10	8	7	95	A
"		√	√		"	20	15	18	18	10	8	7	96	A+
"		√		√	"	19	14	18	18	10	8	6	93	A
"		√		√	Step 2	17	12	15	15	8	7	7	82	B
"		√		√	"	19	14	17	18	10	7	5	91	A
"		√		√	"	19	15	18	18	10	7	7	95	A
"		√	√		"	19	13	18	16	10	7	7	91	B
"		√		√	"	17	13	18	18	10	8	7	91	A
"		√		√	"	18	13	18	19	10	8	7	93	A
"		√		√	Step 3	17	12	17	16	6	8	7	82	B
"	√		√		"	16	13	16	18	6	8	7	84	B
"		√		√	"	18	13	19	16	7	7	5	86	A
"		√		√	"	20	12	17	19	5	8	7	88	A
"		√		√	"	20	14	20	20	9	8	5	96	A+
"		√		√	"	20	14	20	17	9	8	7	95	A
"	√		√		"	17	13	17	18	6	7	8	86	A
"	√		√		"	19	13	18	19	8	8	7	92	A
"		√		√	"	18	13	18	17	7	8	5	86	A
"		√		√	"	18	14	20	18	10	6	7	95	A
"		√		√	"	17	14	19	16	8	8	7	89	A
"		√		√	"	19	14	19	18	9	8	6	93	A
"	√		√		"	17	13	20	16	8	8	7	89	A
"		√		√	"	18	14	18	17	8	8	7	90	A
"		√		√	"	16	14	18	20	7	8	7	90	A
"		√		√	"	20	13	17	18	10	8	7	93	A
"		√		√	"	18	15	18	19	10	8	7	95	A

Table 10.4.2 (continued)

Studio Teacher	Gender of Teacher M	Gender of Teacher F	Gender of Candidate M	Gender of Candidate F	Gr/Step Level	Technical (20)	Lists A (15)	Lists B (20)	Lists C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Overall Result Grade
K		✓		✓	Grade 1	18	13	17	16	9	5	4	82	B+
"		✓		✓	"	19	14	17	19	8	6	7	90	A
"		✓		✓	"	16	12	15	16	8	4	7	78	A
"	✓		✓		"	18	14	15	16	7	4	4	78	B
"	✓		✓		"	15	15	11	14	5	5	7	72	B
"		✓		✓	"	18	13	18	19	8	8	7	91	A
"		✓		✓	"	17	13	15	16	8	6	7	82	B+
"	✓		✓		"	19	13	18	18	10	8	7	93	A
"	✓		✓		"	18	15	17	18	8	4	5	85	A
"		✓		✓	"	17	14	15	16	9	6	7	84	B+
"		✓		✓	"	18	13	18	17	6	4	7	83	B+
"		✓		✓	Grade 2	16	12	15	17	8	7	7	82	B+
"	✓		✓		"	18	14	19	20	9	8	7	95	A
"		✓		✓	"	18	14	19	19	10	5	4	89	A
"		✓		✓	Grade 3	16	14	16	17	7	6	7	83	B+
"		✓		✓	"	15	14	16	18	7	6	7	82	B+
"		✓		✓	"	16	15	17	17	7	5	6	85	A
"	✓		✓		"	16	13	17	17	7	7	6	83	B+
"		✓		✓	Grade 4	16	12	17	17	8	5	7	82	B+
"		✓		✓	"	16	14	17	18	9	8	7	89	A
"	✓		✓		"	19	15	19	17	7	7	6	90	A
"		✓		✓	"	16	12	18	18	6	8	7	85	A
"		✓		✓	"	14	12	17	16	7	4	6	76	B
Total	12	38	1 4	36	Total	874	676	872	872	409	350	327	**4388**	
					8̄	17.48	13.52	17.44	17.44	7.98	7.0	6.54	87.76	
No of Studios	1				sd	1.82	0.97	1.68	1.31	1.49	1.43	0.93	5.78	
					Range	14-20	12-15	15-20	14-20	5-10	4-8	4-7	72-96	

Stan's results derive from examinations conducted at a single studio as a result of his wish to minimize the amount and extent of travel involved in examining. Seventy-six per cent of the teachers at this studio were female as were also 72 per cent of candidates. Stan's mean mark for male candidates was 88.18 and that for female candidates 87.6; there is considerable difference in the standard deviation (males = 7.19; females = 5.25) suggesting that there may well have been greater variability in the quality of the male candidates presenting for examination.

The mean marks for the sub-sections are generally consistent with the overall mean with three exceptions. The List A average is 90.13 per cent of the total possible marks compared with 87.2 per cent for Lists B and C. In relation to the specific test areas, however, the *Sight Reading* average is less than 80 per cent of the available marks while the comparable *General Knowledge* percentage is 93.43 per cent. Stan's standard deviations across all sub-sections are lower than two.

10.5 Wally

Table 10.5.1 presents Wally's marks by level and overall.

Table 10.5.1 Wally's Marks

GRADE LEVEL	N	TOTAL	8̄
Step 1	3	287	95.67
Step 2	2	175	87.5
Step 3	11	979	89.0
Grade 1.	13	1130	86.92
Grade 2	8	690	86.25
Grade 3	6	479	79.83
Grade 4	5	416	83.2
Grade 5	1	87	87.0
Grade 6	1	87	87.0
Total	**50**	**4330**	**86.6**
Range	**68-98**	**sd**	**5.72**

Wally's range of marks is greater than that for either Kevin or Stan and his mean mark is slightly lower. His average mark at Step One is very high at 95.67 and, while his marks at Grades Three and Four are lower (79.83 per cent and 83.2 per cent respectively), his Grades Five and Six means are slightly higher than his overall mean. Figure 10.5.1 graphs the mean percentages across the Grade Levels.
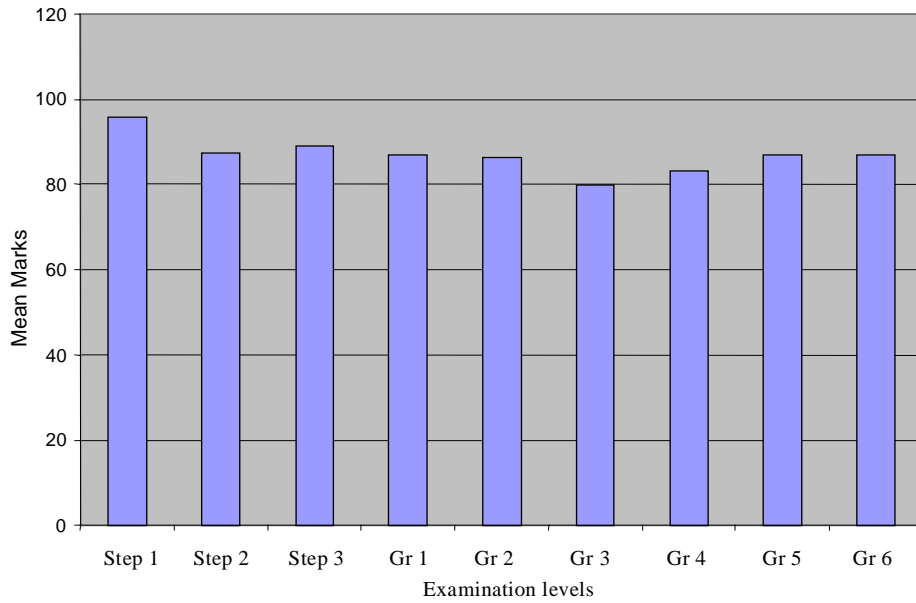
Figure 10.5.1 Wally's Mean Marks across the Grade Levels

Table 10.5.2 details Wally's extended marking profile. As with other examiners, this includes a code for the studio which prepared each candidate, gender of teacher and of candidate, grade levels, marks awarded in the *Technical Section* and in each of the *Performance List* sections, marks awarded for *Sight Reading*, *Ear Tests* and *General Knowledge*, overall mark and grade awarded. As with each other examiner, Grades Six, Seven and Eight results have been adjusted to facilitate comparisons across all 50 reports.

Table 10.5.2 Wally's Extended Marking Profile

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical (20)	Lists A (15)	B (20)	C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Grade
	M	F	M	F										
L		√		√	Step 1	19	13	18	19	10	8	7	94	A
"		√		√	"	18	14	19	19	10	8	7	95	A
M		√		√	"	19	15	19	20	10	8	7	98	A+
N	√		√		Step 2	15	13	18	16	10	8	7	87	A
"	√		√		"	18	13	16	19	7	8	7	88	A
O		√		√	Step 3	19	12	18	18	9	8	5	89	A
P		√		√	"	18	14	18	17	8	8	6	89	A
Q		√	√		"	17	12	17	16	9	8	7	86	A
"		√		√	"	18	12	18	18	7	8	7	88	A
R		√		√	"	17	14	16	17	6	8	7	85	A
L		√		√	"	19	15	19	20	9	8	7	97	A+
"		√		√	"	18	12	18	18	7	8	7	88	A
"		√		√	"	19	14	18	17	9	8	4	89	A
"		√		√	"	19	13	17	16	6	8	7	86	A
S		√	√		"	18	13	17	16	7	8	6	85	A
T		√		√	"	19	14	19	20	10	8	7	97	A+
P		√		√	Grade 1	18	12	18	18	9	7	7	89	A
R		√		√	"	18	13	16	18	8	8	6	87	A
"		√		√	"	17	12	14	17	9	8	6	83	B+
"		√		√	"	16	13	18	14	7	7	6	81	B+
"		√		√	"	19	14	19	18	10	8	7	95	A
U	√			√	"	18	11	17	17	8	8	7	86	A
V		√	√		"	18	13	18	17	10	7	6	89	A
W		√		√	"	18	13	18	18	10	8	7	92	A
Q		√		√	"	19	13	14	15	9	7	7	84	B+
"		√		√	"	19	11	17	18	8	8	7	88	A
T		√		√	"	17	12	16	14	8	7	6	80	B+
"		√	√		"	17	12	18	17	10	7	7	88	A
F		√		√	"	18	14	18	16	8	7	7	88	A

Table 10.5.2 (continued)

Studio Teacher	Gender of Teacher M	Gender of Teacher F	Gender of Candidate M	Gender of Candidate F	Gr/Step Level	Technical (20)	Lists A (15)	Lists B (20)	Lists C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Overall Result Grade
P		√	√		Grade 2	18	14	16	16	8	7	5	84	B+
L		√	√		"	16	13	18	19	8	8	7	89	A
X		√		√	"	17	12	18	16	10	7	7	87	A
Y		√		√	"	14	12	17	18	8	8	6	83	B+
"		√		√	"	18	13	16	14	10	8	6	85	A
"		√		√	"	18	13	18	19	10	8	7	93	A
Z		√		√	"	18	14	17	18	9	7	6	89	A
T		√		√	"	15	12	16	17	8	8	4	80	A
Aa		√		√	Grade 3	18	13	16	19	10	6	7	89	A
"		√		√	"	19	13	17	19	8	8	6	90	A
Bb		√	√		"	18	13	15	18	5	5	7	81	B+
Y		√		√	"	17	12	12	13	6	6	7	73	C+
"		√			"	16	13	16	16	7	4	6	78	B
T		√	√		"	17	9	14	12	5	8	3	68	C
R		√		√	Grade 4	16	13	17	15	7	8	7	83	B+
Z		√		√	"	17	11	17	17	7	4	6	79	B
Aa		√		√	"	17	14	18	19	8	6	7	89	A
"		√		√	"	16	13	18	14	6	8	7	82	B+
"		√		√	"	17	12	16	18	7	7	6	83	B+
Q		√		√	Grade 5	18	14	16	18	9	5	7	87	A
T		√	√		Grade 6 "	(16) 14	(16) 14	(16) 14	(16) 14	(D16) (7) 15 5	(7) 5	(6) 6	87	A
Total	3	47	11	39	Total	879.5	642.13	850.5	855.5	411.14	368.14	322	4330	
					8	17.59	12.84	17.01	17.11	8.22	7.36	6.44	86.6	
No of Studios	19				sd	1.18	1.10	1.44	1.83	1.44	1.04	0.81	5.72	
					Range	14-19	11-15	14-19	13-20	5-10	4-8	3-7	68-98	

Wally conducted examinations across 19 studios. Ninety four per cent of the presenting candidates were taught by female teachers. Of all presenting candidates only 22 per cent were male. In this group the males achieved an average of 83.82 (sd = 6.08) compared with a mean of 87.33 (sd = 5.42) for the females. In Stan's case, by comparison, with a similar proportion of male and female candidates the male mean was slightly higher than that of the females. While Wally's male candidates may well have been less able, it is interesting to speculate whether the fact that, of Stan's 12 male candidates, 11 were taught by males (compared with only one of Wally's candidates) may have any influence either on candidate preparation/performance or examiner judgement.

Wally's average marks for the individual sub-sections are broadly consistent with his overall mean. However, for both *Ear Tests* and *General Knowledge,* his mean marks are towards the upper end of the Honours range while all others are towards the lower end and, in the case of *Sight Reading*, in the Credit Plus range. Again none of his standard deviations exceeds two on the sub-sections indicating limited use of the available scale.

10.6   Silas

Table 10.6.1 presents Silas's marks by level and overall.

Table 10.6.1 Silas's Marks

GRADE LEVEL	N	TOTAL	8
Step 1	6	557	92.83
Step 2.	10	896	89.6
Step 3	10	914	91.40
Grade 1.	9	817	90.77
Grade 2	4	332	83.0
Grade 3	7	602	86.0
Grade 4	1	81	81.0
Grade 5	2	154	77.0
Grade 6	1	94	94.0
Total	**50**	**4447**	**88.94**
Range	**76-98**	**sd**	**5.55**

Silas is the most generous examiner overall but not consistently so at each grade level. As Figure 10.6.1 shows, there is no necessary correlation between the grade level and marks awarded in his case; indeed the highest average marks awarded by Silas were at Grade Six. Again his range is small and his standard deviation low – not, however, as low as that for Kevin, - the other highly generous marker in the sample.
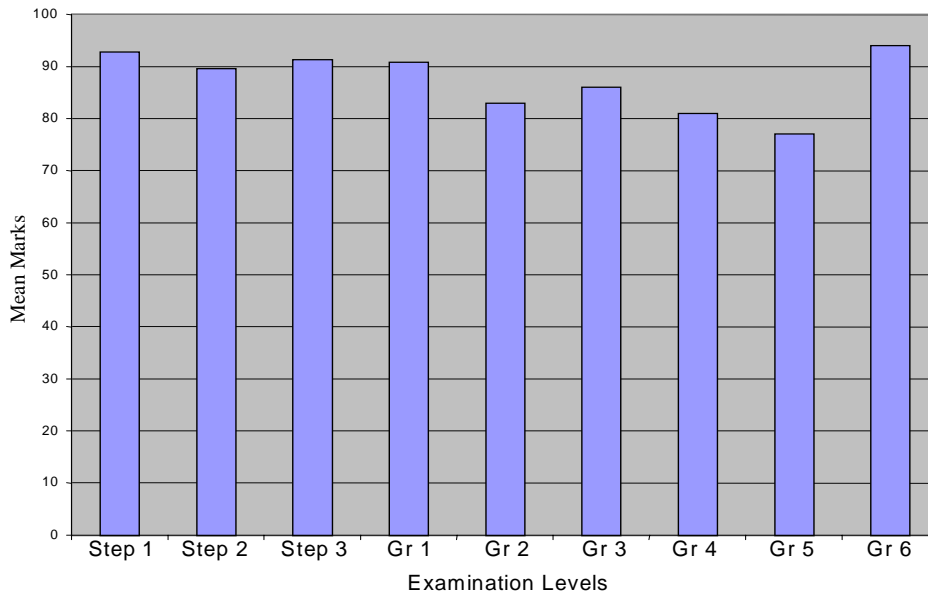
Figure 10.6.1. Silas's Mean Marks across Grade Levels

Table 10.6.2 details Silas's extended marking profile. As with other examiners this includes a code for the studio which prepared each candidate, gender of teacher and of candidate, grade levels, marks awarded in the *Technical Section* and in each of the *Performance List* sections, marks awarded for *Sight Reading*, *Ear Tests* and *General Knowledge*, overall mark and grade awarded. As with each other examiner, Grades Six, Seven and Eight results have been adjusted to facilitate comparisons across all 50 reports.

Table 10.6.2 Silas's Extended Marking Profile

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical	Lists			Sight Reading	Ear Tests	General Knowledge	Overall Result	
	M	F	M	F			A	B	C					
						(20)	(15)	(20)	(20)	(10)	(8)	(7)	Mark	Grade
Z		√		√	Step 1	18	13	19	18	10	8	7	93	A
"		√		√	"	18	14	19	18	10	8	7	94	A
X		√	√		"	19	14	20	19	10	8	7	97	A+
Z		√		√	"	17	12	17	18	10	8	7	89	A
"		√		√	"	16	12	17	18	10	6	7	86	A
X		√		√	"	20	14	20	19	10	8	7	98	A+
Z		√		√	Step 2	18	14	20	19	10	8	7	96	A+
X		√		√	"	18	13	20	18	7	8	7	91	A
Z		√	√		"	14	12	19	16	8	8	7	84	B+
"		√	√		"	18	12	17	17	10	8	7	89	A
X		√		√	"	17	12	18	18	10	8	7	90	A
"		√		√	"	19	13	20	17	10	8	7	94	A
Z		√		√	"	16	12	17	18	8	8	7	86	A
"		√		√	"	18	14	18	18	8	8	7	91	A
"		√		√	"	19	12	17	16	9	6	7	83	B+
X		√		√	"	16	14	18	17	9	8	7	92	A
Z		√	√		Step 3	18	14	20	18	10	8	7	95	A
"		√		√	"	17	12	17	18	10	7	7	88	A
"		√		√	"	19	13	20	18	8	8	7	93	A+
"		√		√	"	19	15	19	20	10	8	7	98	A
"		√	√		"	18	11	19	15	8	8	7	86	A
"		√		√	"	17	15	19	17	7	7	7	89	A
"		√			"	18	15	19	18	9	8	7	94	A
X		√	√		"	18	14	18	17	10	8	7	92	A
Z		√	√		"	19	14	17	15	8	8	7	88	A
"		√		√	"	17	13	18	18	10	8	7	91	A

Table 10.6.2 (continued)

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical	Lists			Sight Reading	Ear Tests	General Knowledge	Overall Result	
	M	F	M	F			A	B	C					
						(20)	(15)	(20)	(20)	(10)	(8)	(7)	Mark	Grade
X		√		√	Grade 1	18	13	17	18	10	7	7	90	A
Z		√		√	"	18	11	15	18	9	8	7	86	A
"		√	√		"	19	13	18	17	10	8	7	92	A
"		√	√		"	19	13	20	19	10	7	7	95	A
"		√		√	"	17	14	19	20	10	8	7	95	A
"		√	√		"	18	12	19	20	10	8	7	94	A
"		√	√		"	15	10	16	17	9	8	7	82	B+
X		√		√	"	18	15	19	18	9	7	7	93	A
"		√	√		"	18	14	16	18	9	8	7	90	A
Z		√		√	Grade 2	15	11	14	15	8	7	7	77	B
X		√		√	"	18	13	20	15	7	6	7	86	A
"		√	√		"	16	10	18	14	7	8	7	80	B+
Z		√	√		"	19	14	18	15	10	6	7	89	A
X		√	√		Grade 3	18	11	15	14	8	7	7	80	B+
"		√	√		"	18	13	19	19	8	6	7	90	A
Z		√	√		"	16	12	16	17	9	6	6	82	B+
"		√	√		"	16	12	15	18	9	8	7	85	A
"		√		√	"	18	13	20	18	10	8	7	94	A
"		√		√	"	15	12	17	18	10	7	7	86	A
"		√	√		"	16	11	16	18	9	8	7	85	A
Z		√		√	Grade 4	15	11	16	18	7	7	7	81	B+
Cc	√		√		Grade 5	9	13	19	18	6	6	5	76	B
X		√		√	"	15	12	15	14	9	6	7	78	B
Cc	√		√		Grade 6 "	(16) 16	(16) 15	(16) 16	(16) 14	(D16) 16 6	7	4	94	A
Total	2	48	21	29	Total	865	640.06	899	871.5	447.57	375	344. 67	**4447**	
					8	17.3	12.80	17.98	17.43	8.95	2.5	6.89	88.94	
No of Studios	3				sd	1.85	1.29	1.67	1.50	1.20	0.76	0.45	5.55	
					Range	14-20	10-15	14-20	14-20	6-10	6-8	4.67-7	76-98	

Silas's extended marking profile encompasses three studios and a more even spread of candidates in terms of gender (42 per cent males) than for the majority of other examiners. However, 96 per cent of these candidates were prepared by female teachers. The average marks awarded to females (8 = 89.48; sd = 5.61) differed very slightly in their favour compared with the males (8 = 88.19; sd = 5.61). Whether this closeness is in any way related to the predominance of female teachers (compared with, say, Wally) is only a matter for conjecture at this stage until further targeted research is conducted.

Ear Tests and *General Knowledge* are towards the upper end of the Honours spectrum (with 93.75 per cent and 98.53 per cent of the total possible marks respectively being awarded). All other sub-sections are in the lower 50 per cent of the Honours spectrum. As with the other three male examiners discussed so far, Silas's standard deviations are low, especially in relation to the test areas across *Sight Reading, Ear Tests* and *General Knowledge*.

10.7   Hugh

Table 10.7.1 presents Hugh's marks by level and overall.

