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**CHALLENGING THE ORTHODOXY:
AN ALTERNATIVE STRATEGY FOR THE
TERTIARY TEACHING OF PIANO**

A thesis

submitted in fulfillment of the requirements of
the degree of

DOCTOR OF PHILOSOPHY

at

James Cook University

by

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2005

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STATEMENT OF THE CONTRIBUTION OF OTHERS

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I approached the commencement of this project with great energy, with a strong sense of commitment, a willingness to accept whatever trials and tribulations lay along the way, and with a fundamental belief in the potential outcomes of the research. To reach the end is quite exhilarating. At the same time, however, the road was far from smooth, and at many points along the way there were questions in my mind as to whether the end would ever be reached or even if the project would adequately realise the research aims and goals. Admittedly, this was in part due to the challenges of maintaining a commitment to both an intensive academic work profile alongside an equally demanding research project and, while to some extent, there existed a nexus between the two, the dual commitment was often difficult to manage. Ultimately, there were frustrations and rewards, sighs and smiles, groans and grins; however the underlying determination that I brought to the project meant that I was committed to see it through to completion. To reach the final summit of academic research training would not, however, have been possible without a little help from my friends.

The journey relied primarily on the direction and the guidance of my principal supervisor Professor Diana Davis, a remarkable mentor, who encouraged me at all times to take risks, to be innovative and explorative, and to apply a rigorous research frame that would lead to a thesis with data-driven findings and significant outcomes. In a field dominated by a lack of theoretical underpinnings and frameworks, there were many occasions where I felt a bleakness and sense of isolation as to how to proceed, and it was at these points that my eyes were opened to strategies to move forward that I would perhaps have taken much longer to see. For Diana's support, guidance and sheer hard work whilst also leading a healthy postgraduate program and creative arts school, I remain forever grateful.

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The journey from undergraduate student to PhD is fascinating, occasionally frightening, exhilarating, yet demanding and challenging. It is not easy. The training however is outstanding in the way that it develops one's capacity to use one's intellectual abilities, and, in particular, critical thinking skills. Without question, I now feel equipped to operate solo and to establish a research trajectory that will further develop the research findings outlined in this thesis. This journey will be filled with new challenges and rewards and I look forward to what the future brings, not only with the confidence to stand on my own two feet, but with a passionate commitment to further research and the pursuit of knowledge.

ABSTRACT

This thesis outlines the rationale for and development of a small group piano teaching model for application in the Australian higher education environment. Initially, the history and development of the piano learning and teaching profession is investigated, prior to a synthesis of the research literature and perceptions of piano pedagogies in action, which reveal a number of issues of concern in relation to the efficacies and efficiencies of existing methods and models of learning. The first phase methodology involves the investigation of piano pedagogies in action, via reflections obtained during in-depth interviews with committed learners and post tertiary individuals, analysis of video footage of piano teaching, and an examination of models of advanced student group teaching obtained via questionnaires. The emerging principles from this first phase feed into the second phase methodology and development of the small group model and learning environment for higher education piano students. The resultant four-year trial of a small-group model is then outlined and evaluated via participant questionnaires, teacher reflections, video analysis of interaction, and student self-reflective data. The findings propose a number of implications and possible directions for instrumental teaching at the tertiary level.

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Chapter 1

INTRODUCTION

1.1 Music: Discipline and pleasure

Music is regarded by many as one of the great disciplines, alongside areas such as philosophy and science. Moreover, musical education is regarded by many as of great benefit to intellectual development. Two of the early Greek theorists Plato and Aristotle both believed that music would “discipline the mind” (Hanning 1998: 7) and that it formed an important part of a person’s education. Several authors expound the positive effects of a musical training on intellectual development, including Monk (1996), North (1999) and Herndon & McCleod (1979). Consequently, in western society, many children study an instrument, at school and/or privately, whilst others take on the challenge of musical training later in life. While many engage in the study of music, others simply enjoy exposure to the sound. In the twenty-first century, all forms of media are saturated with music, the boundaries between traditional musical ‘styles’ continue to be broken down, and music’s influence continues to percolate. Music infiltrates homes, shopping centres, public transport, social activities and, indeed, is rarely absent from people’s lives.

The piano is arguably one of the most popular of all musical instruments, and holds a significant place in the cultural life of western society. Its versatility and accessibility means that it is integral to many cultural environments, i.e., it is standard equipment in concert halls, music studios, classrooms, community centres, restaurants, hotels and homes. Performances on the piano pervade our cultural life,

be it in classical, jazz or contemporary styles. As a primary vehicle for the composition of much of the world's greatest music, many of the great composers of all genres have written for the piano or its forerunners. Thus by far the largest proportion of the most recognisable music ever composed is for the piano, either as solo instrument, with orchestra, or in ensemble; indeed Kamien (2004) claims that during the last two centuries "more great music has been written for the *piano* than for any other solo instrument" (Kamien 2004: 30).

The piano is one of the few instruments that does not rely on other instruments to create a musical whole. While a violinist or flute player often relies on the piano for harmonic or rhythmic support, the piano can perform on its own. Piano players are able to present the melody, the harmonic support and bass line, as well as various elements of expression. In fact, Gill (1981) asserts that "the piano is the nearest that civilised Western man has come ... to creating the universal musical instrument" (Gill 1981: 7). Further exemplifying its versatility and adaptability, Neuhaus (1973) regards the piano as a "unique and irreplaceable instrument for teaching music, for the simple reason that it is possible to play and hear on the piano absolutely everything" (Neuhaus 1973: 197).

1.2 The emergence of the piano as dominant instrument

The emergence and rise in popularity of the piano can be identified in the 1800s and, in particular, the latter part of that century, the height of the Romantic period. As the industrial revolution took hold in the 19th century, piano makers in England, America and Europe produced new pianos at an increasing rate. By the middle of

the century, pianos were distributed by numerous instrument makers. At the 1851 Great Exhibition in London, some 102 piano makers from 10 countries exhibited 178 pianos (Ehrlich 1990). At this time, the English firm Broadwood was producing approximately 2500 pianos per year (Ehrlich 1990). Production techniques and materials continued to improve and, when the Steinway production company came onto the scene in the latter part of the 1800s, a new era of piano making began. Developments such as the cast-iron frame and cross-stringing took place, both of which led to significant improvements in the construction of the instrument. By the end of the century, the piano had been reshaped, enlarged, mechanically improved and, as a result, was capable of a bigger, fuller sound and a wider dynamic range. As the piano's design and potential improved, composers could write more challenging repertoire, concert pianists were able to give more virtuosic performances, and the public was exposed to increasingly varied programs. By the end of the 19th century, the piano was renowned as the *prince* of all instruments.

The popularity of the piano was initially restricted to the upper classes or the aristocracy. As the piano became more and more affordable, and developed as a symbol of "social emulation and achievement" (Ehrlich 1990: 9), more and more homes acquired the instrument. The democratic piano became a feature of homes and the "centre of domestic entertainment" (Ehrlich 1990: 9). Such was the social power of this instrument that "a piano symbolized respectability, achievement and status" (Ehrlich 1990: 97) and at one time, "no one set up a home without purchasing a piano, sooner or later" (Ehrlich 1990: 186). Such was its perceived ubiquity that the British author Loesser (1954) argued that "the piano has been an institution more characteristic than the bathtub" (Loesser 1954: vii).

Not surprisingly, the piano and the piano lesson soon became commonplace in western society, thus contributing to “a broadening of educational opportunities” (Machlis 1984: 63), and a commensurate need for piano teachers. The piano had thus become an integral feature of artistic life. Apart from its potential as a performance vehicle and as a teaching and learning tool, it was used for communicating new musical compositions to the general public, with the dissemination of many orchestral and other works occurring via published piano reductions which could be played by professionals and amateurs in a range of contexts.

1.3 The contemporary piano

Since the 1900s, the piano has continued to hold a significant place in the cultural life of western society. In the first half of the twentieth century, the great pianists such as Rachmaninoff (1873-1943) and Horowitz (1903-1989) travelled the world, drawing packed houses to their recitals. The piano recital or piano concerto with orchestra was seen as one of the features of musical life, and the great pianists provided artistic enlightenment for many. With the advent of the recording era in the first half of the 20th century, piano repertoire and performance were made even more accessible. In a similar way, printed piano music was disseminated at an increasingly rapid rate. In the latter half of the 20th century, the piano remained a popular instrument at all levels of musical life. Noyle (1987) refers to a Gallup survey taken in America in 1985, where one in four people, or fifty-seven million

people, played a musical instrument, and approximately twenty-one million of these played the piano.

Advances in technology have led to greater exposure to the piano and its partner instrument, the electronic keyboard. With ongoing improvements in design of both the traditional piano and its electronic counterpart, the world's cultures have increasing opportunities to listen to or study the piano. The sheer number of concerts involving the piano as chief or ensemble instrument, and the compositions and recordings in today's society cement its dominance as a musical instrument. In university or conservatoire training, non-piano majors are routinely expected to develop keyboard skills.

The piano continues to operate in a wide variety of roles today. It can be the vehicle for solo recitals, concertos, chamber music, or other ensembles. It provides the means for accompanying vocalists, choirs, instrumentalists, or as a tool to assist such tasks as training opera singers, or teaching students aural skills. It serves as the means for providing background music at social functions, for amateur musicals or shows, old-time dances, or music halls. It is an appropriate musical instrument for satisfying numerous musical needs and settings.

1.4 Acquiring instrumental skills

With increasing access to music, there was a commensurately greater need for tuition. Many composers (e.g. Bach [1685-1750], Mozart [1756-1791], Beethoven [1770-1827]) began to teach those within the court family and the aristocracy in

general, and thus a pattern of specialised and private musical training was established. Outside the aristocracy and upper classes, a private teaching profession also emerged, albeit more slowly, and with considerable variation in standards. This has continued to the extent that the private teaching profession occupies a prominent part of the current music teaching and learning domain.

Music thus remains an important part of western society and the education of its people. In Australia, arts education is recognized as fundamental to the development of a child's skill development. Artistic creativity is profoundly important for the growth of intellectual skills, and it is well accepted that all students should be exposed to the arts whilst in the crucial developmental years. Research has demonstrated that arts education

assists in the development of such high level skills as handling complexity and ambiguity, problem-solving, communication skills, self-discipline and team work (Commonwealth of Australia 1995: 8).

Demonstrably, music and the music lesson play a fundamental role in today's arts education. Numerous children engage in music lessons, and many of these have lessons on the piano, Booth (1971) arguing "many parents like their children to learn piano" (Booth 1971: 116). Consequently the majority of today's children have had the experience of learning an instrument, playing for a music exam, performing in a community concert, eisteddfod, or for friends and relatives; alternatively they have been listeners.

As early as 1877, Trinity College London established an examining system in the British Isles (Bridges 1970). The development of music examination syllabi during the twentieth century in particular has had a significant impact on the study of music,

and on the growth and necessity for the music lesson. In Australia today, several examining bodies exist, including the Associated Board of the Royal Schools, Trinity College London, Australian Music Examinations Board, Australian Guild of Music and Speech, and the Australia New Zealand Cultural Arts. All offer graded examinations accessed by thousands of students each year.

The focus and direction of the majority of private music teaching studios revolves around preparation of candidates for these examinations. Thus these examinations operate as a *carrot* system for many students, as indeed they do for many teachers, who move to a higher level following each successful examination and thus progress up the graded syllabus ladder. In a report to the National Heads of Tertiary Music, Carroll (2000) refers to the Australian Music Examinations board as offering

a learning and assessing structure for students and teachers alike. The graded levels of syllabuses and musical materials have been used as virtual courses of study by teachers who did not have access to music libraries nor the knowledge and materials of music with which to design their own graded courses for each student. This is still the situation for many teachers (Carroll 2000: 2).

The various examination boards evidence a strong presence in Australia. Carroll (2000) describes the impact of the AMEB in Queensland thus:

As an example of the geographic extent of service, the Queensland office provides annually over 120 examiners to examine over 20 000 in the 42 syllabuses in 97 examination centres for both practical and theoretical examinations in Queensland alone. This is a service and a presence across the state which stimulates and supports music development (Carroll 2000: 2).

Whilst some studios train candidates who are not studying an examination syllabus and there have been developments in ‘music for leisure’ and more contemporary music style examinations, the traditional music examination syllabus is still

dominant. Hence the music lesson retains a dominant place in artistic training in the twenty-first century.

1.5 The music lesson: Challenging practice

A private lesson with a music teacher has been and is at the core of the music examination syllabus system and hence typical of mainstream private musical education. Why is it thus? On what basis does the music student require the sole attention of a teacher which the painting student does not? Certainly a performance is judged for itself – but then so is a painting. Both are solo artistic outcomes but why does only music require solo pedagogical input? Surely this practice should be open to question, if not to challenge. To what extent is the precept that one to one tuition is fundamental to performance training simply an inherited tradition? To what extent is it a practice based on research evidence? What research evidence is there that a one to one lesson is the most productive format for instruction? To what extent is such a strategy appropriate for all ages/stages of instrumental learning? At what point, if at all, might a music student be encouraged to develop greater independence? What alternative strategies might yet be explored?

The fact is that there is currently very little basis on which to begin to address such questions, let alone answer them. It is true that there are anecdotal claims (e.g. Keraus 1973, Gordon 1997) and that assertions of efficacy abound in the pedagogical literature. However there seems to be a virtual vacuum of research evidence about the efficacy of this methodology *vis à vis* others. Hence there would seem to be an

urgent need to subject the format and structure of the traditional music lesson to research scrutiny. As Horsbrugh (1998) asks,

Is the one-to-one lesson with a regular teacher so sacrosanct that we cannot at least examine whether it is the most efficient way of learning? Are there choices that provide the continuation of the principles of the individual lesson but which seek out different ways of achieving the desired ends? (Horsbrugh 1998: 9).

Indeed Herndon and McCleod (1979) question the necessity of teaching at all evidencing the fact that many musicians learn without a teacher. They refer to how many jazz musicians learn by “intensive listening” (Herndon and McCleod 1979: 39). They also refer to the shamans, a culture in which there are no teachers and in which students simply go from one shaman to another to learn their trade (Herndon and McCleod 1979). However many contemporary Western music students find it impossible to progress without the regular supervision of a tutor or teacher. Booth (1971) notes that the ability to proceed unaided and independently is “the great problem that faces every [music] student who is turned loose upon the world” (Booth 1971: 126). In this regard, Camp (1992) laments that “thousands of students will stop making music when lessons cease” (Camp 1992: 3).

To what extent should teachers be responsible for empowering students to progress from a vessel seeking replenishment to a self-motivated and self-developing entity? Should students at tertiary level need such levels of individual attention, assuming that the majority of these students will, in fact, have had many years of personal and individualised attention within the pre-tertiary one to one lesson environment? Given the fact that many tertiary graduates become teachers within schools or the private studio environment, should the priority of their training focus on performance outcomes or the processes leading towards and beyond performance?

1.6 Rationale for and aims of the study

Perhaps the penchant for a one to one teaching environment is a reflection of the inheritance of a teaching approach that has been in existence for hundreds of years (Madsen 1988). Weidenbach (1994), for example, suggests that teachers may be hesitant to accept different methodologies because of such biases and traditions. To what extent do the majority of piano teachers have specific skills training in piano teaching? To what extent, alternatively, do they rely on their own learning experiences as a basis for their teaching method? In other words, do they teach as they were taught?

One of the major issues at stake is the rapid fall out of students from music lessons as they reach the adolescent years and the higher examination grades of the various syllabi on offer. The pyramid of music learning has existed for many years, and it has become an ongoing issue for examining bodies and educational institutions of all levels to combat this fallout. Carroll (2000) describes the situation with regards to the AMEB:

Almost 80% of the Australian candidates are in the grades up to Grade 4 level. Another 20% are in Grades 5-8 and only 1.8% are in Diploma levels. This data shows there is a huge grass roots program of music and speech education only 20% of whom proceed to higher grades, and only up to 1800 of these undertake diplomas (Carroll 2000: 3).

Why might this be so? To what extent, for example, might the system be founded upon dependence rather than building for independence? The research aims to grasp the nettle of questions perhaps too large and too impenetrable for a single doctoral study to answer. The difficulty of the challenge and the courage required to

challenge orthodoxy are not, however, sufficient reasons for doing so. Hence the study aims

1. To probe perceptions of existing piano teaching models;
2. To explore currently available piano models *in situ*; and to utilise the data from one and two above
3. To develop, trial and evaluate an alternative piano learning model.

1.7 Organisation of the thesis

Critical to an understanding of how the *status quo* came about is a sense of how piano pedagogy developed. Hence Chapter 2 surveys the history and development of the piano and the piano teaching profession. Chapter 3 overviews research to date, identifies the key issues in the literature, and derives the pedagogical principles underpinning the teaching/learning strategies deemed to have been successful. These principles then drive the rationale for the phase one methodology in Chapter 4. This involves the sampling and investigation of perceptions of piano pedagogies from committed learners and post-tertiary individuals, analysis of video footage, and data gathered from existing group teachers. Chapter 5 presents the analysis of these data as a basis for the research niche and identified potential for small-group methodology. The model design and implementation trials across four academic years is outlined in Chapter 6. Perceptions of participants (students, teachers) are presented in Chapter 7, while Chapter 8 synthesises students' self-reflective data and lesson interaction achieved via video analysis. Chapter 9 synthesises the research and discusses key directions and implications for further research.

Chapter 2

THE DEVELOPMENT OF PIANO TEACHING AND LEARNING

2.1 The piano in review

As intimated in chapter one, the development of the keyboard from its origins to what is now recognized as the piano is now well documented, forming a considerable corpus (e.g., Rowland 1998, Ehrlich 1990, Gill 1981, Grover 1976, Van Barthold and Buckton 1975, Sumner 1966). Several focus on the early history of the instrument (e.g. Pollens 1995, Clinkscale 1993, Colt 1981, Harding 1978, James 1967), while others are more encompassing. Less frequently, however, do authors refer to the socio-economic influence of the piano (Ehrlich 1990, Van Barthold and Buckton 1975), although Loesser (1954) offers a more global analysis of the social history and influence of the piano. Others refer to the influence, accessibility and popularity of the instrument, both during the course of its development, and also in recent times (Ehrlich 1990, Sumner 1966, Closson 1947).

It must be noted that the literature is particularly limited in relation to the emergence and role of the piano *pedagogue* or associated teaching profession. Golby (2004) argues that the “historical study of instrumental (non-vocal) pedagogy is a relatively new area of research” (Golby, 2004: x) and, although focussing on the violin family, he also briefly discusses the development of the keyboard teaching profession in Britain. Similarly Ehrlich (1985, 1990) surveys the social developments of the piano industry and the teaching profession, although restricted to Britain. Loesser (1954) cites a

number of anecdotes about the amateur teaching profession and the student culture, largely dominated by young female students, a view supported by Golby (2004). However, the need for a published study that focuses on the genesis of the piano teaching profession is yet to be met.

2.1.1 Development of a piano culture during the 19th century

By the end of the 18th century, the piano had become increasingly prominent in Europe and in Britain (Erhrlich 1990). While the harpsichord was still a principal keyboard instrument, in time, the piano began to surpass it in popularity, largely due to the variety of dynamics made possible on the piano through the introduction of hammers striking the string. In this regard, Harding (1978) argues that, from approximately 1760, a “white-hot enthusiasm was concentrated on the pianoforte and on pianoforte music” (Harding 1978: 82).

As a direct result of the industrial revolution and subsequent improvements in structural materials, the piano was reshaped, enlarged, mechanically improved and, as a result, became capable of a bigger, fuller sound and a wider dynamic range (Rowland 1998). The introduction of a cast-iron frame and cross stringing effectively brought the instrument to its peak and paralleled composers' exploration of the wider keyboard compass and expressive range, making it a medium sensitive to the romantic ideals of the time.

From the early 1800s the great composer-performers carried the piano to new levels of popularity. As virtuoso performer and improviser, as well as composer, Beethoven's

efforts at the turn of the 18th century in particular laid the foundation for the path which Czerny, Liszt, Chopin, Schumann, Schubert and many others were to continue. The piano could traverse the wealth of repertoire that was in existence, not only by composers writing specifically for the piano, but also reductive versions of many string quartets, symphonies and other large-scale forms of repertoire. This became a common means of communicating new music to the general populace. Yates (1964) argues that Beethoven's symphonies "circulated more widely in piano transcription than by orchestral performance" (Yates 1964: 164) during the 1800s. Given the tyranny of distance for much of society, "this was the only way it was possible to hear and get to know such pieces" (Barrie Jones 1998: 174).

The focus on the individual at the piano as creator and *master* soon led to the piano's prominence as a performance instrument. The pianist had no need for other musicians so that, for composers and performers, the piano became "the means of presenting the most intimate as well as the most brilliant" (Einstein 1947: 200). Indeed Letanova (1991) argues that the literature of piano music

became progressively richer, the new compositions developed the technical abilities of the performers to the point of creating a new vocation, a new type of instrumentalist, the virtuoso (Letanova 1991: xi).

The rise of the piano within society was both rapid and strong. Liszt, the virtuoso pianist, established the solo piano recital, which became one of the most significant steps in taking the piano to the fore of musical and social culture. Liszt is, in fact, regarded as being "more influential than any other pianist in the first half of the 19th century" (Gerig 1976: 172), and it was through his tours and concerts that the solo piano

concert and the virtuoso rose eventually to become the crowning vehicle of romantic pianism.

Dubal (1990) argues that “the piano was clearly the favored instrument of the growing middle class. Every family aspired to have one” (Dubal 1990: 18). The piano was ideal for the middle classes and a perfect instrument for the women and young girls, they being the ones “who had the most time and the most opportunity” (Loesser 1954: 64). It is even possible that the rise of the piano can be attributed to the ease of its playing position, Loesser (1954) and Golby (2004) referring to the unattractive stance of the female form in attempting to play a violin, cello or a flute.

The piano was seen to be increasingly important for a young girl’s education, and indeed, “every well brought up young lady was expected to be capable of entertaining company at the piano” (Ehrlich 1990: 93). Adams Hoover, Rucker and Good (2001), in fact, regard learning the piano to have been “a necessary female accomplishment along with other household tasks” (Adams Hoover *et al* 2001: 26). Hence, a wealth of music was written by many of the great composers specifically for this market of young females, including such works as Mendelssohn’s “Songs without words” and Schumann’s “Album for the young” and “Scenes of Childhood” (Barrie Jones 1998).

Ehrlich (1990) describes the “intensity of piano mania” (Ehrlich 1990: 92) occurring in Victorian England at the end of the 1800s. He refers to British society as consisting of “about 400,000 pianos and one million pianists” (Ehrlich 1990: 92) by the early 1870s. The piano was the ideal instrument for the home, as a vehicle for learning, for social music making and for social status. By 1900, the “market was saturated” (Hildebrandt

1988: 179). London boasted some 175 piano factories, New York 130, and Berlin contained major industries as well (Hildebrandt 1988).

2.1.2 Emergence of the *piano pedagogue*

As a result of the piano's prominence, the burgeoning of published music, and the increased number of pianos in existence, the need for piano teachers increased exponentially to the extent that, at the end of the 19th century, there was an "ever-growing army of private teachers" (de Val and Ehrlich 1998: 132), a judgement supported by Golby (2004). Ehrlich (1985) notes that the music profession in England had no barriers in terms of gender, race, nationality or age, and that this exacerbated the rapid rise in the music profession which contained a mixed bag of teachers, including amateurs, professionals, even children. Indeed, Ehrlich (1985) regards the only serious barrier to teachers entering the market as "access to instruments and tuition, and some aptitude" (Ehrlich 1985: 77). Golby (2004) goes further and refers to the fact that, while there were many instances of amateurs learning via self-instruction manuals, in the early phases there was the "all-too-common scenario of the ill-educated music teacher instructing the unmotivated student" (Golby 2004: 43).

Loesser (1954), in suggesting that the spread of keyboards in the 18th century and the increased number of female students led to a simplification of musical standards, presents this window on the profession:

Music teaching, *clavier* teaching in particular, as it was widely practised in the later eighteenth century, partook of the prevailing paltriness. Most of those bungling burgher daughters had little capacity for musical discipline, and their most successful teachers were those who could share the mediocrity of their pupils' talents and aims (Loesser 1954: 81).

Equally disturbing is the reference to a Berlin critic who, in a 1749 publication, presented a letter supposedly generated by a young lady of the time. The letter describes how the teacher, a “clever suburban organist” (Loesser 1954: 81), provided a regular half-hour lesson every few weeks and a description of how the teacher “always sits at my left side ... [and] marks the notes with letters so as not to trouble my head needlessly” (Loesser 1954: 82). The letter also refers to the teacher as being one who “discards all ornaments [as] they hinder speed in playing” (Loesser 1954: 82). Referring to this letter in the context of the time, Loesser (1954) describes how the “battered instrument, the incompetent, obsequious old foggy of a teacher, and the fatuous dullard of a pupil all have a vivid ring of truth” (Loesser 1954: 82).

Moreover, standards appear to have been quite poor, and the majority of female teachers

risked the worst of all possible fates: lifelong servitude as a piano teacher. In the nineteenth century there was no such thing as a qualifying examination for piano teachers, so the field was wide open, and very bleak. Failed pianists, unmarried ladies, impoverished widows made up a musical proletariat, many of them much worse off than the visiting seamstress (Hildebrandt 1988: 126).

Despite the fact that a significant proportion of the teachers were poorly qualified (Golby 2004), it was also common for the great pianists of the 19th century to give lessons. Chopin (Bollard 1970a) and Clara Schumann (Reich 1985) gave many lessons for income purposes, Liszt taught many “daughters or sons of aristocratic families” (Machnek 1965: 16), while Czerny was regarded as “the piano teacher *par excellence* of the nineteenth century” (Hildebrandt 1988: 96). In fact, many of the great composers taught on a regular basis during their lifetime, arguably more as a result of financial and

cultural pressure rather than from a desire to engage in meaningful teaching or instruction.

2.1.3 Genesis of the external examination syllabus

The piano was at its most influential and popular during the Romantic period up to the early 1900s, prior to World War 1 (Rowland 1998) and it was during this time that piano teaching arguably reached a peak in terms of both the number of teachers and the development of a variety of methods of instruction. This was due, in part to the development of external examinations that became a feature of musical life, beginning in 1877 with Trinity College London (Bridges 1970). Soon after, in 1889, the Associated Board of the Royal Schools of Music began external examinations. Bridges (1970) discusses how both these organisations promulgated methods as a result of the fact that the

teaching of music ... was unsatisfactory: not because the teachers were unworthy, but because there was little opportunity of revising their methods under the direction of experts, and practically no opportunity of testing the results of their teaching by the standard of skilled and sympathetic examiners (Bridges 1970: 51-2).

Trinity College London sent examiners to Australia in the 1880s and the Associated Board followed soon after. Bridges (1970) argues that these examinations “immediately became popular” (Bridges 1970: 54). There was also the London College of Music, which Bridges (1970) states “had no pretensions to be a professional training institution” (Bridges 1970: 54). Bridges (1970) suggests that the end result of the introduction of external exams may not have been what the examining boards may have wished, arguing that

pianoforte teachers in particular used the results of their pupils to advertise themselves, students welcomed the incentive of certificates and medals; and parents could see something for their money. It was no wonder that music examinations caught on (Bridges 1970: 54-5).

It was not long before local pressures led to the creation of Australian examination systems, which culminated in the formation of the Australian Music Examinations Board in 1918 (Bridges 1970). The external examination system remains strong in the western world, with the “grade system [having] a major presence within instrumental teaching” (Green 2001: 128).

2.1.4 Exploration of the Australian context

The literature on Australia’s early musical culture is certainly limited, particularly in relation to the study of traditional western instruments such as the piano. This is not surprising, given Bebbington’s (1994) argument that, although “Australian music dictionaries or histories are bravely announced from time to time, few have yet to come to fruition” (Bebbington 1994: v). Some authors do, however, refer to early teaching and learning practices. For instance, Wentzel (1969) outlines how piano lessons were first advertised in the *Sydney Gazette* of 3 February 1816 and describes how, in the 1820s, “several musicians arrived and commenced teaching” (Wentzel 1969: 6). Wilson (1995) refers to one Louisa Litchfield, an early settler who, in the late 1800s, “needed to earn a living and she gave piano lessons to the young people of the town” (Wilson 1995: 16).

There soon developed a strong private teaching scene run by professional musicians, and documented as early as approximately 1810 in Sydney (Stevens 1997). Stevens

(1997) refers to the considerable number of young people who pursued performance training and who were also taught in such schools as the Adelaide College of Music, which was developed to meet the needs of this clientele (Stevens 1997). Wentzel (1969) discusses how this College, formed in 1883, was designed “after the style of tuition adopted at the celebrated music schools in Europe” (Wentzel 1969: 110). It was this College that became the basis of the Elder Conservatorium, established in the late 19th century at the University of Adelaide (Wentzel 1969).

Like the situation in Europe, Stevens (1997) argues that music was seen as a “desirable artistic pursuit and social accomplishment for the children of the well-to-do settler families” (Stevens 1997: 396). Dreyfus (1999) supports this view, and adds that teaching was “the main source of income” (Dreyfus 1999: 13) for many needy women in the early 1900s. This view is also supported by Thomson (1990) who argues that musical training in the early 1900s was “by way of example from teacher to student” (Thomson, 1990: 17). Australia appears to have followed the traditions of Europe (Thomson 1990) in that music lessons in the early part of the 20th century

almost exclusively meant learning piano (more rarely violin or voice) from a private teacher, either from a suburban teacher or from a teacher at a private school (Spearritt 1984: 27).

Today, the private music teaching field has a strong presence in music education in Australia (Thomson 1990, Zhukov 1999). There is, however, little literature which explores tertiary practices, a view supported by Bebbington (1999). It is generally agreed that Australia’s early tertiary music institutions were direct descendants of European and British models (Wentzel 1969, Bridges 1970, McCredie 1979, Bebbington 1999). In fact Bridges (1970) pioneering work clearly defined how overseas practices were “nurtured in universities” (Bridges 1970: i).

While there have been recent publications relative to the history and development of key music institutions, e.g. the Sydney Conservatorium (Collins 2001) or the University of Western Australia (Meyer 1999), there are few references to teaching and learning practices in the area of instrumental/vocal instruction. One of the few accounts of instrumental teaching practices is that provided by Tregear (1997), who argues that in the early days of the first conservatorium of music in Melbourne, students did not have private lessons but engaged in small-group work:

Practical lessons were given in small groups of two or three students in lessons of some two hours a week; a second study instrument was likewise taught in groups but for only one hour a week (Tregear 1997: 26).

In the current tertiary environment, one to one tuition is the dominant format of teaching and learning (Australian Music Centre 2001). While the master class and some use of group teaching is in evidence, there is a clear preference for the master-apprentice style of learning that has been the principal model of delivery for several centuries.

2.2 Origins of one to one, master class and group piano teaching

As is clear from the literature (e.g. Jørgensen 2000, Ehrlich 1990, Loesser 1954), the one to one lesson, master class and group teaching models were introduced during the 18th and 19th centuries, although the exact origins and rationale for each remain difficult to trace. It would appear, however, that the one to one lesson format emerged to some extent from the apprenticeship model (Thompson 1983, Madsen 1988, Zhukov 1999, Lebler 2003), or at least in parallel with this model (Golby 2004). The master class

became prominent as a result of the 19th Century teachers Liszt and Leschetizky disseminating their knowledge to as wide an audience as possible (Newcomb 1967, Gerig 1976), while group teaching emerged as a means of providing mass instruction for beginners or as a method applied within the newly formed conservatories (Kowalchuk & Lancaster 1997; Thompson 1983, Hildebrandt 1988, Cahn 2003). While several authors acknowledge the dominance of the one to one teaching approach during this period of development (e.g. Loesser 1954, Ehrlich 1990, Lebler 2003), the educational rationale for this or indeed any model of teaching is difficult to discern.

2.2.1 Genesis and development of the one to one model

While a number of authors argue that the apprenticeship model appears to have been the primary forerunner of the one to one model (Thompson 1983, Madsen 1988, Zhukov 1999, Golby 2004), an alternative view is proposed by Baker-Jordan (2003):

Most of the early great master teachers, pianists, and composers taught in groups. Like Franz Liszt ... they taught in the format of master classes, with the emphasis primarily on repertoire. Gradually over the years, however, the mode shifted to private teaching (Baker-Jordan 2003: 269).

Baker-Jordan (2003) suggests that the shift from master class teaching may have been due to the development of the piano as an instrument and the parallel emergence of a more complex and solo-oriented body of repertoire, and more recently, the popularity of competitions for launching musical careers. At a practical level, initially the reality of the social structures meant that

only royalty and the wealthy could afford to own a keyboard instrument. So only the privileged were able to study piano, which naturally they did with private tutors, who often traveled to their homes (Baker-Jordan 2003: 269).

Cheek (1999) also notes that only the wealthy had access to pianos and the piano as a single instrument led to their being a single student and teacher teaching system established. Indeed she argues that “piano lessons were taught privately because the first piano students were the sons and daughter of royalty” (Cheek 1999: 8). Cheek (1999) thus suggests that the “idea of private piano lessons sprang from financial and cultural necessity, not because effective education demanded it” (Cheek 1999: 8). Golby (2004) argues that it was the “middle-class families requiring private music lessons for their daughters” (Golby 2004: 95) which contributed to this model’s emergence. To this day the one to one lesson is traditionally adopted as the principal learning environment for instrumental/vocal instruction (Green 2001, Baker-Jordan 2003, Lebler 2003).

2.2.2 The master class

Like the one to one lesson, the master class featured in 19th century piano culture, at the centre of which was the master or guru whose *modus operandi* was such that students would absorb the wisdom of the gatekeeper of knowledge. The term *master class* certainly appears to have developed during the time of the romantic pianists, with the master the centre of the class and its activities. In fact, many of the descriptions of Liszt by his pupils refer to him only as the master (Gerig 1976). Students flocked to both Liszt and also Leschetizky and, indeed, these two teachers in particular are considered to be two of the most influential in history (Newcomb 1967). Master classes ranged from the model of having small groups of students playing and listening, to the model epitomised by one account of Leschetizky’s teaching that refers to over a hundred students in the class (Newcomb 1967). The master class as a learning format continues

as a feature of some current academic environments, following what has “long been a tradition in European academies where private lessons are the exception rather than the rule” (Banowetz 1995: 237). While there is little documentation of generic master class methodology, evidence can be adduced in relation to specific *masters*.

2.2.2.1 Franz Liszt

While countless texts have been written on Liszt as pianist and composer, there is arguably less material presented on his work as a teacher. Machnek (1965), for example, considers that “most accounts have neglected to relate his great contributions in [the teaching] area” (Machnek 1995: 1). Although Gerig (1976) and Machnek (1965) argue that Liszt gave one to one lessons early in his career, it is well documented that he focussed on master classes after his concert career had ended. Indeed for “three decades, the master spent some months surrounded by worshiping young pianists eager to learn the secrets of genius” (Hildebrandt 1988: 157).

According to Dubal (1990), Liszt “gave no private lessons but used the plan of the master class with electric effect; where all could play for each other while benefiting from the master’s wisdom” (Dubal 1990: 169). The format for these sessions is less clear. Gerig (1976) refers to Liszt as initially involving small numbers in his teaching sessions, but this grew to include large numbers of aspiring pianists. Bollard (1970a) reports Liszt’s master classes as containing “over a hundred young executants” (Bollard 1970a: 14). Machnek (1965) argues that Liszt had cogent reasons for developing the master class, argues that Liszt “preferred class instruction” (Machnek 1965: 44) and as a result, the classes were more systematic and organised than his private lessons.

Several authors allude to the benefits of Liszt's master classes. Hedley (1970) argues that it was "the nerve-testing experience of playing before such a knowing and critical audience that was of value" (Hedley 1970: 32-33). Gerig (1976) notes that Liszt

invented the class system of teaching. Liszt believed in it implicitly, on the ground that the teacher does not have to play the same piece over and over for different pupils and repeat endlessly his suggestions for fingerings, phrasings, pedalling and the like; that if the pupil who is only a listener knows the work that is being played he has the same advantage of the performer, and if he does not know it, he becomes better prepared to study it later. It was also Liszt's opinion that even the best teacher has his good and his off days and the class system enables everyone to profit from the good days. Its best aspect is, of course, the chance the pupils have to play for critical listeners and so rid themselves of nervousness and gain confidence (Gerig 1976: 190).

Dubal (1990) observes that technical issues "were never mentioned" (Dubal 1990: 169), as does Gerig (1976), who states that Liszt's teaching was focussed on "the aesthetic side of performance" (Gerig 1976: 180). Machnek (1965) discusses how Liszt offered his students a diversified curriculum, involving works that developed a variety of skills.

2.2.2.2 Leschetizky, Schnabel and others

A student of Liszt, Theodor Leschetizky is regarded as a "devoted teacher" (Hildebrandt 1988: 159), with Gerig (1976) attesting that Leschetizky, in fact, rivalled Liszt in popularity as a teacher. Leschetizky taught both individual lessons and master classes or group lessons. His classes are described as containing a "studio atmosphere - the stimulation, the laughter and companionship, the wide horizons" (Newcomb 1967: xiii). Newcomb (1967) describes the format of the class as containing about "one hundred and fifty students [who] made up the class, and from them a half dozen or so, who had

good lessons, or who were preparing for concerts, were asked to play” (Newcomb 1967: 15). Bollard (1970b) supports the notion that these classes were large, claiming that “over a hundred young executants would crowd into the house” (Bollard 1970b: 14).

Like Liszt, Leschetizky’s influence in shaping and directing generations of piano teachers was considerable. One of his most famous students was Artur Schnabel, who was also a teacher in the master class or group environment tradition. The latter believed implicitly in the value of such a method, claiming that “the most productive way of higher teaching in music is to have all pupils present at lessons” (Schnabel 1961:125). While Liszt and Leschetizky taught mainly in large groups, Schnabel preferred that only a small number of students attend his classes (Wolff 1979). Wolff (1979) reports that Schnabel typically focussed on repertoire rather than technique, and spent most of the lesson going through the works in detail. Schnabel’s approach involved verbal explanation and demonstration, after which the student would repeat the fragment or phrase being discussed until it was considered right. While repetition appears to underpin the approach, Schnabel placed responsibility on the student: “I never ... hear a pupil play a piece twice. I trust him, that what he has learned in one piece will be applied to the next, and so on” (Schnabel 1961: 138).

Few recent accounts of the practice of master class teaching can be identified. Neuhaus (1973), like Banowetz (1995), refers to the *group* class as “a well-tried method, known of old” (Neuhaus 1973: 200). Neuhaus (1973) presents an additional window on this type of teaching and learning:

When I was studying with Godowsky in the *Meisterklasse* of the Vienna Academy of Music, there were some ten of us who played, and about twenty to twenty-five who attended as listeners (*Hospitanten*), who never played but listened to everything. At the end of each lesson Godowsky

would draw up a precise programme of the next lesson, deciding on the performers and the works to be performed; the pupils and the listeners came to the lesson with the scores, on which they followed attentively the playing of the pupil and the comments of the teacher. The advantage of this for all concerned was obviously very great. Then why cannot we have this? (Neuhaus 1973: 200).

2.2.3 Group teaching models

The literature demonstrates that group piano teaching at both beginner and advanced levels has been in existence since the early 1800s, although most references are to beginning methods of keyboard instruction (Loesser 1954, Zhukov 1999, Dillon 1999, Thompson 1983, Lancaster 1978). Golby (2004) argues that group instruction occurred increasingly during the 19th century as a result of the economic benefit for those operating as teachers, in addition to the increasing ranks of the social classes wishing to access musical instruction. Some references are made to the introduction of group teaching approaches for advanced students (e.g. Ritterman 2003, Cahn 2003), but these are both minimal and offer few insights.

2.2.3.1 Beginner student group models

Loesser (1954), Golby (2004) Dillon (1999), Thompson (1983) and Lancaster (1978) all discuss the work of Johann Bernhard Logier (1780-1846). He taught piano in groups in Dublin in approximately 1815, with teachers from America and Europe visiting his classes in order to adopt and introduce the method into their respective countries. Loesser (1954) provides the most detailed account of Logier's attitudes and work, initially suggesting that Logier's method was in fact developed to increase his income. Thompson (1983) refers to the Logier method as more "arithmetical than educative or

musical” (Thompson 1983: 23) as he took “the quantity notion of the Industrial Revolution to absurd lengths” (Thompson 1983: 23). Logier apparently developed a method for the teaching of initial piano playing skills where he taught students in “groups of twenty, in two-hour sessions” (Loesser 1954: 296). The class was divided into two, with one hour on harmony and one on piano playing. While on the one hand Loesser (1954) describes the piano playing hour as being not much more than individual lessons, wherein one student “may have been fortunate enough to snatch as much as eighteen minutes” (Loesser 1954: 296), he also acknowledges that, despite opposition to his method, the approach gained popularity and in time there were numerous Logier academies in England and Ireland. This view is supported by Golby (2004) who argues that his methods “achieved enormous influence and success” (Golby 2004: 103).

Weidenbach (1994) briefly mentions evidence of group teaching dating back to 1816, albeit without specifying teachers or venues; hence the references may, in fact, refer to Logier. Another early account is given by Hildebrandt (1988), who refers to the efforts of Fanny Schindelmeisser in developing a teaching institute in Berlin in 1835 where she taught a number of students simultaneously. Although Schindelmeisser was unable to attain a patent from the Prussian government, a K. Bormann took Schindelmeisser’s concept, adapted it, and “received the blessing of the Prussian authorities” (Hildebrandt 1988: 127). Hildebrandt (1988) also states that “the success of such a method of instruction for several students simultaneously has been proven here by the accomplishments of Frau Schindelmeisser” (Hildebrandt 1988: 126).

Holland and Sturm (2001) identify the beginnings of group piano teaching in America “as early as the 1880s, using acoustic piano and paper keyboards” (Holland and Sturm 2001: 7). Hutcherson (1955) notes the beginnings of class piano in the early 1900s, with a sudden increase during the depression era. Ehrlich (1990) also refers to group piano teaching being promoted in the early 20th century in what was then known as the Federation. Brandt (1986) however argues that group instrumental instruction began earlier, in fact “before the Civil War” (Brandt 1986: 48).

Baker-Jordan’s (2003) view is that it was the lack of technology and equipment that restricted the offering of group teaching until “the middle of the 20th century [when group teaching] came into vogue” (Baker-Jordan 2003: 269). She refers to the pioneering work of four Americans (Frances Clark, Richard Chronister, Guy Duckworth and Robert Pace) as leading developers of group teaching within the United States, and notes that all believed implicitly in this type of learning environment (Baker-Jordan 2003).

2.2.3.2 Advanced student group models

Reference to advanced student group teaching is very scant in relation to the methodologies employed although, at the same time, it is possible to consider the environments described by Schnabel (Wolff 1979) and Neuhaus (1973) as group teaching models. Cahn (2003) describes group teaching in European conservatories between 1790-1843 as “the usual method”. Further reference to group instruction is made by Ritterman (2003), who refers to conservatories in Europe as focussing on providing an educational environment where individual students are taught in the

presence of their peers. Group teaching appears to have existed outside the continent as well, Thompson (1983) discussing how early American colleges of the 19th century

... emulated the famous state conservatories, each student being taught individually but in front of his colleagues, an approach which became known as the ‘class conservatory method’ (Thompson 1983: 22).

2.2.3.3 Extant models of group teaching

The literature refers to the existence of several group teaching models although, in many cases, it is not possible to determine whether they cater for all levels of student or a particular stage only; these include the Suzuki method, the Tower Hamlets String Project, the Junior Strings Project in the United Kingdom, the PIPO project, as well as specific individuals who apply group teaching in their practice. Table 2.2.1 presents a summary of those models referred to in the literature, in terms of name or method, level, teaching aim or focus, and relevant reference. Certainly, it would appear that several of the methods which have gained prominence are for string instruments, although there is an increasing awareness of the relevance of group teaching for all instruments, such as that found in the recent school-level curricula for all instruments within the UK system, where it is argued that some “instruments and/or stages of learning are more suited to group teaching” (Royal College of Music, Federation of Music Services & National Association of Music Educators 2002: 15).

Table 2.2.1 Extant models of group teaching

Model or practitioner	Level	Teaching aim, feature or focus	Source(s)
Tower Hamlets project (UK)	Beginner	<ul style="list-style-type: none"> • Bring musician-teachers into contact with classes of primary children • Children taught in classes of approximately twenty-five and then via small groups for follow up work • Described as “a multi-faceted engagement: singing; playing; moving; listening to others” (Swanwick 1996: 235) 	Swanwick (1996)
Suzuki method (Global)	Beginner to intermediate	<ul style="list-style-type: none"> • Combines student, teacher and parent into three-way learning environment • Parents and/or students attend ‘private’ sessions and learn some exercises • Operates on belief that ability is learned and all can play an instrument 	Campbell (1991), Colwell & Goolsby (2002), Byczko (2003)
Halifax, Nova Scotia, String Project (UK)	Beginner to intermediate	Referred to as “one excellent example of ... group practice [which] has produced outstanding string performers by teaching students exclusively in instrument groups” (Rabin 2000: 10).	Rabin (2000)
Project for Introductory Piano Education (PIPO – Netherlands)	Beginner (5-6 year olds)	<p>Over 30 Saturdays, 20 students engaged in two sessions:</p> <ul style="list-style-type: none"> • general musical activities (singing, rhythmic and expression exercises) • piano lessons in small groups of two to four <p>Author argues that students “musical achievements in rhythmic exercises, ensemble playing, harmonic accompaniment, and performing canons produced a level of musical competence not recorded so far by developmental research” (Koopman 2002: 283).</p>	Koopman (2002)
Duckworth, Guy (USA)	Advanced piano students	<p>Developed and applied a model which involved three or four hours of instruction per week for a group of four. Duckworth (1973) refers to a typical lesson:</p> <ul style="list-style-type: none"> • each student decides whether to listen or perform; • there is performing and listening; • discussing and challenging performance solutions; • comparing views on interpretation; • fitting new concepts into other performances; • asking for others’ reactions; • improvising ‘under’ someone’s performance or after their performance; and/or • suggesting solutions for difficult passages. 	Duckworth (1973), Baker-Jordan (2003)

Table 2.2.1 Extant models of group teaching (continued)

Model or practitioner	Level	Teaching aim, feature or focus	Source(s)
Linda Strong (USA)	Suzuki violin	<ul style="list-style-type: none">• Students aged 3-13 are given six group lessons per semester• Argues that groups are highly motivating for beginner and intermediate students	Strong (1999)
Carmen Shaw (USA)	Beginner piano	<ul style="list-style-type: none">• Students of mixed levels and ages are given six group lessons per semester• Groups contain 5-8 students• Content includes performance, critical analyses, study of different keyboards• Argues that all students benefit from playing for and listening to others	Shaw (1999)
Jill Sullivan (USA)	Wind instruction	<ul style="list-style-type: none">• Teachers in groups of 15 or fewer, which is also broken into smaller groups at times• Homogeneity of group fosters higher achievement• Argues the benefits of group learning but that lessons must be detailed and provide structure to achieve learning objectives	Sullivan (1999)
Joyce Andrews (USA)	Voice	<ul style="list-style-type: none">• Groups of 5-7 are arranged according to age, level of vocal maturity and experience• Groups meet for 8 classes per term, twice per year• Argues that students bring various experiences to the classes to share• Argues that classes can be fun and productive, if worked out well in advance	Andrews (1999)

Table 2.2.1 reveals that group teaching has been – and is being - implemented at various levels, for different instruments, and with a range of learning outcomes in mind. In addition, several authors argue the benefits of group teaching and learning.

More recently, a number of practitioners participated in a panel discussion of advanced group teaching at the 1999 Music Teachers National Association Conference (Music Teachers National Association 1999). Table 2.2.2 summarises each teacher's views on advanced student group teaching models in practice.

Table 2.2.2 Summary of panel discussion on group teaching

Panelist	Area	Advantages of group teaching (summarised)	Disadvantages of group teaching (summarised)	Other relevant comments
Guy Duckworth, University of Colorado	Piano	<ul style="list-style-type: none"> • Aspects of teamwork • Exchange of ideas • Students feel in control of their own learning • Facilitates a flexible use of deductive and intuitive thinking 	None	<ul style="list-style-type: none"> • Modern educators prefer to perpetuate the private lesson • Modern educators feel they have to have baby steps to explore group instruction
William Montgomery, University of Maryland	Winds	<ul style="list-style-type: none"> • Greater emphasis on principles and philosophies by the teacher • Stronger peer influence on the learning process and more total time spent with the teacher 	<ul style="list-style-type: none"> • Less focus on specific problems of individual students • Less focus on the learning of individual works from the repertoire 	<ul style="list-style-type: none"> • Long-term development benefits are yet to be adopted in the US. • Logistical problems prevent more wide-spread acceptance and use
Joyce Andrews, University of Wisconsin	Voice	<ul style="list-style-type: none"> • Small-group setting helps to desensitize the student in a positive way • Reduces the fear of performing in front of others • Allows the student to hear and observe first-hand a greater range of repertoire, vocal abilities and vocal problems • Develops students' pedagogical skills • Provides a built-in opportunity for camaraderie amongst the students • Allows students to observe teacher engage in full range of teaching resources • Offers a significant 'prelude' to the private lesson • Time efficiencies 	<ul style="list-style-type: none"> • Relies on teacher's ability to adapt and be open to students • Relies on teacher establishing an environment which is not overly critical 	<ul style="list-style-type: none"> • As a result of experience in both formats, identifies numerous advantages of learning in a group versus a private setting

Table 2.2.2 Summary of panel discussion on group teaching (continued)

Panelist	Area	Advantages of group teaching (summarised)	Disadvantages of group teaching (summarised)	Other relevant comments
Rebecca Shockley, University of Minnesota	Piano	<ul style="list-style-type: none"> • Students spend more time together engaging in exploration of the music, thus at a higher level • Performance anxiety is reduced • Students are exposed to a wider variety of repertoire • Differences in ability can be enriching • Students learn a lot about teaching 	Relies on the teacher to actively promote the benefits of the group learning environment	<ul style="list-style-type: none"> • Argues that some of her most significant learning occurred as a result of study in group lessons
Ivan Frazier, University of Georgia	Piano	<ul style="list-style-type: none"> • Students learn from each other • Inspires a higher level of cognitive activity and intimacy 	Relies on teacher's ability to adjust roles within group setting	<ul style="list-style-type: none"> • Identifies a level of excitement in groups that is rare in the private setting • Group teaching is both engaging and formidable
Debra Ankey, Shattuck-St. Mary's School	Strings	<ul style="list-style-type: none"> • It is an inherently natural way to learn • Time-efficiencies • Students can hear and see other students development • Allows for discussion of individual interpretations and discussion of same 	<ul style="list-style-type: none"> • Pedagogue must be a master of pacing and flexibility during the class • The repertoire chosen must be directly relevant to the group and related to any technique studied 	<ul style="list-style-type: none"> • Argues that teaching string students in groups is the strongest, most effective and efficient way to use lesson time • Discusses the importance of the difference between group lessons and the traditional master class • Refers to format where students study similar technical work and repertoire

While the views summarised in Table 2.2.2 are based on experience rather than research evidence, it is clear that these teachers consider the advantages of group teaching to far outweigh the disadvantages. Indeed some of the disadvantages relate more to the changing role of the teacher in this learning environment, than to negative learning outcomes *per se*. Thomson (1990) in fact argues that the low uptake of group teaching is due more to “the lack of expertise in the area” (Thomson 1990: 17) than to informed choice. Shockley (1999) synthesised the issues thus:

- Group instruction for advanced students can take many forms;
- Group instruction offers numerous advantages in virtually all areas of applied study;
- The advantages of group teaching far outweigh any disadvantages;
- The most common barrier to group teaching is the prevalent attitude that one to one teaching is essential;
- Group teaching requires flexibility, focus on process, not just curriculum, and the ability to promote the transfer of concepts and the productive exchange of ideas; and
- The teacher must be a facilitator who can learn from students and promote the benefits of the group learning environment (Shockley 1999).

She also proposed a number of reasons for the low incidence of group teaching on the basis of the panel discussion:

- The elitism and long-entrenched tradition of private instruction;
- The apparent difficulties of scheduling;
- The lack of specialized teacher training in group teaching methods;
- The teachers who only feel comfortable to teach how they were taught; and
- The parents who are not educated as to the benefits of group teaching (Shockley 1999).

2.3 Methods and models of teaching and learning

What is surprising from an investigation of the literature is that while there is a plethora of methods or approaches to the teaching of and/or function(s) of *playing*, there are virtually no methods or potential formats and programs for *teaching*, and this is especially the case at the advanced level. While there are numerous texts on the means

by which to execute performance, few offer the reader and/or teacher guidance on models of learning and their potential outcomes for students. While some recent texts consider potential methodologies (e.g. Baker-Jordan 2003, Music Teachers National Association 1999, Bastien 1995), none probe the efficacies and/or efficiencies of the models. Moreover, there is little educational theory underpinnings or research-based evidence in relation to learning and teaching environments.

2.3.1 How to play: an overview of methodologies

One of the earliest keyboard methodology texts is C.P.E. Bach's (1753) "An Essay on the True Method of Playing the Clavier", regarded as "the precursor of all systematic books on piano methods" (Sumner 1966: 135). Since then, several composers, performers and/or teachers have developed a method. The many texts on piano playing include those by Matthay (1903), Pace (1971), Booth (1971), Lhevinne (1972), Neuhaus (1973), Hofmann (1976), Wolff (1979), Camp (1981), Taylor (1979), Taylor (1983), Waterman (1983), Jost (1988), Johnstone (n.d.), Ching (n.d.a), Lyke, Enoch & Haydon (1996) and Berman (2000). There are also numerous methods designed specifically for beginner or elementary students, such as those by Thomson (1974), Camp (1992), Bastien (1995), Ching (n.d.b) Kowalchyk and Lancaster (1997) and Baker-Jordan (2003). While approaches to technique, style and repertoire vary, all concentrate on ways of playing the instrument to the extent that Booth (1971) considers it "unlikely that anything new can be written concerning the underlying principles of technique" (Booth 1971: 44), Jost (1988) refers to the "plethora of books written dealing exhaustively with every aspect of pianoforte playing" (Jost 1988: n.p.), and Letanova (1991) regards the number of publications in existence related to piano

playing as being “incalculable” (Letanova 1991: 3), a view supported by Baker-Jordan (2003).

Nevertheless significant debate surrounds the various methods in existence and their application to current teaching systems. Madsen and Madsen (1970) observe that musicians

use traditional approaches that have been passed down through the ages. There are inherent advantages to apprenticeship systems, but they leave little opportunity for speed and efficiency and are definitely out of step with the demands of modern-day instruction (Madsen and Madsen 1970: 6)

Bollard (1970) also notes the “legacy we have inherited from figures of past ages, in all types of artistic endeavour and achievement” (Bollard 1970: 7) that have led to practice, particularly models of teaching; indeed Laor (1989) argues that “modern pedagogy is founded, to a great extent, on 19th century methods” (Laor 1989: n.p.). More recent authors such as Lebler (2003) and Rostvall & West (2001, 2003, 2003a) refer to these traditions and their impact on current practice.

2.3.2 How to teach and learn

The problems associated with single method teachers are raised by Neuhaus (1973) who argues the need for a comprehensive method, encompassing all aspects of music, and not just the practical. Several authors refer to the need to empower the learner at an early age, including Neuhaus (1973), Camp (1981) and Booth (1971). Neuhaus (1973) considers that

one of the main tasks of a teacher is to ensure as quickly and as thoroughly as possible that he is no longer necessary to the pupil; to eliminate himself ... to inculcate in the pupil that independent

thinking, that method of work, that knowledge of self and ability to reach his goal which we term maturity, the threshold beyond which begins his mastery (Neuhaus 1973: 172).

The many teaching and performance methods in existence saturate the teaching world. Noyle (1987) and Dubal (1985) reveal the fact that many teachers formulate their own method based on their experiences and the historical traditions that they wish to adopt, revise and/or reject.

While there are numerous texts on how to play the piano, there are very few that deal with teaching the piano. While potential piano teachers are not in a position to review learning models as readily as a classroom music teacher, there are some recent publications that consider different types of teaching models (e.g. Baker-Jordan 2003, Music Teachers National Association 1999, Hallam 1998, Bastien 1995). Baker-Jordan's (2003) recent text, for example, covers a range of issues relevant to establishing a private studio, including goals, learning styles, business principles and parent-student issues. She devotes a chapter to group teaching, provides a number of accounts of group teachers' views on the practice of this model, and offers a range of suggestions as to the incorporation of the approach.

The texts by Bastien (1995), Kowalchyk and Lancaster (1997), Hallam (1998) and the conference publications by the Music Teachers National Association (1999, 2001) are examples of recent publications which consider various combinations of group and individual teaching, while they also propose the sole use of group teaching in certain circumstances. Such texts provide some guidance for teachers in exploring new teaching methodologies as well as possibilities for the inclusion of technological developments in their teaching.

Chapter 3

EXTANT RESEARCH: INHERENT COMPLEXITIES AND CHALLENGES

3.1 The state of play in research

Given Brand's (1992) reference to the "mystery that often surrounds the applied studio" (Brand 1992: 3), it is perhaps not surprising that there is a limited body of research concerning the individual or studio music lesson. Swanwick (1996) even suggests that instrumental teaching seems "a very haphazard affair with idiosyncratic extremes, depending on the individual teacher who can be somewhat isolated in the confines of the music room or studio" (Swanwick 1996: 233). In fact recent research acknowledges the significant complexities and challenges associated with a field of teaching that often relies more on the individuals involved than tested educational practice or theory (Zhukov 1999, Hallam 1998, Young, Burwell & Pickup 2003, West & Rostvall 2003, Rostvall & West 2003a, Mills & Smith 2003). Indeed Golby argues that the historical study of instrumental teaching remains a "relatively new area of research" (Golby, 2004: x). Rostvall & West (2003a) identify instrumental teaching as a

complex social phenomenon with a long history, [which] is problematic to study and discuss the outcome of music teaching from theoretical perspectives that [do] not reach beyond an individual level. (Rostvall & West, 2003a: 215)

Kennell's (1992) argument that the easy acceptance of the one to one lesson within western culture may in fact hinder effective research, given that "our familiarity with

applied lessons may obscure important features of the lesson” is a sobering one (Kennell 1992: 7). The challenges implicit in such a research scenario are identified by Zhukov (1999) who observes that “applied music teaching is still largely based on personal experience rather than on the results of a scientific approach” (Zhukov 1999: 248) and yet Kennell (2002) argues that there is a compelling need to “reconsider the role of the lesson itself” (Kennell 2002: 254), a view supported widely in the literature (Zhukov 1999, Gholson 1998, Duke, Flowers and Wolfe 1997, Neill-Van Cura 1995, Schmidt 1989, Madsen 1988).

Certainly, the apprenticeship model is well entrenched in western teaching methodologies (Lebler 2003, Green 2001, Duke, Flowers and Wolfe 1997, Neill-Van Cura 1995, Campbell 1991, Madsen 1988) yet “systematic, descriptive investigations concerning instructional effectiveness in the applied music studio are relatively rare” (Siebenaler 1997: 6). Schmidt (1992) also refers to the relative lack of systematic research addressing one to one instruction compared to classroom music methods. Schmidt (1992) sees the extant literature on one to one instruction as having five foci:

- a) development of instrumentation to measure teacher and/or student behavior;
- b) description of teacher or student behavior;
- c) identification of factors influencing teacher or student behavior or student-teacher interaction;
- d) evaluation of instruction; or
- e) instructional methods and curricular issues.

The extant research clearly focusses on specific characteristics of one to one instruction, including issues such as teacher or student behaviour, temporal issues, observational and evaluative strategies, or other aspects of the complexities of the private studio.

Interestingly however, there is virtually a complete lack of research which involves a focus on group or master class teaching at the advanced level. Schmidt (1992) also refers to the problems associated with the history and traditions of one to one instruction and the need to consider future research directions in the field:

Theory and practice in applied music have traditionally relied on informal speculation, anecdotal evidence, and a cache of teaching methods handed down from one teacher-student generation to the next. The practice of applied instruction has tended to be idiosyncratic and based more on intuition than on a systematic examination of assumptions (Schmidt 1992: 44).

Uszler's (1996) proposition is interesting in terms of the argument that it

would be healthy to examine how underlying pedagogical concepts about music learning might be taught to all music majors, not only in discrete classes ... but in courses in which a heterogeneous group of performers would be exposed to learning theories, developmental cycles, and personality styles as well as to strategies to foster divergent thinking, stimulate curiosity, encourage problem solving, and support integration of theoretical/historical/performance modes of inquiry (Uszler 1996: 15).

Hence, while there is a body of published research literature involving instrumental teaching and learning, the focus to date has largely been on the nature of the one to one learning approach.

3.2 One to one teaching

In order to synthesise the research to date in relation to the one to one lesson environment, Table 3.2.1 presents the range of research studies, in terms of author and year, research aim(s), methodology, and main research findings.

Table 3.2.1 Extant research: one to one teaching

Author and year	Research study aim(s)	Methodology	Main findings
Gipson (1978)	To investigate one to one teaching and measure the behavioural processes inherent in wind lessons at the tertiary level	<ul style="list-style-type: none"> • Development of an observational instrument and coding system to view, analyse and code behaviours within the private lesson • Sample of nine students from three different studio teachers (trumpet, trombone and clarinet) • Three thirty-minute lessons were videotaped for each student, resulting in 81 lessons for analysis 	<ul style="list-style-type: none"> • Lessons varied considerably from teacher to teacher, i.e. “individual teachers vary as to the emphasis placed upon certain behaviors” (p. 167) • Teacher contributed most to the lesson behaviour (45%) • Student behaviour contributed 27% and shared behaviour close to 30%
Kostka (1984)	To investigate the use of time and student attentiveness in beginning piano lessons	<ul style="list-style-type: none"> • Forty-eight piano teachers and two students per teacher involved • Students divided into three groups: elementary, secondary and adult • Total of 4032 ten-second intervals in 96 piano lessons observed, analysed and coded by independent investigators 	<ul style="list-style-type: none"> • Majority of lesson time made up of “student performance (56.57%) and teacher talk (42.24%)” (p. 115)
Jorgensen (1986)	To investigate and describe aspects of decision-making in private piano teachers	<ul style="list-style-type: none"> • Sample of 15 private teachers interviewed in depth • Theoretical paradigm of decision-making as five-phase process (problem, search, choice, implementation and evaluation) used as basis for analysis process 	<ul style="list-style-type: none"> • Teachers felt they had “a significant degree of control” (p. 127) of their decision-making processes • Most were more interested in teaching functions than administrative or business issues • The teachers had little outside communication hence were “comparatively isolated” (p.127)
Hepler (1986)	To investigate the behaviour inherent in one to one learning	<ul style="list-style-type: none"> • Development of an observational instrument • Applied to 60 lessons involving 20 teachers • Student sample is non-music major beginner piano students at the tertiary level 	<p>Teacher dominates physical and vocal behaviour:</p> <ul style="list-style-type: none"> • “over one-half of the mean lesson interaction ... dominated by continuous teacher activity” (p. 298) • “little variety of student behavior was observed” (p. iii) • Students “rarely asked to contribute to the lesson interaction” (p. 317)

Table 3.2.1 Extant research: one to one teaching (continued)

Author and year	Aim of research study	Methodology	Main findings
Schmidt (1989)	Investigate the impact of personality variables on teaching behaviour	<ul style="list-style-type: none"> • Myers-Briggs Type Indicator (MBTI) used to analyse 43 individual lessons involving 43 graduate associate instructors with 1-3 years experience in woodwind, brass, strings, voice and keyboard lessons • Each instructor nominated one undergraduate of average ability, each lesson recorded on audio tape • Observation form-structure developed to analyse the lesson tapes, using five categories of teacher behaviour: approvals, disapprovals, task-related talk, teacher model/performance and teacher questions • Student behaviour analysed in a random sample of 50% of the lesson tapes using interval recording procedures in a similar manner to that of Kostka (1984) 	<ul style="list-style-type: none"> • Highest observed behaviours were teacher talk and student performance • Argues “personality variables, particularly those measured by the MBTI, may be important factors underlying applied teaching behavior” (p. 269) • Extraversion-introversion indice of the MBTI, or EI, was “significantly related to teacher approval behaviour and rate of reinforcement” (p. 267)
Kennell (1992)	To present a theoretical basis for one to one instruction	<ul style="list-style-type: none"> – Seven applied college lessons using two different teachers reviewed according to scaffolding strategies – Refers to Bruner’s lesson scaffolding strategies of: <ol style="list-style-type: none"> 1. Recruitment - enlisting the student’s interest; 2. Reduction of degrees of freedom - simplifying tasks; 3. Direction maintenance - goal setting; 4. Marking critical features - highlighting detailed aspects; 5. Frustration control - managing anxiety; and 6. Demonstration – modelling 	<ul style="list-style-type: none"> • ‘Marking critical features’ strategy was the “strategy of choice for both teachers” (p. 11) • Argues that “applied teachers do not use modeling or demonstration as the major intervention strategy” (p. 12) • Argues that the theory of scaffolding may be a viable basis for a theory of applied music instruction.