Table 10.7.1 Hugh's Marks

GRADE LEVEL	N	TOTAL	8
Step 3	7	596	85.14
Grade 1.	6	489	81.5
Grade 2	6	448	74.67
Grade 3	9	709	78.78
Grade 4	5	393	78.6
Grade 5	3	228	76.0
Grade 6	5	395	79.0
Grade 7	4	289	72.25
Grade 8	5	339	67.8
Totals	**50**	**3886**	**77.72**
Range	**49-95**	**sd**	**11.52**

Hugh's mean marks across the grade levels are in an almost perfect descending line from Step Three to Grade Eight – with a slight glitch at Grades Two and Six. His overall mean of 77.72 marks is the lowest for the entire group and his standard deviation the highest by far. Hugh's range extends from 49-95 and he demonstrates the strongest tendency amongst all examiners to award marks across that range. (See Figure 10.7.1).
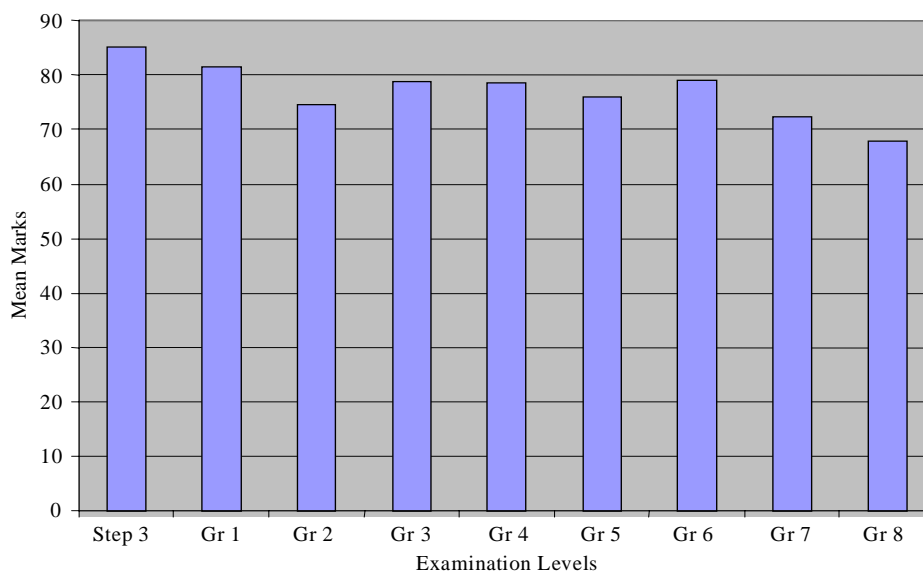
Figure 10.7.1   Hugh's Mean Marks across Grade Levels

Table 10.7.2 details Hugh's extended marking profile As with other examiners, this includes a code for the studio which prepared each candidate, gender of teacher and of candidate, grade levels, marks awarded in the *Technical Section* and in each of the *Performance List* sections, marks awarded for *Sight Reading*, *Ear Tests* and *General Knowledge*, overall mark and grade awarded. As with each other examiner, Grades Six, Seven and Eight results have been adjusted to facilitate comparisons across all 50 reports.

Table 10.7.2 Hugh's Extended Marking Profile

Studio Teacher	Gender of Teacher M	Gender of Teacher F	Gender of Candidate M	Gender of Candidate F	Gr/Step Level	Technical (20)	Lists A (15)	Lists B (20)	Lists C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Overall Result Grade
Dd		√		√	Step 3	15	13	16	15	8	7	6	80	B+
"		√		√	"	17	13	19	17	9	8	7	90	A
"		√		√	"	18	12	19	17	9	8	7	90	A
"		√	√	√	"	18	13	16	17	8	8	6	86	A
Ee	√		√	√	"	19	13	16	16	8	8	4	84	B+
Q		√	√	√	"	17	12	16	16	7	8	7	83	B+
T		√		√	"	18	13	17	15	7	8	5	83	B+
Dd		√		√	Grade 1	17	13	16	16	8	6	6	82	B+
"		√		√	"	16	12	14	14	6	5	5	72	C+
"		√		√	"	18	13	16	17	8	6	7	85	A
"		√		√	"	17	12	15	15	7	8	7	81	B+
Q		√		√	"	15	11	15	15	7	6	5	74	C+
A		√		√	"	19	15	17	20	9	8	7	95	A
Dd		√		√	Grade 2	17	12	12	12	6	6	5	70	C+
Ff		√		√	"	16	14	19	17	8	7	6	87	A
Gg		√		√	"	16	12	15	16	6	5	5	75	B
N	√			√	"	12	8	8	10	5	5	5	53	Fail
"	√			√	"	14	11	15	16	6	8	5	75	C+
Hh		√		√	"	19	13	18	18	7	6	7	88	A
Ii		√		√	Grade 3	18	13	15	18	8	8	6	86	A
Jj		√		√	"	17	13	17	16	8	7	7	85	A
Kk		√	√	√	"	17	12	14	15	6	6	5	75	C+
Ll		√		√	"	15	5	5	5	5	6	5	46	Fail
"		√	√	√	"	19	14	19	17	9	8	7	93	A+
"		√	√	√	"	19	12	14	14	7	6	7	79	B
"		√	√	√	"	17	12	17	19	8	7	7	87	A
"		√	√	√	"	19	14	12	17	8	8	7	85	A
N	√			√	"	16	11	13	16	6	5	6	73	C+

Table 10.7.2 (continued)

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical (20)	Lists A (15)	B (20)	C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Grade
	M	F	M	F										
Mm		√		√	Grade 4	17	13	15	17	8	7	6	83	B+
Ff		√		√	"	15	13	15	13	5	5	6	72	C+
Nn	√				"	15	7	15	15	7	6	5	70	C+
Kk		√	√		"	17	13	18	18	9	7	7	89	A
Gg		√	√		"	16	11	17	17	7	8	3	79	B
Oo		√		√	Grade 5	15	5	10	14	5	5	4	58	Fail
Jj		√	√		"	17	12	15	17	7	6	6	80	B+
E		√			"	19	13	17	17	10	7	7	90	A
Nn	√			√	Grade 6	(16)	(16)	(16)	(16)	(D16) (7)	(7)	(6)		
Ll		√	√		"	15	14	14	14	12 7	7	6	89	A
Pp		√		√	"	14	14	16	14	14 6	6	6	90	A
Oo		√	√		"	12	12	11	12	12 4	3	4	70	C+
"					"	11	8	7	7	7 5	7	6	58	Fail
						14	15	15	14	14 6	6	4	88	A
K	√			√	Grade 7	(16)	(16)	(16)	(16)	(D16) (7)	(7)	(6)		
Ee	√			√	"	14	14	13	12	13 5	7	3	81	B+
"	√			√	"	14	13	12	13	12 4	4	4	76	B
					"	11	5	5	15	9 5	3	5	58	Fail
Qq		√	√		"	13	12	12	11	12 4	5	5	74	C+
Ll		√		√	Gr.8 (10)	(14) 16)	(14) (16)	(14)(16)	(14) (16)	(D14)				
Ee	√		√		"	9 12	12	11	10	12 6	5	5	82	B+
Rr		√		√	"	5 8	11	12	10	12 4	4	6	72	C+
Ll		√	√		"	10	11	8	8	12 3	3	6	61	Fail
Rr		√			"	11	12	12	14	14 3	4	5	75	B
						8	9	6	9	9 2	3	3	49	Fail
Total	10	40	14	36	Total	818.32	582.98	743.6	771.33	352.41	319.57	292.33	**3886**	
					x̄	16.37	11.66	14.87	15.33	7.05	6.39	5.85	77.72	
No of Studios	21				sd	2.10	2.36	3.38	2.76	1.57	1.45	1.13	11.52	
					Range	10-19	5-15	5-19	5-20	2.86 -10	3-43 -8	3-7	49-95	

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Hugh's examinations were conducted across a total of 21 studios, the largest number for any single examiner in the sample. Twenty eight per cent of his examinees were male and only one of these was taught by a male teacher. While his male candidates achieved a slightly higher average mark (78.21) than did the female candidates (77.53), their performance was more variable (sd = 14.18) than that of their female counterparts (sd 10.55). Nevertheless, Hugh's range of marks (49-95), his overall lower mean (77.72), and his higher overall standard deviation (11.52) distinguished him from the other male examiners discussed so far.

In terms of the examination sub-sections Hugh exhibited a consistent credit pattern with only the *Technical* and *General Knowledge Test Sections* mean rising into the lower Credit Plus area. In the case of the *Technical Section* and the three *Performance Lists*, Hugh's standard deviations were all larger than two, consistent with his pattern of utilizing more of the available scale of marks.

10.8 Vera.

Table 10.8.1 presents Vera's marks by level and overall.

Table 10.8.1 Vera's Marks

GRADE LEVEL	N	TOTAL	8
Step 1	1	71	71.0
Step 2	2	175	87.5
Step 3	4	355	88.75
Grade 1	3	250	83.3
Grade 2	12	961	80.08
Grade 3	11	918	83.45
Grade 4	10	797	79.7
Grade 5	3	235	78.33
Grade 6	4	331	82.75
Totals	**50**	**4093**	**81.86**
Range	**69-95**	**sd**	**5.81**

As can be seen from Figure 10.8.1 Vera's lowest mean mark was at Step One.
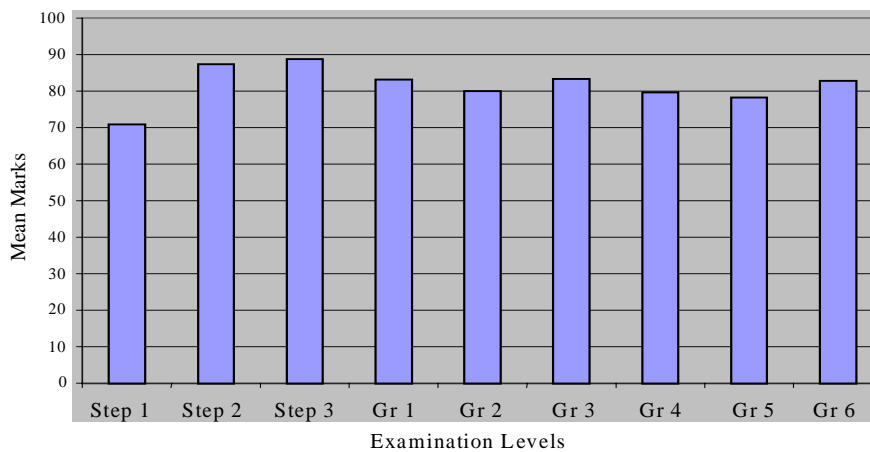
Figure 10.8.1 Vera's Mean Marks across Grade Levels

Fig. 10.7.1 Vera's Mean Marks across Grade Levels

Fig. 10.7.1 Vera's Mean Marks across Grade Levels

With the ... either the ... examiner ... some of ... between a ... Table 10. ... this inclu ... teacher an ... and in e ... *Reading*, ... As with ... adjusted to facilitate comparisons across all 50 reports.
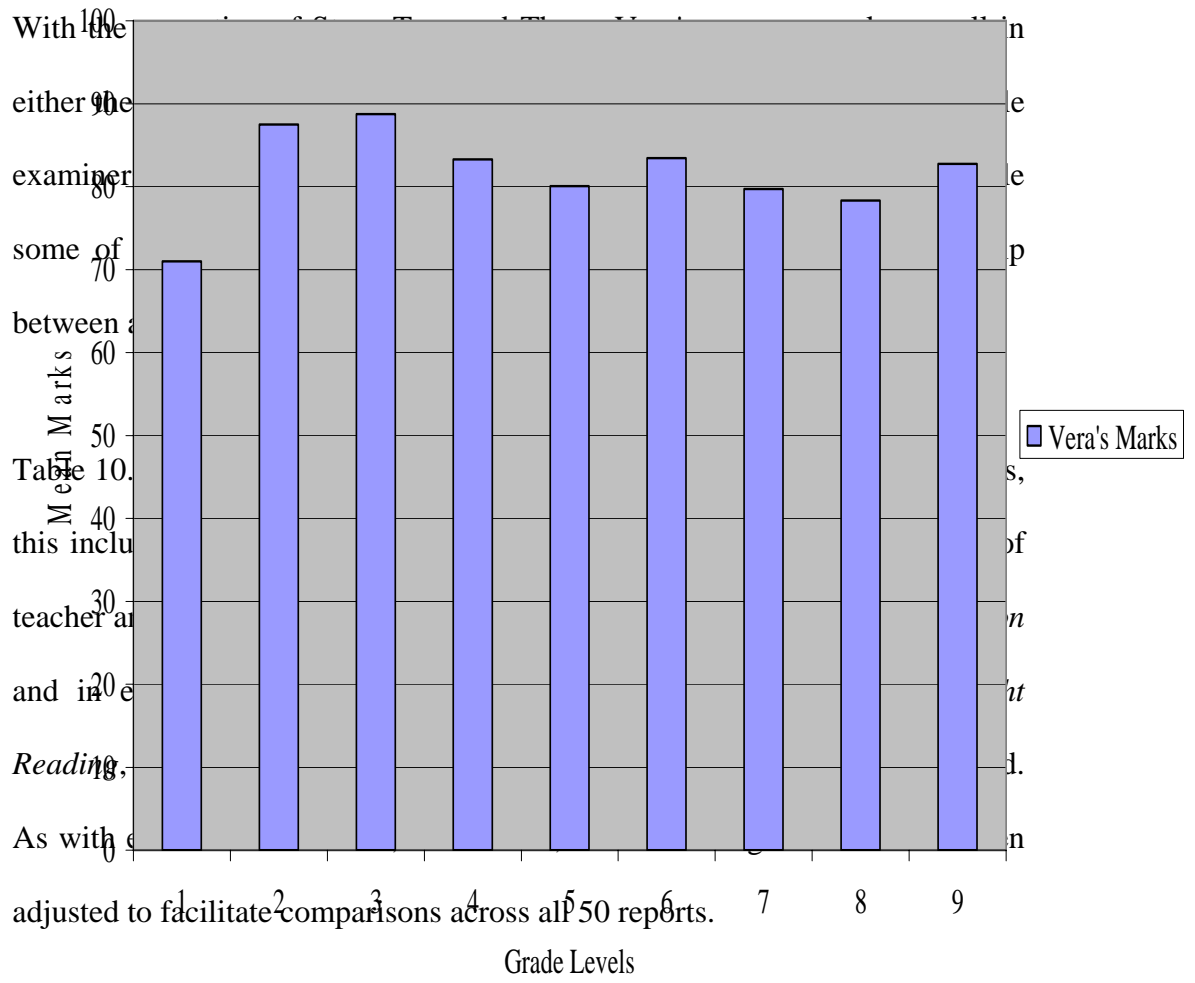
Table 10.8.2 Vera's Extended Marking Profile

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical	Lists			Sight Reading	Ear Tests	General Knowledge	Overall Result	
	M	F	M	F			A	B	C					
						(20)	(15)	(20)	(20)	(10)	(8)	(7)	Mark	Grade
Ss	√			√	Step 1	0(Fail)	12	18	18	8	8	7	71	C+
Tt	√			√	Step 2	18	14	17	18	6	8	7	88	A
Ss		√		√	"	19	12	17	19	7	8	7	87	A
Jj		√	√		Step 3	18	13	18	19	7	6	7	88	A
"		√		√	"	19	13	17	19	7	8	7	90	A
"		√		√	"	17	13	17	17	7	8	3	82	B+
Uu		√		√	"	19	14	19	19	10	7	7	95	A
Tt	√			√	Grade 1	17	13	19	17	7	5	5	83	B+
Jj		√		√	"	16	12	17	17	8	6	7	83	B+
Ss		√		√	"	17	12	18	17	8	6	6	84	B+
Tt	√			√	Grade 2	12	11	16	18	7	6	7	77	B
"	√			√	"	17	13	17	19	6	6	4	82	B+
Rr		√		√	"	19	13	18	19	7	6	6	88	A
"		√		√	"	16	13	17	17	7	6	6	82	B+
Jj		√		√	"	17	12	17	19	7	8	6	86	A
"		√		√	"	16	12	17	16	6	8	7	82	B+
"		√	√		"	17	11	16	18	7	6	7	82	B+
Ss		√	√		"	13	9	12	15	6	8	6	69	C
"		√		√	"	15	12	16	16	6	6	7	78	B
"		√	√		"	16	11	15	18	7	6	7	80	B+
"		√		√	"	15	11	18	15	7	6	6	78	B
"		√	√		"	18	11	15	15	7	4	7	77	B
Ss		√		√	Grade 3	19	13	18	19	7	4	7	87	A
Ss		√		√	"	14	10	17	16	7	3	5	72	C+
Rr		√		√	"	18	14	18	18	8	6	7	89	A
Jj		√		√	"	16	12	15	17	7	8	7	82	B+
"		√		√	"	19	13	18	19	7	4	6	86	A

Table 10.8.2 (continued)

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical	Lists			Sight Reading	Ear Tests	General Knowledge	Overall Result	
	M	F	M	F			A	B	C				Mark	Grade
						(20)	(15)	(20)	(20)	(10)	(8)	(7)		
Ss		√		√	Grade 3	19	14	16	17	7	6	7	86	A
"		√		√	"	17	11	15	17	8	4	7	79	B
"		√		√	"	18	13	19	18	8	6	7	89	A
"		√		√	"	17	9	18	17	6	6	7	80	B+
"		√		√	"	17	13	19	16	8	6	4	83	B+_
"		√		√	"	17	13	17	18	7	8	5	85	A
Tt	√			√	Grade 4	13	12	14	17	7	6	4	73	C+
Rr		√		√	"	19	14	19	20	8	6	7	93	A
Ss	√			√	"	18	13	17	17	6	6	1	78	B
Rr		√		√	"	17	13	18	16	7	8	7	86	A
Jj		√		√	"	17	12	17	19	7	4	6	82	B+
Ss		√		√	"	14	11	15	15	6	3	7	71	C+
"		√		√	"	18	12	16	17	6	6	7	82	B+
"		√		√	"	14	10	15	17	7	6	4	73	C+
"	√		√		"	18	13	17	17	6	6	1	78	B
"		√		√	"	18	13	15	16	6	8	5	81	B+
Ss		√	√	√	Grade 5	17	14	16	17	7	6	4	81	B+
"		√	√		"	15	13	15	18	6	5	6	78	B
"		√		√	"	14	13	16	17	6	4	6	76	B
Ss		√		√	Grade 6	(16) 12	(16) 14	(16) 15	(16) 13	(D16) (7) 15 4	(7) 4	(6) 6	83	B+
"				√	"	12	13	14	13	13 5	4	3	77	B
"	√			√	"	15	14	14	15	14 6	4	6	88	A
Rr		√		√	"	14	14	13	14	15 4	4	5	83	B+
Total	10	40	7	43	Total	820.25	616.58	841	868.75	347.13	299.28	296.33	**4093**	
					8̄	16.41	12.33	6.82	17.38	6.94	5.99	5.93	81.86	
No of Studios	5				sd	2.97	1.22	1.47	1.26	0.85	1.44	1.53	5.81	
					Range	0-19	9-14	12-19	15-20	5.71 -10	3 - 8	1 -7	69-95	

Vera's examinations took place across five studios and involved a high proportion of female candidates (86 per cent). Female candidates were taught by male teachers in nine out of the 10 cases. The mean for these students is 79.07 compared with 83.06 for the remainder who were taught by female teachers. Of course the numbers are small and the differences are more likely attributable to chance rather than gender or other effects.

The mean for male examinees (all except one of whom was taught by a female teacher) is 78.86 (sd = 5.73) compared with 82.35 (sd = 5.86 for all female examinees. Hence, and again acknowledging the small sample size, the mean for male examinees taught by a female teacher is 79 which is virtually identical to the mean of 79.07 achieved by female examinees taught by a male teacher.

Vera's average marks for the *Technical Section*, *Lists A and B*, and the *General Knowledge* section are in the Credit Plus range. Only List C is in the honours range while *Ear Tests* are at the pass level and *Sight Reading* borderline. Her standard deviations are low across the board except for the *Technical Section* which, however, was inflated by a zero mark for one candidate. It is, however, noteworthy that her range of marks is wider than for the majority of her male colleagues.

10.9   Gail

Table 10.9.1 presents Gail's marks by level and overall.