Table 3.2.1 Extant research: one to one teaching (continued)

Author and year	Aim of research study	Methodology	Main findings
Neill-Van Cura (1995)	Uses the work of Dorothy de Lay to develop a model of a master teacher in the applied music teaching studio	<ul style="list-style-type: none"> • Information gathered via field observations, interviews (formal/informal) and published documents • Neuro-linguistic programming used as a basis for data analysis and model development • Descriptive case study approach 	<ul style="list-style-type: none"> • Provided insights into the characteristics and workings of the teacher • Attempts to propose a model of a master teacher in the applied studio context
Siebenaler (1997)	To investigate teacher and student interaction in adult and children beginning piano lessons	<ul style="list-style-type: none"> • Developed a method to analyse thirteen teachers' lessons with one adult and one student across three weeks. • Five 'nationally recognised' experts in piano teaching then analysed ten lessons which represented different behavioural profiles. • Each teacher asked to rate the effectiveness of each lesson excerpt using a ten-point scale, identify strengths and weaknesses in teaching, and rank them in order of effectiveness. 	<ul style="list-style-type: none"> • Several lesson excerpts consistently ranked ineffective. • A lack of agreement among the experts regarding which lessons were most effective. • Amount of student performance time not an indicator of success or achievement. • Those lessons rated as most effective involved a situation where the student played less and the teacher participated more.
Kennell (1997)	To examine video data for evidence of teacher scaffolding (see above – Kennell 1992) in one to one teaching	<ul style="list-style-type: none"> • Teacher with over 20 years tertiary teaching chosen • Teacher randomly chose one student • Seven thirty-minute lessons recorded • Lesson transcript developed, analysed and reviewed for scaffolding technique 	<ul style="list-style-type: none"> • Teacher interventions consisted of one or more scaffolding strategies • The 'Marking features' strategy was the most common (46%) • Overall, scaffolding not continuous due to off-task distractions e.g. administration • Argues that the basis of one to one teaching is "a succession of problem solving events" (p. 80)

Table 3.2.1 Extant research: one to one teaching (continued)

Author and year	Aim of research study	Methodology	Main findings
Rife, Shnek, Lauby & Lean (2001)	To examine factors related to children's satisfaction with private music lessons	<ul style="list-style-type: none"> Phase 1: sample of children (31, aged 9-12) interviewed to determine likes/dislikes Phase 2: list of 153 positive/negative statements given to 9 'expert' instructors to identify most important statements Phase 3: scale of 45 items developed and 568 children asked to rate each item using 5-point scale (disagree very much – agree very much) 	<ul style="list-style-type: none"> Music lesson satisfaction related to pleasurable feelings and enjoyment. Like/dislike of practice correlates to level of enjoyment of lessons. Children 'generally satisfied with their private music lessons' (p. 27). Duet playing valued highly by those students who had the opportunity to do so.
Rostvall and West (2003a)	Detailed investigation and analysis of interaction and learning in instrumental teaching	<ul style="list-style-type: none"> Footage of eleven brass and guitar lessons recorded Students aged 9-35, with nine taught individually, and two groups of students Four teachers videotaped, three of whom had college degrees in music or music teaching Footage analysed in three stages: <ol style="list-style-type: none"> 1. Initial descriptive analysis and coding of verbal, non-verbal and musical incidents 2. Five analytical concepts used to provide a picture of the actions: language and music, testing/inquiring, instructive, analytic, accompanying and expressive functions 3. Final Meta level and/or interpretative analysis in order to understand and overview the interactions 	<ul style="list-style-type: none"> Teachers "controlled the definition of the situation," (p. 220) Focus was on individual notes and students generally played in a testing manner Teachers often a) followed rather than led, b) made errors which were imitated or repeated and c) corrected errors which they themselves had made Majority of teacher speech function utterances were instructional Few utterances were related to expressive or analytic factors Teachers "often ignored and sometimes even ridiculed students' verbal initiatives with sarcastic comments, and dictated what was going to happen" (p. 220) Power more shared in group lessons and teacher listened to students' perspectives

Data from Table 3.2.1 suggest the following generalisations:

- Teacher behaviour dominates the one to one learning environment;
- As the pivot of the learning model, teachers operate with arguably different levels of success;
- Teaching strategies differ from teacher to teacher with limited and varied research data concerning their effectiveness; and
- The frequency of student interaction within lessons is variable.

Extant research also reveals that there is insufficient data evaluating the effectiveness of the one to one method in terms of either learning progress or learning outcomes. While the behavioural processes inherent in the methodology have been examined, and unsubstantiated opinions surrounding the superiority of the method exist, the *effectiveness* of the method in terms of students' learning outcomes is yet to be measured, compared and/or determined. While on the one hand one to one teaching dominates current practice (see chapter 2), and has been studied in terms of teacher/student time and interaction, it has as yet been thoroughly tested to examine the degree to which it actually *works* in practice.

3.3 Group teaching

Published and unpublished research on group teaching tends to be relatively recent and, in addition, mainly focuses on group teaching contexts at beginning stages. Although several such research studies compare the efficacy of beginning group instruction *vis à vis* one to one instruction, research has, as yet, “failed to reveal conclusive evidence in support of either class or private instruction” (Kennell 2002: 245). Research on small

group or master class teaching of advanced students at the tertiary level is virtually non-existent.

3.3.1 Group instruction at the beginning level

Extant research in this area is summarised and presented in Table 3.3.1.

Table 3.3.1 Extant research: beginner group teaching methodologies

Author and year	Research study aim(s)	Methodology	Main findings
Hutcherson (1955) <i>Part 1</i>	Comparison of development in group piano <i>vis à vis</i> individual piano environments, at the beginning (primary) level	<ul style="list-style-type: none"> Twelve children aged 7-10 and with no previous piano training selected Six children - 30-minute individual lesson per week and six - three 30-minute group lessons per week Trial over 14 weeks All students required to study same program All students tested at end of program Parent's also required to present data related to teach child's attitudes and interests in the learning 	<ul style="list-style-type: none"> No major differences detected Students taught in groups performed slightly better in terms of knowledge of rudiments, ability to recognise tunes by sight and sight reading Individually taught students presented marginally better performances Most important difference in terms of economy of time: one to one students 420 minutes of teaching as against 210 minutes per group-taught student
Hutcherson (1955) <i>Part 2</i>	Comparison of rhythmic proficiency in sight reading by group and individually taught beginning students at the college (tertiary) level	<ul style="list-style-type: none"> Twelve college students with no prior piano training selected Fifteen weeks of individual or group instruction, similarly to Part 1 Group-taught students 225 minutes teacher time, one to one 450 minutes of teacher time Students tested at end of process 	<ul style="list-style-type: none"> Group-taught students made significantly fewer errors and showed greater proficiency in sight reading than those taught individually
Waa (1965)	Comparison of development in group <i>vis à vis</i> one to one environments, at the elementary level (wind and percussion)	<ul style="list-style-type: none"> Two groups of students (13 and 5) had private instruction and two (25 and 13) group instruction Each group had 30 minutes instruction per week and involving four different teachers Various variables affecting the study considered e.g. teacher style, methods etc. All students tested at end of process 	<ul style="list-style-type: none"> One significant difference in achievement, with individually taught students achieving better in the area of pitch recognition Minimal and insignificant differences reported in all other errors tested
Manley (1967)	Comparison of student development in group compared to private instruction at the beginning level (tertiary)	<ul style="list-style-type: none"> Individually taught students had two 30-minute lessons per week Group taught students four 48-minute lessons per week Both groups learnt for an academic quarter Extensive tests conducted involving qualitative and quantitative methods 	<ul style="list-style-type: none"> All students developed commensurately Insignificant differences in development reported between one to one and group taught students

Table 3.3.1 Extant research: beginner group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Shugert (1969)	Eliminate variables affecting the validity of the study by Waa (1965) by establishing a similar study	<ul style="list-style-type: none"> • 171 beginning fourth grade wind or percussion students involved • Students taught in groups or one to one • All received weekly 30-minute lessons for thirteen weeks and taught by different teachers • Groups consisted of different numbers of students 	<ul style="list-style-type: none"> • No significant differences identified in all but one area • One difference reported in performance achievement, where privately taught students achieved higher results • Results problematic given author's argument that "many uncontrollable factors damaged the experiment's results" (p. 197)
Keraus (1973)	Comparison of achievement of private and group taught Suzuki beginner violin students	<ul style="list-style-type: none"> • Class taught students, in groups of 3-5, received one thirty-minute lesson per week • Privately taught students received one 20 to 30 minute lesson per week, with parents encouraged to attend the weekly lesson 	<ul style="list-style-type: none"> • Author argues that problems and variables affecting the study were evident • No significant difference in performance or music achievement across students
Suchor (1977)	Investigation of the influence or impact of personality within group piano settings at the tertiary level (beginning students)	<ul style="list-style-type: none"> • 24 first-year students divided into 6 groups of 4 according to the Myers-Briggs Type Indicator • Two groups made up of <i>judging</i> preference students, two of <i>perceiving</i> preference students and two exhibiting each preference 	<ul style="list-style-type: none"> • Judging-type students considerably more verbal and evaluative than that of the other two group types, of which the perceiving students were the least active • Argues that teacher's role would require the need for different levels of facilitation of verbosity, evaluation, exploration and interaction, dependent on the personality of the group
Jackson (1980)	Comparison of growth within small and large group piano lessons at a range of levels	<ul style="list-style-type: none"> • 44 students (pre-school to tertiary level) divided into small and large groups (2, 4, 6, 8 or 12 students per group) • All students taught a range of keyboard skills • Small groups contained students aged preschool, 10, 15 and 19 • Large groups were combinations of various age levels • Students tested individually at end of process 	<ul style="list-style-type: none"> • No significant difference in individual progress within large and small piano classes • Larger group size does not impact or detract from opportunity to develop

Table 3.3.1 Extant research: beginner group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Thompson (1983, 1984)	Investigate, in an illuminative and interpretative manner, the effectiveness of small group work in music teaching and learning	<ul style="list-style-type: none"> Initial interviews with a range of group teaching practitioners Using interview data, a series of hypotheses proposed for further examination and probing Method for systematic observation of three areas developed: <ol style="list-style-type: none"> <u>Utilisation of time</u> examined via ten-second interval codings (similar to Kostka 1984) <u>Teacher performance</u> analysed using 20 bi-polar constructs, against which value judgements made using a 1-7 rating scale <u>Student behaviour</u> rated according to specified learning outcomes in five categories: 1) levels of commitment 2) acquisition of skills 3) musicianship 4) information and 5) social interaction Case study analyses applied to further explore data and enable cross-checking Four teachers (two male, two female) regarded as successful in individual and group teaching chosen for observation Students observed aged 9-11 Each student observed weekly and teachers observed twice a week (once in each setting) Observations completed over one month 	<ul style="list-style-type: none"> Similarities far outweighed any differences Main differences in nature of the learning environment characterised thus: <ul style="list-style-type: none"> <u>One to one</u>: teacher as 'keeper of knowledge' and at best, two-way interaction process. <u>Group</u>: greater opportunity for collaborative learning and pooling resources, teacher uses knowledge as a resource and plays down role of leader. More interactive Sharing out of tasks was effective in group lessons Involving students at all times led to highest levels of productivity Advantages of group learning stem from the social interaction Group learning differs from one-to-one instruction in three ways: in the opportunity it affords for collaborative learning, which can be a catalyst to rapid progress; in the sorts of learning transactions that occur; and in the kinds of tasks set by the teacher
Stevens (1987)	An interaction analysis of teaching behaviour and student response patterns in the piano classes of four British group piano teachers (beginning levels)	Data gathering process followed up by individual interviews with the four teachers	<ul style="list-style-type: none"> General principles emerging from interviews included: <ol style="list-style-type: none"> peer learning argued as more effective than instruction from teacher critical analysis used by all teachers as a means of maintaining interested/attention personalities in group influence the level of competition harmonious blend of personalities more important than musical standards group teaching has the potential to develop the introverted student students not as overcome by nerves in group situation

Table 3.3.1 Extant research: beginner group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Robison (1999)	To measure the benefits of group teaching against individual instruction in beginning voice students (tertiary level)	Voice progress scoring system developed to measure vocal growth in group versus private voice instruction	Students in the beginning voice techniques class “showed nearly 3 times the average growth of the privately taught students” (Robison 1999: 54)

Extant data from Table 3.3.1 suggest the following:

- Insufficient evidence exists regarding the superiority of either group or one to one teaching in terms of student progress; and
- Group teaching offers a range of additional learning experiences for students e.g., peer learning and additional feedback opportunities.

3.3.2 Advanced student group instruction

Table 3.3.2 synthesises the data and outlines author and year, aim(s), methodology and main findings for research studies involving advanced students.

Table 3.3.2 Extant research: advanced student group teaching methodologies

Author and year	Research study aim(s)	Methodology	Main findings
Duckworth (1960)	<ul style="list-style-type: none"> • Develop a course of study aimed at developing performance and teaching skills in piano majors • Develop a curriculum which includes a range of keyboard skills additional to performance e.g. improvisation, sight reading, harmonisation etc. • Have advanced students observe and engage in beginner student group piano teaching in order to assist their own performance skill development 	<p>Development of a:</p> <ul style="list-style-type: none"> • beginning method of group piano instruction for application by 35 advanced piano students • formal scale for measurement of growth in teaching skills • musical growth 'log book' for students • evaluative questionnaire for piano majors involved 	<ul style="list-style-type: none"> • Log book reflections exhibit students' development of an understanding of teaching as a result of having to engage in direct teaching and observation • Student responses indicated that group learning environments were more effective in terms of encouraging musical growth in <ul style="list-style-type: none"> • discrimination (97%) • awareness (94%) • insight (89%) • initiative (91%) and • skill (69%) • Majority (97%) indicated that the integrated piano course had met the students' individual needs as performers

Table 3.3.2 Extant research: advanced student group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Duckworth and Lund (1975)	<ul style="list-style-type: none"> Investigate administrative issues associated with the introduction of a group teaching method Investigate the outcomes of reducing teacher time in group settings 	<p><u>Advanced students:</u></p> <ul style="list-style-type: none"> Groups of 2-4 had received, on average, one hour teaching per student Phase 1 – 31 control and experimental groups and 25% reduction in time Phase 2 - 29 control and experimental groups and 33% reduction in time <p><u>Class taught students:</u></p> <ul style="list-style-type: none"> Groups of 5-12 non-piano majors had received, on average, thirty minutes teaching per student Phase 1 – 66 control and experimental groups and 50% time reduction Phase 2 – 57 control and experimental groups and 50% time reduction <p><u>Evaluation:</u></p> <ul style="list-style-type: none"> Instruments developed to assess student achievement, reactions and grouping instruments Diagnostic and evaluative tests conducted at the start and end of semester 	<p><u>Advanced students:</u></p> <ul style="list-style-type: none"> No differences except with experimental group students who did not perform as well in the final reading test Phase 2 experimental students did not improve in their reading skills as much as those in the control sample Authors counter findings by arguing “both samples improved their reading skills each semester” (p. 106) <p><u>Class taught students:</u></p> <ul style="list-style-type: none"> Phase 1 – control group students received higher scores and more favourable reports Phase 2 – no significant differences Students’ ratings of effectiveness coloured by size of the group, where more favourable rating for smaller groups despite measurements proving minimal differences in development <p><u>Overall:</u></p> <p>Authors argue that “teaching time can be reduced by as much as one-third for groups of two to four students and it can be reduced by as much as one-half for classes of five to twelve students without a serious decrement in learning” (Duckworth and Lund 1975: 107)</p>

Table 3.3.2 Extant research: advanced student group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Seipp (1976)	Compare the development of first year trumpet majors taught in groups with those taught one to one	<ul style="list-style-type: none"> Sixteen students initially tested according to 1) Performance level, 2) Sight reading, 3) Amount of work performed, 4) Interpretive judgement, 5) Auditory-visual music discrimination, and 6) Student attitude and opinion Students then divided into two groups, one group more advanced than the other Eight students randomly assigned into two groups of four, these two groups to receive class instruction of one hour per week Remainder to receive 30 minutes of one to one teaching per week Curriculum essentially same in technical work, repertoire more flexible Lessons highly structured with group classes incorporating different teaching procedures to accommodate different learning environment Eight one to one and group lessons analysed to reveal time spread within lessons All students retested at end of trial period in same manner as initial testing 	<ul style="list-style-type: none"> Statistically <i>insignificant</i> differences were found in progress in interpretive judgement and auditory-visual discrimination Statistically <i>significant</i> differences were identified in <ol style="list-style-type: none"> <u>Sight reading</u>: group taught students performed significantly better <u>Attitudes</u>: group taught students' reported a lack of satisfaction with instruction and amount of individual attention compared with one to one taught students Group as a whole progressed in performance, sight reading, interpretive judgement and auditory-visual discrimination Findings were consistent in three areas (sight reading, interpretive judgement, auditory-visual discrimination) in that: <ul style="list-style-type: none"> all but one student progressed and the amount of progression varied from student to student <p><u>Performance level:</u></p> <ul style="list-style-type: none"> Group taught students as a whole performed slightly better, albeit not significantly More advanced students performed better when taught privately Less advanced students performed better when taught in a group <p><u>Amount of work performed:</u></p> <ul style="list-style-type: none"> Group taught students presented a similar amount Significant variation amongst one to one students <p><u>Attitudes and opinions:</u></p> <ul style="list-style-type: none"> Above average positive attitudes reported from all students One to one students slightly higher however insignificant differences Students as whole view group instruction as potentially enjoyable Students as a whole perceive group instruction to be less effective than one to one About half of students (50% class, 54% private) indicated they would have considered another school if prior knowledge they were to be taught in groups <p><u>Time analysis:</u></p> <p>Investigation revealed significantly expanded opportunities for interaction in the group environment</p>

Data from Table 3.2.3 reveal:

- Inconclusive evidence in support of either group or one to one instruction at the advanced level;
- Group instruction has the potential to be more economical in terms of time and repetition of material;
- Group instruction has the potential to be more effective in terms of the development of specific areas e.g. sight reading (Seipp 1976); and
- Student attitudes towards group instruction tend to be negatively affected are by the perception that individual attention leads to greater productivity in learning.

3.4 Issues in piano teaching and learning

The literature in this area, while not always based on research evidence, is extensive and has, for the past 35-40 years, highlighted a number of issues in relation to teachers, teaching methodologies, and related student learning experiences. Tables 3.4.1, 3.4.2 and 3.4.3 below highlight the genesis and cause of these issues and propose potential consequences.

Table 3.4.1 Issues pertaining to *teachers*

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
No date	Johnstone, J.	England	Many piano teachers “have generally but one method of teaching, and that is, to offer the pupil practical examples of playing for his imitation” (p. vi)	Imitative based transmission teaching	Limited development of student independence
1969	Childe, M.	Australia	Argues that “the private teacher himself is in danger of becoming insular in outlook” (p. 28)	Closed and monocular teaching	Limited range of student experiences
1969	Shugert, J.	USA	Refers to how in the early 20 th century, private teachers felt that group lessons “threatened their means of earning a living” (p. 31)	Perpetuation of method for financial gain	Limited range of student experiences
1970a	Bollard, D.	Australia	Teachers “too often work at technical detail to the detriment of interpretative results” (p.13)	Over-concentration on technique	Limited range of student experiences
1970	Bridges, D.	Australia	The AMEB has become a “sheet anchor” for teachers with little education, who would otherwise “be utterly at a loss as to how to proceed” (p.165)	Teaching by examination syllabi	Limited range of student experiences
1973	Keraus, R.	USA	“Most music educators, who have been trained in traditional private lessons, assume that private instruction is the most effective organization of teaching time and that class instruction is an inferior compromise” (p. 15)	Blind acceptance of a methodology	Limited range of student experiences
1974	Duckworth, G.	USA	Argues that the one to one teacher should focus on “problem building and solving, rather than correcting and asking for imitation” (p. 99)	Imitative based transmission teaching	Limited development of student independence
1978	Gipson, R.	USA	“Seldom are music educators trained in the techniques of private lesson instruction, their only experience gained from instruction offered them in their private lessons” (p. iii)	Blind acceptance of a methodology	Limited range of student experiences
1978	Gipson, R.	USA	“Music teaching has historically been quite autocratic, at least in terms of verbal behavior” (p. 17).	Authoritarian teaching	Limited development of student independence
1981	Camp, M.	USA	Argues that “the approach to piano instruction utilized in most teaching studios is still the old imitative approach” (p. 13)	Imitative based transmission teaching	Limited development of student independence
1983	Thompson, K.	England	“And so the circle continues: private lessons followed by private practice resulting in still more private teachers some of whom have a vested interest in preserving the present” (p.28).	Closed and monocular teaching	Limited development of student independence
1985	Delbanco, N.	USA	Quotes Greenhouse as stating that his teacher Feuermann was “a sarcastic man, and his lessons were a terror. He could be enormously caustic ... he was never encouraging to me” (p.44)	Intimidating and repressive teaching	Frustration, isolation and rebellion
1990	Gillies, M.	Australia	Bartok made his students repeat passages until he “could hear back his own conception exactly” (p.135)	Imitative based transmission teaching	Limited development of student independence

Table 3.4.1 Issues pertaining to *teachers* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1990	Thomson, W.	Australia	Argues that, in reference to Australia, “the quality of [private studio] instruction is not of a high level, with many unqualified teachers employed” (p. 16)	Quality of instruction	Questionable student learning experiences and outcomes
1992	Comte, M.	Australia	Presents Bridges’ view on her teacher Maude Puddy, who “tried to impart to her pupils by having them imitate her and follow her instructions implicitly” (p.3)	Imitative based transmission teaching	Limited development of student independence
1992	Comte, M.	Australia	Quotes Bridges’ reflection that “one never questioned one’s teachers, nor initiated discussion of technical and musical problems, but sat at their feet absorbing all they had to offer and relying completely on their judgement” (p. 3)	Imitative based transmission teaching	Limited development of student independence
1992	Livingston, C. and J. Murray	USA	Argues “most beginning teachers will look to their own private teachers for guidance ... [but] there is no guarantee that one’s mentor is indeed a good teacher” (p.53)	Blind acceptance of a methodology	Limited range of student experiences
1994	Bridges, D.	Australia	Argues the ‘voluntary subservience of studio music teachers ... to an Australia-wide music examination system derived from similar British systems developed towards the end of the nineteenth century’ (p. 54)	Teaching by examination syllabi	Limited range of student experiences
1994	Persson, R.	England	Argues that tertiary teachers “often lack any type of formal teacher training and have obtained their position ... by virtue of their performance expertise – rather than because of their pedagogical expertise” (p.224)	Performance skill over educational knowledge	Limited range of student experiences
1996	Swanwick, K.	UK	“Some of the most disturbing teaching I have witnessed has been in the instrumental studio... in a one-to-one relationship giving the teacher considerable power” (p. 246)	Authoritarian teaching	Frustration, isolation and rebellion
1997	Forester, J.	USA	In her study of the work of the piano teacher Robert Pace, refers to how Pace “was teaching at Julliard and began to despair that too much time was spent in repeating the same material to students at different lessons” (pp.76-77)	Imitative based transmission teaching	Limited range of student experiences
1997	Duke, R. <i>et al</i>	USA	Argue reputation often informs attitudes towards <i>good</i> teachers yet “variations among individual teachers are considerable and consequential” (p. 52)	Blind acceptance of a methodology	Limited range of student experiences
1997	Gordon, E.	USA	“Many students are taught to play by rote on their instruments by imitating what they hear their teachers play or sing” (p. 274)	Imitative based transmission teaching	Limited development of student independence
1999	Evans, C.	England	Teacher gave lessons with “thick, wooden knitting needles which also doubled as torture devices” (p.19)	Intimidating and repressive transmission	Frustration, isolation and rebellion
1999	Zhukov, K	Australia	Argues that “the instrumental teacher becomes a surrogate parent for a tertiary music student” (p.247)	Teacher as parent figure	Limited development of student independence

Table 3.4.1 Issues pertaining to *teachers* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
2000	Lyman, J.	USA	Argues that the master class often becomes a “platform for ego gratification” (p.5) in teaching styles adopted	Authoritarian teaching	Limited development of student independence
2000	Mathurin, J.	UK	Reflects on how “private teaching can be very ‘lonely’” (n.p.)	Closed and monocular teaching	Limited range of student experiences
2000	Berman, B.	USA	Argues that “the teacher may be tempted to present himself as the only keeper of the ultimate truth” (p.199)	Authoritarian teaching	Limited development of student independence
2001	de Haan, S.	Australia	“Classically-trained musicians have generally undertaken their training in a closed environment, in which the teacher is perceived as the master” (p.14)	Authoritarian teaching	Limited development of student independence
2001	Reid, A.	Australia	States that tertiary teachers participating in a research study adopted teaching methods which were “a combination of teaching as they had been taught and learning how to teach as they did it” (p. 28)	Blind acceptance of a methodology	Limited range of student experiences
2003	Mills, J. & Smith, J.	England	Research study involving 134 teachers reveals nearly “all of the teachers think that their teaching now is influenced by the teaching that they received’ (p. 21)	Blind acceptance of a methodology	Limited range of student experiences
2003	University of Reading	England	The job of the private music teacher “is often undertaken with little or no training ... [and many] teach in the way they were taught” (p. 6)	Blind acceptance of a methodology	Limited range of student experiences
2003	Rostvall, A-L. & West, T.	Sweden	Argue “music teachers work to a large extent in isolation and have few possibilities of professional development in the system” (p. 18)	Closed and monocular teaching	Limited range of student experiences
2004	Pace, R.	USA	Argues that some teachers should “encourage more input ... rather than expecting students to accept the teacher’s views as irrefutable” (n.p.)	Authoritarian teaching	Limited development of student independence
2004	Leland, W.	USA	Argues that the “idea that someone with no real aptitude for music can take a few years of lessons and then set up a home studio to make a little money of the side is reprehensible, and there’s a lot of it in this country” (n.p.)	Quality of instruction	Questionable student learning experiences and outcomes

Table 3.4.2 Issues pertaining to *teaching methodologies*

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1967	Manley, R.	USA	Refers to the “universally held belief” (p. 2) that instrumental tuition requires one to one tuition	Blind acceptance of a methodology	Limited range of student experiences
1968	Duckworth, G.	USA	Argues “group instruction allows the teacher to evaluate each students’ individual level as he grasps for new insights among his peers” (p. 145)	Benefits of peer interaction	Enhanced student development in groups
1969	Bennett, B.	USA	“Learning to play the piano can be a lonely business. The student practices alone and he takes his lesson alone. I soon discovered through class work that children <i>like</i> learning and making music <i>together</i> (p. 49).	Benefits of peer interaction	Enhanced student development in groups
1970	Madsen, C & Madsen, C.	USA	Argue “performing musicians seem to be unconcerned with anything that cannot be passed on in the privacy of the studio” (p.3)	Closed and monocular teaching	Limited range of student experiences
1970	Madsen, C & Madsen, C.	USA	Argues there are “limitations imposed by restricting the study of music solely to private studios” (p.3)	Closed and monocular teaching	Limited range of student experiences
1971	Gordon, E.	USA	Argues in group environments, “students learn to play an instrument more easily” than in the private lesson (p. 125).	Benefits of group learning	Enhanced student development in groups
1971	Mitchell, E.	Australia	Refers to the “the comparative loneliness associated with the individual lesson” (p. 3).	Closed and monocular teaching	Limited range of student experiences
1971	Pace, R.	USA	“Multiple piano rooms and ‘piano labs’ with twelve to twenty-five instruments provide excellent group learning situations” (p. v)	Benefits of group learning	Enhanced student development in groups
1973	Duckworth, G.	USA	Argues progress is “more rapid in group instruction than in individual instruction” (p. 131).	Benefits of group learning	Enhanced student development in groups
1973	Duckworth, G.	USA	Argues group lessons “can be equal and in some ways superior to the ‘private’ lesson which we presently consider sacrosanct” (p. 129).	Benefits of group learning	Enhanced student development in groups
1973	Neuhaus, H.	USSR	Used the master class model and “work which in essence was individual, became collective” (p.199)	Benefits of peer interaction	Enhanced student development in groups
1976	Seipp, N.	USA	Argues a general consensus of opinion that group teaching “yields highly satisfactory results at beginning levels of instruction” (p. 3)	Benefits of group learning	Enhanced student development in groups
1978	Brown, C.	USA	Argues teachers should “at least consider” group lessons given they “give pupils more confidence in performance than individual lessons” (p.120).	Benefits of group learning	Enhanced student development in groups
1979	Closs, S.	Australia	Argues that group teaching in schools relies on a “greater degree of planning ... [than] the individual lesson” (p. 5) but is “sound philosophically, educationally, and musically” (p. 6)	Benefits of group learning	Enhanced student development in groups

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1982	Burkett, T.	USA	Argues “all aspects of musicianship and technique can be taught effectively in total group instruction without ... [any] private instruction” (p. 32).	Benefits of group learning	Enhanced student development in groups
1983	Clinch, P.	Australia	Argues “the educational advantages of teaching in groups far outweigh those of one-to-one when the correct programs are set up and taught with skill” (p.1)	Benefits of group learning	Enhanced student development in groups
1983	Jefferson, M.	USA	Argues the “growth and increasing interest in the group approach to instrumental music teaching stems from an endeavour to circumvent the loneliness often experienced by learners ... [and the] group succeeds because of the number of pupils in it, not in spite of them” (p.4)	Benefits of group learning	Enhanced student development in groups
1983	Thompson, K.	England	“Students who have been trained in a music college have been apprenticed to masters of one instrument or another and have experienced a style of teaching renowned for its eccentricity and irrational beliefs.” (p. 26).	Blind acceptance of a methodology	Limited range of student experiences
1985	Delbanco, N.	USA	Quotes Greenhouse as stating that a lesson is “where the student will arrive and listen to everything the teacher has to say. He must try, at least for a short time, to produce everything the teacher advises; he must follow that teacher’s advice to the letter” (p.46)	Imitative based transmission teaching	Limited development of student independence
1986	Hepler, L.	USA	Argues the one to one approach as “the teacher makes statements -- the student plays -- the teacher makes statements” (p. 317).	Imitative based transmission teaching	Limited development of student independence
1987	Jefferson, M.	USA,	Reflects that she found “group work much more congenial [and] having started by accident ... continued for preference” (p.19)	Benefits of group learning	Enhanced student development in groups
1988	Madsen, C.	USA	Argues teaching “has not substantially changed in hundreds of years ... [and] some applied musicians still do not recognize anything outside of ‘apprenticeship’” (p.134)	Imitative based transmission teaching	Limited development of student independence
1989	Stevens, K.	Australia	Refers to the benefits of interaction in a group learning environment and argues that “piano teaching is no exception” (p.3)	Benefits of peer interaction	Enhanced student development in groups
1991	Campbell, P.	USA	Argues one to one learning takes place “aurally by the modeling of the teacher and the students’ imitation of what he or she hears” (p.277).	Imitative based transmission teaching	Limited development of student independence
1992	Kohut, D.	USA	Argues musicians are “conservative, and even foolhardy, in ignoring the rapid changes being made in the teaching of other disciplines, while theirs remains essentially the same” (p.13)	Closed and monocular teaching	Limited range of student experiences