Table 10.9.1 Gail's Marks

GRADE LEVEL	N	TOTAL	8
Step 1	2	183	91.5
Step 2	4	347	86.75
Step 3	8	693	86.63
Grade 1	9	728	80.89
Grade 2	5	386	77.2
Grade 3	7	550	78.57
Grade 4	3	262	87.33
Grade 5	5	370	74.0
Grade 6	7	550	78.57
Total	**50**	**4069**	**81.38**
Range	**65 – 97**	**sd**	**8.6**

Like Vera, Gail's overall mean is in the Credit Plus range – which contrasts with the honours level of marking of the majority of their male counterparts. She also has a high standard deviation – characteristic of all females in the sample and also of Hugh. Her mean marks across the grade level trajectory follow a roughly tougher regimen of marking with a glitch at Grade Four, (Figure 10.9.1), probably explicable in terms of the small sample size at that level in particular.
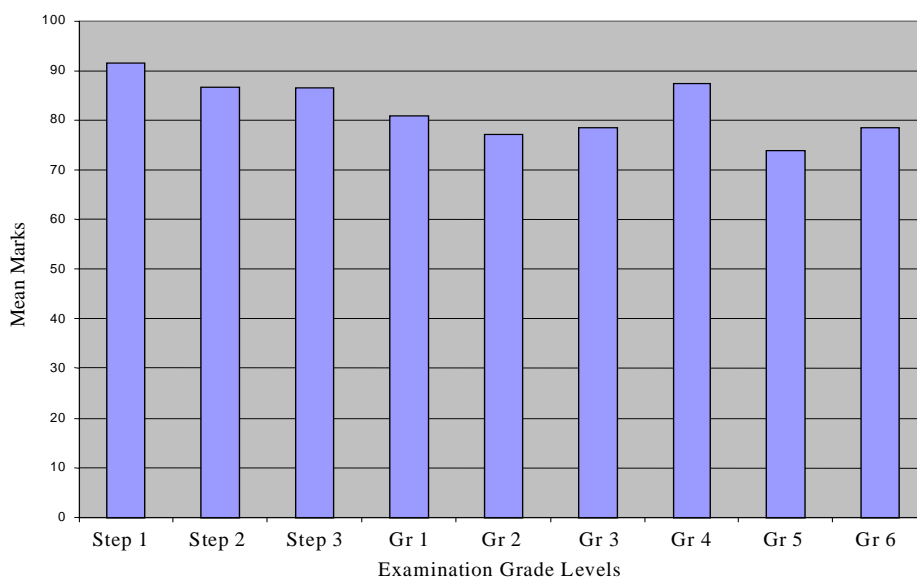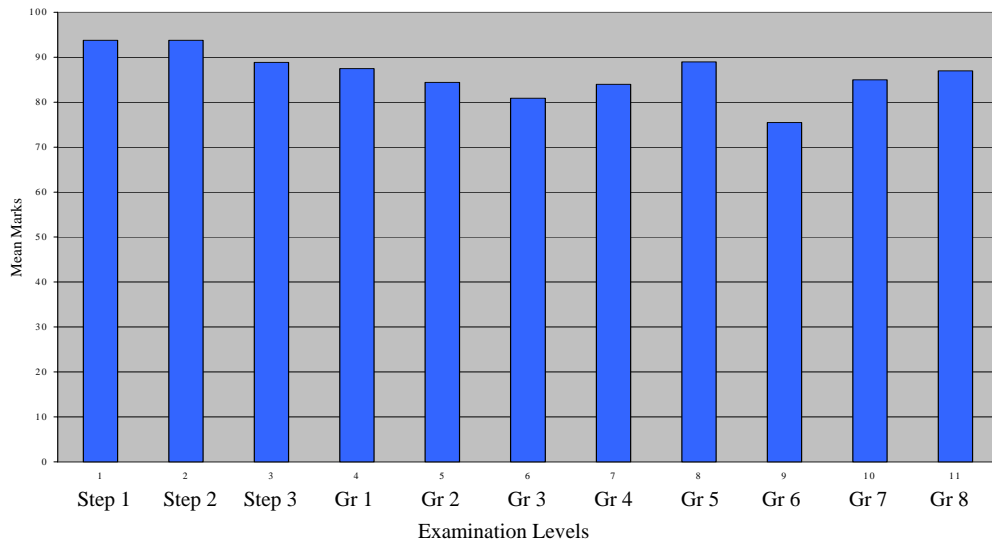
Figure 10.9.1 Gail's Mean Marks across Grade Levels

Table 10.9.2 details Gail's extended marking profile. As with other examiners, this includes a code for the studio which prepared each candidate, gender of teacher and of candidate, grade levels, marks awarded in the *Technical Section* and in each of the *Performance List* sections, marks awarded for *Sight Reading*, *Ear Tests* and *General Knowledge*, overall mark and grade awarded. As with each other examiner, Grades Six, Seven and Eight results have been adjusted to facilitate comparisons across all 50 reports.

Table 10.9.2 Gail's Extended Marking Profile

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical (20)	Lists			Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result	
	M	F	M	F			A (15)	B (20)	C (20)				Mark	Grade
Ww		√		√	Step 1	19	14	20	19	10	8	7	97	A+
"		√		√	"	15	13	18	16	9	8	7	86	A
Ww		√		√	Step 2	19	13	17	17	8	8	7	89	A
"		√		√	"	19	13	18	19	6	4	7	86	A
E		√		√	"	17	14	17	19	7	8	5	87	A
"		√		√	"	17	12	16	17	9	8	6	85	A
Xx		√		√	Step 3	18	13	17	19	8	7	7	89	A
"		√		√	"	17	12	17	16	8	8	7	85	A
Nn	√			√	"	17	14	19	17	7	8	7	89	A
E		√		√	"	17	15	17	19	6	8	6	88	A
"		√		√	"	18	13	19	15	9	8	4	86	A
Yy		√		√	"	20	14	17	18	9	8	7	93	A
Zz		√		√	"	18	14	19	15	8	8	7	89	A
AAA		√		√	"	16	6	17	14	7	8	6	74	C+
Ww		√		√	Grade 1	15	12	15	13	9	4	7	75	B
Xx		√		√	"	15	14	18	20	7	7	6	87	A
"		√		√	"	18	15	19	18	10	6	7	93	A
Nn	√		√		"	18	12	16	15	8	8	7	84	B+
BBB		√	√		"	16	12	16	16	8	7	6	81	B+
E		√		√	"	14	13	14	17	8	6	5	77	B
Yy		√		√	"	17	12	13	15	7	8	7	79	B
"	√			√	"	16	14	16	17	7	8	7	85	A
"	√			√	"	8	10	17	16	6	7	3	67	C
CCC	√		√		Grade 2	10	11	18	13	8	3	2	65	C
Xx		√	√		"	10	12	16	19	6	6	7	76	B
E		√		√	"	18	11	14	17	7	4	7	78	B
"		√		√	"	16	12	15	17	8	7	7	82	B+
Zz		√		√	"	16	12	18	17	7	8	7	85	A

Table 10.9.2 (continued)

Studio Teacher	Gender of Teacher M	F	Gender of Candidate M	F	Gr/Step Level	Technical (20)	Lists A (15)	B (20)	C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Grade
CCC	√			√	Grade 3	16	15	19	13	6	4	7	80	B
Nn	√		√		"	17	14	19	19	6	4	3	82	B
"	√			√	"	14	11	18	19	8	5	4	79	B
"	√			√	"	19	13	17	19	9	7	6	90	A
BBB	√			√	"	15	12	15	19	6	6	7	80	B+
E		√	√		"	17	13	13	14	5	5	7	74	C+
"		√	√		"	15	11	10	12	6	4	7	65	C
Ww		√		√	Grade 4	17	14	19	18	8	5	5	86	A
E		√		√	"	18	14	17	19	8	7	7	90	A
Yy	√		√		"	18	13	19	17	5	8	6	86	A
Nn		√		√	Grade 5	18	14	19	19	8	4	3	85	A
E		√	√		"	18	15	19	20	10	7	7	96	A+
Y		√		√	"	0 (Fail)	7	15	14	7	6	6	55	Fail
E		√		√	"	15	10	10	16	6	5	7	69	C
"		√		√	"	15	11	12	12	5	4	6	65	C
		√		√	Grade 6	(16)	(16)	(16)	(16)	(D16) (7)	(7)	(6)		
Ww		√		√	"	13	15	11	14	15 5	4	5	82	B+
Xx		√	√		"	11	15	14	13	15 5	6	3	82	B+
"		√	√		"	11	13	14	14	13 4	5	6	80	B+
"		√		√	"	11	13	11	11	15 6	3	5	75	B
E		√		√	"	11	11	14	14	15 6	6	6	83	B+
Nn	√			√	"	13	12	14	10	13 5	5	6	78	B
Ff		√		√	"	12	13	11	10	11 4	4	5	70	C+
Total	12	38	11	39	Total	788.50	625.25	825.25	827.50	372.84	313.71	300	**4069**	
					8	15.77	12.51	16.51	15.55	7.46	6.27	6	81.38	
No of Studios	11				sd	3.28	1.82	2.34	2.29	1.4	1.62	1.37	8.6	
					Range	0-20	6-15	10-20	12-20	5 -10	3.43 - 8	2 -7	65-97	

Gail's examining occured across 11 studios and again there was a preponderance of female candidates (78 per cent) taught, in the main, by female teachers (79.49 per cent). Male candidates in this sample achieved a mean of 79.18 (sd = 9) compared with 82 (sd = 8.57) for females. There was a slight difference in the mean for female candidates taught by female teachers (82.26) and that for female candidates taught by male teachers (81.00), but the latter group was quite small.

For the *Technical Section* and *Ear Tests,* Gail's mean mark was in the credit range while, for *Sight Reading,* it was in the upper pass range. Lists A, B and C are in the Credit Plus range and *General Knowledge* at the low end of the Honours. Three of Gail's standard deviations are larger than two but that for the *Technical Section* is again affected by a zero awarded to one candidate. Like Vera and Hugh, she utilizes more of the available range of marks than do the first four male examiners.

10.10 Lois.

Table 10.10.1 presents Lois's marks by level and overall.

Table 10.10.1 Lois's Marks

GRADE LEVEL	N	TOTAL	8
Step 1	5	469	93.8
Step 2	11	1032	93.82
Step 3	8	711	88.87
Grade 1.	2	175	87.5
Grade 2	7	591	84.4
Grade 3	8	647	80.88
Grade 4	3	252	84.0
Grade 5	1	89	89.0
Grade 6	2	151	75.5
Grade 7	1	85	85.0
Grade 8	2	174	87.0
Totals	**50**	**4376**	**87.52**
Range	**51 – 97**	**sd**	**8.14**

While Lois's overall mean mark is clearly in the Honours range and she appears closer to the first four male examiners than to her female examiner peers and Hugh, her standard deviation is high and she utilizes a broad range of marks. However, with the exception of Grade Six in which she examined only two candidates, (See Bar 8, Figure 10.10.1), her mean marks were all in the Credit Plus (Grades Two, Three and Four) or Honours range (Steps One, Two and Three, and Grades One, Seven and Eight.)

Figure 10.10.1 Lois's Mean Marks across Grade Levels

Table 10.10.2 details Lois's extended marking profile. As with other examiners, this includes a code for the studio which prepared each candidate, gender of teacher and of candidate, grade levels, marks awarded in the *Technical Section* and in each of the *Performance List* sections, marks awarded for *Sight Reading*, *Ear Tests* and *General Knowledge*, overall mark and grade awarded. As with each other examiner, Grades Six, Seven and Eight results have been adjusted to facilitate comparisons across all 50 reports.

Table 10.10.2 Lois's Extended Marking Profile

Studio Teacher	Gender of Teacher		Gender of Candidate		Gr/Step Level	Technical	Lists			Sight Reading	Ear Tests	General Knowledge	Overall Result	
	M	F	M	F			A	B	C					
						(20)	(15)	(20)	(20)	(10)	(8)	(7)	Mark	Grade
K		√		√	Step 1	20	14	18	16	10	8	6	92	A
"		√	√		"	19	13	19	19	8	7	6	91	A
"		√	√		"	19	14	18	17	10	8	7	93	A
DDD	√		√		"	20	15	18	20	9	8	7	97	A+
"	√			√	"	19	12	20	20	10	8	7	96	A+
DDD	√		√		Step 2	19	15	20	18	10	6	7	95	A
"	√		√		"	18	14	19	19	9	8	7	94	A
K		√	√	√	"	17	14	17	17	10	8	5	88	A
"	√		√	√	"	17	13	18	19	8	8	7	90	A
"		√	√	√	"	19	15	20	17	10	8	7	96	A+
EEE		√	√	√	"	20	15	19	20	8	7	7	96	A+
DDD	√		√	√	"	20	13	19	20	10	8	7	97	A+
"	√		√		"	18	13	19	18	9	8	7	92	A
"	√		√		"	19	15	19	18	9	7	7	94	A
"	√		√		"	19	15	18	19	10	7	7	95	A
"	√		√		"	19	15	20	18	10	6	7	95	A
K		√		√	Step 3	18	13	17	16	10	8	7	89	A
"		√		√	"	17	13	17	18	8	6	7	86	A
"		√		√	"	18	13	18	17	8	8	6	88	A
"		√		√	"	19	13	17	17	10	8	7	91	A
FFF		√	√		"	17	13	18	17	8	8	4	85	A
EEE		√	√		"	17	15	19	17	8	8	7	91	A
"		√		√	"	19	11	19	19	7	7	7	89	A
Oo		√	√		"	18	14	19	19	8	8	6	92	A
Oo		√	√		Grade 1	16	14	17	18	6	7	6	84	B+
DDD	√			√	"	18	14	19	20	8	6	6	91	A
K	√			√	Grade 2	17	13	16	19	9	6	5	85	A

Table 10.10.2 (continued)

Studio Teacher	Gender of Teacher M	F	Gender of Candidate M	F	Gr/Step Level	Technical (20)	Lists A (15)	B (20)	C (20)	Sight Reading (10)	Ear Tests (8)	General Knowledge (7)	Overall Result Mark	Grade
K	√		√		Grade 2	16	11	18	16	7	8	6	82	B+
FFF		√		√	"	15	13	17	19	7	5	7	83	B+
"		√		√	"	18	14	19	18	8	5	5	87	A
"		√		√	"	14	11	19	14	7	4	7	75	B
EEE		√	√		"	18	13	18	18	7	4	5	83	B+
Oo		√		√	"	19	14	19	20	9	8	7	96	A+
DDD	√			√	Grade 3	19	14	20	20	9	7	6	95	A
Oo		√		√	"	15	14	15	16	7	6	7	80	B+
FFF		√	√		"	15	12	19	17	7	6	7	83	B+
"		√		√	"	19	13	14	16	8	8	7	85	A
"		√		√	"	19	14	17	20	5	6	6	87	A
EEE		√	√		"	17	13	18	17	7	7	4	83	B+
HHH	√		√		"	18	12	16	18	6	6	7	83	B+
K		√	√		"	8	12	5	11	5	6	4	51	Fail
DDD	√			√	Grade 4	18	14	17	19	9	7	7	91	A
HHH	√		√		"	18	14	17	17	8	7	5	86	A
Oo		√		√	"	15	12	14	14	7	6	7	75	B
Oo		√		√	Grade 5	18	14	17	20	6	7	7	89	A
III		√	√		Grade 6	(16) 9	(16) 13	(16) 13	(16) 12	(D16) 15 (7) 4	(7) 6	(6) 6	78	C+
K		√		√	"	12	12	11	9	13 6	5	5	73	C+
HHH	√		√		Grade 7	(16) 14	(16) 14	(16) 14	(16) 13	(D16) 15 6	5	4	85	A
JJJ	√			√	Grade 8	(16) 14	(16) 14	(16) 14	(16) 14	(D16) 16 6	5	6	89	A
HHH	√			√	"	15	13	13	14	14 5	6	5	85	A
Total	20	30	24	26	Total	875	666.89	876.25	879.50	407.56	343.85	317.33	**4376**	
					x̄	17.5	13.34	17.53	17.59	8.15	6.9	6.35	87.52	
No of Studios	9				sd	2.21	1.31	2.37	2.05	1.41	1.11	0.93	8.14	
					Range	11.25-20	11-15	5-20	11-20	5 -10	4 - 8	4 -7	51-97	

Lois's examining extended across nine studios with a virtually even spread of male (24) and female(26) candidates. Sixty per cent of the presenting teachers were female. While the mean marks for male candidates (87.5) and female candidates (87.54) were virtually identical, the standard deviations were quite different with that for the males (9.47) being almost three times higher than that for the females (6.52), suggesting significant variability among the male candidates.

Table 10.10.3 presents the mean marks awarded to candidates according to gender of both candidate and teacher.

Table 10.10.3   Mean Marks Awarded by Gender of Candidate and Teacher

TEACHERS	MALE CANDIDATES		FEMALE CANDIDATES	
	N	8	N	8
Male Teachers	12	90.27	7	90.29
Female Teachers	12	92.25	19	86.53
Overall.	24	87.50	26	87.54

For no other examiner in the sample was the number of male candidates high enough to make even this broad comparison feasible. However, given that the overall means are virtually identical, the gender of teacher variable is potentially intriguing. Why might female teachers produce male candidates

who achieve higher performance levels than do female candidates? It is unlikely to be an examiner bias towards male candidates since male and female candidates prepared by male teachers achieved the same mean result. This must. however, remain a conundrum until further targetted research is undertaken.

Lois's range of marks across the examinable sections are more restricted than those of the other female examiners although, in three cases, her standard deviations are above two, suggesting a wider spread than the first four male examiners. With the exception of *Sight Reading* which is in the Credit Plus range, the means for all other sections are in the Honours range.

10.11 Analysis of Marking in Specific Sections

Table 10.11.1 provides an analysis of marking in specific sections for each examiner and overall.

Table 10.11.1 Analysis of Marking in Specific Sectors

Examiners	TECHNICAL				LIST A				LIST B				LIST C				SIGHT READING				EAR TESTS				GENERAL KNOWLEDGE				OVERALL RESULT			
	Sum	8	sd	Range	Sum	8	sd	Range	Sum	8	sd	Range	Sum	8	sd	Range	Sum	8	sd	Range	Sum	8	sd	Range	Sum	8	sd	Range	Sum	8	sd	Range
Kevin	865.5	17.31	1.22	14-19	661.19	13.22	1.06	11-15	886.75	17.74	1.43	15-20	903.25	18.07	1.24	15-20	418.42	8.37	1.31	6-10	369.72	7.39	0.73	6-8	333	6.66	0.96	3-7	4445	88.90	4.68	79-97
Stan	874	17.48	1.82	14-20	676	13.52	0.97	12-15	872	17.44	1.68	11-20	872	17.44	1.31	14-20	409	7.98	1.49	5-10	350	7	1.43	4-8	327	6.54	0.93	4-7	4388	87.76	5.78	72-96
Wally	879.5	17.59	1.18	14-19	642.13	12.84	1.10	11-15	850.05	17.01	1.44	14-19	855.5	17-11	1.83	13-20	411.14	8.22	1.44	5-10	368.14	7.36	1.04	4-8	322	6.44	0.91	3-7	4330	86.6	5.72	68-98
Silas	865	17.3	1.85	14-20	640.06	12.8	1.29	10-15	899	17.98	1.67	14-20	871.5	17.43	1.5	14-20	447.57	8.95	1.2	6-10	375	7.5	0.76	6-8	344.67	6.89	0.45	4.67-7	4447	88.94	5.55	76-98
Hugh	818.32	16.37	2.1	10-19	582.98	11.66	2.36	5-15	743.6	14.87	3.38	5-19	171.33	15.43	2.76	5-20	352.41	7.05	1.57	2.86-10	319.57	6.38	1.45	3.43-8	292.33	5.85	1.13	3-7	3886	7 7.72	11.52	46-95
Vera	820.25	16.41	2.97	0-19	661.58	12.33	1.22	9-14	841	16.82	1.47	12-19	868.75	17.38	1.26	15-20	347.13	6.94	0.85	5.71-10	299.28	5.99	1.44	3-8	296.33	5.93	1.53	1-7	4098	81.86	5.81	69-95
Gail	788.5	15.77	3.28	0-20	625.25	12.51	1.82	6-15	825.25	16.51	2.34	10-20	827.5	16.55	2.29	12-20	372.84	7.46	1.4	5-10	313.71	6.27	1.62	3.43-8	300	6	1.37	2-7	4069	81.38	8.6	65-97
Lois	875	17.5	2.21	11.25-20	666.89	13.14	1.31	11-15	876.25	17.53	2.37	5-20	879.5	17.59	2.05	11-20	407.56	8.15	1.41	5-10	343.85	6.9	1.11	4-8	317.33	6.35	0.93	4-7	4376	87.52	8.14	51-97
Overall	6786.07	16.97	2.27	0-19	5111.08	12.78	1.54	5-15	6794.35	16.99	2.25	5-19	6849.33	17.12	1.99	5-20	3154.07	7.89	1.49	2.86-.10	2739.27	6.85	1.34	3-8	2532.66	6.33	1.12	1-7	26,440	85.05	8.2	46-95

10.11.1 Technical Section

The means and standard deviations for the *Technical Section* show that the first four male examiners are similar and that Hugh and the female examiners exhibit a similar pattern although Lois's mean is probably more akin to the dominant male group.

10.11.2 Performance Lists

In relation to Performance List A the mean marks awarded by examiners range from 1.66 (sd = 2.36) to 13.52 (sd = 0.97). For List B the range is 14.87 (sd = 3.38) to 17.74 (sd = 1.43) while for List C it is 15.43 (sd =2.76) to 18.07 (sd = 1.24. In each case Hugh marks the bottom of the range and Kevin the top. The differential consequences for a candidate in having either examiner are obvious.

10.11.3 Sight Reading

The range here is 6.94 (0.85) to 8.95 (sd = 1.2), i.e., from Vera to Silas. Given that the repertoire is not predetermined for this test, it suggests that some examiners may be choosing less challenging repertoire that do others.

10.11.4 Ear Tests

For *Ear Tests* where the nature of the test is specified, the range is from 5.98 (sd =1.44) to 7.5 (sd = 0.76).

10.11.5 General Knowledge

The range for *General Knowledge* is much tighter from 5.85 (sd = 1.13) to 6.89 (sd = 0.45).

10.12   From the Perspective of Experience

It is clear from these analyses that examiners, even highly experienced ones, use marking scales and exercise judgement in highly idiosyncratic ways. The impact of this on the individual candidate is likely to be significant as encountering a generous marker like Kevin compared with Hugh, for example, could move the result across two categories.

Table 10.12.1 presents an analysis of grade level marking as a function of examiner experience.

Table 10.12.1
Grade Level Marking as a Function of Examiner Experience

Examiners	Steps 1-3		Grade One		Grades 2-3		Grade 4.	
	8	sd	8	sd	8	sd	8	sd
Medium Experience 10-15 years (Lois, Kevin and Vera)	90.61	5.28	88.7	4.84	83.33	7.25	82.81	6.13
High level Experience 20 + years (Stan & Silas)	90.79	4.16	86.75	6.52	85.17	4.78	82.56	5.29
Extensive Experience 25+ years (Gail, Hugh and Wally)	88.14	4.98	81.49	10.15	79.56	9.94	77.70	10.98

Table 10.12.1 indicates that, for each grade level grouping, the more experienced the examiner, the greater the likelihood of reduced marks –

although this is most marked for the *Extensive Experience* group. of examiners. The roles of experience and female orientated traits need to be investigated much more extensively before we can expect to be able to chart the complex terrain of music examiner behaviour.

10.13   The Relationship between Idea Units and Marks Awarded

It is of potential interest and use to examine the relationship between the number of idea units and marks awarded by examiners in each section of the examination. Tickell (1974), for example, found that his case study subject Carol, who was an A student in English, had received scant but highly laudatory comments for her work but, as a result, had no idea of what was valued about it or, conversely, what might be improved. Moreover it has been observed (Davis, personal communication, 2006) that, in higher education, research degree examiners produce much longer reports in relation to theses about which they have doubts than those which they with to commend.

Table 10.13.1 provides Pearson product moment correlations between number of idea units and marks awarded by examiners in the *Technical* and *Performance Lists A, B & C* Sections.

Table 10.13.1 Correlations between Number of Idea Units in Reports and Marks Awarded per Examiner

Examiner	Technical Section r	Performance Lists A, B & C r
Kevin	0.30	-0.48
Stan	-0.05	0.51
Wally	-0.52	-0.50
Silas	-0.84	-0.12
Hugh	0.41	0.15
Vera	-0.22	-0.35
Gail	0.29	0.22
Lois	0.52	0.08

Examining Table 10.13.1 might lead one to conclude that the relationship between number of idea units in reports and marks awarded is, at best, fairly random. Indeed, for four of the eight examiners in the *Technical Section* – Silas, Wally, Vera and, to a lesser extent, Stan, there is an inverse relationship between the number of discrete comments/idea units and the marks awarded. For the remaining examiners – Lois, Hugh, Kevin and Gail – the relationship is positive but, even in the case of the highest correlation (Lois r + 0.52), only 25 per cent of the variance is accounted for by the relationship between number of idea units and marks awarded. It is only possible to conclude that the pattern of examiners' comments on examination reports is little driven by the marks awarded, at least in respect of the *Technical Section*.

In examining the correlation between the number of idea units and the marks awarded across the *Performance Lists A, B and C*, it can readily be seen that a similar pattern emerges. For Wally, Silas and Vera there is again an inverse relationship, as is the case also for Kevin. The correlation for Stan is +0.51 while for Gail, Hugh and Lois, it is positive but negligible.

What might this mean in the examining scheme? Not a great deal can be extrapolated from this initial research. Hugh, who both uses the marking scale to a much greater extent than his fellow examiners and provides more extensive comments, yields a correlation of only +0.14 in the *Technical Section* and +0.15 in relation to the *Performance Lists*.

Stan, on the other hand – a generous marker and relatively sparse commentator, has a correlation of +0.51 for the *Performance Lists* and -0.05 for the *Technical Section*. One might conclude, however, that Hugh, who uses the *Advice Dimension* extensively, provided advice without fear or favour to all candidates.

10.14 Which Examiner? Does it Matter?

To what extent does it matter to a candidate/teaching studio which examiner presents for the examination round? If one focusses on the *Technical Section,* (Holmes and Davis (2006), the evidence suggests that it does not matter which examiner is assigned to the task:

> Given the variability in volume, pattern, and nature of comments, one
> might expect comparable variability in the marks awarded for the

Technical Section out of 20. Not so. The mean range of marks for the female examiners is 15.77 (sd 3.28) to 17.5 (sd 2.21) (one candidate for each of two examiners scored zero) while for the males it is 16.37 (sd 2.1) (Hugh) to 17.59 (sd 1.18) (Wally). A student with Wally as an examiner is likely to do well in this section, to be valued for a balance between K*nowledge, Technique* and *Quality*, and to receive two or three comments, at least one of which will be generic and likely to be focused on *Diagnostic Approbation (Developing and presented confidently; Guild exercises developing well)*. A student who is examined by Lois (mean 17.5; sd 2.21) may well do better or worse than Wally's student, will probably receive a report with more comments but which will contain a simple *Listing of Technical Elements*, has some likelihood of receiving comments on *Quality*, rather less of receiving *Advice* or a comment on *Knowledge*.

Those students who are assigned to Hugh, on the other hand, while they have a greater chance of scoring at a lower level than they might with other examiners, are also likely to receive at least twice as many comments, the majority of which will focus on *Technique* (including specifics on *Hands and Fingers*), *Quality* and/or *Advice*. Given that Hugh has a low percentage of *Repeated Comments vis à vis* his peers, these comments may also be more targeted to the needs/specific instance of individual candidates. In terms of communication to students and their teachers, Hugh provides direction for future action yet may well not be either sought or valued by a studio since his

marking would appear to be tougher than that of his peers, and
especially his male peers. (Holmes and Davis, 2006:12)

The gender issues implicit in this are explored in Chapter 11.

CHAPTER ELEVEN

THE ROLE OF GENDER

11.1   The Relevance of Gender

As has been demonstrated earlier (See 5.6 & 10.1), music is a gendered profession. However, while females predominate at the bottom of the music pyramid, studio and class teaching etc, males seem to be disproportionally represented towards the top. For example, in universities, male music staff across the so-called prestigious G08 Universities in Australia account for 63.68 per cent of staff. (See Appendix M1) Indeed this percentage would be higher if part-time staff were to be excluded and higher still if data about academic levels (A-E) were able to be derived consistently across each of these Universities. For example, the total number of staff recorded by the University of Sydney is 238 males (58.82 per cent) whereas for the UWA, there are 11 males (78.57 per cent) and, for the ANU, 44 males (72.73 per cent). Indeed, O'Neill and Ivaldi (2002) point out that

> Despite the fact that nearly twice as many girls as boys learn to play instruments, and girls achieve a higher percentage of passes than boys in school music examinations, men continue to occupy positions of power and privilege in the music profession. (O'Neill and Ivaldi, 2002:Abstract)

In terms of the Public Music Examination System, at least there seems to be some redress. The AMEB (2004) currently has 45.05 per cent of male examiners across all Australian States while the comparable figure for the

AGMS is 43.74 per cent. However, there is some evidence from the AGMS that male examiners may well examine greater numbers of candidates over a longer span of years than do their female counterparts. As is clear from Chapter Six, this was substantiated by reference to Guild examining records, in particular the eight examiners who had consistently examined over the research period 1995-2001 included five males and only three females. A scan of the I.T and hand written records over a wider span of years going right back to the early1980s also revealed that the number of male examiners has always predominated in approximately the same ratio as the dominant eight examiners who constitute the current sample.

The Chapter Four review of performance assessment suggested individual differences across professionals in relation to the weighting of factors leading to professional evaluations of qualitative outputs, whether they be dance or music performance related or associated with creativity in art or writing. The mode in which male and female examiners proffer advice and how they use language would seem, on the evidence of this research, to differ in orientation, if not in intention. It is notable that female examiners tend more to sugar-coat the pill by comparison with the directness of male examiners.

Male Examiner.

> ➤ "Aim to keep a more strict tempo, keeping the left hand a lot quieter. Don't bang on the last note of a phrase"

> ➤ "You demonstrated the style well and the phrasing was generally good,
> but try to play that last note of the phrase quietly.

Davidson, Howe, Moore & Sloboda (1998) assert quite emphatically that ...
"There is evidence to suggest that gender may also play a role in how young
learners respond to different teacher characteristics. (Davidson, Howe, Moore
& Sloboda, 1998:143) This chapter will consider the extent to which
professional judgements which derive from expertise and experience might
also be influenced by gender.

11.2   Idea Unit Production: Gender Comparisons

Individual differences in idea unit production per examination report have
been demonstrated across all sections of the examination (See Chapter Eight).
Table 11.2.1 presents the mean number of idea units per examination report
for each section of the examination and overall for all males and females and,
in addition, the male group of examiners excluding Hugh.

Table 11.2.1   Idea Unit Production: Gender Analysis by Examination Section

Gender Group	Technical Section.		Performance Lists.						All Performance Lists.	
	N	8 Per Report.	A		B		C		N	8 per Report.
			N	8 per Report	N	8 Per Report	N	8 Per . Report		
Males N = 5	2242	8.97	951	3.8	971	3.9	918	3.67	2840	11.36
Males N = 4 Ex.Hugh	1201	6.00	649	3.25	686	3.43	640	3.2	1975	9.88
Females N = 3	1339	8.93	583	3.89	602	4.01	601	4.0	786	11.91

In terms of idea unit production (i.e., the units into which examiners' comments were segmented (See Tables 7.3.3, 7.3.4 and 8.3.1)), there is a strong consistency in the mean number of idea units between the total group of male examiners and that of the female examiners. However, once the prolific Hugh's data are eliminated, certain gender differences can be discerned. The mean number of idea units in the *Technical Section* and the Performance lists is higher for female examiners than for males, by almost three in the *Technical Section* and just over two in relation to the Performance lists combined. This suggests that female examiners' feedback to candidates is at least more extensive than that of the majority of their male counterparts.

11.3   Technical Section: Gender Comparisons

Table 11.3.1 analyses the use of the *Technical Dimension* categories by male and female examiners; in the case of the male examiners, again both the total group and males excluding Hugh are presented. With the female examiners, as was noted in Tables 7.3.1 and 7.3.2, one examiner simply listed *Technical Elements.* The 140 items in this simple listing were eliminated from this analysis as their inclusion would distort the female examiners' results. Hence the discussion following Table 11.3.1 will be based firstly on the mean number of idea units per category per group and, secondly, on the within group distribution across the categories.

Table 11.3.1   Analysis of Male and Female Examiners' Use of Categories in the Technical Section

Category	Male Examiners (N = 5)					Male Examiners (N = 4)					Female Examiners (N = 3)				
	+N	-N	Total	8	%	+N	-N	Total	8	%	+N	-N	Total	8	%
Hands	67	65	132	26.4	5.88	30	19	49	12.2	3.76	41	15	56	18.67	4.67
Wrists	4	31	35	7.0	1.56	3	11	14	3.5	1.07	1	18	19	6.33	1.59
Fingers	48	88	136	27.2	6.06	23	13	36	9.0	2.76	36	64	100	33.33	8.34
Thumbs	4	15	19	3.8	0.85	1	1	2	0.5	0.15	3	21	24	8.0	2.00
Technique	189	175	364	72.8	16.21	114	54	168	42.0	12.89	82	50	132	44.0	11.01
Knowledge	510	105	615	123	27.39	434	76	510	127.5	39.14	276	63	339	113	28.27
Quality	345	55	400	80.0	17.82	183	19	302	75.5	23.18	287	12	299	99.67	24.94
Listing of Technical elements	0	0	0	0	0	0	0	0	0	0					
Global Comment Qualitative Summary.	142	84	226	45.2	10.07	94	21	115	28.75	8.83	59	17	76	25.33	6.34
Advice	91	194	285	57	12.69	29	69	98	24.5	7.52	21	123	144	48	12.01
Encouraging Advice	6	27	33	6.6	1.47	4	5	9	2.25	0.7	1	9	10	3.33	0.83
No of Discrete Comments.			2245		100			1303		100			1199		100

The Hugh factor is evident in the case of *Hands, Fingers, Thumbs, Technique, Quality.* A different gender pattern is evident in *Global Qualitative Summary* and *Global Advice* once his results are eliminated. But with Hugh included in the male examiners' group (N = 5), the mean number of comments in relation to *Hands, Technique, Knowledge, Global Qualitative Summary,* and *Advice* is higher (range of 8-28 more comments). Once Hugh is excluded, however, the female examiners offer a higher number of comments on the specifics of *Hands, Fingers, Thumbs* and more than twice as many comments on *Quality.* They offer *Advice* twice as often as their male colleagues. The remaining four male examiners do not differ markedly from the female examiners in respect of *Technique* or *Global Qualitative Summary.*

However, the female examiners, by comparison with this group of males are more likely to comment specifically on *Thumbs* and/or *Hands*, and very much more likely to comment specifically on *Fingers* and *Quality*. The four male examiners, on the other hand comment more on *Knowledge* but are less likely than their female counterparts to give *Global Advice*.

The within group percentages reveal an interesting pattern in that, while *Knowledge* is the dominant category for all three groups, it rises from 27.39 per cent to 39.14 per cent once Hugh's results have been excluded from the analysis. For the female group however, *Quality* (24.94 per cent) was almost as important as *Knowledge* (28.27 per cent). This was not the case for the male examiners, regardless of Hugh.

11.4   Performance Lists: Gender Comparisons

Tables 11.4.1, 11.4.2, and 11.4.3 provide gender comparison in the accessing

categories across Performance Lists A, B & C.

Table 11.4.1 Gender Comparisons: Performance List A

Category	Male Examiners		Male Examiners (minus Hugh)		Female Examiners	
	N	%	N	%	N	%
Aesthetic Dimension.						
Stylistic Integrity.	11	1.16	5	0.77	34	5.83
Tonal Sensitivity/Colouring.	24	2.53	20	3.08	36	6.17
Total	35	3.68	25	3.85	70	12.00
Technical Dimension.						
Security/Competence.	258	27.13	203	31.28	94	16.12
Control/Rhythm/Phrasing.	85	8.94	75	11.56	58	9.95
Dynamics/Interpretation.	43	4.52	33	5.08	51	8.74
Total	386	40.59	311	47.92	203	34.81
Advice Dimension.						
Phrasing/Approach/Aesthetics.	72	7.58	35	5.39	69	11.83
Technical Security.	147	15.46	70	10.79	75	12.86
Dynamics/Touch.	81	8.52	48	7.40	52	8.92
Total	300	31.56	153	23.58	196	33.61
Overarching Qualities.						
Identified Positive/Negatives.	144	15.14	94	14.48	67	11.48
Summative Impression.	86	9.03	66	10.17	47	8.10
Total	230	24.17	160	24.65	114	19.58
Global Totals.	951	100	649	100	583	100

Table 11.4.2   Gender Comparisons: Performance List B

Category	Male Examiners		Male Examiners (minus Hugh)		Female Examiners	
	N	%	N	%	N	%
Aesthetic Dimension.						
Stylistic Integrity.	25	2.57	14	2.04	54	8.97
Tonal Sensitivity/Colouring.	73	7.32	59	8.60	39	6.48
Total	98	10.09	73	10.64	93	15.45
Technical Dimension.						
Security/Competence.	190	19.57	158	23.03	107	17.77
Control/Rhythm/Phrasing.	97	9.99	87	12.68	58	9.64
Dynamics/Interpretation.	45	4.63	37	5.39	60	9.94
Total	332	34.19	282	41.11	225	37.38
Advice Dimension.						
Phrasing/Approach/Aesthetics.	77	7.93	36	5.25	54	8.97
Technical Security.	138	14.21	70	10.21	89	14.78
Dynamics/Touch.	60	6.81	38	5.54	59	9.80
Total	275	28.32	144	20.99	202	33.50
Overarching Qualities.						
Identified Positive/Negatives.	180	18.54	133	19.39	36	5.98
Summative Impression.	86	8.86	54	7.87	46	7.64
Total	266	27.40	187	27.26	82	13.62
Global Totals.	971	100	686	100	602	100

Table 11.4.3   Gender Comparisons: Performance List C

Category	Male Examiners		Male Examiners (minus Hugh)		Female Examiners	
	N	%	N	%	N	%
Aesthetic Dimension.						
Stylistic Integrity.	33	3.59	21	3.28	66	10.98
Tonal Sensitivity/Colouring.	68	7.41	56	8.75	48	7.97
Total	101	11.00	77	12.02	114	18.95
Technical Dimension.						
Security/Competence.	177	19.28	155	24.22	101	16.81
Control/Rhythm/Phrasing.	57	6.21	54	8.54	57	9.49
Dynamics/Interpretation.	31	3.38	29	4.53	58	9.65
Total	265	28.87	238	37.19	216	35.95
Advice Dimension.						
Phrasing/Approach/Aesthetics.	108	11.76	48	7.50	55	9.15
Technical Security.	125	13.62	65	10.16	86	14.31
Dynamics/Touch.	61	6.65	38	5.94	36	5.99
Total	294	32.03	151	23.60	177	29.45
Overarching Qualities.						
Identified Positive/Negatives.	157	17.10	103	16.09	53	8.82
Summative Impression.	101	11.00	71	11.09	41	6.83
Total	258	28.10	174	27.18	94	15.65
Global Totals.	918	100	640	100	601	100

Progressively across the three lists female examiners access the *Aesthetics Dimension* to a greater extent than do the male examiners. However, it is also the case that the male examiners' use of this dimension increases over the three lists.

There are differences between male and female examiners in relation to the *Advice Dimension* once Hugh's results are eliminated – and these are relatively consistent across all three performance lists. A similar pattern occurs in relation to the *Technical Dimension* although it is most pronounced in the case of Performance List A. In relation to *Overarching Qualities* there are differences between male and female examiners across all three performance lists which occur both for the total male group of five examiners and that group with Hugh eliminated. This is evidenced most in terms of comments identifying the dimension of *Positive/Negatives* rather than in *Summative Impressions.*

Table 11.4.4 presents the mean number of comments made by male and female examiners in respect of each category. As with other tables in this chapter, male examiners' results are displayed both with and without Hugh.

Table 11.4.4   Gender Comparisons: 8 No. Comments per Category across Performance Lists A, B and C

Category	Lists	Male Examiners (N=5) 8 No. Comments			Male Examiners. (N=4) 8 No. Comments			Female Examiners. (N=3) 8 No. Comments		
		A	**B**	**C**	**A**	**B**	**C**	**A**	**B**	**C**
Aesthetic Dimension.										
Stylistic Integrity.		2.2	5.0	6.6	1.25	3.5	5.25	11.3	18.0	22.0
Tonal Sensitivity/Colouring.		4.8	14.6	13.6	5.0	14.75	14.0	12.0	13.0	16.0
Total		7.0	19.6	20.2	6.25	18.25	19.25	33.3	31.0	38.0
Technical Dimension.										
Security/Competence.		51.6	38.0	35.4	50.75	39.5	38.75	31.3	35.67	33.67
Control/Rhythm/Phrasing.		17.0	19.4	11.4	18.75	21.75	13.4	19.3	19.3	19.0
Dynamics/Interpretation.		8.6	9.0	6.2	8.25	9.25	7.25	17.0	20.0	19.3
Total		77.2	66.4	53.0	77.75	70.5	59.4	67.6	74.97	72.7
Advice Dimension.										
Phrasing/Approach/Aesthetics.		14.4	15.4	21.6	8.75	9.0	12.0	23.0	18.0	18.33
Technical Security.		29.4	27.6	25.0	17.5	17.5	16.25	25.0	29.67	28.67
Dynamics/Touch.		16.2	12.0	12.2	12.0	9.5	9.5	17.3	19.67	12.0
Total		60.0	55.0	58.8	38.25	36.0	37.75	65.3	67.34	59.0
Overarching Qualities.										
Identified Positive/Negatives.		28.8	36.0	31.4	23.5	33.25	25.75	22.3	12.09	17.67
Summative Impression.		17.2	17.2	20.2	16.5	13.5	17.75	15.67	15.33	13.67
Total		46.0	53.2	51.6	40.0	46.75	43.5	37.97	27.33	31.37
8 Comments Per Examination Report.		3.8	3.9	3.67	3.25	3.43	3.2	3.89	4.01	4.0

The means for each examiner group demonstrate gender differences perhaps more starkly than do percentages which reflect relativities between category use within each gender group. It is clear from Table 8.4.1 that female examiners make more than twice as many comments in the *Aesthetic Dimension* on Performance List A as do male examiners with or without Hugh.

In the case of Performance Lists B and C, (Tables 11.4.2 and 11.4.3), they make 50 per cent more comments in the *Aesthetic Dimension* than did the male examiners. Over all three lists, male examiners consistently made scant comment in relation to *Stylistic Integrity* whereas female examiners' comments in this sub-category increased exponentially over the three lists.

In terms of the *Technical Dimension,* male examiners produced an average of ten more comments on Performance List A than did female examiners. However, while the mean number of male comments in this dimension decreased across the three Performance Lists, those of the female examiners increased but peaked with Performance List B. In relation to the sub-category of *Dynamics/Interpretation*, female examiners produced twice as many comments as male examiners across all Performance Lists.

The Hugh factor weighs in heavily in the *Advice Dimension* where the comparison between male and female examiners reveals no gender difference overall, except in relation to Performance List B. However, the difference when Hugh is eliminated is quite stark across all Performance Lists and especially in relation to the sub-category of *Phrasing/Approach/Aesthetics*.

The latter is, of course, consistent with the gender differences already noted in the *Aesthetics Dimension*.

Overall differences between male and female examiners in the mean number of comments made on *Overarching Qualities* are evident across all Performance Lists but are especially marked in Performance Lists B and C. In the case of Performance Lists B and C, this is most obvious in the sub-category of *Identified Positives/Negatives* and particularly so in Performance List B. These gender differences are of special interest, given that the mean number of comments overall per examination report differ but slightly for male and female examiners.

Table 11.4.5 presents gender comparisons across the three Performance Lists combined.