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1992	Kennell, R.	USA	Argues ‘the applied music lesson is an oral tradition in which personal experience and historical anecdote form the basis of contemporary common practice’ (p. 5).	Blind acceptance of a methodology	Limited range of student experiences
1995	Banowitz, J.	USA	Argues group learning “can be invaluable for absorbing teaching methods, in analyzing other’s problems, and in being exposed to a wide repertory” (p.257)	Benefits of group learning	Enhanced student development in groups
1996	Swanwick, K.	UK	Argues “music-making in groups has infinite possibilities for broadening the range of experience, including critical assessment ... [and] performance” (p. 241).	Benefits of group learning	Enhanced student development in groups
1996	Swanwick, K.	UK	Argues those against group teaching have “come through music schools and conservatoires where the one-to-one ratio is jealously preserved” (p. 243).	Closed and monocular teaching	Limited range of student experiences
1997	Gordon, E.	USA	Argues “in private lessons, the emphasis is on developing students’ familiarity with solo literature and on their instrumental or vocal technique, rather than on their musicianship” (p. 276).	Closed and monocular teaching	Limited range of student experiences
1997	Kennell, R.	USA	In reference to extant research on one to one teaching, argues that it is “surprising that such a common and important teaching context has received so little professional attention” (p. 69)	Blind acceptance of a methodology	Limited range of student experiences
1998	Capp, M.	USA	Argues the primary method of music teaching at all levels is “the master-apprentice approach, or teaching by modeling” (p. 64).	Imitative based transmission teaching	Limited development of student independence
1999	Cheek, S.	USA	Argues “well-managed and well-taught groups are a more effective way of teaching than a well-taught private lesson” (p. 8).	Benefits of group learning	Enhanced student development in groups
1999	Duckworth, G.	USA	“My student had just been chosen the winner of the high school pianists’ competition. He had worked with me for eight years, always in groups I was accosted by the three members of the jury Their rage had to do with the manner in which my student was taught – in a group Clearly their authority had been seriously tested and threatened” (p. 17).	Authoritarian teaching	Limited development of student independence
1999a	Duckworth, G.	USA	Argues that the “art of teaching becomes more effective and easier when teaching is in a group” (p. 78).	Benefits of peer interaction	Enhanced student development in groups
1999	Lin, A.	USA	Argues that group teaching “offers a tremendous reward that really cannot be equated to private teaching” (p. 64)	Benefits of peer interaction	Enhanced student development in groups
1999	Rowe, C.	USA	Switched to group teaching and “never regretted making the decision to [only] teach class piano” (p. 9).	Benefits of group learning	Enhanced student development in groups

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1999	Kieran Harvey, M.	Australia	Argues the danger of “excessive rigidity in traditional approaches simply to protect territory” (p.12)	Closed and monocular teaching	Limited range of student experiences
1999	Zhukov, K.	Australia	Argues tertiary methods have “not changed a great deal from the apprenticeship model of the earlier centuries” (p. 248).	Closed and monocular teaching	Limited development of student independence
1999	Zhukov, K	Australia	Argues “applied music teaching has remained an oral tradition which involves transmission of knowledge and experience from teacher to student in an imitative way” (p.248)	Imitative based transmission teaching	Limited development of student independence
2000	Berman, B.	USA	Argues master classes are “exciting and gratifying not only for the teacher and the student but for observers as well” (p. 209).	Benefits of group learning	Enhanced student development in groups
2000	Caldwell, T.	USA	Argues “in the dim teaching past, music teachers began teaching one-to-one, and a tradition was born. It is a tradition that has remained unchallenged except for a few isolated voices crying in the wilderness (pp. 6-7).	Closed and monocular teaching	Limited range of student experiences
2000	Harris, P. & Crozier, R.	UK	Argues that there is “little doubt ... that the gains, both economic and educational, from group teaching are substantial” (p. 84).	Benefits of group learning	Enhanced student development in groups
2000	Jørgensen, H.	Norway	"Historically, the predominant relationship between teacher and student in instrumental instruction has been described as a master-apprentice relationship, where the master usually is looked at as a role model and a source of identification for the student, and where the dominating mode of student learning is imitation." (p. 68)	Imitative based transmission teaching	Limited development of student independence
2000	Lorince, M.	USA	Argues that “the stigma of past generations that group teaching is not first-class teaching and has limited value ... is fast disappearing Justification for group teaching hardly seems necessary today [and] group teaching has become an integral part of many studio teachers’ curricula” (p. 4.)	Benefits of group learning	Enhanced student development in groups
2000	Lyman, J.	USA	Argues that in a student centred model “the teacher is dethroned as the great giver of all information, but evolves more magnificently as a facilitator and the student’s learning partner” (n.p.).	Benefits of group learning	Enhanced student development in groups
2000	Wexler, M	USA	Argues “the time has come to reexamine and discard the old performance-studies paradigm in favor of a more contextual, integrated approach ... to educate a nationwide cadre of inspired musicians rather than churn out disgruntled specialists for a market that doesn’t exist (n.p.).	Closed and monocular teaching	Limited range of student experiences
2001	Collins, D.	Australia	Argues that “the master/apprentice model used in music training also encourages deference” (p. 225)	Authoritarian teaching	Frustration, isolation and rebellion

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
2001	Thompson, S.	Australia	Argues group teaching of musicianship allows students to “communicate more easily with the teacher and each other, rather than in the more formal setting of a private lesson” (p.11).	Benefits of peer interaction	Enhanced student development in groups
2002	Koopman, C.	Netherlands	Argues that “with group lessons there is less pressure on the children than in a one-to-one relationship with a piano teacher” (p. 279)	Benefits of group learning	Enhanced student development in groups
2002	Rumson, G.	Canada	Argues the external examination focus “means that a student plays four pieces and a couple of études for ten months, all the while being battered to play the scales, until all joy evaporates” (n.p.)	Teaching by examination syllabi	Limited range of student experiences
2003	Baker-Jordan, M.	USA	Argues the private lesson “is still the traditional approach to teaching piano” (p. 274).	Closed and monocular teaching	Limited range of student experiences
2003	Baker-Jordan, M.	USA	Argues one to one teaching involves “telling, showing demonstration and modelling ... skills to the student, who then attempts to imitate. It is somewhat authoritarian in nature ... [and] it can be quite intimidating, which undoubtedly contributes to the high rate of drop-outs” (p. 274).	Authoritarian teaching	Frustration, isolation and rebellion
2003	Baker-Jordan, M.	USA	Analyses group work: “Students interact with one another, work together ... share ideas, influence one another, help set goals ... make decisions observe one another, hear questions ..., hear a greater variety of music played, perform in front of an audience and critique the playing of their peers ..., they each have many teachers, not just one” (p. 275).	Benefits of peer interaction	Enhanced student development in groups
2004	Pace, R.	USA	Argues that in group teaching, “the teacher can present a point one time to 8 students instead of eight times to 1 student as in private lessons”	Benefits of group learning	Enhanced student development in groups

Table 3.4.3 Issues pertaining to *students' learning experiences*

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1970	Madsen, C. & Madsen, C.	USA	Argues students are “sometimes led to believe that to learn music he must find the right teacher, lose himself in a particular cult, and be implicitly faithful” (p.6)	Imitative based transmission teaching	Limited development of student independence
1977	Eble, K.	USA	Quotes Arrau as stating that “By 10, dull teaching had turned me against music and myself” (p. 171)	Quality of instruction	Frustration, isolation and rebellion
1981	Curzon, C.	England	“A typical lesson was: ‘Just play it through again; now bring me something else for next week’. That was the lesson.” (p.259).	Imitative based transmission teaching	Limited range of student experiences
1981	Curzon, C.	England	Recalls how “Schnabel had one pupil who copied him so closely that if the door was closed when you came to join the class ... you could never tell which one was playing” (p.261)	Imitative based transmission teaching	Limited development of student independence
1985	Delbanco, N.	USA	Quotes Greenhouse referring to lessons with Casals: “the two of us could sit down and perform and play all the same ... I really had become a copy of the Master” (p. 43)	Imitative based transmission teaching	Limited development of student independence
1985	Dubal, D.	USA	Quotes Emmanuel Ax as stating that in order to become independent of teaching, “I realized that I had to work things out on my own” (p.47).	Imitative based transmission teaching	Limited development of student independence
1988	Madsen, C.	USA	Argues research data suggests some students will “eulogize [their] present teacher regardless of competence or even reputation” (p. 43)	Quality of instruction	Questionable student learning experiences and outcomes
1999	Dreyfus, K.	Australia	Quotes Funston, early 20 th century Australian musician as stating that the isolation of piano practice was her “first recollection of being lonely” (p. 17).	Closed and monocular learning	Frustration, isolation and rebellion
1999	Lister-Sink, B.	USA	Argues learning the piano can be “frustrating and demoralizing – physically, emotionally, and psychologically” (p.19)	Closed and monocular learning	Frustration, isolation and rebellion
1999	Pace, R.	USA	Refers to experience of teaching at Julliard school and how “instruction was geared more toward memorizing pieces (turning out products) than building sight-reading skills (developing processes)” (p.2)	Closed and monocular teaching	Limited range of student experiences
2000	Berman, B.	USA	Argues many students rely heavily on the teacher, due to “being accustomed to spoon-feeding by their previous teacher” (p. 200).	Imitative based transmission teaching	Limited development of student independence

Table 3.4.3 Issues pertaining to *students' learning experiences* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
2001	Green, L.	UK	Interviewed a number of students regarding their 'classical' lessons and found that "Seven out of the nine musicians ... got little out of them, finding the lessons boring, the progress slow and the music difficult to relate to" (p. 148).	Quality of instruction	Frustration, isolation and rebellion
2001	Jones, G.	Australia	Refers to a colleague's comment on the role of a singing teacher in lessons as: "half teacher and half counsellor [who gets] their fair share of anxieties, tantrums and disclosure of personal details" (p.38)	Teacher as parent figure	Limited development of student independence
2002	Parncutt, R. & McPherson, G.	England & Australia	Argue individual tuition "can be a haven in which the introverted child may feel listened to and valued in a way not experienced anywhere else" (p. 13).	Teacher as parent figure	Limited development of student independence
2003	Jones, B.	Australia	Refers to early piano teacher who was "a dull teacher, who wanted – no doubt for sound pedagogical reasons – to concentrate on technique and not repertoire" (p. 5)	Closed and monocular learning	Limited range of student experiences

In order to present a synthesis and overarching view of this practice, Table 3.4.4 below quantifies the issues and potential consequences raised above in relation to *teachers*, *teaching methodologies* and *students' learning experiences*. The final shaded column refers specifically to group teaching.

Table 3.4.4 Summary of identified issues in music instrument teaching and learning

Identified Issues	Potential consequences				
	Limited development of student independence	Limited range of student experiences	Frustration, isolation and rebellion	Questionable student learning experiences and outcomes	Enhanced student development in groups
Imitative based transmission teaching	19	2			
Closed and monocular teaching	2	15	2		
Perpetuation of method for financial gain		1			
Over-concentration on technique		1			
Teaching by examination syllabi		3			
Blind acceptance of a methodology		11			
Authoritarian teaching	6		3		
Intimidating and repressive teaching			2		
Quality of instruction			2	3	
Performance skill over educational knowledge		1			
Teacher as parent figure	3				
Minimal input teaching		1			
Benefits of peer interaction					8
Benefits of group learning					20
Totals	30	35	9	3	28

It is noteworthy that negative consequences of one to one teaching dominate while the opposite is the case for group teaching. In essence, the problems with one to one teaching relate to stultified growth. Hence, the synthesis of the data in Table 3.4.4 proposes a number of directions in terms of piano pedagogies in action, which are detailed in Chapter 4.

Chapter 4

PHASE ONE: INTERROGATING EXTANT PEDAGOGICAL PRACTICE

4.1 The structure of phase one

It is clear that literature is scattered and unsystematic in approach to issues of pedagogical practice. Firstly, there is the extensive body of anecdotal references to piano teaching and learning, many of which evoke distinct issues of concern and/or which challenge existing practice. Secondly, given the paucity of research, especially in relation to advanced piano students, extant data provide little direction in relation to pedagogical approach. Thirdly, changes within the current higher education environment point to the need to examine and re-evaluate instrumental pedagogy.

Indeed available evidence (Letts 2000, Gillies 1998, Gordon 1997) suggests that traditional career paths for performing musicians (e.g., as performers or orchestral players) are diminishing as government dollars become scarcer and orchestras are forced to re-evaluate their role. In addition, the music industry is ever diversifying (and hence segmenting the population support base for classical music) and placing increased emphasis on business, generic and community skills, employability and graduate attributes.

How might data in the environment, both immediate and past, be frameworked in order to consolidate perceptions and exemplars of existing practice? Broadly speaking, there

exists a range of pianist practitioners, as learners, performers and/or teachers, as well as recorded footage of existing practice. Three broad areas are thus relevant and are presented in Figure 4.1.1.

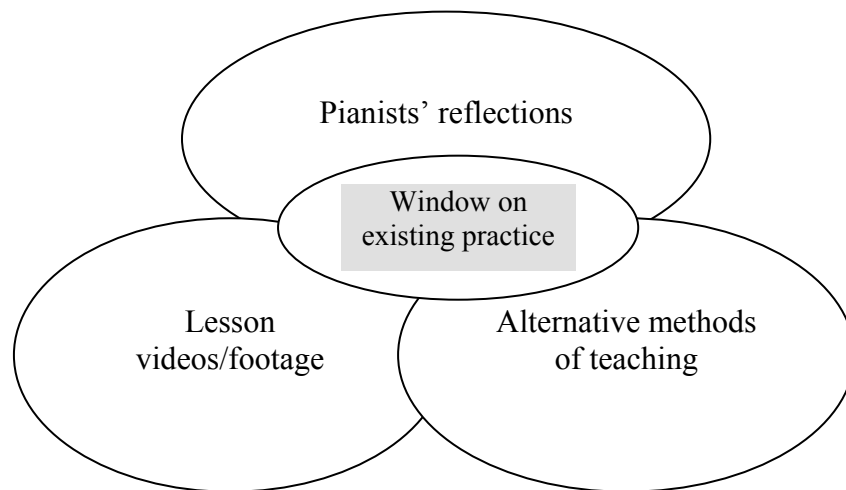


Figure 4.1.1

Interlocking perspectives in the current environment

Each of these areas will be considered in the sections which follow.

4.2 Pianists' reflections

Given the practice-based nature of the research process, and relevance to the researcher's area of specialisation, it was determined beneficial as an initial step to engage in a self-reflective process. The researcher's experience of eighteen years of piano teaching and learning would potentially offer a range of interesting perspectives on the area, particularly in terms of exposure to different teachers, learning styles, methods and models of practice and performance. It would also establish some base

data relevant to the research area and which would potentially impact upon the research design process.

4.2.1 Self-perceptions of piano teaching

While written reflections were one possible means of obtaining data, the potential for stimulus and verbal exchange was viewed as most appropriate, especially given the opportunity for a colleague to provoke the researcher to be retrospective and reflective. The most logical interviewer for this process was the research supervisor, able to prompt the candidate to reflect on issues most relevant to the area. In the event, a semi-formal interview led by the candidate's supervisor was arranged and, to ensure ease of documentation, the discussion was recorded on tape. This took place early during the first year of candidature, with the supervisor as interviewer presenting a number of probing questions. Soon after the completion of the discussion, the conversation was transcribed and checked for accuracy. In order to protect the identity of individuals referred to during the discussion, all direct and/or identifiable references to specific teachers and/or institutions were removed during the transcription process.

4.2.2 Analysing perceptions

The pianist's experiences and recollections of teaching and learning emerged as a central focus, in terms of the styles experienced, and the impact these approaches had on progression and attitudes to teaching and learning. Table 4.2.1 presents the basic styles, reactions to and or views on the style, perceived impact and/or influences, as well as the principal characteristics of each learning style.

Table 4.2.1 Synthesis and analysis of learning styles experienced

Stage	Dominant memories and/or reactions	Characteristics of the teaching style	Perceived impact and or influences	Characteristics of the teaching and learning style
Earliest recalled teachers	‘I remember [this teacher] had this wonderful garden’.	‘I don’t remember a lot of what happened though’.	‘I always did very well with a minimal amount of work, so it was an enjoyable period’.	<ul style="list-style-type: none"> • Limited work • Pleasant experiences
	[This teacher] ‘introduced me to the concept of fingering ... it was actually a bit embarrassing because it wasn’t really thought about much before that’.	<i>Not delineated during discussion.</i>	First teacher to have an impact in terms of the teaching of technique.	<ul style="list-style-type: none"> • Technical basis
Teen years	‘This person was so bad I was 99% ready to give up’.	There was no approach. It was simply a case of playing through the external exam work (scales and pieces), week after week.	‘The strongest memory I have of teaching approaches is the worst one and that was in the critical years of 12 to 14’.	<ul style="list-style-type: none"> • Minimal input • Little feedback • External exam focus • Minimal stimulation
	This teacher ‘was fantastic’.	This teacher ‘introduced me to the whole concept of reading the music – what it is saying, how is the composer saying it and what can we do to achieve that? In the past it had simply been that black dot equals that note, full stop’.	‘I was lucky that [this teacher] kept my hopes alive’.	<ul style="list-style-type: none"> • Beyond the score • Interpretation based

Table 4.2.1 Synthesis and analysis of learning styles experienced (continued)

Stage	Dominant memories and/or reactions	Characteristics of the teaching style	Perceived impact and or influences	Characteristics of the teaching and learning style
Tertiary study	This person's teaching was 'second to none in many ways'.	'Far beyond the basics ... not just playing notes. [This teacher] introduced me to the whole world of literary association and "what do you hear there, why do you think the composer was writing this piece" ... all sorts of references to non-musical elements'.	'Eventually I went there and that was the start of quite a long relationship lasting about four years when I would regularly go and work with [this teacher]'.	<ul style="list-style-type: none"> • Beyond the score • Questioning • Association oriented
	It went very well for most of the years. The teacher was 'dedicated and enthusiastic'.	I was 'very much led by direction at all times. There was little reciprocity in the relationship. Over time it started to become somewhat frustrating having to simply follow'.	'All of a sudden I felt very constricted and tied down with the "it has to be this way or else"'.	<ul style="list-style-type: none"> • Controlling • Teacher dominated • Authoritarian
	The move to [this teacher] turned out to be a disaster.	This teacher 'had no control over [his/her] personal life and it started to affect [his/her] teaching, his demeanour and especially ... performance'.	'I lost respect ... very quickly Fortunately I moved on not long after that'.	<ul style="list-style-type: none"> • Teacher personality dominated • Intrusive • Minimal teaching, direction or control
	'The whole reason I went to this teacher was because he'd said "a teacher's job is to do themselves out of a job"'	'It was more of a guidance of your own teaching rather than "this is the way to do it" It was more a case of these are the basic principles, how are you going to achieve that?' It was based on 'self learning, self analysis, a highly critical approach'.	This teacher 'was extremely tough for a long time' It was a case of stopping the principle of repetition ... he would simply move on ... so in the space of 20 minutes we would cover the same sort of workload I was used to covering in about three hours'.	<ul style="list-style-type: none"> • Challenging • Emphasis on student responsibility and decision making • Engagement of the mind

In the researcher's case, the teaching and learning style(s) which featured a more holistic approach, and which placed a significant degree of responsibility on the student, certainly offered more and had greater appeal. Indeed the outcomes of low input, uncontrolled or authoritarian styles of teaching are revealed as being particularly problematic here. While this may not necessarily apply to all students, it at least points to the fact that different styles of piano teaching and learning can have a major impact on students' attitudes, experiences, and willingness to proceed. The data in Table 4.2.1 offer a small window on one to one teaching experiences and reveal a wide range of styles leading both to frustration and restriction as well as to reward and pleasure. While it is arguable that tertiary piano teachers are likely to be more qualified than the private music teacher, and hence better able to instruct students in this environment, it is interesting that even the tertiary teaching styles experienced ranged from authoritarian and frustrating to student centred and highly productive.

In addition to various teaching and learning issues, the issue of practice and practice methods was a theme. The candidate reflected on the fact that, for the majority of his years as a student, one to one lessons had arguably involved "sitting there and practising with a teacher beside me". After moving to a more student-responsible model, the researcher recalled frequent repetitive and non-thinking practice, the encouragement of quantity over quality of practice, and hence the resultant argued outcome that "so many musicians spend their whole lives moving from one teacher to another". The researcher also reflected on his experiences of being required to move away from quantity and repetition in practice, in order to engage the mind, think more deeply about the nature and function of practice and rehearsal, and to maintain a fresh approach to performance. What is revealed is the critical importance that the engagement of the mind had on the

researcher, in terms of the requirement to take responsibility for learning. Indeed the researcher reflected on the critical turning point towards independence as being at a major public performance, where he knew that “ninety per cent of that was my work and not [their] teaching”.

As a result of the self-reflective process, the researcher identified a number of key learning outcomes. These included quality of practice, the emphasis on student centred learning and on the development of independent thought processes, with the ultimate goal that they develop skills to enable them to function without a teacher. Also important to the overall experience is the pivotal role played by the teacher in the one to one situation and the potential for this to have both positive and negative consequences.

Hence a number of general principles of piano teaching emerged which, arguably, are relevant to all students of the piano:

- Styles of piano teaching and learning;
- The impact and influence of these various styles;
- Perceptions of the advantages and disadvantages of models of teaching and learning;
- Views of the *status quo* with regard to current piano teaching practices; and
- The impact of study on future career paths and decision processes.

4.3 Other pianists' perceptions of piano teaching

In order to explore perceptions, there existed a range of potential populations. These included groups that could be characterized as neophyte learners, committed learners, recreational learners, and post-tertiary individuals:

- **Neophyte learners:** children who undertake piano lessons to acquire basic technical and musical skills
- **Committed learners:** those who make a career choice to pursue advance learning at tertiary level primarily
- **Recreational learners:** primarily adults who wish to gain or enhance technical skills, but not for professional purposes
- **Post tertiary individuals** who (a) eschew further learning and follow additional applications in music, (b) move into research or performance in the profession, and (c) whose primary career orientation does not have musical relevance.

The critical criteria were as follows:

- **Potential** as a data source, primarily based on the level and diversity of experiences of teaching together with an ability to reflect on these processes.
- **Accessibility**, in terms of willingness and availability for gathering responses to pedagogical processes.
- **Ability** to reflect objectively on pedagogical processes and experiences.

Table 4.3.1 presents the advantages and disadvantages of each of these sources of data in terms of the above criteria.

Table 4.3.1 Analysis of potential candidates for exploring perceptions

Population	Potential	Accessibility	Advantages	Disadvantages
Neophyte learners	Minimal , due to age and relative lack of sophistication in self-reflection.	Readily available number of students engaging in private tuition.	Large number of candidates with potential enthusiasm for learning processes and career outlook.	Relative youth, lack of experience of pedagogical processes and low level of potential in ability to reflect on critical processes as related to piano teaching.
Committed learners	Moderate , depending on ability to stand outside the process and experience of pedagogical styles.	Dependent on numbers enrolled at tertiary institutions.	Immersion in a potentially diverse range of tertiary pedagogical processes and experiences.	Potential lack of objectivity of assessment of and reflection on pedagogical processes given current immersion in learning pathways.
Recreational learners	Minimal , depending on level achieved, reflective capacity, and potentially low exposure to a range of pedagogical styles.	Available but restricted in terms of numbers.	Enthusiasm for learning, given choice of study for recreational purposes. Potential ability to objectively assess learning styles.	Orientation towards hobby learning and potential minimal learning experiences. Probable lack of contact with tertiary/advanced approaches to learning and commitment to skill development.
Post-tertiary learners who eschew further learning and who pursue additional music fields	High , given experience of teaching at different levels and potential for reflection on teaching methodologies.	Available, but potentially difficult to determine in terms of identifying possible candidates who have diverged exclusively from pedagogical learning pathways.	Experience of tertiary pedagogical processes and models. Potential ability to reflect objectively on these processes given experiences in other fields of music and distance from teaching.	Time gap since experience of pedagogical processes and resultant potential inability to adequately reflect on learning experiences. Potential unwillingness to reflect on pedagogical experiences.
Post-tertiary learners who move into research and/or performance	High , given activities in professional environment and ability to reflect on experiences of teaching and related issues.	Relatively limited number and potentially problematic in terms of location and availability.	Experience of tertiary teaching models. Continued application of experiences and learning as a result of tertiary pedagogical processes and experiences.	Potential ability to reflect on teaching given possible immersion in current practices. Potential unwillingness to reflect on pedagogical experiences.
Post-tertiary learners whose primary career orientation does not have musical relevance	Moderately high , given experience of teaching at different levels and potential for reflection on teaching methodologies.	Problematic, given potential difficulties in tracing individuals whom have moved on from a musical career, and willingness to cooperate.	Experience of tertiary pedagogical processes and models. Application of learning in other areas which may enhance ability to reflect on teaching.	Time gap since experience of tertiary learning. Potential unwillingness to reflect on pedagogical experiences.

On the basis of analyses in Table 4.3.1, the following groups were identified as being suitable, whilst not necessarily equally so, for the next stage:

- Committed learners;
- Post-tertiary individuals:
 - who eschew further learning and who pursue additional applications in music;
 - who move into research or performance; and
 - whose primary career orientation does not have musical relevance.

4.3.1 Sampling other pianists' perceptions

A range of potential ways of gathering data from the groups were identified and considered in Table 4.3.2 in reference to the following critical criteria:

- Cost and time factors involved;
- Potential access to targeted audience;
- Anticipated response rate; and
- Opportunity to further probe candidates' responses.

Table 4.3.2 outlines the advantages and disadvantages of each of the potential methods of probing perceptions.

Table 4.3.2 Potential means of exploring pianists' perceptions

MEANS OF ACCESS	POTENTIAL ACCESSIBILITY	ADVANTAGES	DISADVANTAGES
Questionnaire	High , given successful gathering of contact details.	Wide target audience and moderate costs. Allows the respondent time to think before writing and make alterations if necessary. Efficient means of gathering responses on paper for analysis.	Potentially high number of individuals who choose not to respond, or who respond too briefly to provide sufficient data. Difficulties of further probing candidates responses. Impersonal and potential for distractions. Potential for respondent to have difficulty in clarifying intentions or reflections.
Internet posted questionnaire	Moderate , dependent on access to internet and email addresses for potential respondents.	Potentially fast delivery of questionnaire. Minimal costs, although based on assumption that the researcher and targets have access to internet. Effective means of gathering research data in hard copy for analysis.	Potential number of individuals who do not have access to the internet, who choose not to respond, or who respond too briefly to provide sufficient data. No means of further probing candidates' responses. Impersonal and potential for distractions. Delays in response and technology issues may affect results.
Telephone interview	Moderate , dependent on access to contact numbers and accuracy of contact details.	Moderately personal in nature. Option to further probe responses and explore related issues.	Extremely expensive, difficult to coordinate and awkward in dictating candidate's responses. Potential nervousness of candidate and distractions which may occur. Impersonal nature and difficulty in overseas connections. Taping issues.
Personal interview (taped)	Moderate , but based on location and accessibility of potential interviewees.	Personal nature of the interview. Opportunity to further probe candidates' responses and explore specific areas of interest. No requirement for dictating responses during the interview.	Cost involved in interviewing candidates nationally or internationally. Time-extensive in terms of transcribing tapes. Potential for technological error and/or poor sound quality. Interviewee may not feel at ease with interviewer or process.
One to one open discussions (taped)	Moderate , but based on location and accessibility of potential interviewees.	Personal in nature. Free format proposes relaxed responses and open discussion. Also allows interview to flow freely.	Unstructured nature creates major difficulties in analysing data across candidate sample. Cost-inefficient in terms of interviewing candidates nationally or internationally. Time-extensive in terms of transcribing tapes. Potentially high number of vague and unrelated responses to questions.
Group discussion (taped)	Minimal , given difficulty in coordinating several interviewees in one setting.	Time-efficient in terms of number of sessions required. Opportunity to promote peer discussion and critical analysis.	Potential problems in coordination of several candidates relevant to selected target groups, dominating personalities, difficulty in developing personal contact with individuals, and unweighted spread of responses to questions by individuals.

On the basis of the analyses (Table 4.3.2), the personal interview was identified as being the preferred data gathering strategy. The second step was to propose and formulate questions for committed learners and post-tertiary individuals. The first stage involved drafting and removal of yes/no questions such as “Have you always enjoyed your one to one piano lessons?” due to the potential for closed responses. Subsequently, some questions were discarded as inappropriate or irrelevant, some were reworked so as to be more specific, and others expanded or refined. For example, the question “Have you always enjoyed piano lessons?” (a yes/no question) was reworked to “What are your dominant memories of your piano lessons? Questions were then ordered logically.

For the interview with committed learners, as identified in section 4.1.3, the questions were divided into two sections, the first related to *experiences* of teaching and performance, the second concerning *methods* of teaching and performance. The first bank of questions were designed to ease the interviewee into the process of responding, to establish rapport, to gain background information relating to early piano lessons and teachers, and reflections on the most significant memories from these years. Additional questions were designed to explore a range of areas including:

- experiences and perceptions of teaching methods;
- decisions as to why they chose various teachers; and
- perceptions of the role and importance of lessons.

The second set of questions were concerned with intrinsic and external issues related to piano performance and teaching and included

- goal setting;
- approaches to practice and performance;

- relationships between current approaches and those of current/past pedagogues;
- the relationship between practice and performance;
- mental and physical preparation and approaches;
- progress, short and long term goal setting; and
- strengths and weaknesses in terms of piano playing and performance.

The complete list of questions is provided as Appendix A.1.

The interview questions for post-tertiary individuals were designed to extend beyond the experiences of committed learners, given the fact that the post-tertiary individuals would have progressed through the tertiary education environment. Initial questions were similar to those asked of committed learners. Additional questions were designed to probe experiences and knowledge of group teaching, as well as reflections on group and individual teaching methodologies. The complete list of questions is provided as Appendix A.2.

4.3.2 Sampling perceptions

The aim of the interviews with committed learners was to gain a representative sample of current tertiary level piano students from a variety of backgrounds, year levels and with different experiences of teaching. The sample needed to be restricted, given the large number of tertiary piano students. The Guildhall School of Music and Drama, London, was chosen for its multi-cultural student population and the researcher also endeavoured to set up interviews with committed learners. A Professor of piano, (name withheld at request) was contacted by e-mail to ascertain the potential for conducting interviews. The piano Professor proceeded to organise a suitable date and six students

for interview. The researcher travelled to England in January 2000 to conduct interviews with these committed learners. Table 4.3.3 profiles the sample.

Table 4.3.3 Sample of committed learners for interview

Student name (pseudonym)	Gender	Year level	Country of origin	Date of interview
Albert	Male	Second	England	January 2000
Anne	Female	Fourth	England	January 2000
Carinya	Female	Fourth	Russia	January 2000
Elizabeth	Female	Second	South Africa	January 2000
Leslie	Female	Fourth	Greece	January 2000
Morris	Male	Postgraduate	Estonia	January 2000

In terms of post-tertiary individuals, the researcher knew of a number of post-tertiary individuals who would be potentially appropriate for interview. Using e-mail as first preference, or postal mail in some cases, a number were contacted in an attempt to set up interviews. These individuals were provided with background information, informed of the relevance of the interviews, and provided with details of the ethical clearance and interview questions where requested. Those that did not respond to the initial contact were contacted again. Many immediately requested anonymity in the entire process. The individuals (first name as pseudonym only), state, specialist area, initial contact, follow-up contact and response to a request for an interview is outlined below in Table 4.3.4.

Table 4.3.4 Analysis of contact with post-tertiary individuals

Individual	State	Response to initial contact	Response to follow up	Participation
Simon	Queensland	No	No	√
Leslie	Queensland	Yes	N/a	x
Germaine	Queensland	Yes	N/a	x
Boris	Queensland	No	No	x
Simone	Victoria	No	No	x
Harold	Victoria	Yes	N/a	√
Delia	Victoria	Yes	N/a	√
Roger	New South Wales	Yes	N/a	x
Ethel	New South Wales	Yes	N/a	x
Katherine	New South Wales	No	No	x
Susie	New South Wales	Yes	N/a	√
Colburn	New South Wales	Yes	N/a	√
Kevin	New South Wales	Yes	N/a	√
Shenna	Tasmania	Yes	N/a	√
Iris	Victoria	Yes	N/a	√
Louis	Australian Capital Territory	Yes	N/a	x

Interviews were subsequently arranged with those individuals who indicated they would be willing to participate.