Table 11.4.5   Gender Comparisons: Category Use across Performance Lists A, B and C

Category	Male Examiners (N = 5)			Male Examiners (N = 4)			Female Examiners (N = 3)		
	N	8	%	N	8	%	N	8	%
Aesthetic Dimension.									
Stylistic Integrity.	69	13.8	2.43	40	10.0	2.03	154	51.3	8.62
Tonal Sensitivity/Colouring	165	33.0	5.81	135	33.75	6.84	123	41.0	6.89
Total	234	46.8	8.24	175	43.75	8.87	277	92.33	15.51
Technical Dimension.									
Security/Competence	625	125.0	22.0	516	129.0	26.13	302	100.67	16.91
Control/Rhythm/Phrasing	239	47.8	8.42	216	54.0	10.93	173	57.67	9.69
Dynamics/Interpretation	119	23.8	4.19	99	24.75	5.01	169	56.33	9.46
Total	983	196.6	34.61	831	207.75	42.07	644	214.67	36.06
Advice Dimension.									
Phrasing/Approach/Aesthetics	257	51.4	9.05	119	29.75	6.02	178	59.33	9.97
Technical Security	410	82.0	14.44	205	51.25	10.38	250	83.33	14.00
Dynamics/Touch	202	40.4	7.11	124	31.0	6.28	147	49.00	8.23
Total	869	173.8	30.60	448	112.0	22.68	575	191.66	32.20
Overarching Qualities.									
Identified Positives/Negatives	481	96.2	16.94	330	82.5	16.71	156	52.00	8.73
Summative Impression	273	54.6	9.61	191	47.75	9.67	134	44.67	7.50
Total	754	150.8	26.55	521	130.25	26.38	290	96.67	16.23
Global Total	2,840	568		1,975	493.75		1,786	503.00	

In terms of the *Aesthetic Dimension*, female examiners are almost twice as likely as male examiners to comment on this dimension regardless of whether Hugh is included or not. Within the *Aesthetic Dimension*, however, the gender difference is due to the sub-category of *Stylistic Integrity* which is accessed much more extensively by female examiners (8 comments per examiner = 51.3) than by male examiners (8 comments per examiner = 13.8). On the other hand, female examiners make relatively fewer comments on *Overarching Qualities* than do male examiners, specifically in the sub-category of *Identified Positives/Negatives.* (8 comments per male examiners = 96.2 compared with only 52.0 for female examiners.)

The *Advice Dimension* presents a different picture in that overall, there is a similar profile for male and female examiners, except in the case of the sub-category of *Dynamics/Touch* where female examiners made more than twice as many comments as did male examiners. However, if Hugh is eliminated from the male examiner group, the gender profile is quite different, suggesting that Hugh's pattern of comments may well be closer to that of his female examiner colleagues.

The comments of the four remaining male examiners differ in clear ways from those of the female examiners. Across the total *Advice Dimension,* female examiners provide twice as many comments as do male examiners. In terms of the three sub-categories, again the mean number of comments by female examiners exceed those of the male by at least 30. In the case of the *Technical Dimension* it is Hugh who skews the results to create an apparent gender difference which disappears once his results are eliminated. In terms of

the total average comments per examiner, the female examiners' mean is over 100 higher than that of the male examiners.

11.5   Repeated Comments: Gender Comparisons

Table 11.5.1 provides gender comparisons in respect of the frequency of repeated comments in the various sections of the examination report again, in the case of male examiners, presenting data both with and without Hugh.

Table 11.5.1
Repeated Comments in the Technical Section, Performance Lists A, B and C and Overall Summation: Gender Analysis

Examiners	Technical Section (400 Reports)			Performance Lists (400 Reports) A			B			C			Total A, B & C			Overall Summation (160 Reports)		
	Total	Rep	% Rep	Total	Repeated	% Rep	Total	Repeated	% Rep	Total	Repeated	% Rep	Total	Repeated	% Rep	Total	Repeated	% Rep
Male N =5	2242	426	19.00	951	115	12.09	971	125	12.87	918	144	15.69	2840	384	13.52	34	99	28.86
Male N =4	1201	380	31.64	649	92	14.18	686	105	15.31	640	130	20.31	1975	327	16.56	223	55	24.66
Female N =3	1339	227	16.95	583	112	19.21	602	72	11.96	601	81	13.48	1786	265	14.84	230	58	25.22

In the *Technical Section* male examiners rely on repeated comments more than do female examiners and this is especially the case when Hugh's results are excluded. Female examiners use repeated comments more often than male examiners in relation to Performance List A with the reverse being the case for Performance List C. Overall, in Performance Lists and the *Overall Summation,* however, there is minimal difference between male and female examiners' use of repeated comments.

11.6 Marks Awarded: Gender Comparisons

Table 11.6.1 presents the data in respect of marks awarded by male and female examiners across all levels.

Table 11.6.1   Marks Awarded by Male and Female Examiners

Grade Level/s	Male Examiners. (N=5)		Male Examiners (N=4)		Female Examiners (N=3)	
	N	8	N	8	N	8
Steps 1, 2 & 3	72	90.28	65	90.83	45	89.64
Grade One	60	88.52	54	89.3	14	82.36
Grades 2-3	62	82.94	47	84.79	50	81.12
Grades 4+	59	76.83	37	78.11	41	80.29
Range	46 – 98		72 - 98		52 – 97	
Overall 8	85.94		88.0		83.57	
sd	8.18		5.47		8.02	

It is notable that in the *Technical Section* female examiners focus on *Quality* and *Knowledge* in partnership, while the male examiners' key focus is *Knowledge.* Overall, however, female examiners offer more comments in categories which provide direct feedback to students and their teachers. The issue of usable feedback to these key stakeholders may well warrant further investigation – especially given that a student at the early examination levels is likely to receive higher marks from a male examiner (and have greater kudos) but less usable feedback.

If such a student were to encounter a female examiner at even the next early level, the messages in terms of both level of marks and extent of feedback would be contrary – and may potentially effect the student's, teacher's and parent's decision making about whether the student should be advised to continue with instrumental music studies.

While there is either little or no difference in the marks awarded by male and female examiners at some early examination levels, (Steps One, Two and Three and Grades Two and Three), students encountering a male examiner at Grade One were more likely to score, on average, six marks higher. However, at Grade Four and above, female examiners appear to be more generous.

Over all grades male examiners have a higher mean mark, especially when Hugh is excluded, and a lower standard deviation. Female examiners, albeit a limited sample, would appear to be tougher in marking and to be more inclined to spread marks across the scale.

Table 11.6.2 presents the mean, standard deviation and range for the specific sections of the examination.

Table 11.6.2 Gender Comparisons: Extended Marking Profiles

Examination Sections	GROUP		
	Males (N=5)	Males (N= 4)	Females (N=3)
Technical			
8	17.21	17.40	16.60
sd	1.72	1.55	2.93
range	10-20	14-20	0-20
Performance List A			
8	12.81	13.10	12.70
sd	1.57	1.14	1.50
range	5-15	10-15	6-15
Performance List B			
8	17.01	17.50	17.00
sd	2.33	1.59	2.13
range	5-20	11-20	5-20
Performance List C			
8	17.09	17.51	17.17
sd	2.01	1.52	1.96
range	5-20	13-20	11-20
Sight Reading			
8	8.11	8.37	7.52
sd	1.54	1.42	1.33
range	2.86-10	5-10	5-10
Ear Tests			
8	7.13	7.31	6.38
sd	1.19	1.04	1.44
range	3.43-80	4-80	3-80
General Knowledge			
8	6.50	6.63	6.09
sd	0.90	0.85	1.31
range	3-70	3-70	1-70

Female examiners have a lower mean and higher standard deviation for the *Technical Section* than do male examiners, whether or not Hugh is included in the group. A similar pattern is discernable in relation to *Sight Reading, Ear Tests* and, to a lesser extent, *General Knowledge*. There is no consistent gender difference evident in relation to the *Performance Lists*. It may be that female examiners are more finely tuned with their judgements in relation to areas of specificity rather than global impression, as evidenced in the performance lists.

11.7 Perspectives and Profiles

The results reviewed in this chapter must firstly acknowledge the small numbers involved and, secondly, the effect that a prolific generator of comments like Hugh can have on the overall results. Nevertheless, given that the analysis undertaken made comparisons between the male examiners both with and without Hugh, a number of tentative observations might be made in order to provide a reasonable basis for hypotheses to drive future research.

For example, it might well be argued that female examiners are more driven by *Aesthetics* than are their male counterparts. This is evidenced by their greater focus on *Stylistic Integrity (Aesthetics Dimension), Dynamics/Interpretation (Technical Dimension),* and their propensity for offering *Advice* in relation to *Phrasing/ Approach/Aesthetics*. Male examiners overall focus more on *Overarching Qualities* than female examiners who consistently make more comments than their male counterparts in the specific focus dimensions.

CHAPTER TWELVE

DIRECTIONS FROM AND IMPLICATIONS OF THE RESEARCH

12.1   The Nature of the Data

In reflecting on the findings reported in the preceding chapters, the question inevitably arises as to the nature of the data. While the examination reports which form the basis for the analyses in Chapters Six - Eleven are a representative subset of the AGMS reports, the question as to the extent to which they have commonality with reports from other Music Examining Boards must necessarily be asked. It may be, for example, that AGMS reports are atypical of Public Music Examination System reports which could limit the possibility of extrapolating across the sector. It could mean that the data driven category system derived from the AGMS reports might not accommodate comments in other Public Music Examination System reports.

Reference has already been made (see 6.1) to the difficulty of accessing music examination reports. However, subsequent to the data analysis, the opportunity arose to obtain a small random sample of examination reports from two other major examining Boards.

The reports were subjected to the same analysis used in this study in respect of the Technical and Performance Lists section of the examination. As the numbers were small, however, no attempt could be made to analyse the data in respect of individual examiners.

Table 12.1.1 presents an analysis of the Technical Section across the three examining Boards.

Table 12.1.1 Percentage Comparison of Category use across Examination Boards: Technical Section

CATEGORIES		London College of Music (LCM)		Associated Board of the Royal Schools of Music (ABRSM)		Australian Guild of Music and Speech (AGMS)	
		+	-	+	-	+	-
Hands	%					3.01	2.23
Wrists	%					0.14	1.37
Fingers	%				8.00	2.34	4.24
Thumbs	%					0.20	1.00
Technique	%	4.55	50.00		4.00	7.56	6.28
Knowledge	%	4.55	4.55	28.00		21.93	4.69
Quality	%			8.00	4.00	17.63	1.87
Simple Listing of Elements.	%					3.91	
Global Comment Q Qualitative Summary	%	36.36		36.00		71.43	28.57
A Advice	%				12.00	7.3	92.70
E Encouraging Advice	%					13.58	86.42
No. Comments per Report	8	2.0		2.27		8.96.	

Firstly it must be noted that there was no difficulty in segmenting the reports and then assigning each comment (idea unit) to a sub-category as per the Holmes (2006) categorization model. That is not to say, however, that the pattern of accessing the categories is identical but it must be remembered that the sample size for the other Boards is small and was used primarily to see whether the category system could be applied more generally. This appears to be so.

The first difference that seems apparent is in respect of the number of comments per report. On the face of it, the AGMS reports appear to offer much more to the teacher and candidate in this regard. Certainly this was the case in terms of the number of discrete comments made. However, the comments made by the British Board examiners were linguistically much more extensively developed. Their reports were characterized by longer and more complex idea units which could not be further segmented as is exemplified by the ABRSM/AGMS comparison below:

> ➤ Now it needs a slightly more energetic tempo and a more firmly held pulse to underpin the passage work – especially the changes into the triplet pattern. (ABRSM 26 words)
> ➤ Be careful with the timing here. (AGMS 6 words)

While both are clearly within the *Advice Dimension* (Implied Negative), the extended ABRSM comment provides greater direction – "a slightly more energetic tempo", "a more firmly held pulse" and a directed focus "especially

the changes in the triplet pattern". The AGMS comment recommends *greater care with timing* but offers no direction on how/why this might be exercised. Nevertheless length of comment alone does not guarantee that the comment will incorporate usable advice for candidate and/or teacher as evidenced below:

> There was rather limited dynamic control and a few errors in timing here and there – e.g., unequal embouchures in the Jig.
> (ABRSM 21 words)
> Fingers needed to be curved more (AGMS 6 words)

The former comment delineates more judgements than the latter but lacks a sense of *where to from here*.

However, in relation to *Overarching Qualities* (4.1+), for example, there is probably a higher positive correlation between the length of the comment and its potential usefulness to candidate and/or teacher:

> You caught the music's vigorous cheerfulness very well with strong rhythm and some carefully observed expression. (ABRSM 16 words)
> You certainly have a developing skill. (AGMS 6 words)
> You have the idea. (AGMS 4 words)
> I noted the detached tone and control coming through in the bass.
> (AGMS 12 words)

Certainly there is sufficient here to suggest that it would be worthwhile to investigate these relationships in a more detailed and thorough way with a larger comparative sample. At this stage it seems that, while the British sample is small, there does seem to be evidence of more expansive language use:

> Lively and secure with a good even tone and attention to dynamics and phrasing details. (LCM 15 words)

> A clear tone and secure intonation in this although there was rather limited dynamic control and a few errors in timing here and there. (LCM 24 words)

compared with the more staccato AGMS comments:

> Another fine rendition. Good expression noted. (AGMS 6 words)

> Played expressively and with feeling. A fine interpretation today. Well done. (AGMS 11 words)

> Rhythmically secure. Played with good tone and finger control. A few small slips/ but you kept going. (AGMS 17 words)

> A steady beat was maintained. Well done. Try not to hold the last crotchet for too long. (AGMS 17 words)

In addition to probing these observed linguistic differences further, it would be useful to see what pattern across the categories emerges from a directly comparable sample of reports from each of the Boards, and one which also allowed for individual examiner analysis. On the basis of the evidence thus far it seems that the British examiners are more likely to make specific negative

comments while the Australian examiners are more likely to make general comments, both negative and positive.

Table 12.1.2 provides an analysis of the Performance Lists comments across the three Examination Boards.

Table 12.1.2   Percentage Comparison of Category use across Examination Boards: Performance Lists

CATEGORIES		London College of Music (LCM)			Associated Board of the Royal Schools of Music (ABRSM)			Australian Guild of Music & Speech (AGMS)		
		+	o	-	+	o	-	+	o	-
1. Aesthetic Dimension										
1.1 Stylistic Integrity	%	2.7		-	5.19		-	4.09		0.73
1.2 Tonal Sensitivity Colouring	%	1.35		-	6.49		1.30	5.56		0.67
Total	%	3.42		0.00	11.68		1.30	9.65		1.40
2. Technical Dimension										
2.1 Security/Competence	%	17.57		8.11	16.88		11.69	13.96		6.07
2.2 Control/Rhythm Phrasing	%	5.41		5.41	5.19		3.40	7.22		1.69
2.3 Dynamics/ Interpretation	%	17.57		1.35	-		-	5.66		0.56
Total	%	40.55		14.97	22.07		15.06	26.84		8.32
3. Advice Dimension										
3.1 Phrasing/Approach Aesthetics	%	-		-	1.30		6.49	0.40	4.97	4.04
3.2 Technical/Security	%	-		4.05	-		10.39	0.28	1.69	12.30
3.3 Dynamics/Touch	%	-		2.70	-		1.30	0.30	0.63	6.61
Total	%	0.00		6.75	1.30		18.18	0.98	6.69	22.95
4. Overarching Qualities										
4.1 Identified Positives/ Negatives	%	35.14		4.05	28.57		1.30	11.67	-	2.10
4.2 Summative Impression	%			-	-		-	7.50	-	1.30
Total	%	35.14		4.05	28.57		1.30	19.17		3.40
No. of Comments per Report	8	7.45			8.45			3.86		

The opposite occurs here in respect of the number of discrete comments. Australian examiners make fewer comments per report than do British examiners and their comments are no more expansive than they were in respect of the Technical Section. Again the categories accommodated the reports from the two British Boards. The ABRSM accessed the *Aesthetic Dimension* more than either of the others while the *Technical Dimension* dominated for the LCM. Again, of course the numbers for the British Boards were small yet there is no indication from these analyses that the foci of the three sets of reports differ in major ways.

The *Technical Dimension* and the *Overarching Qualities* dominate for the LCM with minimal *Aesthetic* and *Advice Dimensions.* The ABRSM is highest on the *Technical Dimension* followed by *Overarching Qualities* (mostly positive), *Advice* (mostly negative), and then the *Aesthetic* (small but positive). For the AGMS the *Technical Dimension* is also dominant followed by *Overarching Qualities* and, of the three Boards, the higher percentage of *Advice*, albeit largely negative.

12.2   Perspectives on the Outcomes of the Research

Table 12.2.1 provides an overview of the aims of the study, together with an evaluation of methodological strategies, key findings, and identified synergies with the literature (where relevant literature is extant.)

Table 12.2.1   Overview of the Aims of the Study

Aims	Evaluation of Methodological Strategies	Key Findings	Synergies with the Literature
To establish a profile of the private music. teacher	**Main Issues in Hindsight**. * access to a population that is so hidden that even the Taxation Department can only rely on declared data * questionnaire format needed refinement especially for a research inexperienced population * an essentially solitary profession is unused to self reflection which led to monosyllabic interview responses.	* Private music teachers remain an essentially hidden group * Dominance of females * Dominance of the pianoforte. * Low qualification base * Dominance of one to one teaching * Universal accessing of PMES teaching * Low levels of professional aspiration * Residual negativity towards Technology	* Limited sample exhibited very similar characteristics to those of the U.K samples (Gibbs, 1993: Goddard, 2000/2002; ABRSM, 2000) * dominance by females * dominance of pianoforte * low qualification base * difficulty in accessing sample
To explore the outcomes of the public music examination system (PMES) as a quality assurance window on to the private music teaching industry	**Examination Reports proved a fruitful data source in terms of:** * profiling examiners' values. * elucidating the nature and extent of examiner feedback * contrasting examiners' styles and preferences * questioning the structure of the examination in relation to performance lists * potential gender related judgements * suggesting the need for examiner training and regular monitoring.	*Aesthetic qualities appear to receive little explicit attention from examiners * Reports vary in length and specificity * Individual examiners value performance elements differently * Examiners use the marking scales in idiosyncratic ways * Assessments not necessarily reflective of the individual student's work * Extensive use of repeated comments characterize the reports of some examiners * Examiners' marks concentrated at upper end of marking scales * Gender and linguistic differences warrant further investigation	

While the first aim could only be fulfilled on a limited scale because of the low response rate achieved, the profile that did emerge had many important points of convergence with the other research in this area. (e.g., Gibbs, 1990, 1993 and Goddard, 2000, and 2002) This suggests that the Australian respondents have characteristics in common with their British peers but we do not yet know whether they differ from their non respondent Australian peers, or whether they are similar to both. Anecdotal knowledge of the private music teaching profession in Australia suggests that the current picture is more likely to be reinforced than refuted by a larger sample.

That said, there are a number of important lessons to be learnt from this exercise. The primary lesson relates to the accessibility of the target population. This is not a group which has either coherence or shared goals. It has obvious vulnerabilities in terms of its qualifications base and economic uncertainly. It is unlikely to be more moved by the greater good than by individual rights and/or gains. Hence, in hindsight, the last observation should have been used as the access driver rather than more conventional avenues such as professional associations. For example, it may be that a free professional development workshop held during the school holidays in a range of key locations would have served to attract a larger and broader range of participants who might then have been prevailed on to complete the questionnaire within the time envelope of the workshop.

Issues in relation to the length of the questionnaire also need to be addressed. Certainly, since people had to request a copy to see its length and then withdraw because of it, length alone could not be the major reason for the low

response rate. Nevertheless, it may have been more appropriate in the first instance to seek a pared down profile rather than a totally comprehensive one. The questions in relation to further qualifications and use of I.T may well, in retrospect, have been more threatening than helpful. In the case of IT though, the interviews suggested more benign indifference than fear.

Disappointing though the profile undoubtedly was, its small scale prompted a much greater comprehensive focus on the PMES and its reporting outcomes than had been originally envisaged. It is clear from the literature that these examinations did indeed come into being as both a watchdog for the system and as a way of certifying student outcomes in relation to teacher inputs. The focus of this research, however, has been on the nature and extent of the music examination report as a tangible outcome of the process. While initially, and logically, the expectation was that the report would yield a great deal of useful information about the student whose performance was being evaluated, in practice the revelation was often much greater in respect of the individual examiner.

Obviously extant reports could not be expected to provide information about the reliability of examiners' marking. Their unique value in this instance is that all reports were produced as part of the normal system in operation and have not thus been influenced by knowledge of participation in a research study. All eight were experienced examiners who had both extensive teaching and examining experience over a consistent period. The AGMS examining system includes training for examiners, including shadow marking.

Nevertheless analysis of the 400 reports clearly provides data to suggest that examiners value performance elements differently and that they use the marking scale in idiosyncratic ways. The nature of the comments made by many of the examiners suggests that they lack a clear sense of audience for their comments and/or the purpose(s) for which they are making the comments. If, indeed, one of the purposes of the PMES is to provide a measure of quality control, there is very little evidence of positive shaping either of students or teachers. The reliance by many examiners on global formulaic phrases does not provide constructive feedback or direction for planned improvement - expect perhaps from one idiosyncratic examiner who, demonstrably, is not reflective of the examiner body as a whole. Indeed, as Stefani (1998) acknowledges,

It is still the case that too many academics believe that a grade, and a short series of comments, usually … simple praise or blame … constitute feedback, when what students actually want is user-friendly information, relating to how they are doing and how specifically they might be able to improve upon what they are doing. (Stefani, 1998:348)

This view is further supported in the medical education context by Cannings, Hawthorne, Hood and Houston (2005) who point out yet again that

The assignment of grades or marks alone is of very little value to students themselves in terms of helping them develop the critical thinking skills we want to encourage.

What they emphasize is the value of "clear, constructive written feedback to enable them to reflect on their work". (Cannings, Hawthorne, Hood and Houston, 2005:306)

This research suggests that the PMES, which might arguably provide the only written feedback to a music student in the course of a year, does not necessarily offer constructive summative commentary to students and, by association, their teachers,. Indeed, in instances where the feedback is handwritten, its interpretation often constitutes a further challenge. The category system devised as an interpretative framework for these data has proved to be a very useful diagnostic device for scrutinizing those qualities examiners appear to value pre-eminently – and this works consistently across three examination Boards. It could thus also be used as a way of training examiners to monitor the balance in their own reporting.