4.2.3 Managing the interview data

The interview tapes were transcribed with the assistance of a research assistant over a two-week period. Given that some responses were incomplete, the transcripts were prepared to maximize intelligibility. In practice this involved the removal of incomplete fragments of speech, alterations to grammar/syntax to maximize sense etc. Those sentences that were clear in meaning to the interviewer but not necessarily accurate in grammar were refined appropriately. All alterations were made in good faith and to enhance interviewees' responses. The next step was to consider and develop a method for analysis.

Qualitative data analysis has been the subject of many recent texts, such as those by Weaver and Atkinson (1994), Tesch (1990) and LeCompte & Preissle (1993). Many software analysis tools are proposed, such as ETHNOGRAPH, CAQDAS, and NUDIST. These programs are designed and most appropriate to analyse large quantities of data. Given the fact that the sample of interviews was relatively small, the application of these programs was neither necessarily practical nor useful.

In terms of options for the analysis of small samples of interview data related to piano teaching and learning, Thompson (1983) chose to adopt abstract summaries of his interviews, which were presented as individual case studies with a subsequent commentary synthesizing the issues. While this presents well from an individual case study perspective, it does not present the material in a format that allows for cross-sectional comparison of views and reflections which in this study, was deemed to be an important part of the analysis.

One of the most practical systems for the presentation of data in this context was the use of tables, in order to present each interviewee's responses in a format easily accessible and to allow direct analysis, comparison and/or synthesis of these views. Tables would also present an opportunity to incorporate such aspects as the initial research question and categorisation and/or clarification of responses as well as enabling the clear and contiguous presentation of

- group related questions and responses;
- a summary and/or analysis of pertinent issues;
- comparative data; and
- appropriate cross referencing between tables.

4.4 Pedagogical records of one to one teaching

The following sources of data in relation to models of piano teaching and learning in action (particularly with a focus on the tertiary environment) were identified:

- Audio tapes, video tapes or transcripts of one to one teaching; and
- Audio or video tapes of master classes, group teaching or alternative models in action.

As an initial step, considerable effort was made to locate video footage that featured Guy Duckworth, given references in the literature to several videos of his teaching approach. A postal address was obtained via an internet search of the University of Boulder web site, and Duckworth was contacted personally by letter requesting advice as to the location of extant video footage. A reply letter was received with a bibliography of publications and advice given regarding locating these videos at the appropriate production house and/or University library. Five videos were identified in the bibliography, and emails were subsequently sent to the various libraries and/or production houses regarding the existence and availability of these tapes. Table 4.4.1 profiles the videos, the production unit and/or company, the mode of contact, and accessibility.

Table 4.4.1 Outcomes of data gathering process

Guy Duckworth Video	Production unit or company	Mode of contact	Accessibility
Advanced lesson (1972)	University of Minnesota, Department of Radio and Television	Emails to University of Minnesota Music Library and Department of Television	Not housed nor aware of existence
After the first lesson (1972)	University of Minnesota, Department of Radio and Television	Emails to University of Minnesota Music Library and Department of Television	Not housed nor aware of existence
First lesson (1972)	University of Minnesota, Department of Radio and Television	Emails to University of Minnesota Music Library and Department of Television	Not housed nor aware of existence
Performance instruction in group environments (1974)	University of Colorado, College of Music	Email to University of Colorado Music Library	Not housed nor aware of existence
The person first and together: a different kind of teacher (1984)	Denver Center for the Performing Arts, Colorado.	Email to Denver Center for the Performing Arts and University of Colorado Music Library	Denver advised video not housed - their attempts to contact Duckworth unsuccessful. Colorado advised a copy could be made and purchased.

In addition to direct contact with the institutions identified above in Table 4.4.1, attempts were also made to obtain videos via inter-library loan, however none were located/accessible. In the event, one video was available - *The person first and together: a different kind of teacher*. An e-mail was subsequently sent to the University of Colorado library requesting that they proceed with organising a copy which the researcher would purchase, along with completion of the appropriate copyright declaration.

References to further video footage were made in the opening address of the proceedings of *Pedagogy Saturday IV* (Lorince 2000). This footage was described as “twelve experienced teachers of voice, woodwind, string and piano ... teaching the same basic lesson, once to a group of students and then in a private lesson” (Lorince 2000: 2). After locating contact details via an internet search, e-mail contact was made

both with the Music Teachers National Association and also Lorince (April 2002), however both indicated that this footage was neither available for purchase nor access. Further contact with teachers identified in the publication as being practitioners of group learning was made after locating e-mail addresses, which initially, involved contact with Marvin Blickenstaff (April 2002). Blickenstaff suggested a number of pedagogues for further contact, one of whom was Bruce Berr, a member of the Music Teachers National Association – producer of the *Pedagogy Saturday* series. Berr (2002) stated that he was not aware of any video footage of group teaching involving advanced piano students at the tertiary level.

At this stage the available footage was minimal; indeed only one video had been identified. It was clearly necessary therefore to widen the search, and further searching of library catalogues and the internet was conducted, with a range of data identified as potentially relevant to the research topic. Table 4.4.2 presents the data obtained, with an analysis of the various details, content and relevance of each.

Table 4.4.2 Piano pedagogies in action: evaluation of data potential

Title	Year	Detail of content	Pedagogical format	Participants	Source details	Relevance
Maria Callas “Masterclasses at Julliard”	1971/2	Series of master classes and performances held at the Julliard school	Vocal/operatic master classes	Pedagogue and undergraduate students	Compact Disc, EMI - ZDMC 4648022	Low-Medium , given edited format
The person first and together: a different kind of teacher	1984	Pedagogue’s discussion of philosophical, psychological and theoretical basis for group learning environment. Verbal contributions by students – minimal footage of lessons in action.	Discussion based – minimal pedagogy in action	Pedagogue and several postgraduate students	Denver Center for the Performing Arts, Colorado.	Low , given lack of footage of pedagogical delivery
Masterclass with Menuhin	1988	Snapshot of Guelph festival activities with snippets of Menuhin instructing a number of violinists (1-2 minutes footage each)	Master class with audience	Pedagogue and several students	Contemporary Arts Media (Canada)	Low , given incomplete excerpts of teaching
Nelita True at Eastman	1991	Four 30-44 minute video tapes: <ul style="list-style-type: none"> • The studio lesson • Technique through listening • Principles of style for the young pianist • Portrait of a pianist-teacher 	Lecture demonstrations and/or teacher-student interactions	Pedagogue and pre-tertiary student	SH productions: Items #101, #102, #103, #104.	High for “The studio lesson”, given one to one work. Others low relevance due to lecture focus.
Lamar Crowson lectures	1993	Four 70-minute lectures delivered in tertiary environment <ul style="list-style-type: none"> • Basic principles of piano playing • Beethoven • Haydn • Bach 	Lectures with some piano demonstration	Pedagogue and audience of tertiary students and private teachers	Not published – private library collection	Low , given that no teaching involved
Transcripts of one to one lessons	1993	Six tertiary level individual lesson transcripts, presented at James Cook University in the early 1990s	One to one studio lessons	Pedagogues and tertiary students	Not published – private library collection	Medium , given focus on one to one teaching

Table 4.4.2 Piano pedagogies in action: evaluation of data potential (continued)

Title	Year	Detail of content	Pedagogical format	Participants	Source details	Relevance
Piano technique – is there one way?	1994	Discussion and demonstration by Sona Haydon of piano techniques with student acting as demonstrator	Demonstration and one to one pedagogy	Pedagogue and pre-tertiary student	Alfred Music Video	Low , given focus on demonstration of technical drills
Excellence in Music video series	1997	Series of videos of pedagogues engaging in one to one teaching. Pedagogues include Ann Schein, Barry Snyder, Emilio del Rosario, Boris Berman, Martin Canin, Margaret Hair, Luiz de Moura Castro, John Perry, Jane Allen, Ilana Vered & Vladimir Viardo, Gilbert Kalish	One to one pedagogy	Pedagogues and pre-tertiary students with audience observation	Excellence in Music series (www.pianolife.com)	High , given number of teachers operating in one to one situation.
Excellence in Music video series	1997	John Perry – ‘Personal ideas on practicing’ Martin Canin – ‘How to attain objectivity toward one’s performance when practicing’ Gilbert Kalish – ‘Thoughts on practicing for technique’ Ruth Slenczynska – ‘How to form good fingering habits’ Emilio del Rasario – ‘Technique for pre-college students’ Ilana Vered – ‘Pedagogical strategies for a successful performance’ Jane Allen – ‘The importance of rhythm in practicing’ Boris Berman – ‘Sound and touch’	Lectures	Pedagogues and piano teacher audiences	Excellence in Music series (www.pianolife.com)	Low , given lecture content and focus on verbal delivery of approaches to piano performance

This process revealed a relatively limited body of relevant data, particularly in terms of group teaching footage as there were no exemplars. Therefore, restricting the data to tertiary level footage would be too limiting. Further, the lack of visual footage inherent in the Maria Callas master classes and the JCU transcripts proposed that the most relevant data would be the published audio/video footage of the one to one lessons, given the opportunity to explore the lesson as closely as possible to the original context. Therefore, the next step involved the development of a framework for investigation and analysis.

4.4.1 Developing a framework for analysis

As a first step, it was considered important to establish the goals of the process, which were to investigate

- the general nature and functions of the lesson environment;
- interactions between teachers and students;
- teaching strategies and roles; and
- learning opportunities and/or experiences presented to students.

While the goals of the process were relatively easy to establish, it was far less easy to determine the most suitable format for analysis. Indeed the literature proposed that video/audio analysis would be far from straight forward and various aspects would need to be considered, including the manner in which the dialogue is transcribed, the way in which actions are documented and defined, and the format for presentation. The issue of variables affecting the transcription process was indeed significant, with Green, Franquiz and Dixon (1997) referring to the interpretive nature of the process and the various

choices that must be made when developing a transcript. While on the one hand it would be possible to transcribe spoken language accurately, it was arguably less easy always to define accurately the purpose and potential outcomes of the same language. In addition, the issue of linear transcripts versus those that are vertical e.g., use columns, required consideration. While linear transcripts would reflect the flow of the lesson, they rely on post-narrative comments to provide an insight and which potentially, would limit the opportunity for detailed consideration of the numerous events that occurred.

While there were extant studies of the one to one teaching environment, few elucidated the process of video footage analysis, or perhaps the published data failed to provide detail of these procedures. In addition, of those studies that involved an investigation of advanced student group teaching (Seipp 1976, Duckworth 1968), neither involved video analysis. It certainly became apparent that the analysis process would be far from time efficient. Indeed Rostvall and West (2003a) referred to their recent and ongoing study, with “each minute of film taking between 3 and 4 hours to transcribe” (Rostvall and West 2003a: 217). Given that in this research study, the focus would be on the delivery and evaluation of a new teaching model, and not solely on video analysis, it was important to implement data sampling processes that would be achievable yet at the same time, probe extant practice at sufficient depth.

Two key questions therefore emerged:

- What method of analysis would be both manageable and best reveal the key characteristics of the learning environments in question?
- In what manner might the material be presented in order to allow the reader an opportunity to view the procedures in an objective and systematic manner?

Given the fact that there were to be different teachers and students involved, it was important to develop a framework and system that would be applicable across different scenarios. In addition, the analysis should be sufficiently clear to distinguish between what is primarily objective data (that occurring within the lesson) and that which is interpretive.

As a first step in the process, the researcher consulted the relevant footage. Given the amount of total teaching time involved, the first step required identification of an appropriate sample. In the event, three excerpts were randomly chosen from those published as examples of the studio or one to one lesson in action. In order to protect the identity of those individuals involved, names were removed, and each segment referred to as Session A, B or C. The rationale for this sample became further warranted on investigation of the statements accompanying each. Session A was described as follows:

This 30-minute video features one-on-one instruction and serves as an outstanding model for teacher-student interaction in the private lessons [The teacher] provides detailed positive coaching and the imaginative use of metaphor to help a young pianist in the development of interpretation and execution of the Romantic style.

Sessions B and C contained the following preamble:

In each teaching demonstration, artist teacher shares pedagogical approaches to practice. To more realistically recreate a studio atmosphere, students present works in progress rather than polished, ready-to-perform repertoire.

Hence, it was entirely possible to argue that these sessions were typical examples of the one to one lesson, and also, it was equally possible to argue that the publication of these sessions suggested that the teacher involved (and publisher) regarded the footage as examples of best practice. Certainly, the fact that each was promoted as a model

example suggested that many other practitioners would also view the material in this light.

Subsequently, each session was observed in order to obtain a feel for and identify the general flow of the lessons. Given that each session was similar in terms of style of delivery, Session A was chosen for initial analysis. The footage was viewed many times, in a stop-start and rewind manner, in order to transcribe and record in detail the dialogue and actions. Times were also recorded, in terms of the amount of time spent on teacher talk, performance and student activities; this was achieved by using the video timer. For instance, if the teacher began to speak at 0.14 seconds, completing at 0.20, it was recorded beside the statement and a total length of six seconds recorded for this segment. Where dialogue overlapped, for instance the teacher began talking at the same time as the student commenced a statement, it would be documented as having started at the same time, e.g. 0.22 seconds. After engaging in several hours of transcription, and given that the lesson proceeded in a similar manner to that established within the first few minutes, it was decided to analyse only a segment, given that the time involved in the analysis was approximately 2-3 hours per ten minutes of footage. Ultimately, close to twenty minutes of this lesson were analysed.

The end product was a transcript of teacher and student action, dialogue, and time spent. An Excel spreadsheet was used to total the number of seconds of teacher and student statements. The layout of the transcript is presented in Figure 4.4.1 which represented the first level of analysis.

Action - Teacher	Dialogue – Teacher	Time start	Time finish	Time finish	No. secs	Dialogue – Student(s)	Time start	Time finish	No. secs	Action
Teacher sits at other piano and talks to student	Thank you.	4.22					0.00	4.21	241	Student plays section of the work
	I'm really impressed with how comfortably you play this very difficult music. I am right that you are feeling comfortable physically when you play these eight pieces aren't you?		4.31	4.31	10					
	Good. Alright, now I'm sure that you know the story behind this piece.	4.32				Umm hmmm.	4.32	4.32	1	
	You know about the masked ball and so on?			4.41	10	Well I know that Schumann wrote this one...it's like a Carnival.	4.42	4.44	4	

Figure 4.4.1
Sample transcript: first level analysis

Figure 4.4.2 below represents the format for synthesising the various time factors. Given that the teacher engaged in a range of types of modelling of the material, no attempt was made to split the time into talking and modelling (performance/demonstration). However, it was deemed more appropriate to divide the role of the student in terms of performance and dialogue, given that these were never combined.

Session A - time analysis			
Aspect of time	Time	No. secs	%
Teacher time total	10.49	649	53.11
Student time total	9.33	473	46.89
Total time analysed	20.22	1222	100.00
Student performance	8.40	430	43.37
Student other	0.43	43	3.42
Teacher time	10.49	649	53.11
Total time analysed	20.22	1222	100.00

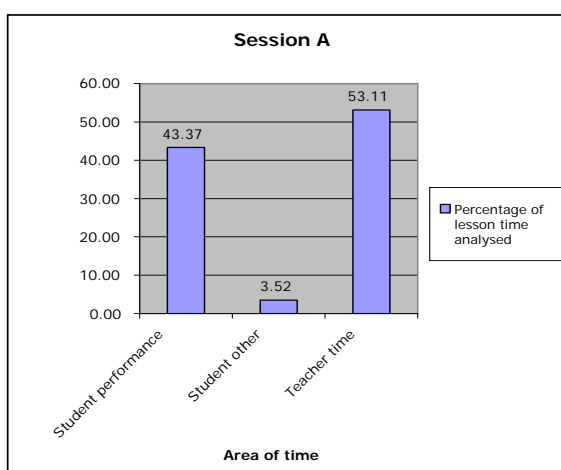


Figure 4.4.2

Method for presenting time analysis of video footage

This procedure was followed for each session of footage, after which it was possible to present the various data relevant to time in one graph, in order to enable a direct comparison across the analysed footage. The next step, an interpretive level, involved the development of a method to analyse the purpose and function of each of the teacher's and students' statements/actions.

4.4.2 Second level analysis: Interpreting language function and impact

At this next point, and given that interpretation was to enter the process, it was essential to consider statements and/or actions in context. In other words, the central questions to be answered were as follows:

- What was the *nature* and *purpose* of the various statements and actions that occurred during the lesson?
- What were the potential *outcomes* of the various statements/actions in terms of teaching methods and student learning?

At its most simplistic level, the transcript consisted of a number of statements, some questions, and several incidents of performance, demonstration or modelling. The data would therefore drive the system of classification. Some classifications were easy to define, for instance, where the student was required to perform, this was a "Performance trial on demand". Other classifications that were relatively easy to determine included questions from the teacher e.g. "Request for information", or where the teacher assessed the student's playing in a positive manner, e.g. "Positive evaluation".

There were however significant challenges in terms of defining or describing many other statements and/or interactions. For example, one of the difficulties was in considering how to classify incidents where the teacher would play and simultaneously sing or talk over the top of their own playing/demonstration, or over a student's playing. Was this a simultaneous modelling of information and performance, was it simply modelling, or was it demonstration? To complicate matters further, the teacher would sometimes commence a statement, demonstrate a little, and then complete the statement. Hence it was possible to either view that procedure as one teaching incident, albeit split into three smaller segments of delivery, or as three separate incidents. In the event, and to retain a consistent approach, any incident where the teacher would combine verbal/vocal delivery and performance/demonstration was defined as "Performance modelling".

Additional issues of interpretation emerged when considering such apparently simplistic statements as 'Right'. The teacher's presentation of this word had to be interpreted to consider its function – was it evaluative, acknowledging, or non-committal? This was the task of the second phase of analysis in which each action, statement or occurrence was considered *in its context*, with the relevant interpretation or classification designed to represent the incident as objectively, accurately, and in as good faith as possible.

The next step involved development of the format for presentation. After considering various headings/titles, a column was added beside the teacher language/action and titled 'Teacher Act', while a column with the heading 'Student Role' was placed beside the student language/action. In order to consider the teaching act and learning outcomes, an additional two columns were added which enabled the researcher to present an observation/analysis of the teaching transaction and potential student learning. In order

to clarify the fact that this level of analysis was interpretive, a double line was used to separate the two columns.

An additional aspect incorporated into the analysis process was consideration of the flow of the lesson, with learning segments or episodes emerging from the transcript. For example, where the teacher completed a series of informative statements and began to diagnose or evaluate the playing, thus changing focus, it was viewed as a new episode. These episodes were identified via a dotted line, in order to enable the reader to consider the episode as a unit, and the researcher to comment on the episode itself. In terms of presentation, a word table was developed to present the material. Figure 4.4.3 presents an example of the format developed for the second level of analysis.

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	Teaching act
<p><i>Thank you.</i> <i>I'm really impressed with how comfortably you play this very difficult music.</i> <i>I am right that you are feeling comfortable physically when you play these eight pieces aren't you?</i></p> <p><i>Good</i></p>	<p>Statement of gratitude Positive evaluation</p> <p>Request for acquiescence</p> <p>Approval of acquiescence</p>	<p><i>Ummm hmmm</i></p>	<p>Acquiescence</p>	<p>Wordless acquiescence appears to be acceptable.</p>	<p>Level of comfort is assumed. No probing of degree of comfort.</p>
<p><i>Alright, now I'm sure that you know the story behind this piece.</i> <i>You know about the masked ball and so on?</i></p> <p><i>Aahh haaahh</i></p> <p><i>Right, right.</i></p>	<p>Assumption of repertoire knowledge Request for acquiescence</p> <p>Undifferentiated acceptance of off-track statement</p> <p>Acknowledgement of off-track statement</p>	<p><i>Well I know that Schumann wrote this one, it's like a Carnival.</i></p> <p><i>Everybody dances</i></p>	<p>Provision of off-track information</p> <p>Provision of off-track information</p>	<p>Teacher appears only vaguely interested in information provided.</p>	<p>No correction of tangential statements. No acknowledgement of student's input towards piece at hand.</p>

Figure 4.4.3
Sample transcript: second level analysis

The next stage in the analysis process involved the quantification of all classifications (teaching act, student role) using a new Excel spreadsheet. As a first step, the relevant classification was interpreted to consider its broad function, e.g., performance related, evaluative, diagnostic, operations. In order to create an overarching picture of the main activities that were occurring within the lessons, five categories were developed:

- Lesson mechanics e.g., ‘play from there please’
- Diagnostics e.g., ‘I hear an incorrect balance in that part’
- Advice e.g., ‘I would recommend that you use the pedal here’
- Evaluation e.g., ‘Excellent!’
- Performance/modelling e.g., vocalisation, playing, singing etc.

Within these broad headings, the classifications were listed and quantified, and which enabled the presentation of a graph detailing the division of these areas between the teacher and student in terms of the overall number of classifications.

In summary, a range of levels of analysis were formulated and applied to the following sessions of video footage:

- Session A (20 minutes and 22 seconds)
- Session B (7 minutes and 54 seconds)
- Session C (9 minutes and 36 seconds)

The decision made regarding the length of footage was based on both the time consuming nature of the process, and the fact that the amount of footage analysed allowed an adequate investigation of the style of the lesson to which the remainder of the lesson that followed.

4.5 Pedagogical records of group teaching

As an additional process of exploring current practice, and particularly given no footage of group teaching was identified as appropriate for analysis, it was necessary to attempt to locate pedagogues who were active in alternative methodologies of teaching and learning. In the literature, there was reference to individuals who engaged in the group teaching of students at the tertiary level (e.g., Music Teachers National Association 1999), although it was not clear as to whether this was in the context of group classes for non-pianists or in terms of the teaching of first-instrument piano majors. The research issue was how best to sample alternative approaches. Possible strategies, the advantages, disadvantages and accessibility of each are outlined below in Table 4.5.1.

Table 4.5.1 Alternative investigative strategies evaluated

Potential strategy	Advantages	Disadvantages	Accessibility
New video or audio footage of group sessions	Gain live and accurate footage of alternative models in action. Follow-up questions can be pursued.	Willingness of pedagogues to participate in recording procedures. Time and expenses would limit sample size.	Minimal , due to locations overseas
Personal interviews with pedagogues	Obtain indepth information regarding group methods and application at university or college level. Follow-up questions can be pursued.	Willingness of pedagogues to participate in interviews. Time and expenses would limit sample size.	Minimal , due to locations overseas
Postal questionnaire	Obtain indepth information regarding group methods. Wide sample can be accessed. Follow-up questions can be pursued.	Willingness of pedagogues to participate. Anticipated response rate and potential for lack of detailed information.	High , given ease of contact and wide sample possible
Internet questionnaire	Obtain indepth information regarding group methods. Wide sample can be accessed quickly. Follow-up questions can be pursued.	Willingness of pedagogues to participate. Relies on access to appropriate technology and success of internet transactions. Anticipated response rate.	Moderate , due to reliance on success of technological transactions and access to technology

The postal questionnaire was identified as being most suitable for the gathering of research data, given its high accessibility *vis à vis* the locations, expenses and time involved in attempting to conduct interviews with those involved. The next stage in the research process was the development of an appropriate questionnaire.

4.5.1 Development of questionnaire protocol

Initially, a series of key areas were identified, based upon issues of importance in an exploration of alternative methods of teaching and learning. The three areas were:

- Personal details;
- Pre-university or college studies; and
- Current pedagogical methods.

The second step involved developing a series of questions and/or data gathering mechanisms for each of the areas. In the event, the first section contained questions related to gender, age, current institution and the number of years teaching at both university/college level and outside the university/college environment. This section contained brief closed-response questions, given the factual nature of the data.

Questions in the second section were related to experiences of pedagogy as both an undergraduate and graduate student, tuition experienced, in addition to perceptions as to the advantages and disadvantages of various pedagogies. This section contained some factual-based questions, with others open-ended where required, while also promoting brevity. For example, the request “Please describe your group lessons”

was reworked to become “If your piano tuition included group lessons, please describe the usual format and content of these group sessions”. This question was also asked at both undergraduate and graduate levels, given the potential for these to be different. The third section was concerned with the current teaching profile, the rationale for current practices, the logistics of current methodologies, and perceptions as to the advantages and disadvantages of piano pedagogies in the tertiary environment. This questionnaire is seen as Appendix B.

4.5.2 Sampling perceptions

A number of pedagogues were identified as potential proponents of advanced student group teaching. These were initially located in the publication *Pedagogy Saturday III* (Music Teachers National Association 1999). Table 4.5.2 displays the individual identified and the teaching institution with which they were associated, the list used as a base by which to engage in contact by email or post.

Table 4.5.2 Initial contact list – group teachers

Individual	Pedagogical location
Margaret	California State University at Fullerton, California
Roger	Columbia University Teachers College, Chatham, New York
Gavin	University of Colorado at Boulder, Colorado
Sally	Ohio University, Athens, Ohio
Joseph	Columbus State University, Columbus, Georgia
Jana	University of Utah, Salt Lake City, Utah
Jasper	Arizona State University, Tempe, Arizona
Hilda	Grand Valley State University, Grand Rapids, Michigan
Indiana	University of Georgia, Athens, Georgia
Rachel	University of Minnesota, Minneapolis, Minnesota
Nicole	Eastman School of Music, Rochester, New York
Samantha	Wichita State University, Wichita, Kansas
Sam	Louisiana State University, Baton Rouge, Louisiana
Simon	University of South Carolina, Columbia, South Carolina
Jermaine	Indiana State University, Terre Haute, Indiana
Genna	Ohio University, Athens, Ohio

In the event, each was asked to indicate if they engaged in group teaching, secondly, if they were aware of other pedagogues who engaged in similar practices and thirdly, if they would be willing to complete the questionnaire. Table 4.5.3 outlines the individual, whether a reply was received, their experience(s) of group teaching, suitability for completing the questionnaire and willingness to participate in the research.

Table 4.5.3 Analysis of responses to participation request

Individual	Reply	Past and/or current experiences of group teaching methods	Suitability	Participation
Margaret	Yes	Had previously taught in groups but not currently	Medium	Yes
Roger	Yes	Did not agree to participate	N/a	N/a
Gavin	No	N/a	N/a	N/a
Sally	Yes	Uses group lesson on a periodic basis	Medium	Yes
Jonas	Yes	Retired and only taught pre-college pedagogy	Low	N/a
Jana	Yes	Class piano for non-pianists	Low	N/a
Jasper	Yes	Does not engage in the group teaching of advanced students at the tertiary level	N/a	N/a
Hilda	Yes	Uses weekly 'studio' class as additional setting to private lessons	High	Yes
Indiana	Yes	Individual lessons are supported by a regular small group lesson	High	Yes
Rachel	Yes	Has taught previously in groups but not currently	Medium	Yes
Nicole	Yes	Uses group lessons every third week in place of an individual lesson	High	Yes
Samantha	Yes	Class piano for non-pianists	Low	N/a
Sam	Yes	Class piano for non-pianists	Low	N/a
Simon	Yes	Class piano for non-pianists	Low	N/a
Jermaine	Yes	Class piano for non-pianists	Low	N/a
Genna	No	N/a	N/a	N/a

Additional names were established through this first phase of contact. Several suggested contacting other colleagues. A second phase of contact was therefore made to ascertain suitability and availability, after which a third phase of contact was made. Table 4.5.4 synthesises additional phases of contact, outlining the individual, response, the relevant individual's experience of group teaching, their suitability for completing the questionnaire and their willingness to participate in the research.

Table 4.5.4 Additional phases of contact with potential group teachers

Individual	Reply	Past and/or current experiences of group teaching methods	Suitability	Willingness to participate
Joseph	Yes	Prior to retirement, actively engaged in group teaching	Medium	Yes
Reginald	Yes	Class piano for non-pianists only	Low	N/a
Betty	Yes	Engages in advanced student group teaching	High	Yes
Fanny (Group teachers listserv)	Yes	Engages in period advanced student group teaching	Medium	Yes
Iola (Group teachers listserv)	Yes	Engages in advanced student group teaching	High	Yes
Jason	No	N/a	N/a	N/a
Sheryl	Yes	Engages in group teaching of advanced students	High	Yes
Marnie	Yes	Engages in group teaching of advanced students	High	Yes

Those pedagogues who did not respond were re-emailed in August to clarify that they had received the initial contact. No further responses were received.

4.5.3 Managing the questionnaire data

The questionnaire was posted in March 2001 to the individuals identified as being of medium or high suitability. A covering letter was included referring to the e-mail contact with the relevant individual, the purpose of the research, the relevance of their completing the questionnaire, as well as a request to return the questionnaire at their earliest convenience. International postal stamps and return-addressed envelopes were also provided. The individual was also instructed to contact the researcher if they were unclear as to any parts of the questionnaire.

The response rate to the questionnaire was initially low, with only three individuals returning the questionnaire. This was not entirely unexpected; hence a second e-mail was sent to those who had not returned the questionnaire. The e-mail inquired if they had received the questionnaire, if there were any problems in completing it, and if not, requested that they please complete it at their earliest convenience. One individual requested that the materials be resent and one advised the intention to complete it. By the end of August 2001 two more completed questionnaires had been received. One final email was sent to those who did not return the questionnaire but no further responses were received. Table 4.5.5 profiles the return rate.

Table 4.5.5 Questionnaires received

Pedagogue	Questionnaire received
Margaret	No
Sally	No
Hilda	Yes
Indiana	Yes
Nicole	Yes
Joseph	Yes
Betty	No
Rachel	Yes
Fanny	No
Iola	Yes
Sheryl	No
Marnie	No

The percentage return rate was 50%, however Iola misunderstood the purpose of the questionnaire and stated that she only taught beginner (non-major) piano students, rendering the data irrelevant. Usable questionnaires were thus 41.6% of the total. In terms of analysis, tables were to be adopted to synthesise the data, and which would enable an overview of the various approaches and views on teaching.

Chapter 5

ANALYSING LEARNING EXPERIENCES: PHASE ONE

DIRECTIONS

5.1 Pianists' reflections

The data relevant to the early pedagogical experiences of both committed learners and post-tertiary individuals is dealt with initially in order to present a window on the sample.

5.1.1 Early experiences of piano pedagogy

Table 5.1.1 presents respondents' reflections on their early learning experiences.

Table 5.1.1 Committed learners' and post tertiary individuals' early experiences of piano pedagogy

	Name	Country of origin	Reason for commencing piano studies	Age at first lessons	Most vivid memories of first piano <u>teacher</u>	Dominant memories of early <u>lessons</u>	No. of teachers
Committed Learners	Albert	England	Best means of personal expression	Eight	We used to do a lot of piano duets.	Teacher used to shout a lot and I would cry often.	Three
	Anne	England	Influence of mother	Six	He was very old and kind.	I can't really remember – lots of playing, over and over.	Three
	Carinya	Russia	Recommended due to talent	Six	Leaving the lesson for 10-15 minutes to phone her daughter.	My teacher didn't really bother with me – I got by on raw talent.	Four
	Elizabeth	Zimbabwe	Music teacher at school	Eight	She was insane.	It was easy and nice because I could do it without any effort.	Six
	Leslie	Greece	Influence of mother	Five	She was very patient and systematic.	I do remember not practising between lessons as I was only doing it for fun.	Seven or eight
	Morris	Estonia	Influence of parents (mainly mother)	Eight	He was a very nice man and very wise.	I was quite lazy and did not practise. It was fun and not hard work.	Three
Post-tertiary individuals	Colburn	Australia	I'd played organ for four years so the transition seemed obvious	Thirteen	She changed houses three times ... and there were always issues with her children.	I think it was a very non-descript kind of teaching ... It was more so enjoying yourself.	Three
	Iris	Australia	My mother	Five	She wasn't too bad.	I was with her for a while, did all the exams and things.	Five
	Kevin	Australia	I began at a friend's house through self discovery	Eight	Not terribly much.	She was very clear about method and things we should do and what was right and what wasn't.	Four
	Shenna	China	My parents	Four	Absolutely nothing.	<i>Question not pursued</i>	More than ten
	Susie	Australia	I had older relatives and sisters doing it	Four	She was a grumpy old lady who lived in a very dark house and I had to pass a very ferocious dog on the way to lessons.	I always found her very fair and very helpful and all those things but I felt as though it was my own discovery	Five
	Delia	USA	My family	Six	<i>Question omitted – time factors</i>	<i>Question omitted – time factors</i>	Ten or Eleven

The data from Table 5.1.1 reveal the following general practices:

- The majority of the interviewees began piano studies as a result of adult (often maternal) influence;
- Most commence piano studies at a young age (between 4 and 8 years old);
- Recollections of the first teacher are largely egocentric; and
- Recollections of early lessons are largely anecdotal and/or reflect different teaching approaches.