Examiner selection, training and monitoring thus ought to be high on the agenda of PMES Boards. There is evidence that (see Chapters Two, Three and Four) the British based Boards are increasingly concerned about quality and accountability but, to date, the focus has been primarily on the quantitative aspects of marker reliability etc. It would be timely now to address also the qualitative aspects of the examination process as the learning potential of the examination context is central to the student and may, ultimately, if addressed sensitively and constructively, serve to resuscitate a system seemingly in decline, at least numerically.

12.3   Music Examiner Attributes

Idiosyncratic examiner valuing patterns have clearly been identified in this study. It is worth noting that, while McPherson and Thompson (1998) conclude that "… there is no evidence that gender plays a large role in assessment", McPherson and Thompson, 1998:15), there are some contrary indications in the data from this study which warrant further investigation. Of the five male examiners in the study, four clustered together in terms of examiner behaviour while the fifth, Hugh, exhibited behaviour more in line with the those of the three female examiners. Might there be a male pattern of valuing, in fact?

There were some indications that male examiners responded differently to male candidates as distinct from female ones. Might this have been an artefect of the male candidates being few and different? Bradley (1984) is inclined to the view that sex bias might well be operating in quite systematic ways. Wapnick, Mazza and Darrow (2000) compare three studies in the music context which suggest that there may be some interaction between gender of performer and instruments:

➢   female singers were rated higher than male singers.

➢   male violinists were rated higher than female violinists

➢   female pianists were rated higher than male pianists.

(Wapnick, Mazza and Darrow, 2000, Table 6: 332)

In the current study, however, there was no evidence that female examiners treated male candidates any differently from female ones. (See 11.1) Read, Francis and Robson (2005) noted that history tutors:

> … used far more negative comments, particularly 'softened' negative comments, than positive comments, and often phrased these comments in terms of 'general' advice, or 'advice for the future'. The main gender difference [they] found was that men seemed to make more softened negative comments than women. (Read, Francis and Robson. 2005:256)

Thus there is a need to give far greater consideration to examiner characteristics than has been hitherto been the case. Khera, Davies, Davies, Lissauer, Skuse, Wakeford and Stroobant (2005) suggest a list of attributes desirable in paediatric examiners. Table 12.2.1 reproduces their list of attributes and extrapolates to a comparable list desirable for music examiners. It should be noted that they do not regard their list as exhaustive.

Table 12.3.1 Attributes Desirable in Examiners: Paediatric and Music

Desirable Attributes for Paediatric Examiners (derived from Khera, Davies[1], Davies[2], Lissauer, Skuse, Wakeford and Stroobant (2005:47)	Desirable Attributes for Music Examiners
*Ability to use defined techniques to elicit the best performance from candidates *Keep abreast of current developments and issues in the profession *Have knowledge of the principles and practicalities of the examination *Have an understanding of educational theory and practice in relation to assessment *Be able to make consistent and unbiased judgements *Have an understanding of reliability and validity *Have the ability to make and justify pass/fail decisions and develop the skill of marking candidates using the full marking spectrum *Be active clinically *Act as an effective member of a small team. *Possess effective interpersonal skills *Be dedicated to respect, fairness, and courtesy towards candidates while maintaining an appropriate level of enquiry *Be willing to accept training and regular monitoring of performance *Be objective in analysing and comparing a candidate's performance against defined levels of competence *Be able to manage the diversity of candidates incorporating the adaptation of examining style to candidate needs *Have the commitment and professionalism to examine and host the examination regularly, actively participate in regular examiner technique updates, and provide questions for the written examination *Be appropriately qualified with respect to degree requirements, level and length of general paediatric experience, professional credentials, revalidation, and accreditation *Be involved with junior staff training to be conversant with the standard expected of them.	* To fully understand the principles of musicality and phrasing * To be aware of the problems of using specialist examiners (See 3.2.4) * Too fully understand the implications of style in performance skills * Be willing to explore the theories in respect of education and examining * To have a compassionate understanding of candidate steadfastness * And the implications for the individual examiner * Particular attention to examiners who do not use the full marking spectrum when assessing graded musical performance * To be active in music performance * To be fully cognizant of the goals and methods of the examining body * Interpersonal relationships to be thoughtfully appraised * Always remember your own development/training/current situation * Be alert to the possibility of developing uncaring attitudes * Currently levels of competence implicit rather than explicit * Continually develop personal skills in all areas to accommodate the the multiplicity of candidate ages and skills * Have the commitment and professionalism to examine regularly. To actively participate in regular examiner technique updates and improvements * Be appropriately qualified with respect to degree requirements, level and length of performer experience, examining training and and experience/accreditation * Be prepared to mentor inexperienced examiners * To be aware of one's own examiner style and predilections and to accept feedback re the effects of this in and during the examination process * Demonstrate understanding of the ethical issues involved and do not sacrifice personal integrity for short term gain

It is clear from an examination of Table 12.3.1 that the majority of desirable examiner attributes are generic. It is also clear that there is a gap between current practice in this regard and the ideal. Khera *et al* (2005) also stress the need for rigour, transparency, and objectivity in the process of examiner selection. They suggest a possible model for selecting examiners which is reproduced in Table 12.3.2 together with amended criteria appropriate to the music examination context.

Table 12.3.2 A Possible Model for Examiner Selection (after Khera *et al*, 2005:48)

Model for Paediatric Examiner Selection.	Model for Music Examiner Selection
* Self-proposal of recommendation/nomination * Applicants must be formally supported by at least two collegagues (e.g., Principal Regional Examiner, Regional Adviser in Paediatrics, Member of the College Examining Board, or a current examiner	* Self-nomination or recommendation/nomination by an accredited examiner(s) * Nominations must be supported by at least two suitably qualified and experienced peers (e.g., Director/Dean of the Conservatorium, Senior Colleague of the Examining Board, or a current experienced examiner

* Applicants must also (in concordance with the competencies of the examiner listed above):
  - Hold FRCPCH or equivalent postgraduate qualification
  - Be clinically active in either general paediatrics or an approved specialty
  - Be up-to-date with a continuous professional developmental program (CPD)
  - Demonstrate their ability to judge performance by ranking candidates in an order that correlates well with other examiners
  - Have experience in managing and supervising junior and middle grade staff
  - Have completed some appraisal and assessment training
  - Demonstrate to referees evidence of prior experience/training in communications and managing diversity awareness
  - Be prepared to commit to a training program which will include preliminary assessment (examples could be sitting the part two written paper, creating questions, and possibly being observed performing during a mock clinical examination)
  - Be prepared to commit to an ongoing requirement of being an active examiner
  - Demonstrate the ability to receive and act on feedback.
	* Applicants must also in concordance with the above listed and required competencies:
	  - Hold a minimum of an Associate Diploma (A.Mus) or an equivalent
	  - Be currently active in both practical music and theory teaching
	  - Be knowledgeable and responsive to developing musical styles
	  - Be capable of imparting skills to candidates of all ages within a teaching range from early levels to approximately Proficiency level
	  - Have demonstrated a strong rapport with the principles and methods expected of examiners associated with the organization
	  - Be completely computer literate to conform to the demands of *in situ* examining
	  - Be prepared to commit to a training program for upgrading to examining at Diploma levels after the initial examining period
	  - To recognize the ongoing commitment of being an active examiner
	  - To demonstrate the ability to react to and assist music candidate's problems within the ambit of the current PMES - and possibly also of a reconstructed PMES

* Final notification dependent on satisfactory completion of examiner training	* Final certification as a music examiner dependent upon successful completion of examiner training. * Continuing registration dependent on regular demonstration of reliable examining skills. Also successful completion of regular update training

12.4   Where do we go from here?

✹ We need to know how current students and teachers perceive, react to and act upon the feedback received through the PMES:

> ➢ To what extent do they feel that the feedback validates their current practice?

> ➢ To what extent do they perceive the advice received in the examination report to be a basis for remedial action?

> ➢ To what extent do they perceive the report to be diagnostically constructive?

✹ We need to know how examiners perceive and act upon their roles and responsibilities:

> ➢ What do they see as the function of the marks they award?

> ➢ How do they perceive their use of the marking scale?

> ➢ To what extent are they aware of the range of marks they award?

> ➢ To what extent are they aware of their idiosyncratic predilections as examiners?

> ➢ What do examiners perceive to be the functions of and audience/s for their comments?

> ➢ To what extent are they aware of the nature and balance of the comments they make?

> ➢ To what extent do the examiners perceive a relationship between the marks they award and the comments they make in their reports?

> ➢ To what extent do examiners perceive it to be their responsibility to report to the examining body in relation to the performance of

teaching studios and/or teachers *vis à vis* a quality assurance mechanism?

➤ To what extent are they aware of their use of repeated comments?

➤ To what extent are they aware of poor sentence construction, grammar and mis-spelling of words?

✸ We need to know how examining bodies perceive and act upon their responsibilities:

➤ in relation to quality assurance?

➤ To what extent do they communicate and implement rigorous selection criteria in the appointment of examiners?

➤ What training and professional development programs are examiners required to undertake post selection?

➤ To what extent are examiners monitored?

➤ To what extent are examiners expected to debrief about standards observed across teachers and teaching studios?

➤ To what extent is there monitoring of the extent to which examination syllabi become *de facto* curricula?

➤ To what extent is research conducted in relation to retention within the PMES?

* What factors influence students to drop out/stay on after the initial grade examinations?

* What factors influence parents to encourage students to stay on/drop out?

✸ We need to explore the extent to which examiners have studio specific behaviours in relation to their examining over time:

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- ➢ If so, to what extent are examiners influenced by the reputation/memory of studio/student/teacher/family?

- ➢ If so, what measures are taken to *benchmark* so that examiners have a field-based reality check?

- ➢ What checks are made re the comparative profile of marks across studios/teachers?

- ➢ What checks are made *vis à vis* the comparative profile of teachers within the studio?

✱ What is known about the success/profile of teachers and examiners at the various grade levels?

- ➢ Are some teachers/examiners more comfortable with/suited to particular grade levels?

✱ We need to conduct research regarding the use of the examination syllabi in the teaching context:

- ➢ To what extent are teachers and students driven by examination requirements?

- ➢ To what extent is student learning stunted by examination requirements?

- ➢ To what extent do the Technical Section and Performance lists framework serve pedagogical needs?

- ➢ To what extent do examination syllabi encourage curriculum experimentation and innovation?

- ➢ To what extent do examination syllabi encourage/confer a tram-tracks pedagogical approach?

> What functions are served by having three Performance lists when, as current data indicate, examiners appear to react in a very similar way to each?

❋ We need to explore the efficacy of different kinds of comments made by Examiners:

> Positive/negative diagnostic comments?

> *Softened* negative comments?

> Direct negative comments?

> Positively/negatively oriented *Advice*?

> Global comments?

> What is the effect of repeated comments in an examination report?

> What extent do repeated comments communicate to the audiences for the examination reports?

> To what extent do students/ teachers compare results and identify comments

   * which may seem to be formulaic?

   * which may seem to sit ill with the marks awarded?

   * which may seem to contrast with the mark/comments combination of other students?

❋ To what extent are there linguistic differences across different Examination Boards?

❋ What is the correlation between marks awarded and comments made?

❋ Why are relatively few comments made in respect of the *Aesthetic Dimension*?

❋ Why do female examiners access the *Aesthetic Dimension* more frequently than do male examiners?

* Why might there be differences in the way examiners access the *Technical Dimension?* Why do some (especially male) examiners access this *Dimension* dominantly?

* What methodologies might be employed to gain greater insight into the actual process of examination?

  - Might it be possible to utilize a variant of Janet Emig's (1971) (NCTE) composing aloud strategy in order to interrogate examiners' processes on site? For example, if two rooms were utilized for the examination, one with a one way mirror, the examiner in the room with the candidate could conduct the routine examination and the observer examiner could then compose his/her examination report aloud and the resultant oral/written data could then be interrogated for further insights into the process.

12.5   Implications for the Public Music Examination System

In retrospect the PMES has remained basically the same without any fundamental modification since it was first introduced in England in the middle of the 19th Century. It has persisted for 150 years within an essentially traditional framework, although minor modifications have been made around the edges. This contrasts sharply with assessment in other spheres of education, even universities, where major modifications have been made to the former once-off examination paper practices.

A combination of strategies such as oral examinations, group projects, on-course assessment, tests, essays, practical assignments, as well as summative examinations is now routine practice. Not surprisingly, the introduction of a diverse range of evaluative procedures has impacted on teaching practices.

The capacity to access the resources available on the internet, to utilize technologies in enhancing pedagogy, have likewise altered the teaching/learning interaction. The same cannot be said either for music examinations or pedagogy. Small wonder it may be that the annual numbers proceeding for music examinations are steadily in decline while only the minority pursue music examinations beyond the early years.

Yet, given the training and background of private music teachers, how reasonable is it to expect that they have the capacity, let alone the will or impetus to change? If, as was evidenced in 1.3, the PMES was instituted largely as a regulatory mechanism - and has obtained in much the same form for one and a half centuries, then it serves also to maintain the *status quo* for the private music teacher.

The evidence presented in Chapter Five, notwithstanding the small size of the sample, suggests a profession with mind and practices set in concrete. The rigid adherence to one-to-one teaching, the faithfulness to the PMES and the reluctance to explore the potential of technology as a pedagogical tool, all point more to a profession in denial than to one committed to the advancement and expansion of the discipline.

12.6   Regulation of the Profession: Critical Issues.

If, indeed, one of the primary functions of the PMES in its original conception was the regulation of the private music teaching profession, we must both ask and try to answer the question of its efficacy in this regard. Figure 12.6.1 presents one way of conceptualizing the *status quo.*
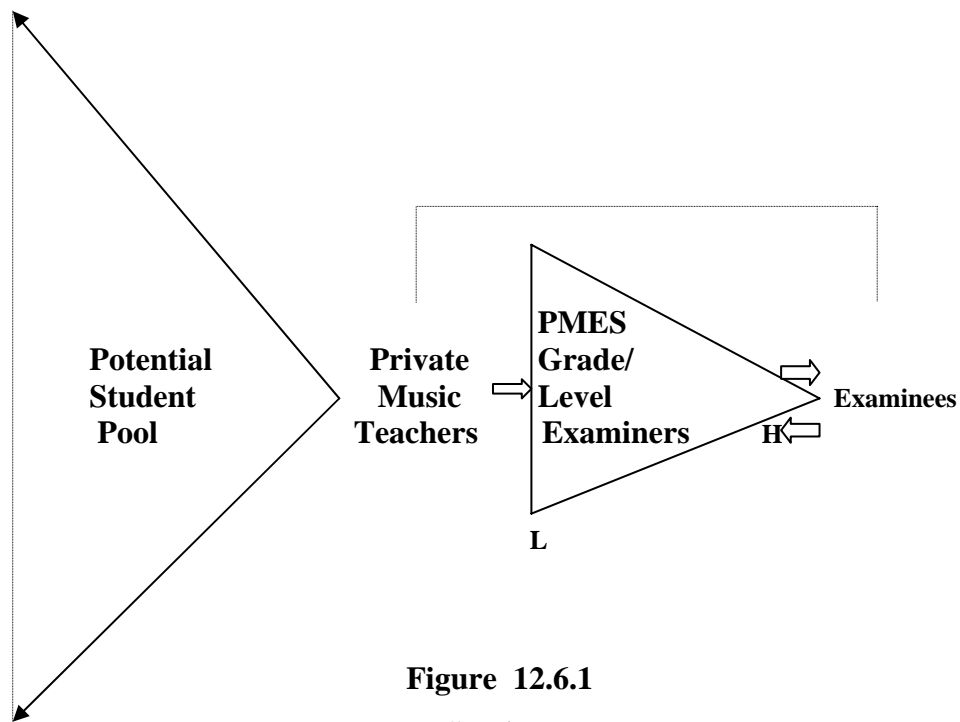
Figure 12.6.1
The PMES: *The Status Quo*

Clearly there is a large pool of potential students, only a minute proportion of whom actually avail themselves (usually through their parents/carers) of the services of a private music teacher.

The majority of private music teachers, as evidenced in the literature and the results of the current study, do access the PMES and prepare the majority of their students to present for a graded music examination, typically on an annual basis. Primarily the feedback loop is between the examiners and the student. There is virtually no evidence, from the sample of reports analysed in this research that the examiner envisages a teacher audience. Hence, since there would seem to be only a one way street between the private teacher and

the examiner writing the report on the student thus presented, it is difficult to ascertain what lines of communication exist between the PMES and the private music teacher with the potential to influence practice in any direct and/or systematic way..

If, alternatively, the PMES exercises quality control through the award of marks to the students presented for examination by private music teachers, then one might expect to see a wide range of marks being awarded. In fact, the evidence of this study at least suggests a highly positively skewed distribution. If the marks are designed to send messages to private music teachers, it would seem reasonable to conclude that their import currently is **good** rather than **bad** news.

Hence there is either general satisfaction with the private music teaching profession or apathy about its condition. Yet the fact is that the literature continues to reference concern about the issue as illustrated by the following examples as evidenced in Chapter Two:

> In the absence of any Registration Board, or of a training course which all music teachers must undergo, [*music*] examinations may be the only guide parents have as to the competence of the teacher and the progress of the pupil. Music teachers themselves, particularly those with little education, musical or otherwise, must welcome the ready-made course of study set out in the AMEB [*and other bodies*] syllabus (Bridges, 1970:165). *(Italics mine).*

➢ ... the greatest problem facing the researcher is to define the private music teacher; the next is to reach them. Anyone who offers private music tuition at home or in a studio on a self-employed basis is, by definition, a private music teacher.... anyone, it seems, can put a notice in the corner shop window offering to teach … (Gibbs, 1990:11)

➢ There's no doubt that the quality of private teaching is under the spotlight more than ever before ... There is far more to being an effective teacher than passing a single exam in your early 20s, probably because you can play rather than because you can teach. It's worrying that so many teachers teach as they themselves were taught many years ago. (Jenkins, 2001:11)

➢ … it is this independence from any affiliation with music organizations that present problems to IMTs such as certification and licencing, quality and range of musical instruction and customer base. (Uszler, 1996:20)

➢ ... the present state of the training and regulation is of great concern to the writer. Although it is welcome that several courses for instrumental teachers have recently been established, it seems likely that the musicians that take advantage of them are already keen to develop and expand their teaching philosophies. The lack of regulation in the system can only lead one to speculate as to how many thousands of teachers are too complacent and uninterested in developing their teaching abilities. (Chappell, 1999:261)

> Anyone is free to call him/herself a private teacher. There is no legal requirement for qualification or certification. It is not unheard of for a person to advertise for pupils indicating that he/she has passed Grade Five giving the impression that it is a qualification. (Goddard, 2000:5)

> I have found that the approach to private teaching has changed little in the last century. (Goddard, 2000:57)

Does not this suggest more a sense of frustration than either apathy or satisfaction? Access to/identification of the private music teaching profession remains, in essence, a seemingly insuperable barrier. If, as would seem to be the case, there is an initial need to identify private music teachers, then they need to perceive that it is in their best interests to self-identify. This means incentives rather than imperatives., Such strategies as targeted identification of teaching needs, encouragement to integrate theoretical and practical tuition, assistance with professional development needs etc. could be employed in this report. It is important to consider constructive ways of bridging the gap between the currently co-existent but mostly non-interactive school system and the private instrumental teaching industry.

Currently music is more inclusive within the school system than it is within the PMES dominated private instrumental teaching industry. The latter is dominated by solo instrumental performance bulwarked by the one to one lesson. Music in schools encompasses so much more in the spectrum of musics, bands, competitions, orchestras, quartets, musicals, composition, music technology. One way forward might be to work to achieve a

constructive partnership between the two rather than the current stand off or co-existence.

Figure 12.6.2 presents one model which sees the two current groups accessing an expanded PMES for the benefits of the individual learners and the discipline as a whole.
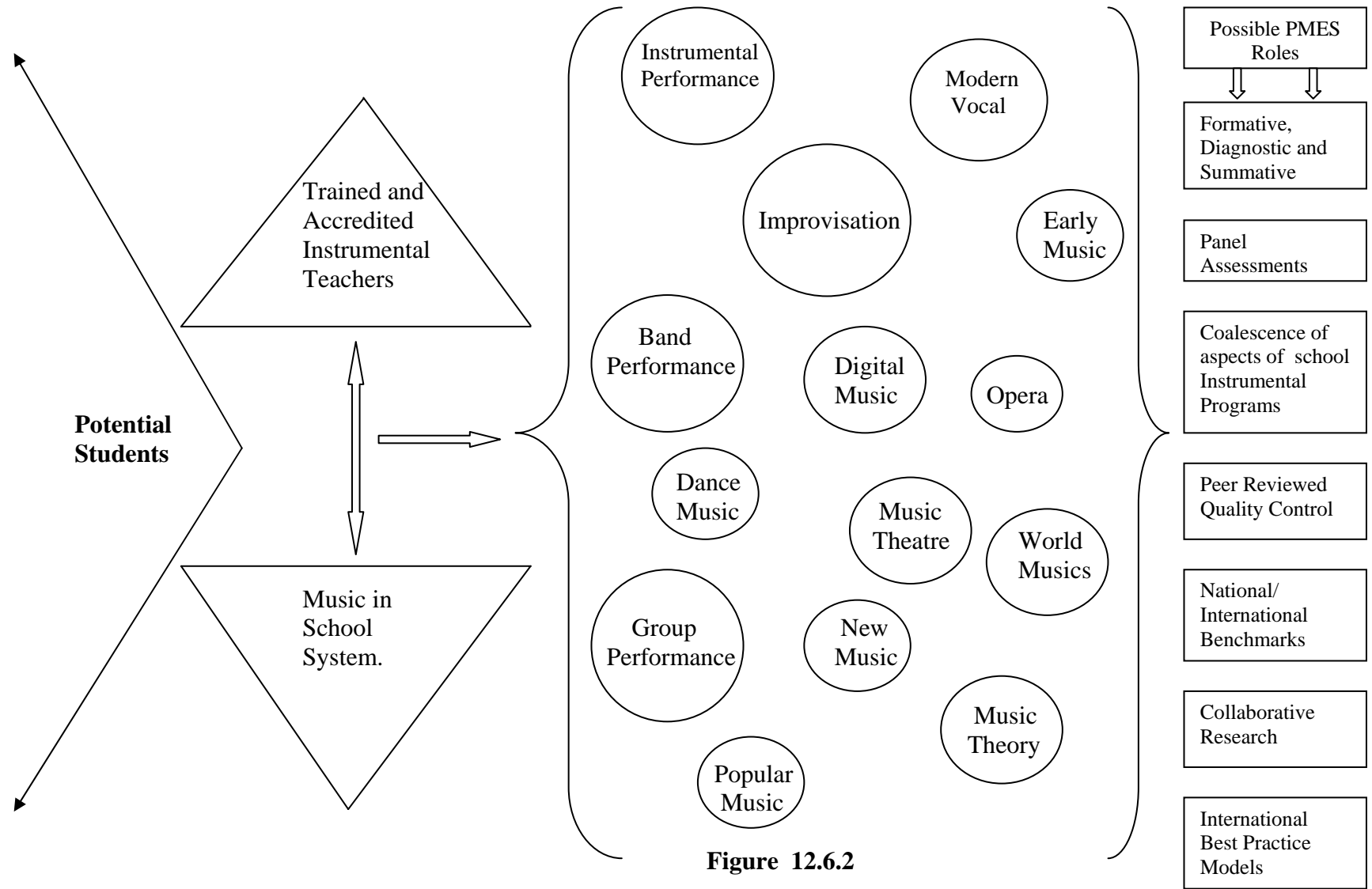
Figure 12.6.2

Coalescing Music Education: Towards an Inclusive Model

While Figure 12.6.2 might seem to herald an impossible ideal, it is ever the case that "not failure but low aim is crime" (James Russell Lowell, No. 29: 1819-1891)

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MUSIC EXAMINING ORGANIZATION

AGMS. Guild . <u>Student Examination Records</u>.
Office Data Bases and Floppy Disks. 1995 - 2001.

Table 13   Overview of APPENDICES.

APPENDIX A

REGISTRATION FORM

AUSTRALIAN GUILD TEACHER'S REGISTER

AUSTRALIAN GUILD TEACHER'S REGISTER

Fellow members of the Australian Guild Teachers Register.   We would like to take this opportunity to bring to your attention that the new year's registration fees are due.   Your continued registration with the society, enables the Guild to continue to provide its services to teachers, students and the music industry in an organized manner and at a reasonable cost.   At the same time we are able to keep members appraised of the latest information and provide substantial discounts on your examination entries.

Please assist us by registering as early as possible in the year and not waiting until you are ready with your examination entries.

Please peruse the registration categories and decide if you should apply for a higher category or consider an additional course with the Guild to add to your qualifications.

We would also remind you of the registration discounts available for recruiting new members, for which we have enclosed a "new-member" form.

We wish you and your students a productive and successful year of music.

THREE CATEGORIES of Registration:

PROFESSIONAL (P)   **Professional use of 'MAGTR' is authorised**
Minimum qualification is a Guild Associate Diploma or approved equivalent issued by a Music or Speech institution acceptable to the Guild's Faculty Board.   Applicants must provide: a curriculum vitae, a photocopy of their qualifications and a letter of recommendation.

SPECIAL (S)   **Professional use of 'MAGTR' is authorised**
Granted to applicants with approved tertiary or other qualifications from a University or TAFE College such as: MA, BSc, BA etc.

MEMBER (M)   **Use of 'MAGTR' is NOT authorised**
Granted to all applicants not qualified as above. After **five years** of successful student Guild examination results, an upgrade to professional membership may be applied for (An assessment fee applies - POA).

Fees: for 2001 calendar year – due 1 January
Continuing annual membership: $40.00 to 31 December 2001 Inclusive of GST

_ _
PLEASE CUT OFF

RENEWAL ONLY   Registration number: _

Name: Dr, Mr, Mrs, Miss, Ms_   e-mail _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ ___
      Circle one   Given names   Surname

Mail address: _
          Street   Suburb   State   Postcode
Telephone: Day _
          Mob   Fax   A/H

Stream(s) taught: *Music* [   ] *Speech* [   ] *Both* [   ]   Category: **P**rofessional [   ] **S**pecial [   ]
Member [   ] See definitions in box above for which category to apply for

APPENDIX B

INDIVIDUAL or KEY PERSONNEL

SCHEDULE.

B 1   INTERVIEW PROFORMA

B 2   LIST OF INTERVIEWEES

INTERVIEW PROFORMA.   ORGANIZATION QUESTIONS.

History and Genesis.

1. Do you know what was the impetus for the establishment of the AMEB, Trinity, AGMS?

2. Who were the driving forces behind i?

3. When the body was first established, what were its initial aims?

4. How did it fulfil those aims?

5. Has the basic role of the organization changed in the last fifty years? If so how and why?

The Organization as a National Body.

6. How critical to its existence over time has been its role as an examining body?

7. In those early years, how were syllabi developed for both public music and speech examinations?

8. To what critical extent was the involvement of teachers in this process?

9. How are the organization's syllabi now developed? Is it the same process for each discipline?

10. What kinds of syllabi evaluation processes are in place?

11. How are curriculi kept current? How are teachers kept current?

12. To what extent are syllabi designed to support and enhance individual musicianship?

13. To what extent are the examinations designed to measure competency at a point in time? Any discussed diagnostic component?

14. To what extent does the organization profile and monitor the qualifications and experience of teachers preparing students for examination?

15. If this monitoring is in place, is there a process for ongoing teacher support?

16. What are the primary and strategic directions of the organization for the next 10 years?

17. What is the current teacher-student involvement in examinations? Has it increased or declined over the last five years?

18. When the reversing of the examination levels revised? Originally grade eight was the lowest level with grade one being the highest?

The Role of Examiners.

19. How are examiners selected by the organization?

20. What are the key selective criteria?

21. To what extent does the organization induct its examiners?

22. Does the organization debrief its examiners after each examination round?

23. To what extent are examiner moderation processes in place?

24. To what extent are marking variations noted as part of the examination moderation processes?

25. Does the organization have any appeals mechanism?

26. If so, to what extent is this mechanism used by students? Teachers? Parties?

27. Finally, what are your thoughts in reference to the existence of competing public music examination bodies in Australia?

<u>Information Technology</u>.

28. To what extent do examiners use IT? e.g. Laptop computers to assist in the examination process?

29. What are your personal thoughts about the introduction of I.T into the examination room by examiners?

30. How would the organization assist teachers who display a preference for I.T in their teaching procedures?

Thank you sincerely for your co-operation.

LIST OF INTERVIEWEES

Specific interviews to access essential data in reference to the three principal PMES organizations, were conducted with the established authority for each organization.

Cordial and informative interviews were recorded early in 2001 thus enabling cross-patterns of organizational outlooks to emerge and to be compared.

- **Professor W. Bebbington**, Chairman of the AMEB and Dean of the Melbourne University Conservatorium

  AMEB. (Australian Music Examinations Board Inc.)

- **Ms E. Mitchell.** AMEB Representative with the VMTA. Lecturer. College of the Arts. Melbourne.

  AMEB. (Australian Music Examinations Board Inc.)

- **Dr E. Knoop**, Director of the Australian Guild of Music Education Inc. Dean of the Faculty.

  AGMS. (Australian Guild of Music and Speech Inc.) (Music Education)

- **Ms Christinne Patton,** Wollongong (NSW). Representative of Trinity College of Music, London.

- **Trinity College of Music.** (London). (Now Trinity-Guildhall :2006)

APPENDIX C

GUILD LOGO and HISTORY

Australian Guild of Music Education Inc.
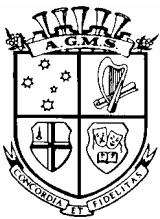
GUILD
AGMS. AGM:ED. Emblem - Logo
What does it mean?

The Guild logo was designed in 1960 by the founder of the organization, *Gordon Blake. (1921 – 1998)*

It was adopted as the official logo in 1969. The design reflects the English origin of the public music examination system which commenced in that country in the 19th century. During the last three decades of that period, the system was introduced into Australia.

The overall Heraldic design of the Shield is intentionally symbolic of the pomp, ceremony and ignorance of the Middle and subsequent Ages. For example, the small icon in the top left hand corner of the Cross of St. George – lower left quadrant of the Shield, is a Wizard's Hat symbolizing wisdom. Overall, the Cross of St George divides the whole Shield into four conceptual sections, which, from left to right are:-

Southern Cross. (Australia)	*The Harp. - Universal Music.*
Cross of St.George. - Chivalry. Honour.	*Speech, Drama and the Arts. - Theatre.*

The motto at the bottom of the Shield is *Concordia et Fidelita*s which signifies Harmony and Loyalty. It is upon these concepts that the Australian Guild Conservatorium has been built.

EXAMPLE OF COMPUTERIZED

EXAMINATION REPORTS

D 1 SKELETAL COMPUTERIZED REPORT

D 2 EXPANSIVE COMPUTERIZED REPORT

TEACHER.
DATE.
CANDIDATE.
SUBJECT.   **Pianoforte – Step 1**
RESULT.   **98 A+ Honours**

TECHNICAL WORK. (20 Marks)
Well prepared and presented today. Guild exercises are developing well.

19 Marks.

LIST A. (15 Marks)
Title: Studies
Both studies were played with confidence today. Nicely expressed.

15 Marks.

LIST B. (20 Marks)
Title: Allegretto
Another fine rendition. Well controlled and paced.

19 Marks.

LIST C. (20 Marks)
Title: Easy Walking
A fine conclusion to your program today. A developing skill was noted.

20 Marks.

SUB SECTIONS. (25 Marks)
  SIGHT READING.   (10)   10
  EAR TESTS.   (8)   8
  GENERAL KNOWLEDGE.   (7)   7

25 Marks.

COMMENT.
Your performance today was well prepared and delivered with confidence. The hard work and preparation has paid off. Continue to work hard so as to maintain the high results you achieved to-day. Well done.

EXAMINER:

(*EXAMPLE ONE*. *Authenticated Copy. I.E.Holmes. Guild President. 31st January 2005*.)

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Australian Guild of Music Education Inc.   *A10797*

GUILD CONSERVATORIUM. 451 Glenferrie Rd., Kooyong. Vic. 3144. Ph/Fax (03) 9822 3111

<u>DATE</u>.	**Wednesday 4th August. 1999.**		
<u>STUDIO</u>.	xxxxx.		
<u>CANDIDATE</u>.	**PROFICIENCY CERTIFICATE.**	Number.	
xxx. XXXX.	**C+70.** **Pianoforte.**	Teacher.	**W.A.**

TECHNICAL WORK. (16 Marks)

<u>SCALES</u>. The scales were generally promptly played and were quite fluent. This was pleasing as it denotes a disciplined approach. But anticipate more and keep the tempo steady and under control. Also, be more careful with hand co-ordination. When using staccato try and keep the scale accurate and flowing. Your gradation of tone was fairly good for this grade, but develop your touch to a point when you can commence *ppp* and ascend to *fff*. Contrary Motion scales had fluency and reliability problems.

<u>3rds. 6ths 10^{ths}</u>. Adequately controlled, but try and keep more relaxed when playing these.

<u>DOUBLE OCTAVES</u>. The technical control is developing quite well. But keep the wrists and arms up more. Play accurately and lightly for a better tonal control.

<u>ARPEGGIOS</u>. These were generally reliably played but try and be more confident in your control. Pass the thumbs well under and 'carry' the hands and arms along more than you are doing. Use the fingers positively to develop technique and keep all movement to a minimum. Inversions and contrary motion need more care.

<u>DOMINANT and DIMINISHED 7^{ths}</u>. Adequately known. Do not miss out any fingers when playing.

<u>CHORDS</u>. All correctly played. But think more about minor and major 7^{ths.}

<u>CHORD PROGRESSIONS</u>. Interrupted cadence in Db Major. Very uncertain and slow, Many chords not known. You need to think clearly in the chosen key.

<u>SUMMARY</u>. Generally it was noted that your technical work had been well prepared. You give every indication that you have a firm technique upon which to build. But there are some weaknesses which need correction. Overall, take your time and try not to 'push' beyond your developed capacity.   11 Marks.

LIST A. (16 Marks)

SONATAS. Nos. XXV and XXX. SCARLATTI. These require a very light touch with an equally strong pulse to hold them together. No XXV was very plodding and played with a far too heavy touch at times. Many uncertainties in today's playing. The sonatas should flow easily and be held together with a very strong rhythm sense and style. Your playing did not convey those elements of musicality. But you recovered some of your control in No XXX. But look ahead all the time and think of the sonata as a whole and not a series of almost unrelated sections.   **11 Marks.**

LIST B. (16 Marks)

SONATA IN G. Op 79. BEETHOVEN. **1st Movement.** This is developing quite well, but at times it was rather laboured and forced in tone. You really need to think more ahead and be *ready* for what is coming along. Then the flow will not be interrupted. A little more work and development of musicality, style and technical control and then you will have this. **2nd Movement**. The expressive range was generally well controlled and the response to phrasing and mood was obvious. **3rd Movement**. Not as well controlled as it should have been. Use a lighter touch and try not to force the tone, mood and style.   11 Marks.

LIST C. (16 Marks)

MAZURKA. Op 24. No 4. CHOPIN. Some obviously thoughtful playing present. Perhaps try for a crisper tone and rhythm. Make sure of complete and controlled accuracy, though. Don't get too far away from the mood of the Mazurka dance style. Always be aware of tonal balance between the hands.   14 Marks.

LIST D. (16 Marks)

SONATINA. SCULTHORPE. ***From memory***. A difficult work and style in which to develop musical communication. You made a good effort Think of the piece as a whole and not as a series of notes from one after another. Some disjointed sections. Be more careful of dynamics and tonal requirements.   12 Marks.

COMMENT. For Proficiency level your playing today was rather careless and it demonstrated that it is now essential that you give that extra care and attention to all musical detail inclusive of phrasing, the expressive range, nuance, interpretation, note and timing values and rhythm. These are all necessary ingredients for future successful musical development too occur. Good luck with your future music studies.

SUB SECTIONS. (20)

<u>SIGHT READING</u>.	(7) Needs daily work to develop reading skills.	3.
<u>EAR TESTS</u>.	(7) Weaknesses evident in triads, intervals, pitch.	3.
<u>GENERAL KNOWLEDGE</u>.	(6) Adequate for the level.	5.

Total 11 Marks.

EXAMINATION RESULT.   **C+70. PASS.**

EXAMINER.   ....

(<u>EXAMPLE TWO</u> Authenticated Copy. I.E.Holmes. Guild President. 31st January 2005.)

APPENDIX D

TRADITIONAL GENERIC PMES EXAMINATION

REPORT FORM ELEMENTS

Typical PMES Three List Examination Report Format. Literacy and Numeracy Markings.

Generally Up to and inclusive of Grade Five

TECHNICAL WORK. (20 Marks)

<u>SCALES</u>.
<u>ARPEGGIOS</u>.
<u>BROKEN CHORDS</u>.
<u>EXERCISES</u>.
<u>CHORDS</u>.
<u>SUMMARY</u>.

Given Mark.

LIST A. (15 Marks)
Normally reserved for music such as studies which employ the technical resources and control as displayed in the Technical Work section of the examination.
Musicality, which includes accuracy, correct tempi and rhythmic control, is also noted.

Given Mark.

LIST B. (20 Marks)

This section generally includes music from either the Baroque or Classical Period.

Given Mark.

LIST C. (20 Marks)

Music reflecting Romanticism, Impressionism and Twentieth century styles.

Given Mark.

SUMMATIVE COMMENT.

No Mark Awarded for this Section.

SUB SECTIONS. (25)

<u>SIGHT READING</u>. (10)   Given Mark.
<u>EAR TESTS</u>. (8)   Given Mark.
<u>GENERAL KNOWLEDGE</u>. (7)   Given Mark.
                                                                      <u>Sub Section Total</u>.

EXAMINATION RESULT. *(Example. Honours. A 87)*

EXAMINER.

APPENDIX F

EXAMPLES OF EXAMINERS'

HANDWRITTEN EXAMINATION REPORT

F 1   EXAMPLE ONE

F 2   EXAMPLE TWO

EXAMPLE ONE

EXAMPLE TWO

LOCAL CENTRE PRACTICAL EXAMINATIONS IN MUSIC

LOCAL CENTRE.. CANDIDATES NUMBER...............

CANDIDATES NAME...

SUBJECT...ORGAN...SECTION..

TEACHER OR SCHOOL...

PROFICIENCY. ☐
GRADE VI ☑
GRADE VII ☐

DATE..5.12.89..

EXAMINERS REPORT AND ASSESSMENT

ITEM	BRIEF COMMENT	MARKS POSSIBLE	MARKS AWARDED
~~IMPROVISATION~~	SCALES *QUITE WELL KNOWN — ONE OR* ARPEGGIOS *TWO SLIPS —* *PROMPT AND ACCURATE,* *DOM 7TH ALL PREPARED*	10 → 0	0
TECHNICAL WORK. (Scales. etc.)	BASS PEDALS *PLAYED CONFIDENTLY* ARTICULATION *ALWAYS ROUND-OFF PHRASING IN LINE WITH INSTRUMENTAL CHAR ACTERISTICS —* CHORDS ALL KNOWN — *PLAYED AS REQUESTED*	~~18~~ 16 (PROG)	13
QUANDO, QUANDO LIST 'A'	*THIS PIECE MOVED ALONG IN STYLE — AT TIMES PART WHILE SLIGHTLY ASTRAY AND ARTICULATION JUST OFF BUT IMPROVISATION WAS QUITE GOOD*	~~18~~ 16	13
TUXEDO JUNCTION LIST 'B'	*THIS WAS MUCH BETTER CO-ORDINATION SPOT-ON AND ARTICULATION WELL HANDLED SOME NICE PEDAL WORK AND GOOD USE OF DYNAMICS*	~~18~~ 16	15
CHARADE LIST 'C'	*THIS WAS QUITE WELL PRESENTED SOME OF YOUR QUINS LACKED CLARITY — TRY TO CORRECT THIS — HOWEVER OVERALL A PLEASING EFFECT,*	14	16	14
I'VE GOT RHYTHM LIST 'D'	*STYLE CAPTURED AND THE MEN SUSTAINED PARTS WELL BALANCED WITH PEDALS DISCERNIBLE — CHORDAL WORK VERY PLEASING IMPROVISATION CAPABLE + WELL JUST RUDIMENTARY*	14	16	15
SUB-SECTIONS	SIGHT READING (7) ⑤ *REASONABLE* EAR TESTS (7) ⑤ *PITCH ONLY INTERVALS X RHYTHM ✓ CADENCE ✓ CHORDS FAIR* ORAL QUESTIONS (6) ③ *STRUCTURE DIM + AUG INTERVALS*	20	12
ASSESSMENT.	EXAMINER(S)	100	82

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APPENDIX G

THE PRIVATE MUSIC STUDIO

TEACHING INDUSTRY

AND

THE PUBLIC MUSIC EXAMINATION SYSTEM

G 1   Letter to Intended Participants

G 2   Blank Questionnaire

AND

THE PUBLIC EXAMINATION SYSTEM.

<u>**RESEARCH DEGREE**</u>. *James Cook University*. **Queensland.**

<u>**INVITATION**</u>.   <u>**LETTER and QUESTIONNAIRE**</u>.

The Public Music Examination System in Australia.

Date. **August – September 2000.**

Dear Teacher,

I am a music teacher like yourself and I am currently undertaking some research into music teaching in Australia. I sincerely request that when you have a few minutes to spare, you complete the accompanying questionnaire and return it in the enclosed self-addressed and stamped envelope.

We have arrived at the point where we need to develop an information profile on the public music examination system in Australia and its use by music teachers. Consequently, in this research I am concerned with how the examination system has been integrated with the modern needs and demands of music teachers and of their students and how, conceivably, it can be improved. While each of us has views about this, it is essential to build as broad a profile as possible. Hence it would be much appreciated if you were able to contribute to this research.

I stress that any information which you provide in response to this request will be treated as highly confidential, and that no individuals will be identified in any report or publication. Please indicate by ticking the box below whether you would like to receive a summary of results in due course.

I thank you most sincerely for your assistance.

Ivan Holmes. Private Practising Music Teacher.

8 Castlereagh Court, Mt.Waverley. Vic. 3149.   Mobile 0414 364 618

Phone. (03) 9808 7044.   E-mail address.   holmbase@ap.com.au

Please return this Questionnaire within TWO weeks or sooner.

………………………………………………………………………………

Please cut along the line and attach to your Questionnaire.

☐   **I would appreciate receiving a summary of results when available.**

Name………………………………………………………………………...

Address……………………………………………………………………

THE PUBLIC MUSIC EXAMINATION SYSTEM IN AUSTRALIA.

SITUATION. LATE 20th CENTURY – EARLY 21st CENTURY.
THANK YOU FOR YOUR TIME IN COMPLETING THIS QUESTIONNAIRE.

For convenience and clarity, this questionnaire has been designed to make as little demand as possible upon your time.
In most questions, ticking the appropriate box is sufficient. Occasionally, the opportunity for a brief comment is provided.