The respondents were also asked to recall memories of their other teachers and the factors that influenced their decisions to change teachers. Table 5.1.2 synthesises the responses for committed learners.

Table 5.1.2 Committed learners' additional experiences of piano pedagogy

Name	Rationale for teacher move	Most vivid memories of this teacher
Albert	<i>Second teacher:</i> The school put me with this person.	He was a very good pianist, inspiring, had very similar interests and taught the things that I liked.
	<i>Current:</i> He came to my school and did a class. I liked him ... he was an accompanist and that was the direction I wanted to go in.	Very technical, very tough, expects a lot.
Anne	<i>Second teacher:</i> I won a scholarship to a music school and went to a teacher there.	She didn't teach me technique. We did a lot more pieces, working through repertoire slowly. She was the one who told me you should do seven hours practice a day.
	<i>Current:</i> I changed when I was 16 because Mum said I should. I have been with the same teacher since.	She is much more serious.
Carinya	<i>Second teacher:</i> I moved to London when I was 14.	He was very good with my technique ... he taught me more than my previous teacher taught me in six years. He was very good.
	<i>Third:</i> I then went to a Guildhall teacher.	She [was] a very good teacher but she wasn't the right teacher for me ...she destroyed my confidence [by] making personal remarks ... she would have a go at me for no particular reason. It was too personal. I would tell her things about boyfriends and home and ... when I had a bad lesson, she would say it was because of my boyfriend and things like that. Sometimes she would focus on one bar for the whole lesson and then two days before the actual performance, give you the rest. Then you would panic.
	<i>Current:</i> Moved due to personality problems.	Perfect really. I am really happy. There is a good balance of subjective and objective teaching. He will tell you everything that is in the piece structurally, technically and musically. Then it is up to you to do the rest and put it all together.
Elizabeth	<i>Second teacher (did not specify reason for move):</i> Well there wasn't a great choice in Zimbabwe. At the University of Cape Town it was decided for me, same here at Guildhall.	She was tremendous, one of the biggest influences on me. She was also mad. She was completely involved in the music and she was also an artist. I suppose the most vivid memory of her was of her screaming at me ... for not getting it right. It was different, some days I got really upset with that. It was nasty.
	<i>Other teachers:</i>	Nothing comes to mind.

Table 5.1.2 Committed learners' additional experiences of piano pedagogy (continued)

Name	Rationale for teacher move	Most vivid memories of this teacher
Leslie	<i>Second teacher: (could not recall reason for move)</i>	She did not have any patience at all, she shouted a lot ... I did not like her ... so I did not stay with her very long.
	<i>Third teacher: She was supposed to be very good.</i>	She was not encouraging me at all, I did not want to stay with her, because she said all the bad things, so I left again.
	<i>Next teacher: I entered the Athens Conservatory.</i>	There was a balance between being encouraging and ... trying to help me with any problems, either technical or musical. She was just very honest ... strict but without making me feel useless or scared. She helped me a lot.
	<i>First London teacher: At Guildhall.</i>	The first teacher was very inspiring and he taught me a lot musically but I had many technical problems. He used to tell me all the time what I had to change without telling me how to change it, so I left him.
	<i>Next Guildhall teacher</i>	He was very good and helped me a lot with technique and musicality, but he was very old and although he was very energetic ... I felt that he was somehow retiring, so I changed.
	<i>Current teacher</i>	I am very happy with this teacher.
Morris	<i>Second teacher: I wanted very much to study with him because I knew he was the best.</i>	My ex teacher in Estonia studied in Moscow with Emil Gilels and I thought he managed to give me some idea of the great music making. There were certain lessons or certain pieces which had great moments and I realised that I could do something.
	<i>Current teacher – Same reason as above.</i>	I think she gave me most of my technical abilities really, how to manage to execute everything.

The data reveal a range of external influences on students' decisions to change teachers, including parents, the institution or school, a geographical move, or the teacher's reputation. A common thread to each committed learner's recollection of their teachers - both past and current - is that the views are again egocentric. Views on current teachers are largely positive, whereas reflections on previous pedagogues are often more diagnostic of the impact and/or value, which may suggest a lack of enjoyment and/or value, suggesting perhaps that a halo effect may be in operation in the present. It may also be due to hesitance to critically evaluate teachers in a recorded situation. Table 5.1.3 presents the parallel responses from the post tertiary individuals which reflect a similar pattern to the committed learners.

Table 5.1.3 Post tertiary individuals' additional experiences of piano pedagogy

Name	Rationale for teacher move	Most vivid memories of this teacher
Colburn	<i>Second teacher:</i> I wanted to get into university and my first teacher didn't feel she was up to it. Then my first choice teacher was full so I went to the next one.	He was a lot more academic because he was a performer ... it was a different way of looking at playing the piano. He was a very good teacher at that stage ... more intense, more indepth, more valuable to where I wanted to go the next year.
	<i>Third:</i> The university chose the teacher.	It was a lot more structured – lessons would start and finish on time. It was even more intense ... she pulled my technique apart and basically started over again. We had to go backwards to go forwards. I was quite willing to do everything correctly.
Iris	<i>Second teacher:</i> My first teacher said she couldn't teach me any more.	She was another home-grown teacher. Miss somebody or other. She did her best.
	<i>Third:</i> By the time I was 11 she realised she could do no more for me. They took me to another teacher.	It was good. I enjoyed it. I was then enlisted to go to the war.
	<i>Fourth:</i> My third teacher told me to go to him at the University.	By the time I got to him he was more or less ready to give it up. He was suffering badly from dropsy. He died before I finished so I had to put myself through the rest of it.
	<i>Fifth:</i> I had a job, got sick of it, so went to London and found a teacher who was famous.	I don't think I got anything from him at all.
Kevin	<i>Second teacher:</i> Because the first one had so many students she could not remember who I was.	She was encouraging and quickly pushed things on.
	<i>Third:</i> He had a similar view on music and looking at things.	He was a really fascinating man with eclectic interests so my education wasn't just piano playing.
	<i>Fourth:</i> I chose the teacher at University because of similar interests.	We got on very well as far as personalities go. We had a certain viewpoint of music that was fairly similar as well.
Shenna	<i>Second teacher:</i> My mother sent me to a famous teacher who produced quite good results.	We did a lot on technique. She was very strict.
	<i>Next several teachers:</i> I went to a conservatorium school and the school had set teachers.	The emphasis was on technique and not so much on musical styles and musicality.
	<i>Next teachers:</i> I experimented with about two before I settled on one.	The biggest thing was how to make me more musical and not just all fingers and studies.
	<i>Last:</i> I went to New York after having met a teacher who gave a masterclass.	I found him brilliant because he doesn't have a model ... he tries to bring out what is best in you.
Susie	<i>Second teacher:</i> He was the best at the conservatorium at that time.	He was very elderly, pretty sick, but he was fascinating, full of stories of Europe and of composers.
	<i>Third:</i> My current teacher became ill – I had a short fill in teacher.	I only had him for six months and he was deaf. He was not very much use at all.
	<i>Fourth:</i> I went to an international performer because that was what I was aiming for.	He was one of the great inspirations of my life ... a fantastic mentor ... a larger than life person. He had enormous enthusiasm for life in general, history, art.
	<i>Fifth:</i> I met him while he was on tour at a master class and then went to him when I moved to England. I was just bowled over by his technical approach.	He was a great inspiration to me in many other different ways. He was a very different personality.

Committed learners' characterisations of pedagogical approaches experienced are presented in Table 5.1.4 and those of the post tertiary individuals in Table 5.1.5.

Table 5.1.4 Pedagogical approaches experienced – committed learners

Name	Teacher/ method	Pedagogical method characterised	Most beneficial	Least beneficial
Albert	First	He used to intimidate me.	My second teacher. I was preparing for auditions and had to get ready for that and feel I progressed the most.	<i>Could not choose.</i>
	Second and third	A lot of playing and demonstrating.		
Anne	First	I was spoon-fed, by telling me how.	The most recent one, definitely. She has taught me how to work on my own.	<i>Could not choose.</i>
	Second	More demonstration.		
	Third	Uses another piano or sits on other side of the room with a score. Lately I will play it once and she will give a few comments.		
Carinya	First	Not good for me. I could not read music. She always said practise sight reading but never told me how to.	My current teacher – because his method suits me best.	Probably my first teacher – she did not bother with me.
	Second	Very methodical and very meticulous. He taught me basic technique.		
	Third	She taught me how to play expressively, but she was not very methodical. She taught me how to make a good sound.		
	Fourth	A good combination of technique and expression.		
Elizabeth	First	More concerned with musicality than technique.	The musical approach. I prefer it.	Too hard to say.
	Second	The opposite – technique only.		
	Others	Somewhere in the middle.		
Leslie	General	I'm not sure I have had so many. I will talk about the London ones as I remember them the most.	The most recent one as I'm happy with this one.	If I had to talk about my teachers in London I would say the last one.
	Fifth	Demonstration or playing.		
	Sixth	Very concerned with hands and technique.		
	Seventh	First he analyses technique if necessary, then discusses interpretation. He uses demonstration a lot because he has played most pieces.		
Morris	English school	Concentrated on technical things to show you how to use your muscles and things.	Every teacher had a value so I don't think I can compare.	Quite impossible to say.
	Eastern school	More emotional and about the music.		

Table 5.1.5 Pedagogical approaches experienced – post tertiary individuals

Name	Teacher/ method	Pedagogical method characterised	Most beneficial	Least beneficial
Colburn	First	Theoretical based – a lot of importance on the theory behind the music.	That is difficult – each were valuable for the stage and the time I had with them.	<i>Unable to specify</i>
	Second	More concerned with the technical side. He also introduced ensemble playing and expanded my knowledge of repertoire.		
	Third	Performance based – technique, repertoire. Balancing a program that would develop me as a pianist.		
Iris	First and second	There was not really a method – just playing.	My third teacher – undoubtedly. She insisted on the work that nobody else could do.	My last teacher – I don't think I got anything from him at all.
	Third	She insisted on technique.		
	Tertiary	I generally taught myself at tertiary level and was self-instructed for the last two years.		
Kevin	One method	Being faithful to notation or tradition or the times in which things were done.	<i>Unable to specify</i>	<i>Unable to specify</i>
	Second method	Her way of teaching technique is very systematic in that a particular type of motion produces a particular type of sound.		
Shenna	Chinese school	Emphasis on technique.	I can't make a choice – I gained a lot from everything. Every step is absolutely crucial.	<i>Question not asked</i>
	First Australian teacher	The emphasis was on how to make me musical and the cantabile sound ... to be more musical.		
	University	How to play styles and composers differently.		
Susie	First	Very thorough and no nonsense in lessons but she gave rewards when you really worked at something.	The technical side was invaluable but so was the enjoyment and/or intellectual appreciation approach. It depends on which you want at which time in your life.	My third transition teacher – it was a complete waste of time. It wasn't working.
	Second	Very focussed on technique and approaching pieces from a technical viewpoint. He would also discuss the background and philosophy of the piece.		
	Fourth	A very relaxed approach – you had to find your own way ... just do it for yourself.		
	Fifth	It was Russian based – with a technical lead.		
Delia	General view	Every different person had a completely different approach. I would not put them into any particular categories.	Every one of my teachers has been tremendously influential so I can't say that one really stands out.	<i>Question not asked</i>

The data reveal the following regarding pedagogical approaches experienced:

- A range of different approaches can be identified across the twelve individuals;
- Single focus approaches e.g., technique, tend to dominate;
- Technique and musicality driven pedagogy are most common; and
- Teacher driven learning is the norm.

Several candidates found the process of identifying the most and least preferred methods of pedagogy experienced quite difficult. The models of piano pedagogy experienced are summarised and presented in Tables 5.1.6 and 5.1.7.

Table 5.1.6 Models of pedagogy experienced – committed learners

Name	Principal model	Others experienced	Other models defined	Essential differences – principal model and others experienced
Albert	One to one	Master classes	Other pianists and teachers were there and we would play.	Other people can listen to what you are being taught in a master class.
Anne	One to one	Two master classes	One was with an American who was sweet – he didn't have much to say. He would just play it a bit and say 'try it like this'. The one with the Russian was more difficult – it was very much 'play it like this' and he hardly gave me a chance to play.	The master class should be a performance in process. You have to be mature enough to take on that person's approach. You can't build up a relationship with that teacher. My one to one teacher, if it is not musically together, will psyche me up.
Carinya	One to one	Master classes and group teaching	I did one or two master classes at junior school but none here because I never get the information on time. The early ones were useful experiences in that you play to someone who is not your teacher. I have had group lessons with three students and the teacher. We would play and listen to each other. They were useful experiences.	In master classes or group lessons you play in front of people which is a totally different experience. It is a good experience because it teaches you how to perform and combat nerves. Sometimes there are problems that can only be sorted out in a one on one situation.
Elizabeth	One to one	One master class	<i>Could not recall details</i>	The master class has more people there so it is a broader kind of teaching.
Leslie	One to one	Lots of master classes	I have enjoyed master classes where the teacher has something new or says something in a very good way.	The master class is like the step before a concert – you have to be well prepared. You can't work in detail. You can point out general elements. Some teachers see it as a demonstration and prepare huge monologues. Sometimes it does not work, but it depends on the teacher.
Morris	One to one	Maybe ten master classes	The master is performing and the atmosphere is not really intimate.	The master class is given by a really great man which is a difference already but also the freshness because if you are studying with one teacher for a long time you might get tired.

Table 5.1.7 Models of pedagogy experienced – post tertiary individuals

Name	Principal model	Others experienced	Other models defined	Essential differences – principal model and others experienced
Colburn	One to one	Master classes	I hate playing for other people in a group at a level that is still the learning stage.	I really don't like the master class situation. I feel that I played much better in the practice room or for the teacher in a lesson. It is intimidating and I find that I don't play my best in those situations.
Iris	One to one	<i>Did not specify</i>	I have given many. I saw one the other day where the young fellow was playing beautifully. The tutor came over and tried to demonstrate, but so badly and he realised and backed away. The other people were sitting there like potatoes.	As far as I'm concerned master classes, unless you have an extraordinarily gifted person like Menuhin, they're a waste of time.
Kevin	One to one	Master classes	In the second year of my masters degree all the pianists would come together and have a weekly class. It would have about three people who would have works or parts of works prepared. It was coached and depending on the teacher it might be an open forum or the like.	Because there are more people in the class, I feel the master feels they need to achieve something. Also, because it is not your teacher, there is a certain amount of challenging the way somebody thinks it should be done. You tend to learn more about a teaching style or a playing style more than what the piece is about.
Shenna	One to one	Lots of master classes	What is most helpful is that you perform in front of somebody. A lot of master teachers don't teach technique or musicality but they inspire you. It is more an overall sense of what the composer wanted than little details.	A good one on one teacher should have a sense of where you are going over a year or two. A master teacher is only here once and it will hopefully give you a fresh idea or inspire you.
Susie	One to one	Lots of master classes	I have played in many and given many. The best I have seen is by my last teacher. There is a falsity in the situation where the person is trying to provide some sort of entertainment.	The master class is a very false situation. I don't think they are a good indication of what teachers do in the privacy of their own studio. I think they are pretty useless from the point of view of teaching.
Delia	One to one	None.	I've gone to the odd master class but have not done that sort of thing. They weren't available to me at the various tertiary institutions I studied at.	There is no comparison whatsoever. The master class is a great experience for a student to play in The rest of the students can actually gain quite a lot of insights. The ongoing individual lesson is where the work happens.

One to one teaching dominates as the primary learning model for this sample, with master class participation also typical. This sample's views on master classes are that

- they offer more of a performance environment than the one to one lesson;

- they expose students to a range of views and performance styles;
- their operation and impact is heavily influenced by the pedagogue;
- they can be stressful or even intimidating for some; and
- they make only a small contribution to students' learning.

The committed learners' views on the importance and role of piano lessons is detailed in Table 5.1.8.

Table 5.1.8 Importance/need for piano lessons - committed learners

Name	Perceived importance of piano lessons	Future lesson plans	Anticipated age where lessons will cease with justification
Albert	They are important as long as it is a way of expressing myself. They're important but not as important as they are to most people.	I don't actually think I want to be a pianist.	When I leave here probably. It depends what happens to me. I don't want to be a pianist. If I do conducting, it will be the last piano lesson I will have.
Anne	Awfully – that is what keeps me going really.	No actually – I will always want to have someone listening, someone to give me their comments.	In about another three years. I finish my postgraduate course and then, if I can afford it I will have a couple of private lessons. Hopefully then I'll be able to stand on my own two feet.
Carinya	Extremely.	Probably in five years when I have achieved my ultimate goal which is to be able to teach myself.	I will know I can teach myself when I can make independent musical decisions, without having to rely on someone.
Elizabeth	Very important.	No not really.	In the next three or four years. That is when I finish my course.
Leslie	That depends on the teacher. If I have a good teacher they are very important. When I am stuck for ideas, need inspiration or have difficulties, I need them.	When I was not pleased with the teacher they were not important. When I have a teacher who really inspires me and gives me solutions, then every lesson is very important.	I'll have two years postgrad then private lessons. I think even when I finish I'll still have lessons, one a month or when I have something ready.
Morris	They are important. At the present moment I don't think I need weekly lessons. If the piece is new I could learn it myself and have a certain idea about it, then I would need some lessons.	Never I would say. You always or sometimes need to play to somebody and that is a good experience.	I think I'm ready to stop having lessons now. I need to study and learn the piece on my own. It's not ready there is no point having a lesson. I think I could solve most problems myself, but it just takes time.

Committed learners consistently refer to the importance and value of piano lessons with only two (Carinya and Morris) envisaging the need ultimately to achieve independence

from a teacher. Of the post tertiary individuals, Kevin was the only post tertiary individual who was still having piano lessons. Shenna remarked on the number of years she had been “dependent on teachers”, but had resolved to “look more into the music ... instead of waiting for the teachers to tell me what to do”.

5.1.2 Methods of practice and performance – the committed learners

Tables 5.1.9, 5.1.10 and 5.1.11 synthesise the committed learners’ views on various aspects of practice and performance.

Table 5.1.9 Albert and Anne: practice and performance methods

Area probed	Albert	Anne
Approach to practice	Very bad. I have never been taught to practise and my patience is not good. I think that is because I don’t have that much determination. I also do mental practise. I spend 20 minutes warming up prior to playing.	I get up early so I have the whole day. I have coffee before practise. I start with warm up exercises and write down what I have to do. I find it better when I am under stress. I do about six or seven hours a day.
Relationship to current and/or past teacher	<i>Question not asked.</i>	My current teacher has taught me how to practise, so very closely to her method.
Approach to piano performance	I think about music a lot.	We have performance deadlines so I try to get the piece ready a week or two before. I think the best way is to play to people. My Mum listens to them. I like to think about the music before a performance. People say I am a born performer. But I’m not virtuosic.
Relationship to current and/or past teacher	<i>Question not asked.</i>	<i>Question not asked</i>
Relationship between practise and performance	Very important. They are the same thing in different environments. You break things down in your practise. I do practise a lot as though I’m performing, which is wrong. I shouldn’t.	Very different because with performance it is playing a piece with all your ideas whereas with practise I am more critical, often stop and start, think, go back and do that again.
Self-perception of own control of this relationship	It is probably the best way of doing it but because I don’t have much patience I just want to be performing.	You amalgamate everything that you have done in your practise. Eventually you are looking for perfection. I often write down what I didn’t get right or I tape myself.

Table 5.1.10 Carinya and Elizabeth: practice and performance methods

Area probed	Carinya	Elizabeth
Approach to practice	It is getting better – more methodical and organised. I try and work on things that don't work rather than just playing through them again and again. Sometimes if I am inspired I do seven hours a day. The next day maybe two or none. I'm trying to make it more balanced. Sleep is important and I am doing Yoga for the mind and body.	Ineffective. It is very time wasting because I don't work out what needs to be done. It is just playing things through. I do no physical warm up.
Relationship to current and/or past teacher	When studying with my last teacher I practised the way she told me. With my current teacher he doesn't tell you how to practise. He tells you what you are looking for, the end result, what you want to achieve. How to achieve it is for you to work out, not for him.	<i>Question not asked</i>
Approach to piano performance	Practice ultimately leads to performance. I try to know pieces from memory two weeks before the performance. I am quite expressive and a mixture of introvert and extrovert.	Quite vague at the moment. It used to be positive, quite confident. Not it is a bit like the weather here, grey.
Relationship to current and/or past teacher	I hope not. It used to. My first teacher moved a lot and I used to do that too. My latest teacher has told me I don't need to move around so much. I can't say that I am copying anyone.	Not really. My teachers have taught me to practise I suppose.
Relationship between practice and performance	One leads to the other, but they are different in that you practise by yourself. Personally I find it helps to have another person in the room – it becomes more difficult, I become more self-conscious.	It's a different mindset.
Self-perception of own control of this relationship	On the one hand you have to block off your audience but on the other hand you have to be aware of it, because you are performing to them.	I think it just happens naturally.

Table 5.1.11 Leslie and Morris: practice and performance methods

Area probed	Leslie	Morris
Approach to practice	In the past I was very lazy. Then I came here and I realised the level is much higher than I thought. I warm up and do technical work. If there are technical problems then I spend time practising certain passages and then I work on musical aspects. I go to the gym.	I think I just play. I haven't got any special fixed method. Sometimes if I can't manage a passage I think about what is wrong and how to solve the problem. Mostly it is trying to practise as a performance. I start with slow practise.
Relationship to current and/or past teacher	The teacher I have at the moment has helped me a lot. This year I have been very careful in the way I practise. Before I was not doing any work and just playing.	<i>Question not asked.</i>
Approach to piano performance	I love it. When I have a concert I'm really excited. I am not scared. It's communicating with the audience and that's what I try to do.	I take it very seriously. This is the most important thing. You have to be 100% prepared and ready to give something to the audience. You can't walk on unprepared.
Relationship to current and/or past teacher	No.	I think they are inseparable things because we are practising to perform and those things are related. I don't think I've followed any methods or schools of practice. But of course every teacher had an influence because they do.
Relationship between practice and performance	They are completely different things. When you practise you switch off from performing. You just do very boring work when you practise. When you perform you should not think of anything you have worked on, you should just play.	In performance you give everything that you have but I think it is also important to do the same whilst practising. I think the approach should be as similar as possible.
Self-perception of own control of this relationship	<i>Question not asked.</i>	<i>Question not asked.</i>

The practice methods described range from ineffective (Albert, Elizabeth), to moderately structured (Carinya, Morris) to highly structured (Anne). Students tend to follow whatever practice methodology is presented to them at the time which, in turn, links to envisaged performance outcomes. None of the students indicated that they had pursued a method which, over time, developed noticeably and as a result of specific actions. Some students view practice as performance in a closed environment, while others see the two as very different processes. Table 5.1.12 presents each student's goals and processes of goal setting.

Table 5.1.12 Committed learners' goals and goal setting processes

Name	Current goals	Personal responsibility for achieving goals	Experience in goal setting
Albert	To keep working in accompanying.	To keep working at it. <i>Do you set goals?</i> I don't really because there is always something to be working for, so you always have those goals.	<i>Question not asked</i>
Anne	To play some solo and some chamber music. I don't know, I will see where it gets me. I would like to present recitals. I have got my finals coming up and a few competitions so I'm working at them. Also chamber music and working hard really.	Set my time and date. I would then set a date a month or two before and do a dry run. I would set a plan and keep to that schedule.	Yes I think I have. Since being with my latest teacher I have always had and set goals.
Carinya	Not very specific really. To become a well-rounded musician, as opposed to a pianist. To learn lots of repertoire.	Just try and play different repertoire and organise chamber music which is difficult in this place. It's hard to find people. I am also going to try and think a lot about what I am doing here and what I'm doing on the piano. Also to try and do more research before I play.	I try not to set myself goals because some days I am inspired and some days I am not.
Elizabeth	I would like to play concertos.	I don't really know. I am just going to go through this course and see what chances come along and what happens.	Yes, I try to memorise things by a certain point in time. Generally I don't need them. I can work without them.
Leslie	I am interested in solo and chamber music. I would like to start my career here in London instead of going back to Greece. Teaching as well.	First is work. <i>Meaning practice?</i> Yes, that is most important. You have to be aware of how things work. You need to meet people, be professional, and keep in touch with the audience. Here they are very interested in contemporary music.	Yes. I suppose everyone does it. The problem is whether you stick to them.
Morris	To be number one in the world (<i>laughs</i>). Realistically one has to teach because it is too difficult to earn money playing.	I have to be sure that I know everything about teaching and that I have something to offer students. Basically I have to know a lot of stuff.	Yes - I need goals to keep going. If I had to play the Brahms concerto I would have to do it. If I don't have any performances I am lazier of course.

Goals tend to be general rather than specific, externally rather than internally driven and only Carinya presents a self-diagnostic view of how to achieve her goals, although there is a tension between this acknowledgement and the less than clear statements regarding current goals as well as goal setting. Table 5.1.13 profiles the students' views on their strengths, limitations and progress in relation to piano performance.

Table 5.1.13 Committed learners perceived strengths, limitations and progress in piano performance

Name	Identified strengths	Identified weaknesses	Perception of progress over the last year in practice and performance
Allan	Sight reading and learning pieces quickly.	I find I learn things quickly but the details often aren't there.	I have improved but it wouldn't seem that much because the pieces I am playing now aren't much more difficult than the ones I was playing 12 months ago. But the way I am playing is technically much better.
Anne	I think probably my performance. People say I perform very well. I feel the need to put my ideas across, it means a lot to me, and I think that definitely comes out.	My weakness is definitely my technique. I don't have big hands so I have to choose my pieces carefully. It also takes me longer to work at technique.	I think I practise more efficiently because I now designate specific practice time. In performance I'm a lot more confident because I have done more work and performances. Each year we do a bigger recital.
Carinya	Musicality, whatever that means. I can learn quite fast.	I'm still not very good at sight reading because I've not been taught properly. I've done ballet classes so I've learnt to sight read. The weakness is in the initial stage, actually reading pieces.	I think it has improved. I am more systematic in the way I learn repertoire. I go straight to the bit that I don't know or have problems with rather than start from the beginning. I think performance is getting better as I'm less scared.
Elizabeth	I don't know at the moment.	I don't know. My concentration, discipline [and] I suppose it would be the understanding of the music.	Good. <i>Performance?</i> Mediocre.
Leslie	I would say that it is very natural. My ideas and whatever I want to do is very convincing.	I don't have a very good technique. I don't have very good control of my fingers.	The last year I think I improved much more than in the last five years. <i>Why?</i> Because I have very good direction. <i>Is that from your teacher?</i> Yes and myself as well. Because I had clear direction and knew what I had to do, I did it and then felt better, saw that it worked and then practised more. <i>Performance?</i> I play more in public and I learn faster because I have a better technique. My hands feel better so I am more confident.
Morris	I have never thought about it. Technique and interpretation need to be equal and I think mine are.	Maybe my personality should be stronger. Maybe to understand the piece more profoundly and to read between the lines.	I am quite happy with it actually. I've had good progress. I have had many opportunities to perform which is important. If you are not on stage you don't know what it is all about.

Committed learners would appear to find weaknesses easier to identify than strengths and/or progress rates. Committed learners' perceptions of their level of achievement of independence as a pianist are summarised in Table 5.1.14.

Table 5.1.14 Committed learners' views on achieving musical independence

Name	Age or stage of achieving independence	Validity of view
Allan	I never will. Partly because I don't intend to.	I am not inclined to ever want to be a pianist. Maybe, I'll see what happens.
Anne	In the next few years. If I do postgrad and don't have any major distractions then I can really work at those weaknesses. I am 21 now so, maybe 28. I have a long time.	Yes and it depends on if I get the money and I have the teaching and the opportunity to keep stretching. I have a lot of potential left.
Carinya	You can never be self-contained. I think it is a lifelong journey. You can never stop learning. I think even when you are 60 you'll have something to learn.	I think I am going to need time. In 30 years time probably.
Elizabeth	Never. Ten years maybe.	I don't know, I suppose.
Leslie	Never. Because you are never satisfied.	You are satisfied but you always can play better and you get more mature and have different ideas. I don't know. That is a very hard question. Sometimes I am happy. The difficult thing is to be satisfied all the time.
Morris	This is a gradual process. I don't know how long it takes as soon as possible.	Yes I think so.

The concept of achieving independence from a teacher appears at best, vague and somewhat uncertain, with some indicating that they do not foresee ever achieving.

5.1.3 Post tertiary individuals: current activities

Table 5.1.15 summarizes career directions for the post tertiary individuals, institutional names omitted to protect anonymity.

Table 5.1.15 Music career directions: post tertiary individuals

Name	Current activities in music	Relevant factors or influences	Extent to which work profile shaped by experiences as a student
Colburn	Until recently I was involved with [a chamber music festival] and then for the last two years with [an orchestra]. I am now working in live theatre.	I began doing work experience for the festival which expanded to a full year term which then led to the orchestra position. The move into theatre represented a new opportunity.	To have a background into how musicians work has been invaluable, given that a lot of musicians are hopeless in managing their own affairs.
Delia	I am head of keyboard at [institution]. I still play concerts and record. Loads of teaching. I am the only full time staff member in piano, so it is huge.	I knew from a young age that I was going to teach and play. I just knew I was going to teach at the tertiary level, so that is what I set out to do.	<i>Question not asked.</i>
Iris	Predominantly teaching of piano and history, some performing, plus lots of examining.	I retired as a school teacher and was soon hired by [my current organisation] to be in charge of syllabi, examining, history and piano. I have always been active in the music field.	Everything I teach harkens back to what I learnt at University. When you get to the point of teaching or lecturing, you think back to your lecturers and teachers and decide if they were good or not.
Kevin	Piano teaching and accompanying.	I have recently completed studies and am in the pre-professional stage.	It is fairly similar and has grown that way.
Susie	I am half-time at the Conservatorium and the rest I spend pursuing solo performance.	All my endeavours went into solo performance till the age of 30. It is not possible to pursue performance to the exclusion of everything else if you want to eat so I pursued a teaching career as well.	For me my study was very relevant to what I did afterwards.
Shenna	Performing while I look for other paid work.	This is natural given I have recently completed full-time study.	<i>Question not asked.</i>

All interviewees except Colburn were active in the music field, and focussing on the piano, but not making a sustainable living from piano performance. Influential factors regarding their current employment activities tend to relate to each individual's passion. Table 5.1.16 summarizes interviewees' view(s) regarding the relationship between tertiary music training and music as a profession.

Table 5.1.16 Post tertiary individuals' views on tertiary training towards the music profession

Name	Relationship between tertiary training and the profession	Relevance of individual's study to current work	Preparation for music career on leaving tertiary study
Colburn	I think it was limited being sheltered in a regional area and not exposed to capital cities. You don't know what is happening and you weren't encouraged to find out.	Not relevant at all – it was performance based. I learnt administration by being in the job.	<i>Question not asked.</i>
Delia	I certainly try to prepare students to face the outside world to a much greater degree than I was. These days we have more accountability. We have to help students understand what their prospects are in the real world.	None of my teachers said anything about what I was going to do after school.	<i>Question not asked.</i>
Iris	Some of the great pianists, like Rachmaninoff, went through tertiary training. In turn they became lecturers so they must have learnt something. It is interrelated – you cannot perform unless you have got the background.	<i>Question not asked.</i>	Like most students I didn't know what I was going to do. You are prepared within the limits of your study area which for me was the practical side. I was not prepared in terms of administrative or interpersonal aspects.
Kevin	They are awkwardly dissimilar. In some ways tertiary institutions have brought professional music making into the public eye but it is unfortunate that you don't know what really needs to be done, to set yourself up outside the institution. I must admit a lot of it requires you initiating projects you would otherwise not be required to do..	The thing I have found very hard is how to launch yourself in the profession. It is something not taught and it is quite unusual to make something as practical as performing a managing issue.	Fair in terms of knowing what to do on stage, but bad in how to attract an audience or organise a concert.
Susie	I think it is very close. We are building a lot of bridges with existing professional organisations. This is working well at the moment.	It was very different when I went through to what is happening now.	I knew I needed more study. I had two more years full time piano study and then several more years of casual lessons.
Shenna	Completely different. Just because you do a degree does not mean you will become a professional and I find a lot of people have this unrealistic dream that they will become a concert musician and few turn out to be one.	For me it is more the teacher than the degree and having piano lessons was the most important thing.	<i>Question not asked.</i>

In the main, interviewees reflect a significant distinction between tertiary music preparation and the profession. Some sense was expressed that tertiary training has changed to some extent in terms of a greater awareness of the employment opportunities

for students in the current environment, although there still appears to be a focus on performance. Table 5.1.17 presents their *ideal world* training scenario for tertiary students.

Table 5.1.17 Post tertiary individuals' views on graduate opportunities and ideal tertiary training environment

Name	Opportunities for music graduates	Ideal training environment
Colburn	I would hate to be a music student now. I think there are very limited opportunities and it shows in the limited amount of work in orchestras etc. There are too many performance graduates.	It would depend on what they want to focus on. I think now you have to have a background in marketing, publicity and managing financial affairs. The training should be career oriented and based on what is available in the industry.
Delia	I only know in terms of this institution. I make sure my students understand that essentially their prospects in the performance field are nil. There are none. The skills they develop are applicable in other areas though, including accompanying, teaching etc.	First of all I would have lots of money. I would bring more visiting artists, have professionals address the students, enable students to practise 24 hours and not have to work, make it a four-year degree, and set up exchange programs.
Iris	Very limited. It depends on what the student wants to do. There is only one thing to fall back on and that is private teaching – there are millions of them.	I think you should identify the talented ones early on and insist they play as often as possible, giving a concert every day, making sure that they memorise. The others will be the has-beens of this world. I think universities should focus more on pedagogy for those that go into this area.
Kevin	It is quite hard and there are few opportunities in that graduate study can in some ways delay the obvious problem of making a career viable. Being a music student doesn't give you a very good indicator of what is actually required to be a professional.	Even if you pour a lot of money in, there is no guarantee of a top student. I guess in some ways you want people to have sound musicianship and technique. Whether they choose to pursue a career is up to them. Perhaps they are taught too much and need more time to practise and perform.
Susie	Virtually non existent. Performers make their opportunities or they don't happen. You make it happen yourself or it doesn't happen.	A high level performance training would be number one. A wide background of history, harmony, analysis etc is absolutely essential. Streaming is important for those who want to go into accompaniment, repetiteur or pedagogy.
Shenna	There are lots for music educators and private teachers. Orchestra work is good for top people. Performing careers are extremely difficult and very few have a realistic chance.	It is very difficult. It starts before tertiary and you need a solid training if you are to have a real chance. It is too late when you are 17 and go to university.

None of the interviewees regard a performance career as sustainable in the Australian environment. A consequence of this is that graduates need to fall back on the areas of

teaching, accompanying and/or other aspects. However the need for students to train in non-musical areas such as marketing and promotion is acknowledged as a basis for viable career paths and graduate opportunities which should be made obvious to students in music programs.

Iris felt that the talented performers should be segregated and that training those with little or no talent would mean a “waste of your time ... other than to give them a little bit of self esteem”. Kevin, on the other hand, felt that contemplating an area of music different to performance would be seen as “a major disappointment”. Colburn’s own movement away from music was because he “didn’t enjoy it anymore ... after being drilled for three years” and he argued that the reason for the frequency of graduates leaving the music profession is due to “the huge and really hard comedown” attendant upon the realization that there are very limited performance opportunities for graduates. His trajectory from music administration into theatre, given his view that “musicians are not as approachable, more introverted because of their instrument because they are used to being locked away for hours practising”, led to his view that tertiary music training should be career oriented, because ultimately “the student has to be able to work in the marketplace”. While Shenna was probably the most supportive of the need for high level solo performance training, she also identified a very concerning situation in that “if you are a good student the teachers tend to want to hold on to you [in order] to say he or she is my student and look at how brilliant he or she plays and I taught her”.

5.2 Pedagogical records of one to one teaching: video analysis

The level-one time analysis for each session, supplied in full as part of Appendix O (O.1, O.3, and O.5) reveals the following time allocations in Figure 5.2.1.

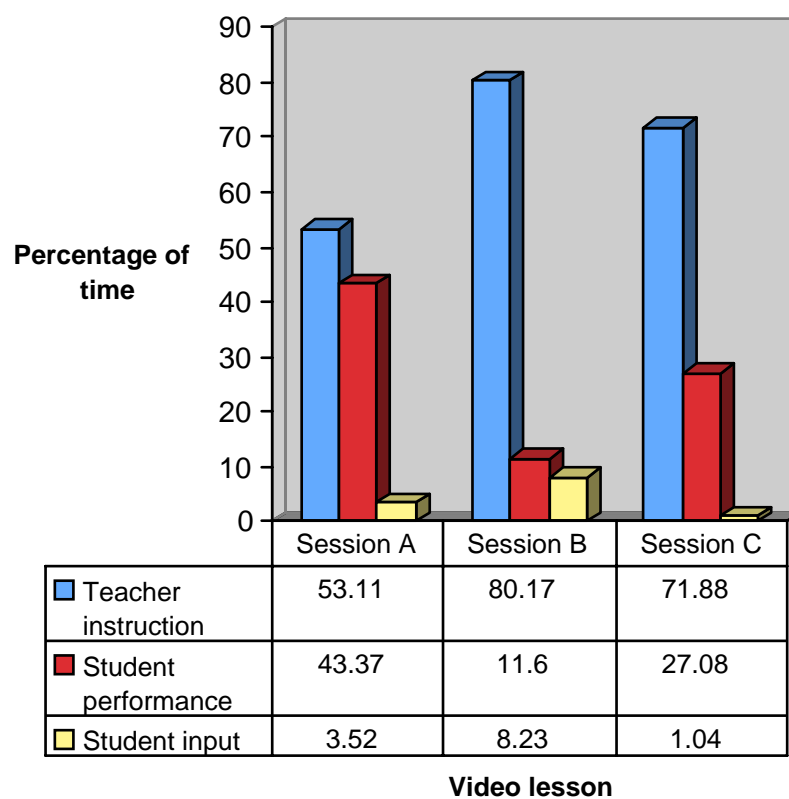


Figure 5.2.1

Analysis of lesson inputs: one to one footage

Sessions A, B and C may be regarded as individual samples of one to one piano instruction. Table 5.2.1 presents the percentages of teacher instruction, student performance and student input across all three sessions.

Table 5.2.1 Averages of key lesson inputs: one to one lessons

Key lesson input	One to one lesson average
Teacher instruction	68.38%
Student performance	27.35%
Student input	4.26%

On average then, over two thirds of the lesson is devoted to teacher instruction. Student performance, largely following that instruction accounts for another 27 per cent. Student input, which includes responses to questions, largely monosyllabic, accounts for only four per cent.

Analysis of the language applied in the three sessions was designed to ascertain the nature and extent of learning transactions and teaching acts. An exemplar extract from the transcript and level two analysis of session A is provided in Table 5.2.2. The full transcript and analyses of each session is provided in Appendix O (O.2, O.4, O.6).

Table 5.2.2 Second level analysis – Session A (extract)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	Teaching act
<i>Thank you.</i> <i>I'm really impressed with how comfortably you play this very difficult music.</i> <i>I am right that you are feeling comfortable physically when you play these eight pieces aren't you?</i> <i>Good</i>	Statement of gratitude Positive evaluation Request for acquiescence Approval of acquiescence	 <i>Ummm hmmm</i>	 Acquiescence	 Wordless acquiescence appears to be acceptable.	 Level of comfort is assumed. No probing of degree of comfort.
<i>Alright, now I'm sure that you know the story behind this piece.</i> <i>You know about the masked ball and so on?</i> <i>Aahh haaahh</i> <i>Right, right.</i>	Assumption of repertoire knowledge Request for acquiescence Undifferentiated acceptance of off-track statement Acknowledgement of off-track statement	 <i>Well I know that Schumann wrote this one, it's like a Carnival.</i> <i>Everybody dances</i>	 Provision of off-track information Provision of off-track information	 Teacher appears only vaguely interested in information provided.	 No correction of tangential statements. No acknowledgement student's input towards piece at hand. No use as strategy to refocus.

Table 5.2.2 Second level analysis – Session A (extract) (continued)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	Teaching act
<p><i>And each one of these pieces I think either represents a different person at the ball or a different scene at the ball.</i></p> <p><i>And the very opening I think is an invitation for someone to dance.</i></p> <p><i>Ok?</i></p> <p><i>And there's a kind of question at the end</i></p> <p><i>'Please dance with me, oh please dance with me' [plays and talks/sings]</i></p> <p><i>So it has that questioning quality about it.</i></p> <p><i>I found yours a little bit dry because you didn't use any pedal.</i></p> <p><i>I would recommend that first of all you put the pedal down before you begin</i></p> <p><i>so we have a good resonance sound [plays note] on the introduction.</i></p>	<p>Provision of information</p> <p>Provision of information</p> <p>Request for acquiescence</p> <p>Provision of information</p> <p>Performance modelling</p> <p>Provision of information</p> <p>Negative evaluation</p> <p>Technical advice</p> <p>Application of technical advice</p>			<p>Teacher has diagnosed performance flaws and shaping will be required.</p>	<p>Provision of a] repertoire information, b] musical models, c] evaluation, and d] advice. No orchestrated opportunity for student response or subsequent interaction.</p>

Table 5.2.2 Second level analysis – Session A (extract) (continued)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	Teaching act
<i>Now can you make this sound as smooth as possible?</i> <i>Da da da, 'please dance with me', 'yes', or 'I'll dance with you'.</i> [plays and talks/sings] <i>Let's try it.</i> [Teacher interrupts] <i>Yes, it seems like kind of a hurry for an invitation</i> [Sings and plays] <i>Da, da da....</i> <i>Let's try.</i> [Teacher sings/verbalises over student playing] [Teacher interrupts] <i>Ya. It may be softer...</i> <i>He's marked it piano.</i> <i>Instead of the same as this</i> [sings and plays] <i>In fact your teacher's written in soft.</i> [plays fragment] <i>Ok.</i> [Teacher interrupts] <i>Shhhh!</i>	Performance directive Performance modelling Inclusive invitation Implied reprimand Performance modelling Inclusive invitation Performance interruption and vocal shaping Implied reprimand Provision of information Performance modelling Implied reprimand Demonstration of performance model Direction Reprimand	 [plays fragment] [plays fragment] [plays fragment]	 Attempted imitation of performance model Attempted imitation of performance model Attempted imitation of performance model	 	

Table 5.2.2 Second level analysis – Session A (extract) (continued)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	Teaching act
<p><i>Then, after she has accepted the invitation, then they do the dance.</i> <i>Let's try.</i> <i>What kind of dance is it?</i></p> <p><i>I think [plays] that this is actually a waltz</i></p> <p>[plays and vocalises waltz pattern] <i>Ummm bah bah etc.</i> <i>So we're very light on the second and third beats</i> <i>Let's try it.</i> [iplays and sings passage] <i>da da da etc</i></p>	<p>Provision of information</p> <p>Inclusive invitation Request for information</p> <p>Performance modelling</p> <p>Performance modelling</p> <p>Performance directive</p> <p>Inclusive invitation Performance modelling</p>	<p><i>This is a polonaise.</i></p> <p><i>Ok</i></p> <p>[plays fragment]</p>	<p>Provision of incorrect information</p> <p>Acknowledgement</p> <p>Attempted imitation of performance model</p>	<p>Imitation of teacher model is expected.</p>	<p>Implicit ideal model of performance and expectation that student will follow. No checking of understanding of waltz form.</p>

Table 5.2.2 evidences the extent of teacher talk in the lesson. In this particular extract, the student is afforded little opportunity either to engage with the teacher or discuss the rationale for various interpretive decisions. It is evident that the teacher is intent on interpreting the work, requiring that the student replicate the directions given, and creating a situation where the student follows not leads.

At the second level of analysis, the various teaching acts and student roles defined were quantified in terms of the broad types of activities, including lesson mechanics, evaluation, advice etc. Figures 5.2.2, 5.2.3 and 5.2.4 analyse session.

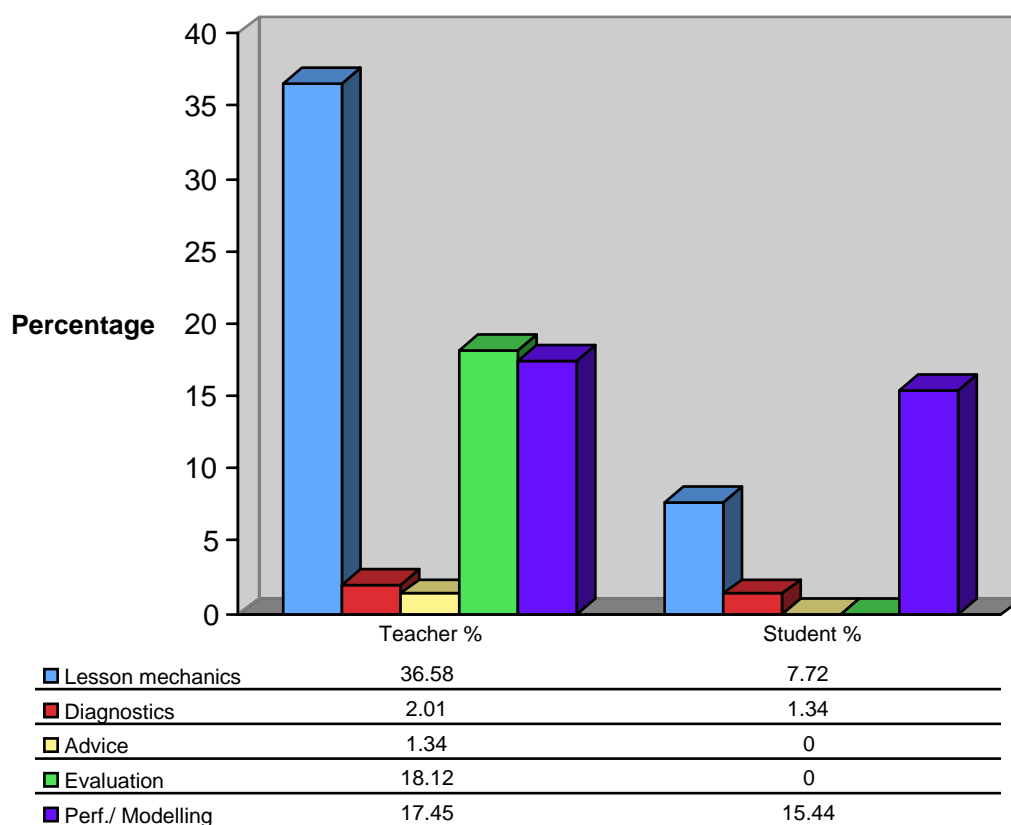


Figure 5.2.2

Lesson profile: one to one pedagogy (Session A)

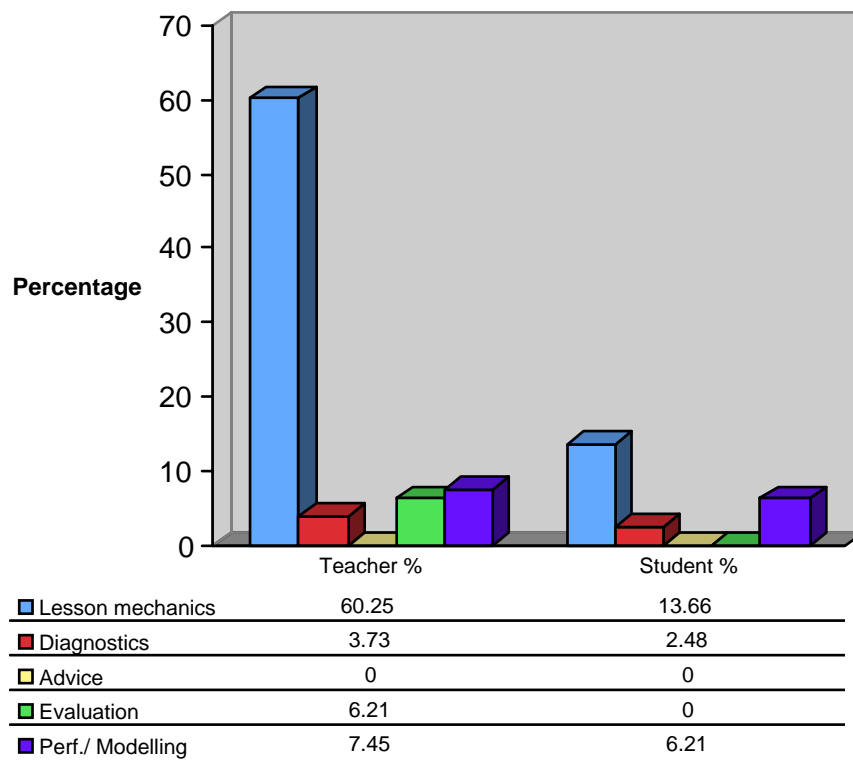


Figure 5.2.3

Lesson profile: one to one pedagogy (Session B)

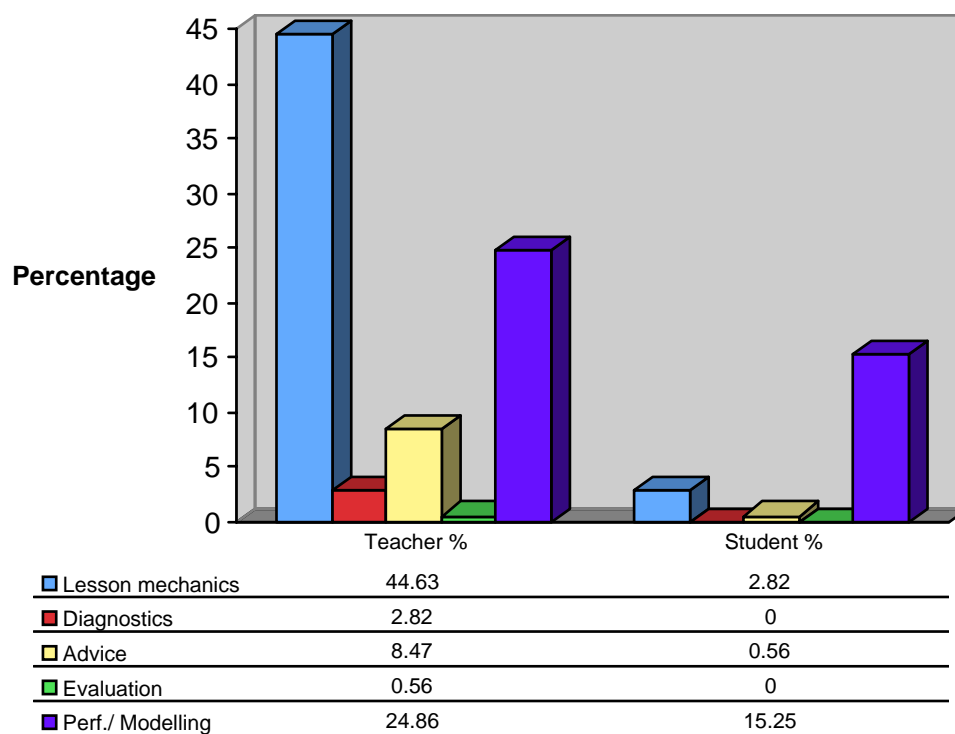


Figure 5.2.4

Lesson profile: one to one pedagogy (Session C)

In order to offer a further synthesis of the various lesson activities, Table 5.2.3 below presents an overview of the three sampled sessions of footage.

Table 5.2.3 Overview of lesson interaction: sampled one to one sessions

Lesson Activity	Teacher			Student		
	A (%)	B (%)	C (%)	A (%)	B (%)	C (%)
Mechanics	36.58	60.25	44.63	7.72	13.66	2.82
Diagnostics	2.01	3.73	2.82	1.34	2.48	0
Advice	1.34	0	8.47	0	0	0.56
Evaluation	18.12	6.21	0.56	0	0	0
Performance/Modelling	17.45	7.45	24.86	15.44	6.21	15.25

A common pattern emerges in each lesson, in that lesson mechanics dominate. While performance modelling is the next highest activity, less consistency is observed across the sessions. Apart from performance students' highest participation is in the area of lesson mechanics while their involvement is minimal in critical areas such as diagnostics or evaluation. On the basis of these data, the role of the teacher in the one to one lesson may be likened to that of the puppeteer who controls the behavioural and musical strings of the student/marionette.

5.3 Exploring group teaching strategies

Table 5.3.1 presents the personal profile of teachers who have experience of group teaching strategies.

Table 5.3.1 Personal details: respondents to group teaching questionnaire

Pseudonym	Nicole	Hilda	Rachel	Indiana	Joseph
Gender	Female	Female	Female	Male	Male
Age	40+	30-40	40+	40+	40+
No. years teaching piano at tertiary level	35	11	23	25	40
No. years teaching piano outside tertiary level	0	18	5	5	2

It is noteworthy that all respondents were of mature age, with considerable experience teaching at the tertiary level, while the range of experience of teaching outside the tertiary level ranged from nil to eighteen years. Table 5.3.2 provides a profile of these respondents' own tertiary studies in piano.

Table 5.3.2 Profile of tertiary studies in piano

Level	Detail	Nicole	Hilda	Rachel	Indiana	Joseph
Undergrad. study	No. years study	4	4	2.5 plus 3 summers	4	4
	Format of lessons	One to one only	One to one only	One to one only	One to one only	One to one only
	Lesson duration & frequency: all years	Weekly one-hour lesson	Weekly one-hour lesson	Weekly one-hour lesson	Weekly one-hour lesson	Weekly one-hour lesson
Graduate study	No. years study	7	4	3.5 plus 6 summers	4	3
	Format of lessons	Individual lessons with follow-up group lesson	Individual lessons with follow-up group lesson	<u>Masters:</u> individual only except one summer of group sessions <u>Doctorate:</u> group only	<u>Masters:</u> individual and group <u>Doctorate:</u> group only	<u>Masters:</u> group only <u>Doctorate:</u> individual lesson only
	Lesson duration & frequency	Weekly one-hour individual lesson plus frequent group lesson (Masters) or master class (Doctorate)	One-hour private lesson each week, two-hour studio class each week	<u>Masters:</u> individual one-hour per week, group two-hour per week (three people). <u>Doctorate:</u> 2-3 hours per week for 4-6 people	<u>Masters:</u> individual one-hour per week, group two-hour every other month. <u>Doctorate:</u> 3.5 hour weekly group lesson.	<u>Masters:</u> weekly two-hour group lesson for four people. <u>Doctorate:</u> weekly one-hour individual lesson

Despite the age range and geographical origin of respondents, there is a strong vein of common pedagogical experience, particularly at the undergraduate level. All respondents had engaged in group tuition at the graduate level although, in different scenarios, some experiencing weekly group classes while others less frequently. Table 5.3.3 profiles each pedagogue's experiences and recollections of group piano teaching at the tertiary level.

Table 5.3.3 Pedagogues' recalled student experiences of group teaching

Name	Perception of reason why no group tuition as undergraduate	Typical content and format of lessons at graduate level	Perceived advantages	Perceived disadvantages
Nicole	Don't know.	Observation and auditing of other students' performances; performances myself for teacher evaluation.	<ul style="list-style-type: none"> • Expand knowledge of repertoire • Observe teaching techniques • When not on 'hot seat' as performer, even more perceptive to concepts presented to classmates • Better preparation for group lesson because of peer pressure • Transfer of concepts to one's own repertoire (of those taught to classmates). 	None
Hilda	Too bad my undergrad institution didn't have group classes – excellent for performance issues	We would all play for each other and it was a second intensive lesson during the week. The teacher would work with each student 20-30 minutes.	<ul style="list-style-type: none"> • Playing in front of others • Trying the hall • Hearing other repertoire and observing how it was taught 	You were made to get up and play, even if you felt you weren't ready
Rachel	The teachers taught privately except for the one semester of group lessons in Masters study and DMA study in group pedagogy	Played to each other, but also incorporate movement, sight reading, accompaniments on 2 nd piano, or experimental approaches to learning. Also explored teaching strategies and communication skills.	<ul style="list-style-type: none"> • Cooperative learning skills • Lots of performance practice • Hearing lots of repertoire and how to teach it • Appreciation of different learning styles and individual strengths • Opportunities for functional skills (improvisation, sight-reading) • Leadership development • Close bonding with other students 	Not many, though there was the possibility of manipulation by the teacher (though this could also occur in one on one lessons)
Indiana	None of the teachers offered it. Institutional structure encouraged individual instruction.	A lot of group discussion of our performances. The groups were generally of 3 or 4 students. Group technical drill such as round robin scales, arpeggios etc. We often doubled a melody or counter melody or bass line at the other piano.	<ul style="list-style-type: none"> • I could gauge my progress relative to others • Beneficial socialisation and social structures • Communication enhanced, several points of view available • Technical/musical problems, solutions more easily clarified • Individual personalities and qualities can be highlighted • Criticism always seemed helpful rather than critical and negative 	Even with the longer lessons for groups the time runs out quickly, but then that is true for individual lessons too. It is possible to "dodge" responsibility, but not for very long.
Joseph	Was involved in group lessons at Master's level.	Technique individually and in teams, critical listening, interacting with others, constantly playing before others, going beyond repertoire with attention to reading, chord patterns, harmonizing folk and popular tunes, transposing, reading.	See above – they were all advantages	None, I loved it.

None of the respondents presented pedagogical evidence as the basis for the absence of group tuition at the undergraduate level, which may indicate that individual instruction was perceived as the normal method of tuition. In terms of the format and content of group sessions, each of the respondents referred to a focus on performance for the purposes of feedback, auditing or for developing performance experience. The major advantages of group teaching identified by respondents include the following:

- Expanded repertoire knowledge;
- Enhanced opportunities for critical observation of performance and ensemble work;
- Peer support, interaction and competition;
- Opportunities to develop leadership, teamwork, communication and critical assessment skills; and
- Additional performance and feedback opportunities.

This group also identified the format, content and perceived advantages and disadvantages of individual tuition experienced (Table 5.3.4).

Table 5.3.4 Pedagogues' recalled student experiences of individual teaching

	Hilda	Rachel	Indiana	Joseph
Undergraduate lessons: typical content and format	Worked on one piece a lesson and technique.	Technique (Pischna, scales, arpeggios). Repertoire coaching.	Technique: scales, exercises, arpeggios. Repertoire and memory work.	Technical work, repertoire from various eras.
Graduate lessons: typical content and format	Same as undergrad. Bit more sight reading.	Masters: mainly coaching repertoire, but with considerable technical content.	Same as for undergraduate.	Similar to undergraduate study.
Perceived advantages	Working one on one, listening to what the teacher said and played, working on perfecting each phrase.	I had some wonderful teachers who motivated and inspired.	Opportunity to ask questions and hear stories from my teachers personal experience. Individualised attention to my own technical and musical needs.	Excellent teaching, focussed instruction, rapport with teacher.
Perceived disadvantages	Depended on the teacher – if I didn't like the person too much, I was stuck for an hour.	I would have benefited from more sight-reading and functional skills training, learning better how to support (& be supported by) peers in a non-competitive way.	Not much interaction with other students. Not perceiving whether my peers had similar or different difficulties from me. Not comparing my rate of progress to that of my peers.	No interaction with other students, no attention to musicianship skills (reading, piano ensemble study and performance).

*Nicole omitted these questions

The standard format of one to one learning appears to be the study of technique and repertoire at both undergraduate and graduate levels. Advantages identified relate to the personal attention in lessons, and/or the development of a relationship with the pedagogue. Each pedagogue's *modus operandi* in terms of piano pedagogy at the tertiary level is summarized in Table 5.3.5.

Table 5.3.5 Pedagogues' *modus operandi* at the tertiary level

Name	Breakdown and balance of pedagogy	Rationale and/or influences on choice of pedagogical delivery
Nicole	<i>Rotating three-week cycle:</i> Week 1 – one hour individual lesson Week 2 – one hour individual lesson Week 3 – two hour group lesson (group of 3 students)	Yes, for the reasons listed in [Table 5.3.3 – see advantages and disadvantages].
Hilda	<i>Each week:</i> one hour of individual tuition and one hour group tuition (two hours total)	Music school policy.
Rachel	Weekly individual lesson (30-60 minutes) plus regular performance classes.	I had very few performance students (3-4) and schedules made group lessons impossible.
Indiana	<i>Each week:</i> one hour of individual tuition and one hour group tuition (two hours total)	Yes, because of institutional scheduling constraints. I would prefer to have two hour group lessons, but it is extremely difficult to schedule them.
Joseph	Students have individual lessons but are strongly encouraged to take Advanced Keyboard Skills in a class [which] rounds out the typical private lesson (repertoire and technique) by addressing piano skills such as reading, transposing, harmonising, improvising, playing in teams etc.	Yes – beneficial to becoming a 'well-rounded' keyboard musician.

It appears that school or institutional policy dictates to some extent the choice of pedagogical delivery. Approaches to both group and one to one learning are summarized in Tables 5.3.6, 5.3.7 and 5.3.8.

Table 5.3.6 Analysis of current group teaching methods - Nicole

No. of students	Student sample	Frequency, duration	Format of lessons	Content of lessons	Teaching strategies	Pedagogical goal(s)
Three	Combination of graduate and undergraduate	Two hours every third week	No prescribed format	Repertoire only	Some demonstration - teacher alone generally, make evaluations	To enhance students' critical analysis of performance.
Eighteen	All university levels	Two hours per week	Performance	Both teacher and student critiques	No demonstration; all discussion, interaction, evaluation	To enhance students' critical analysis of performance.
Varies	All new students to my class, meets for one academic year	Half hour per week	No prescribed format	Technique, how to practise, memory, analysis of scores etc.	Teacher presentations, students performance of various techniques	To achieve the means to produce one's best performance.

Table 5.3.7 Analysis of current group teaching methods – Hilda

No. of students	Six
Student sample	All undergraduates – different levels
Frequency & duration	1 hour weekly
Format of lessons	15-20 minutes technique, the rest on repertoire
Content of lessons	<ul style="list-style-type: none"> • They discuss each other's playing. • They write critiques for each other. • They are expected to discuss works and composers. • We record on DAT the performances and by their next lesson they bring in a written, detailed evaluation. • We video tape classes and they watch on their own for physical habits. • They perform duets.
Teaching strategies	<ul style="list-style-type: none"> • Mostly discussing good/what could be better. • Working until the necessary change occurs.
Pedagogical goal(s)	To enhance students' critical analysis of performance – absolutely, and it is always good for me to hear students in the performance space itself because the sound is different from the studio.

Table 5.3.8 Analysis of current group teaching methods - Indiana

No. of students	Student sample	Frequency, duration	Format of lessons	Content of lessons	Teaching strategies	Pedagogical goal(s)
Three	2 Doctoral level and 1 Masters level	1 hour weekly	Repertoire playing and discussion	Emphasis is on interpretation of the repertoire with incidental attention to technical problems and memorisation	Leadership floats from student to student and occasionally to the teacher	Improve performance skill, sensitivity, technical skills, critical thinking.
Four	All undergraduates – two fourth year, one third year, one second year	1 hour weekly	10-15 minutes technique, occasionally 5-10 minutes on improvisation. Remainder performing repertoire and discussion and reading efficiency	<ul style="list-style-type: none"> • Repertoire • Performance issues • Memorisation • Improvisation • Reading skill 	Leadership floats from student to student and occasionally to the teacher	Improve performance skill, sensitivity, technical skills, critical thinking.