I stress that the following information will be treated with the utmost confidentiality.

PERSONAL PROFILE.

1. In what discipline(s) are you currently teaching. What examination level?

    ***PRACTICAL*.** ☐ Introductory or Step. ☐ Grades 1-8. ☐ Diploma.

    ☐ Pianoforte. 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

    ☐ Violin. 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

    ☐ Flute. 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

    ☐ Other? Please specify.

    ──────── 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

    ──────── 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

    ──────── 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

    ***THEORETICAL*.** ☐ Introductory or Step. ☐ Grades 1-8. ☐ Diploma.

    ☐ Theory. 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

    ☐ Musicianship. 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ Assoc. ☐ Lic. ☐

2. To what extent do you currently enjoy your teaching? Please indicate over the range of 1 – 5.

    Low Enjoyment.   *High Enjoyment.*
         1 ☐   2 ☐   3 ☐   4 ☐   5 ☐

    Why have you indicated this level of enjoyment?

    _____

    _____

    _____

3. What were the main reasons why you chose to become a music teacher? Over the range of 1 – 6, please number relevant reasons in order of importance?

N/A

☐ I had always planned to become a music teacher.   ☐

☐ I could play, but I desired additional mature expression through teaching.☐

☐ A friend asked me to teach her child the piano. It just grew from there.   ☐

☐ For economic reasons I decided to use my musical skills and teach.   ☐

☐ I love music and had a desire to pass on my skills.   ☐

☐ Other reason/s._____

_____

4. Please list your teaching and/or academic qualifications, discipline and the year in which they were gained and the name of the institution which conferred each on you.

Qualification.	Year.	Discipline.	Institution.
e.g. LTCL	1973	Pianoforte	Trinity College. London
a)			
b)			
c)			
d)			
e)			

5. Do you plan to gain any additional music teaching and/or academic qualifications in the future?

        Yes ☐   *No* ☐   If *No,* go to Question 7.

6. If *Yes* to question 5, please list and briefly explain why.

Qualification sought.	Institution.	Reason.
a)		
b)		
c)		
d)		

MUSIC TEACHING EXPERIENCE PROFILE.

7. In what year did you commence music teaching? ———————————

8. Your experience in the teaching of music.

    Total years of teaching. (e.g. 1990 – 3) ————————————

    Teaching Discipline/s. (e.g. Piano) ————————————

9. Where did you commence your music teaching career?

    ☐   Classroom - primary school.

    ☐   Classroom - secondary school.

    ☐   Tertiary Institution.

    ☐   Established commercial music studio.

    ☐   Own private music studio.

    ☐   Other. (briefly specify)

    ——————————————————————————————

10. Where was your music teaching experience developed?

    ☐ Primary School.   ☐ Secondary School.
    ☐ Private College.   ☐ Conservatoria.
    ☐ Other.

    ——————————————————————————————

    As a permanent member of staff? -   *Yes* ☐   *No* ☐

    As a casual/visiting member of staff? - *Yes* ☐   *No* ☐

11. If you commenced your private teaching career for an established music studio, were you –

    ☐   a full time member of staff?

    ☐   teaching only practical music?

    ☐   a casual employee?

    ☐   teaching only theoretical music?

    ☐   teaching both subjects?

    ☐   Other? (briefly specify) ——————————————————

12. If you subsequently opened your own teaching studio, did you -

☐ use your own home?

☐ rent a premises?

☐ purchase your own premises?

☐ visit the homes of your students?

☐ Other. (please specify)

_____

_____

13. Number in order of importance the strategies you used to create a demand for your private teaching services?

☐ Advertising?

☐ Teaching Reputation?

☐ Recommendation?

☐ Professional performance?

☐ Positive and active pursuit?

☐ Other. (please specify)

_____

_____

14. Where is your teaching practice?

(How many?)

☐ City and suburbs.　　　　One studio? ☐　　　　Two or more?　☐
☐ Country town or area.　　One studio? ☐　　　　Two or more?　☐
☐ Other. (please specify)

_____

15. How many students make up your teaching practice? Please indicate gender, estimated age level (years) and number of your current students.

	6 – 10 years.	10 –12	13 – 14	15 – 16	17 – 20	Over 21 years.
☐ *M*						
☐ *F*						

16. **Private and Institutional Teachers.**
    In the Public Music examination system/s in Australia, within which organzation do you currently prepare your students?
    Please indicate your priority from the alphabetical list below.

    ☐ AGMS. (Australian Guild of Music and Speech)

    ☐ AMEB. (Australian Music Examinations Board)

    ☐ ANZCA. (Australian New Zealand Cultural Arts)

    ☐ Associated Board of the Royal Schools of Music. (London)

    ☐ Guildhall. (London)

    ☐ St.Cecilia. (Tasmania)

    ☐ Trinity College of London.

    ☐ Yamaha Music. (Australia)

    ☐ Other. (please specify)

    _____

    _____

    _____

17. **Syllabus**.
    When preparing a student for a public music examination, do you strictly adhere to the organization's traditional published syllabus, or do prefer to use a syllabus which allows some other option or preference such as "Own Choice" for the Performance Lists of the examination level?

        ☐   ☐

    Prefer to adhere to syllabus.   *Prefer to exercise other option or preference*

    If your answer is ***adhere to syllabus***, go to Question 19.

18. If the answer to question 17 is ***Prefer to exercise other option or preference***, then please indicate from 1 – 7 the relevant reasons for your answer.

    ☐ Syllabus too restrictive in the choice of suitable music.

    ☐ Many students dislike some or all of the prescribed syllabus works.

    ☐ "Own Choice" works are popular with my students.

    ☐ Published Introductory, Step or Grade Examination Books are

     generally are more convenient.

☐   Combination of Examination Book with syllabus selections are

often more preferable when selecting examination music.

☐   Some syllabi are too heavily orientated to technical work.

☐   Other reason(s). (please specify)

_____

_____

_____

_____

19. Indicate below how dependent is your music teaching studio upon student examination success.

    Not dependent.   ***Highly dependent.***

                  1 ☐   2 ☐   3 ☐   4 ☐   5 ☐

Please comment.

_____

_____

20. How important do you consider a student's technique and approach to be in the area and grade level in which you are teaching? (e.g. Finger action. Bowing action? etc)?

    Not very important.   ***Very important.***

              1 ☐   2 ☐   3 ☐   4 ☐   5 ☐

Please give reason/s for your rating.

_____

_____

_____

PROFESSIONAL PREFERENCES.

21. **Preparation of Examination Items**.

This question concerns the number of works taught to the student by the teacher ***for any one examination***. It is based on the assumption that additional items which include Extra Lists and other works currently learned give the student extra skill for the final examination choice. Please select seven (7) of your students as case studies and complete the details below for each as indicated. ***Use pseudonyms for students.***

Case study students.	Examination Level.	Syllabus?	Examination Book.	Extra Lists or other pieces.	Total number for this examination.
Mary	*Grade 2*	*AMEB*	*AMEB*	*3*	*6*

22. From year to year, how often do you change the music repertoire for your students entering for any one particular examination level?

Level.	Every Year.	Every 2 years.	Between 3 & 5 years.	Rarely.
Introductory. ☐				
Step. ☐				
Grade. ☐				
Diploma. ☐				

23. If you teach your students from a prepared Introductory, Step or Grade examination book, do you encourage them to make their own choice of music? (brief comment)

☐ *Yes*   Why?   ☐ *No*   Why?

_____

_____

_____

24. If you teach from the actual syllabus, do you select the examination music for your students?

        ☐ *Yes*   Why?   ☐ *No*   Why? (brief comment)

_____

_____

_____

25. ***This question concerns the time length and level of your lessons*** in your teaching practice. Please insert a figure for the level.

	Level.	**Introductory/Step.**	**Grade.**
☐ 20 Minutes. Practical only.	☐	☐	
☐ 20 Minutes. Both practical and theory.	☐	☐	
☐ 30 Minutes. Practical only.	☐	☐	
☐ 30 Minutes. Both practical and theory.	☐	☐	
☐ 45 Minutes. Practical only.	☐	☐	
☐ 45 Minutes. Both practical and theory.	☐	☐	
☐ 1 Hour. Practical only.	☐	☐	
☐ 1 Hour. Both practical and theory.	☐	☐	
☐ Other. (please specify)			

_____

_____

26. What is your typical procedure in relation to teaching the practical and theoretical components of a syllabus? Please indicate your preferences for each relevant level.

     ☐   I teach lower level theory and practical in the same lesson.
     ☐   I teach upper level theory and practical in the same lesson.
     ☐   I teach upper level theory in a self-contained lesson.
     ☐   I teach upper level practical in a self-contained lesson.
     ☐   Other. (please specify)

_____

27. What is your typical teaching technique?

         ☐   Group teaching
         ☐   One to one.
         ☐   Combination of both.

Brief comment.

_____

_____

28. To what degree will you make use of any opportunity available to you to extend your teaching expertise beyond the grade levels at which you are currently teaching? Please tick the appropriate box.

☐   I have no interest in extending any opportunities.
☐   I have some interest in extending some opportunities.
☐   I have enough developed skill to effectively teach.
☐   I do not consider that I have the motivation and ability.
☐   I have little or no time to even think about it.
☐   Financial and family considerations prevent this at this time.
☐   Other. (please specify)

_____

_____

INFORMATION TECHNOLOGY. (I.T.)

29. To what extent are you familiar with the potential of I.T. *(Information Technology)* in your teaching area?

Short comment.

_____

_____

_____

30. Assuming you possess a computer, what use do you put it to in relation to your teaching?

☐ *Yes.* How? (Short comment)

_____

_____

31 To what extent does the use of a computer in your teaching practice contribute to its effectiveness?

    Not at all.   ***To a very great extent***.
    ☐   ☐   ☐   ☐   ☐

32. If you do not use a computer and IT (Information Technology) as an adjunct to your teaching, do you have any plans to introduce IT?

    None.   ***As soon as possible.***
    ☐   ☐   ☐   ☐   ☐

33. What are your reasons for not utilizing **IT** in your teaching practice?

☐ I do not understand the technology.
☐ I can see no reason why I should use this concept in my teaching.
☐ I cannot justify the expense of the necessary equipment.
☐ I do not have the time to learn about the computer or the IT system.
☐ Other reason(s). (please specify)

_____

34. In your teaching of *PRACTICAL WORK*, which computer program(s) and/or midi program(s) do you use?

Computer program(s) name? ——————————————————

How applied to the work and to the student?

_____

Frequency of use?

_____

35. In your teaching of *THEORETICAL WORK*, which computer program(s) and\or midi program(s) do you use?

Computer program(s) name? ——————————————————

How applied to the work and to the student?

_____

Frequency of use?

_____

36. How useful is computer technology when it comes to developing performance skills?

Not at all.   *Very helpful.*
☐   ☐   ☐   ☐   ☐

In expanding Question 36, please indicate your perception of student interest and development in the following categories.

➢ Specialised CD ROM programs stimulate interest and skill.
Low   *High*
☐   ☐   ☐   ☐   ☐

➢ Instructional CD ROM programs can support specific learning difficulties.
Low   *High*
☐   ☐   ☐   ☐   ☐

➢ Ensemble work for the developing student is always available.

Low   **High**

☐   ☐   ☐   ☐   ☐

Other reasons. (please specify)

_____

_____

_____

_____

37. *Using I.T.* Are you aware if any of your students employ information technology (computer) or CD ROM or other peripheral technology in their practice periods to enhance their music studies and skills?

☐   *Yes.*   ☐   *No.*

If *Yes*, approximately how many students?

None   ☐
1 – 2   ☐
3 – 5   ☐
6 - 10   ☐
Most   ☐

Brief comment please.

_____

_____

_____

_____

38. *Benefits from using IT.* As a teacher, to what extent do you feel that students benefit from its use in their music studies?

Very little benefit.   Highly beneficial.

☐   ☐   ☐   ☐   ☐

Brief comment please.

_____

_____

_____

_____

39. Have you used the NET (WWW) for the purposes of information and skill development in your teaching?

       ☐ *Yes.* How?   ☐ *No.* Why not?

A short comment, please.

_____

_____

_____

_____

40 As a teacher you may wish to add some additional points relative to these issues. If so, please write on the reverse side of this page.

FINALLY:-

I thank you for your time and interest in completing this form. Your answers are appreciated as they will assist my research greatly.

The information disclosed in this pro-forma will be treated with the strictest confidence.

Ivan Holmes.

OPTIONAL INFORMATION.

TEACHERS NAME.   Please print**……………………………………..**
If you do not wish to disclose your name, then just ignore this request.

STATE AND TOWN.   Please print**……………………………………..**
I would appreciate this information as the overall survey could disclose demographic and other very important reasons for some of the questions and answers.

Please return this Questionnaire by within TWO weeks or sooner.

APPENDIX H

INVITATION TO READERS OF

VMTA JOURNAL

QUESTIONNAIRE PARTICIPATION

THE PRIVATE MUSIC TEACHER AND THE PUBLIC MUSIC EXAMINATION SYSTEM IN AUSTRALIA

Ivan Holmes, private practising music teacher

Very little research and study based on the concept and meaning of the private music teachers has been attempted in Australia. It is undoubted that the independent music teacher (IMT) is 'a very vital segment of the arts education community' *(Uszler 1996)*, but there is no readily available body of information about the profession. Because it is important to construct a profile of the effectiveness of music teachers within the public examination system and of how those teachers access, view and support that system, this article seeks your support and co-operation to fill the vacuum as there is no single data base among the many negatives and positives about how the IMT fits into music and the teaching scene.

As a result of interviews and discussion with Professor W. Bebbington, Chairman of the AMEB and Dean of Studies at Melbourne University Conservatorium and Ms Elizabeth Mitchell of the College of the Arts in Melbourne, the AMEB representative with the VMTA, this article, with the support of the VMTA, has been initiated by a Melbourne music teacher of many years standing and is directed to you, the teacher.

The study which will gather descriptive data about the sector is part of a postgraduate research degree through the James Cook University at Townsville in Northern Queensland, and is expected to provide all relevant music institutions with an overview of what is happening in the public examination system in Australia.

All teachers interested in contributing to this national study are requested to contact Ivan Holmes, Private Practising Music Teacher, 8 Castlereagh Court, Mount Waverley VIC 3149. Phone/fax 03 9808 7044, 0414 364 681, email holmbase@ap.com.au. All relevant documentation, together with a return stamped addressed envelope will then be forwarded for your confidential contribution to the data base which will include qualifications, experience, examination system accessed and use of information technology.

This study is current, but it will require your co-operation for a quick response and return of the questionnaire and data. Thank you.

APPENDIX I

INVITATION TO READERS OF

AMTR Keynotes Website

QUESTIONNAIRE PARTICIPATION

AMTR Keynotes

AUSTRALIAN MUSIC TEACHERS REGISTER

<u>WANTED</u> – **Music teachers to take part in a reseach project on :**
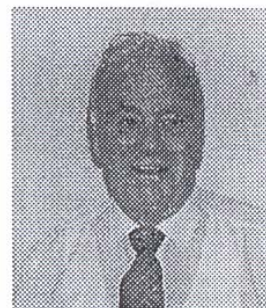**"The Private Music Teacher and the Public Music Examination System"**

Very little research and study has been done on the independent music teacher in Australia and there is no readily available body of information about the profession. Because it is important to construct a profile of the effectiveness of music teachers within the public examination system, of how those teachers access, view and support that system, and an overview or what is happening in the public examination system in Australia, your help is requested. All you will be asked to do is to fill in a simple, brief questionaire, which can be anonymous. This study is current and will require a quick response and return of the questionaire and data.

All teachers interested in contributing to this national study please contact :

Associate Professor Ivan Holmes,
8 Castlereagh Court,
Mt Waverley Vic. 3149
Phone & Fax (03) 9808 7044 , mobile 0414 364 618
email holmbase@ap.com.au

All relevant documentation, together with a return stamped addressed envelope, will then be forwarded for your confidential contribution to the database.

APPENDIX J

MUSIC RETAIL OUTLET

INVITATION TO PARTICIPATE

THE PRIVATE MUSIC TEACHER and PUBLIC MUSIC EXAMINATION SYSTEM.

RESEARCH DEGREE. *James Cook University.* Queensland.

RETAIL OUTLET ADVERTISING LEAFLET.

Date. June-August 2001.

Dear Teacher,

I am a music teacher like yourself and I am currently undertaking some research into music teaching and music examining in Australia. I have arrived at the point where there is a need to develop a profile of the uses of the public music examination system in Australia by independent music teachers (IMT).

An IMT is defined as a teacher who operates a private teaching studio, the success of which is dependent entirely upon the business acumen and professional skills of that individual.

In this research I am concerned with how the examination system has been integrated with the modern needs and demands of the IMT and of their students and how, conceivably, it can be improved. While each of us has views about this, it is essential to build as broad a profile as possible.

Hence, it would be much appreciated if you were able to contribute to this research. I stress that any information which you provide in response to this request will be treated as highly confidential, and that no individual(s) will be identified in any report or publication.

I request contact with you through any of the five mediums given below. I shall then forward a reasonably brief prepared questionnaire together with a return self-addressed and stamped envelope.

I thank you most sincerely for your anticipated co-operation in response to this leaflet.

Ivan Holmes. Private Practising Music Teacher

Associate Professor and President.

Australian Guild of Music Education Inc.

(1) Castlereagh Court, Mt.Waverley. Vic. 3149.   (2) Mobile 0414 364 618

(3) Phone and Fax. (03) 9808 7044.   (4) E-mail address: holmbase@hotkey.net.au

 (5) Private personal interview.

APPENDIX K

INTERVIEW PROFORMA

STUDIO MUSIC TEACHERS

INTERVIEW QUESTIONS.

PROFORMA FOR STUDIO MUSIC TEACHERS.

1. What is your practical discipline?

2. For how long have you had this skill?

3. Can I enquire as to your qualifications?

4. Do you still perform publicly as a musician? A concert artist?

5. When did you commence teaching?

6. What examination levels are you currently teaching? Length of lessons?

7. Practical as well as theoretical?

8. Have you always supported the (AMEB), (Trinity) or (AGMS)? Other organizations?

9. What percentage of your students enter for public music examinations?

10. Can you comment on the observable decline of interest in music examinations?

11. What preferences do you have in respect of syllabi? Do you use syllabus items in conjunction with the published grade book?

12. Do you prefer 'own choice' when the student's interest in the listed music wanes?

13. What motivated you to become an examiner?

14. Did you receive any examiner training? If so, how?

15. Do you write a global summative comment to conclude each examination?

16. When were you appointed as an examiner?

17. In view of some very illegible writing by some examiners, would you care to comment?

18. What is your opinion of the use of laptop computers in the examination room?

19. Which of the following describes your current perception of I.T?

    a) I do not understand the technology.

    b) I can see no reason why I should use the concept in my teaching.

    c) I cannot justify the expense of the necessary equipment.

    d) I do not have the time to learn about the computer or of I.T.

    e) Optional comment.

    f) I use it frequently in my studio in many different ways.

20. Finally:- As a teacher do you regard I.T as fundamental to your teaching practice?

APPENDIX L

ETHICS APPROVAL

JAMES COOK UNIVERSITY
Townsville QLD 4811 AUSTRALIA

Tina Langford, Ethics Administrator, Research Office. Ph: (07) 4781 4342, Fax: (07) 4781 5521.

ETHICS REVIEW COMMITTEE
(Human Ethics Sub-Committee)
APPROVAL FOR RESEARCH OR TEACHING INVOLVING HUMAN SUBJECTS

PRINCIPAL INVESTIGATOR	Ivan Holmes	
SCHOOL	COMVAT	
PROJECT TITLE	Private Music Teacher and the Public Music Examination System	

DATE	26 March 2003 – 26 March 2006	CATEGORY	1

This project has been allocated Ethics Approval Number
with the following provisos and reservations: **H1541**

1. All subsequent records and correspondence relating to this project must refer to this number.
2. That there is **NO** departure from the approved protocols unless prior approval has been sought from the Human Ethics Sub-Committee.

3. The Principal Investigator **must advise** the responsible Monitor appointed by the Ethics Review Committee:

   - periodically of the progress of the project;
   - when the project is completed or if suspended or prematurely terminated for any reason;
   - if serious or adverse effects on participants occur; and if any
   - unforeseen events occur that might affect continued ethical acceptability of the project.

4. In compliance with the National Health and Medical Research Council (NHMRC) **"National Statement on Ethical Conduct in Research Involving Humans"** you must provide an annual report detailing security of records and compliance with conditions of approval. The report should very briefly summarise progress or in a final report detail the outcomes of your research.

NAME OF RESPONSIBLE MONITOR	Dr Sue Albanus
SCHOOL	COMVAT

APPROVED AT MEETING	Date: 26 March 2003
APPROVED (Conditions Approved by Monitor)	Date:
EXECUTIVE APPROVAL Chair, Ethics Review Committee	Date:
[forwarded by email without signature] Tina Langford Ethics Administrator Research Office Tina.Langford@jcu.edu.au	Date: 28 March 2003

APPENDIX M1

PERCENTAGES OF MALE AND FEMALE MUSIC STAFF

G08 UNIVERSITIES

Table M.1
Percentages of Male and Female Music Staff: G08 Universities.

University	Total Staff	Male		Female	
		N	%	N	%
Adelaide	59	35	59.32	24	40.67
ANU	44	32	72.73	12	37.27
W.Aust.	14	11	78.57	3	21.43
NSW	11	8	72.73	3	37.27
Monash	78	49	62.82	29	37.18
Sydney	238	140	58.82	98	41.18
Qld.	67	43	64.18	24	35.82
Melbourne	158	108	68.35	50	31.65
Total	669	426	63.68	243	36.32