Approach(es) to group teaching reflect different scenarios, albeit involving heterogeneous groupings of students. Nicole works in three formats: large groups with a performance focus, the new student group (number unspecified) with an emphasis on general principles, and groups of three with a focus on repertoire thus separating the

study of the piano into three distinct areas. Hilda caters for undergraduates only, with the format and content of sessions defined and structured in terms of a number of specific practice-based, verbal and written tasks. Indiana works with groups at both graduate and undergraduate levels, placing considerable emphasis on the student's contribution to sessions and their need to display leadership, pedagogic and diagnostic qualities.

Each pedagogue's approach and objectives within the one to one domain is summarised in Table 5.3.9.

Table 5.3.9 One to one methodologies defined

Name	Standard format, content and objectives	Pedagogical goals or strategies
Nicole	No standard format	Listening acuity, musical understanding, and the technical skills to convey the student's intentions
Hilda	Working on various pieces incorporating various styles, technique. Objectives – to get the students to LISTEN and make changes while at the lesson.	Practice steps vital to a solid weeks' worth of practice. Student make decisions where appropriate. Student learns proper technique without strain or tension
Rachel	Whatever the student needed – mainly repertoire coaching, preparation for recitals, strategies for memorizing etc.	I want students to play intelligently and musically, to perform with confidence, and to enjoy and be fulfilled by studying music.
Indiana	Format: 1 hour weekly Content: Technique, improvisation, repertoire, performance, memorisation, music reading. Objectives: Achievement in performing, with style and individuality. Developing comprehensive skills i.e. reading, improvising, transposing.	<ul style="list-style-type: none"> • Foster a climate conducive to creativity • Allow students opportunities to make decisions for themselves • Give positive feedback on matters of style • Provide many suggestions and options for technique, memorizing, fingering etc.
Joseph	Hear repertoire, make suggestions, comment etc for future lessons. I seriously doubt if applied teachers think about "objectives".	Designing a well rounded program of repertoire studies and same for technical development.

Data suggest that the format of the lesson relies on teacher leadership and is potentially dictated by the student's preparation for and achievement within the learning environment. Respondents' views on the advantages and disadvantages of both group and one to one pedagogy in the current tertiary context are summarised in Table 5.3.10.

Table 5.3.10 Advantages and disadvantages of group and one to one pedagogies in the tertiary context

Name	Group learning - advantages	Group learning - disadvantages	One to one – advantages	One to one - disadvantages
Nicole	<ul style="list-style-type: none"> • Expand knowledge of repertoire • Observe teaching techniques • When not on ‘hot seat’ as performer, even more perceptive to concepts presented to classmates • Better preparation for group lesson because of peer pressure • Transfer of concepts to one’s own repertoire (of those taught to classmates). 	None	Countless, precisely because they receive individualised attention	None
Hilda	<ul style="list-style-type: none"> • Interaction • Students hear other repertoire • Interesting as a teacher to say what I want instead of playing the piece as I would do a lot of in a private lesson 	None	This one on one work is vital for advanced pianists to hone in on all musical and technical skills	None
Rachel	<ul style="list-style-type: none"> • Cooperative learning skills • Lots of performance practice • Hearing lots of repertoire and how to teach it • Appreciation of different learning styles and individual strengths • Opportunities for functional skills (improvisation, sightreading) • Leadership development • Close bonding with other students 	Main problem is schedule conflicts. Also, students are often wary of group lessons. And sometimes it is difficult to address specific needs and details in a group.	Ease of scheduling, individual attention to detail, close personal relationship of instruction.	I’d like students to hear each other more, play for each other more, and benefit from the same ideas transferred to different repertoire.

Table 5.3.10 Advantages and disadvantages of group and one to one pedagogies in the tertiary context (continued)

Name	Group learning - advantages	Group learning - disadvantages	One to one – advantages	One to one - disadvantages
Indiana	<ul style="list-style-type: none"> • Exposure to other group members' repertoire, technical strengths and weaknesses, reading abilities, sensitivities, questions, ways of thinking and speaking, priorities, ways of ordering and organizing knowledge. • Witnessing how the teacher works with the other group members on similar problems. • Opportunity to perform for others, and to experience opportunities for leadership within group activities. 	There are no major disadvantages. It is often difficult to schedule them in a university setting, and to schedule a two-hour group lesson is often impossible due to the many conflicts between individual student schedules at most hours of the day.	<ul style="list-style-type: none"> • Developing a personal and/or professional relationship with the teacher • Opportunity for an apprenticeship type of relationship with the teacher • Individualised attention to all aspects of the student's progress • Student is free to ask any question she/he would like 	Lack of awareness and exposure to other students' repertoire, interpretations, technique strengths and weaknesses, reading abilities, sensitivities, questions, ways of thinking and speaking, priorities, ways of ordering and organising knowledge. Performing experience before others is very limited.
Joseph	<ul style="list-style-type: none"> • Excitement of working with (and making discoveries with) others • No. of pairs of ears to give feedback • Constant playing before others • Constant involvement (even when not playing) • Opportunities for ensemble work 	None	<ul style="list-style-type: none"> • Preparation for recitals • Developing close relationship with teacher • Preparation for juries • Individual attention 	Not enough time to devote into total keyboard musicianship – seeing to it that the student reads well, improves steadily in this area, learns partnership skills (ensemble, chamber music), creative aspects are neglected (arranging, composing), other skills needing attention: harmonisation, transposition, improvising, analysing.

The number and range of advantages perceived in relation to group learning environments exceeds those of the one to one format which tend to be focussed on the student receiving additional attention, or the opportunity to develop a relationship with the pedagogue. Similarly few or no disadvantages are identified with the one to one model while procedural disadvantages are seen in relation to group teaching. Views regarding the utilisation of group learning models at the tertiary level are summarised in Table 5.3.11.

Table 5.3.11 Models of pedagogy adopted within the tertiary context

Name	Use of group teaching	Essential differences: group and one to one	'Ideal world' teaching scenario
Nicole	Very rare	As described earlier	I have found my combination of individual and group teaching to be very effective – as do my students – for the reasons already listed in this document
Hilda	In our university music department – quite well. Studio classes are the first step before a student plays in a noon student recital hour which is a weekly event, and for all music majors. So, students do get ample performance opportunities.	Students are very aware of others listening and critiquing them. Group classes are invaluable for learning how to perform and communication with an audience. Private lessons are invaluable for learning every detail, however small.	Private and studio classes. Additional time for sight reading, duet playing, score reading... Class piano for piano majors in this regard is most helpful. I taught a piano class for piano majors which I was head of the program at [...]. Students learned skills they don't get in a private lesson.
Rachel	It is hardly used at all.	Individual – more focus on teacher as model and authority – less opportunity for individual expression of creativity and leadership by students. Group – students participate in teaching each other and learn from observing each other in the lesson.	Group lessons would be great if teachers could work with it effectively and students were available for scheduling. A combination of group and private might be a good compromise for many.
Indiana	Other than the master classes, performance classes, studio classes, which are prevalent, small group teaching in most places is very under-utilized. Some teacher require observation of lessons, but this is not really group instruction since the observer is not involved equally in the instruction.	Group lessons do not lend themselves to the highly authoritarian, one-correct-way type of instruction that has been traditional in individual instruction. Group instruction forces a change in teacher attitude and posture towards participatory leadership and recognition of differences in learning between individuals. Group instruction movements have influenced individual instruction towards these procedures for the better.	Small group instruction (no more than four in a group) should be the principal component. Occasional, not weekly, individual lessons may be scheduled when needed (not longer than 30 minutes in most cases) for special challenges and needs or projects that cannot reasonably be handled in the group lessons. Of course, the teachers door should always be "open" for questions, advising etc.
Joseph	Not enough, inadequate.	Private teachers do not know how to make a group work; they resist change and feel group teaching dilutes serious study.	A combination of individual study and group study, with the group work being taught by a specialist.

Only one respondent believes that group learning is utilised well in the tertiary environment. By contrast, in terms of an ideal world scenario, each respondent argues the necessity for group learning, in fact Rachel and Indiana argue that group work should be the principal learning model for tertiary students.

5.4 Emerging pedagogical principles

As a result of an indepth investigation of critical perceptions of pedagogy (interviews), learning transactions and interactions (video footage analysis) and perceptions of group teaching (questionnaires), the following summary can now be made in relation to existing models of piano pedagogy:

- One to one tuition remains the dominant form of practice in the current environment;
- A range of perceptions exist regarding one to one, master class and group models;
- One to one teaching is controlled by the teacher who acts as the puppeteer or guru figure with students involved minimally in several critical areas;
- Student and indeed pedagogue use of and exposure to other models of teaching is minimal to date, with master classes the most frequently referred to format of alternative pedagogy;
- Practitioners of group teaching argue the significant advantages for those involved, particularly in terms of developing a range of critical areas relevant to life-long learning.

The phase one methodology clearly proposes the need for the development and trial of an alternative methodology for the teaching of piano at tertiary level. The potentially controlled nature of the one to one environment, in addition to the potential benefits of alternative models and approaches, supports the rationale for the exploration of an alternative method of teaching and learning. It is also clear that within the Australian context in particular, an exploration of the group teaching of advanced students is both timely and relevant, given both the lack of existence of such projects and/or appropriate research evidence that justifies the dominance of one to one teaching.

Chapter 6

PHASE 2: MODEL DEVELOPMENT AND IMPLEMENTATION TRIALS: PHASE TWO

6.1 Directions from phase one

Consistent with both the literature review and with the data explored in phase one, it was clear that there was a demonstrated opportunity to develop a group teaching model, given the limitations inherent to the one to one approach along with the proposed benefits of group methods and subsequent opportunity for:

- increased levels of interaction and critical analysis;
- a holistic learning environment;
- constructive peer competition and interaction;
- more varied activities; and
- exposure to additional oral and aural experiences.

Phase two therefore involved the design and implementation of a small group teaching methodology, over a four-year period.

6.2 Structure and design: Trial A

Table 6.2.1 examines each of the documented benefits of group teaching (as identified above in section 6.1) in terms of implementation requirements, critical foci, potential constraints and other relevant considerations, with the implications and decisions for a group approach in column five.

Table 6.2.1 Structuring a group model

Perceived benefits	Implementation requirements	Critical foci	Potential constraints and other relevant considerations	Implications and decisions
<i>Opportunity for increased levels of interaction and critical analysis</i>	Group environment	Small group which is pedagogically manageable and which encompasses a range of learning experiences	Number of students <i>vis à vis</i> access to equipment	3-5 students
	Critical framework	Opportunity for students to engage regularly in self and peer evaluation	Students' ability and willingness to engage in self and peer reflection/analysis	Structuring of critical analysis processes
<i>Potential for a holistic learning environment</i>	A variety of learning experiences in a climate of group acceptance	Development of technique, musicality, interpretation and critical skills with a global application and emphasis on multi-skilling	Level of students in group, goals of group members, setting of appropriate tasks and activities	Heterogeneous mix of students with set curriculum with room for own choice work
<i>Constructive peer competition and interaction</i>	Interactive group environment	Grouping of students to promote healthy, insightful and rewarding competition and interaction	Number of students to allow adequate exchange of performance and group work	3-5 students
	Facilitation of critical discussion between members	Interactive pedagogy which promotes peer interaction and peer teaching	Students' ability to engage in interactive processes towards constructive outcomes	Structuring and monitoring of peer interaction
<i>Opportunity for more varied activities</i>	Introduction of additional tasks and group work activities to promote diversity	Specified tasks requiring critical analysis, peer collaboration and goal setting and which develop extra-musical skills	Time constraints and relation of piano studies to overall study program	Structured tasks and activities which develop skills in specific areas
<i>Exposure to additional oral and aural experiences</i>	Group performance and feedback environment	Regular performances and interaction processes for the purposes of enhancing student experiences of performance	Student level and prior learning format experiences	Students to engage in a number of practical presentations
	Complementary curriculum	Students to engage in in-depth analysis, comparison and interpretation of all student presentations of work studied	Workload to provide room for adequate group discussion and interpretation	Students to study set work across year time frame

An analysis of Table 6.2.1, pairing the perceived benefits of group teaching with the related implications and decisions, presented the following scenario for a trial model (Table 6.2.2).

Table 6.2.2 Perceived benefits towards implications and decisions

Perceived benefits	Implications and decisions
Opportunity for increased levels of interaction and critical analysis	<ul style="list-style-type: none"> • 3-5 students • Structuring of critical analysis processes
Potential for a holistic learning environment	Heterogeneous mix of students with commonality of materials studied with room for own choice work
Constructive peer competition and interaction	<ul style="list-style-type: none"> • 3-5 students • Structuring and monitoring of peer interaction
Opportunity for more varied activities	Structured tasks and activities which develop skills in specific areas
Exposure to additional oral and aural experiences	<ul style="list-style-type: none"> • Students to engage in a number of practical presentations • Students to study set work across year time frame

Given the implications and decisions established in Table 6.2.1 and 6.2.2, the next step in the developmental process was to identify an appropriate curriculum for the group model, within the overall framework for learning within the tertiary music environment. Figure 6.2.1 below presents the areas of musical training that would potentially constitute the holistic learning universe for a tertiary music student.

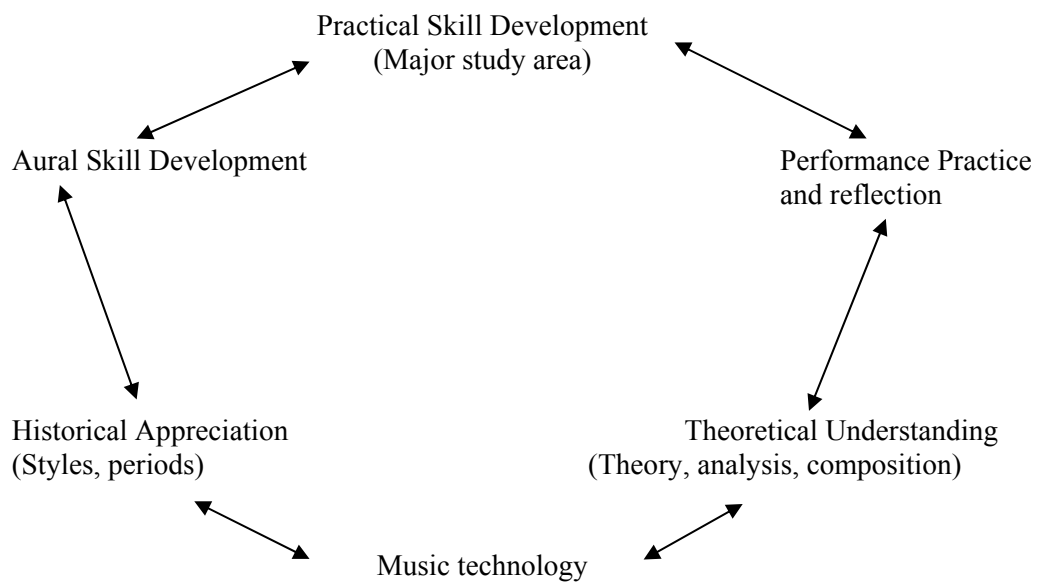


Figure 6.2.1

Holistic Learning Universe

Figure 6.2.1 presents a number of areas that are both isolated components but which are inter-related in content and which would feed into a holistic learning universe. While not exhaustive in terms of potential learning areas, Figure 6.2.1 serves to encapsulate the concept of integrated learning. The next step was to identify which areas were covered specifically in subjects that students would undertake as part of their tertiary studies. In the target music curriculum, students had weekly classes in Aural, Performance practice/analysis, History, Theory and Analysis, Orchestration, Composition, and Music Technology. The primary driver of the trial model was therefore performance practice, specifically in the area of traditional piano, given other major areas i.e., jazz and contemporary were taken by additional academic staff. The work undertaken in the group program will also feed into the area of performance

practice. This is the area in which students are both exposed to and participate in the processes of performance preparation, delivery and reflection.

6.3 Sampling and group structure: Trial A

Given that Trial A involved a new teaching strategy, it was decided to implement the model at the first year level only in the first instance to enable the teacher/researcher to focus on the model. In year one, the six entering first-year piano majors necessitated two groups. To determine group membership, students were classified according to their prior music study, as well as the overall entry audition and interview rating. The main selection criterion for creating each group was the principle of heterogeneity. Of the three members of each group, one was to be a stronger student. Table 6.3.1 presents the profile of the group; note that pseudonyms are used throughout to protect the identity of participating students.

Table 6.3.1 Participating students: Trial A

Name	Gender	Prior music study	Audition rating
Olivia	Female	Grade 7 AMEB* Board music result – Very High Achievement	A-
Rosie	Female	Grade 6 AMEB Board music result – High Achievement	B+
Elizabeth	Female	Grade 6 AMEB	B-
Francine	Female	Grade 7 AMEB	B+
Amber	Female	Grade 6 AMEB Board music result –High Achievement	B-
Samantha	Female	Grade 7 AMEB Piano for leisure syllabus	B-

* denotes Australian Music Examinations Board system of external examinations

An analysis of Table 6.3.1 identified Olivia and Francine as evidentially the strongest students. In order to create groups with different levels of students, one group thus comprised Francine, Amber and Elizabeth and the other Olivia, Rosie and Samantha. Given the level of the students, a program of work was developed to maximize the challenge for students while also taking account of the stage of development of each student. It was decided that both groups would study the same curriculum, which would create maximal opportunity for self and peer evaluation by group members outside class times and in performance practice seminars. In addition, it was designed to provide the researcher with the means by which to monitor student development across the sample.

6.4 Curriculum and repertoire: Trial A

One of the first considerations was the design of the University academic year around 26 teaching weeks. In addition to these set teaching weeks, students would be expected to engage in independent learning programs during the non-teaching times of the year. These two factors would influence the division of work during the course of the year. At the macro level, the program of study was to be designed to build students' skills in the areas of technique, repertoire, analysis of performance and reading skills. Table 6.4.1 presents the relevant skill areas, critical foci, considerations and relevant constraints, and potential structuring of the group class learning experiences and requirements, taking into account these broad curriculum parameters.

Table 6.4.1 Framework and process for developing a complementary curriculum

Skill area	Critical Foci	Considerations and relevant constraints	Potential structuring of group classes
Technique	Development of finger dexterity, articulation, tonal control.	Choice and division of appropriate workload across university year.	Weekly preparation and performance requirements using set tasks, in addition to requirements for independent work.
Repertoire	Major styles of piano repertoire and opportunity for own choice specialisation.	Works which challenge and are manageable. Number of works to be studied and freedom of choice in processes.	Four set works, each of a different style. Two own-choice works. Students to be encouraged to engage in additional learning of repertoire.
Analysis	Skills and ability to critically assess self and peer performance.	Strategies to promote independent and objective assessment of performance.	Assessment of self and students' performance within weekly sessions.
Reading	Ability to learn repertoire quickly through sight reading and quick studies.	Frequency and level of tasks required for adequate development.	Weekly sight reading exercises and requirement for quick studies.

The potential structuring of the group process identified for each area in Table 6.4.1 implied that a number and range of tasks and works would be studied across the academic year. In terms of the schedule of technical work, repertoire, reading (analysis), and other suggested activities, the detail of the curriculum implemented is outlined below in Table 6.4.2.

Table 6.4.2 Curriculum progression: Trial A

Week	Technical work	Repertoire	Reading	Other activities
1	Explanation of weekly requirements	Explanation of weekly requirements	Sightreading	Research literature on the keyboard writing of J.S.Bach
2	Key of C – similar, contrary motion, staccato octave scales	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Investigation of relevant ornamentation and other period-specific considerations
3	Key of C – arpeggios and dominant sevenths	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Investigation and critical listening of recordings of Bach’s keyboard music, including P & F in G
4	Key of G – similar, contrary motion, staccato octave scales	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Research literature on the keyboard writing of J.Haydn
5	Key of G – arpeggios and dominant sevenths	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Preparation of quick study	Investigation of relevant ornamentation and other period-specific considerations
6	Key of D – similar, contrary motion, staccato octave scales	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Performance of quick study	Investigation and critical listening of recordings of Haydn’s keyboard music, including Sonata in D
7	Key of D – arpeggios and dominant sevenths	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Sightreading	Research literature on the keyboard writing of Brahms
8	Key of A – similar, contrary motion, staccato octave scales	J.Brahms, Romance in F, Opus 118/5	Sightreading	Investigation of recordings of other Brahms keyboard literature
9	Key of A – arpeggios and dominant sevenths	J.Brahms, Romance in F, Opus 118/5	Sightreading	Investigation and critical listening of recordings of Opus 118/5
10	Key of E – similar, contrary motion, staccato octave scales	J.Brahms, Romance in F, Opus 118/5	Sightreading	Research literature on Tcherepnin
11	Key of E – arpeggios and dominant sevenths	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Sightreading	Investigation of recordings of Tcherepnin’s works
12	Key of B – similar, contrary motion, staccato octave scales	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Preparation of quick study	Investigation of recordings of contemporaries of Tcherepnin
13	Key of B – arpeggios and dominant sevenths	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Performance of quick study	Investigation of literature and appropriate recordings of selected composers and relevant own choice works

Table 6.4.2 Curriculum progression: Trial A (continued)

Week	Technical work	Repertoire	Reading	Other activities
14	Key of G flat – similar, contrary motion, staccato octave scales	Own choice work 1	Sightreading	Investigation of literature and recordings relevant to own choice works
15	Key of G flat – arpeggios and dominant sevenths	Own choice work 1	Sightreading	Investigation of literature and recordings relevant to own choice works
16	Key of D flat – similar, contrary motion, staccato octave scales	Own choice work 1	Sightreading	Investigation of literature and recordings relevant to own choice works
17	Key of D flat – arpeggios and dominant sevenths	Own choice work 2	Sightreading	Investigation of literature and recordings relevant to own choice works
18	Key of A flat – similar, contrary motion, staccato octave scales	Own choice work 2	Preparation of quick study	Investigation of literature and recordings relevant to own choice works
19	Key of A flat – arpeggios and dominant sevenths	Own choice work 2	Performance of quick study	Students to prepare program notes on exam repertoire
20	Key of E flat – similar, contrary motion, staccato octave scales	Revision – Bach, Haydn	Sightreading, Peer Assessment	Students to prepare program notes on exam repertoire
21	Key of E flat – arpeggios and dominant sevenths	Revision – Brahms, Tchaikovsky	Sightreading, Peer Assessment	Students to prepare program notes on exam repertoire
22	Key of B flat – similar, contrary motion, staccato octave scales	Revision – own choice works	Sightreading, Peer Assessment	Students to videotape exam programs with peers and discuss/evaluate
23	Key of B flat – arpeggios and dominant sevenths	Performances of final exam program	Sightreading, Peer Assessment	Students to continue private preparations
24	Key of F – similar, contrary motion, staccato octave scales	Performances of final exam program	Sightreading, Peer Assessment	Students to videotape exam programs with peers and discuss/evaluate
25	Key of F – arpeggios and dominant sevenths	Performances of final exam program	Reflection on performances	Students to continue private preparations
26	Reflection and directions for semester/year break	Reflection and coaching of performances	Reflection on performances	Students to continue private preparations

Students were provided with the schedule of preparation required in the first week of the year, and advised that this work would form the basis of the class. Students were also informed of the emphasis on and rationale for interaction at various levels as well as each student's responsibility in terms of taking an active role in the group process; in addition they were informed of the expectation that they would engage in a range of additional activities such as critical feedback (peer assessment), analysis of practice/rehearsal methods, and sight reading (solo and ensemble).

6.5 Evaluation strategies: Trial A

There were no appropriate models for an evaluation strategy identified in the literature thus necessitating certain decisions in relation to appropriate evaluative procedures. The researcher's concurrent role as facilitator in the trial of the group model suggested the wisdom/advantages of establishing a feedback loop in the evaluation process to enhance the continuous improvement of the musical experience, given the longitudinal nature of the study. A number of factors impinged on the evaluative processes to be established. Firstly, the aim of the group method was to foster an environment in which students are exposed to a wide variety of performance, critical analysis and listening experiences, and as such needed to incorporate the evaluation of these areas. Secondly, while performance was regarded as an integral component of the group method, it was not its sole emphasis, but rather an outcome of a range of developed skills. Performance assessment typically produces a quantitative figure, albeit with qualitative comments, but such data reflect only one performance at one point in time, a form of evaluation which would not encompass the model itself in terms of its operational components and/or learning environment. Thirdly, the aim of the group methodology

was to develop a format for learning where the interaction between students and the teacher is encouraged and regarded as equally important. Evaluation of the pilot trial of the group model will thus accommodate each of these relevant perspectives and issues.

Table 6.5.1 outlines the potential means for assessing the model in its pilot trial. The critical criteria in determining the most appropriate means of evaluation were the relevant focus, potential means of assessment, accessibility, advantages and disadvantages of each.

Table 6.5.1 Potential evaluation procedures: Trial A

Potential means of assessment	Potential Accessibility	Advantages	Disadvantages
Internal panel assessment of performance	High , dependent on availability of suitably qualified staff	Internal estimation of performance outcome	Focuses on performance only, subjective nature of one-off assessment, potential for bias
External panel assessment of performance	Low , given unavailability in community of large pool of staff with appropriate skills	Independent estimation of performance outcome	Focuses on performance only, logistics involved, subjective nature of one-off assessment, potential for bias
Independent and external assessment of performance on audio or video tape	Medium , given availability of appropriately qualified staff	Independent estimation of performance outcome	Focuses on performance only, logistics involved, subjective nature of one-off assessment, potential for bias
Successful completion of progressive levels of an external examination syllabus	Medium , dependent on appropriate exam syllabus and student access to program	Allows progression through levels and objective evaluation from independent assessor	Restricted and limited focus, logistics involved, subjective nature of one-off assessment
Student evaluation of the group process, content and requirements	High , given students' involvement in process	Active participation from students in evaluation of the group	Potential for bias or lack of depth in evaluation
Analysis of student retention	Medium , given factual nature of data	Statistical reflection of student satisfaction with course	Difficulty in determining reasons for retention/withdrawal and impact of group process on retention
Teacher reflection and evaluation of the group method	High , given direct involvement in process	Allows for teacher reflection on the group process and indepth views on procedures that occurred.	Potential for bias in evaluation
Active participation in group process by an independent teacher and subsequent assessment	Medium , dependent on availability of suitable teachers	Allows active participation in group process and subsequent evaluation	Logistics involved, willingness to take part, potential for bias dependent on experience
Independent and external assessment of the group process via video tape recordings	Low , dependent on availability of suitable assessors	Allows objective assessment of the group process from teachers with group teaching experience	Logistics and costs involved, receptivity to group learning, willingness to take part

Given the fact that it was the initial trial year, and there was a small sample of students, a decision was made that evaluative processes would initially focus on internal group processes and perceptions through:

- Student evaluation of the group process, content and requirements; and
- Facilitator reflection and evaluation of the group process.

The evaluation would therefore become a two-way process and focus on the

- Student as individual learner and group participant; and the
- Facilitator as teacher, observer and director of the group process.

These forms of evaluation would form the basis for revisions to the model for implementation in the second year of the trial, after which additional evaluation processes would need to be considered.

6.5.1 Potential student evaluation strategies

The potential means for evaluation from the students' perspectives are outlined in Table 6.5.2, together with the disadvantages, advantages and potential of each.

Table 6.5.2 Potential means of accessing student evaluations of Trial A

Method	Advantages	Disadvantages	Potential
Individual interview by teacher (taped)	Allows for in-depth questioning, opportunity to probe responses and reflections.	Potential for student inhibition, difficulties encountered in transcription process. Logistics of accessing students at end of year due to stress of exam timetable, relevant commitment to study, and student departure for holidays.	Medium
Independent delivery of interview questions (taped)	Allows for external questioning, opportunity for students to respond in anonymous setting.	Logistics involved, potential for lack of appropriate questioning by interviewer and lack of opportunity to further probe responses.	Medium
Group reflection – oral response to questions	Speed of delivery and response.	Allows limited individual and focussed response, problems in recording process, potential for domination by particular student(s) and influence of peer pressure.	Low
Evaluative questionnaire (anonymous)	Allows ample time for reflection. Efficient means of gathering data for analysis.	Potential for limited responses, relatively restricted format for reflection, difficulty in correlation between student and facilitator reflection of processes.	Medium
Evaluative questionnaire	Allows ample time for reflection away from University. Efficient means of gathering data for analysis across sample.	Potential for limited responses or lack of adequate reflection on evaluation of model.	High

The evaluative questionnaire was identified as the most neutral and time efficient method of gaining student feedback, given that students would be able to complete the questionnaire in their own time and after the end of year assessment. The next step in the process was the design of an appropriate questionnaire.

6.5.2 Developing, designing and implementing the student questionnaire

The student evaluation questionnaire was developed in several stages. Firstly, a number of key areas were identified:

- Student background and prior experiences of piano pedagogies
- Initial reactions to group process
- Evaluation of structure, format and time factors related to group model
- Evaluation of productivity and progression as individuals and as group
- Evaluation of interaction processes and level of comfort
- Recommendations as to means of enhancing model

The next stage was to sequence these key areas within the following sections:

- Personal details (gender, age etc.)
- Pre-university study
 - Experiences of pedagogy prior to entering University
 - Number of years of study prior to entering University
 - Format and content of pedagogy experienced
- Current tertiary study
 - Responses to the group model including reactions to the group format
 - Responses to workload, difficulty and value of work
 - Perceived challenges of interaction processes
 - Perceived advantages/disadvantages of group process
 - Perceptions of progress and lesson productivity
 - Suggestions for improvements to the model

The full questionnaire can be found as Appendix C.1.

The students involved in Trial A were provided with the evaluation questionnaire at the end of the first year and asked to return the completed questionnaire within a two-week period. Given that the study was of a longitudinal nature, and evaluations over time would be considered, students were required to identify by name. At the same time,

they were reminded that their views would be treated with integrity and respected at all times. Five students completed and returned the questionnaire. Samantha did not return the questionnaire, so a letter was sent requesting that she return the questionnaire. Ultimately, Samantha did not respond and neither did she return in the following year.

6.5.3 Accessing teacher perspectives

In terms of teacher/researcher reflections, a number of strategies were proposed as detailed below in Table 6.5.3, along with the advantages and disadvantages of each.

Table 6.5.3 Potential strategies for teacher reflection/evaluation: Trial A

Evaluation means	Advantages	Disadvantages	Potential
Individual interview (delivered by external candidate)	Potential objectivity of approach adopted by interviewer	<ul style="list-style-type: none"> • Accessibility of appropriate interviewer • Difficulties in choosing or developing questions • Potential for bias towards group process • Lack of knowledge of processes involved 	Low
Written or taped reflections	Opportunity to reflect at own pace and in own time	<ul style="list-style-type: none"> • Involves self-reflection only • Does not allow for external prompting or probing 	Medium
Taped reflective discussion with supervisor	<ul style="list-style-type: none"> • Allows for external probing of group processes • Logistics involved 	Potential for perceived lack of objectivity or bias in process	High

Given the analysis presented in Table 6.5.3, the taped reflective discussion with the supervisor was deemed the most beneficial means for obtaining a range of relevant and indepth reflections on the group process.

An appropriate discussion time was established with the teacher/researcher's principal supervisor soon after the completion of the academic year. The discussion was held in the supervisor's studio and the meeting audio taped. The tape was transcribed with the help of an assistant and both the researcher and the assistant checked the script for accuracy. In a similar manner to the process undertaken with the initial reflection, pseudonyms were used to ensure anonymity.

6.6 Developments from Trial A

The initial Trial A was implemented in 2000 and Trials B, C and D in the following years. On the basis of the evaluations and reflections (to be discussed in Chapter 7), minor modifications to the model were made as summarised in Table 6.6.1. The data from all trials are discussed together partly because the consistency of the trial data would lead to significant repetition if it were dealt with chronologically – but also to provide the reader with a coherent sense of the model in implementation. Table 6.6.1 presents an overview of the model at each year of trial, in terms of the structure and design, student participants, group structures, curriculum and repertoire, evaluation strategies and additional consequential data collection.

Table 6.6.1 Overview of implementation trials (A – D)

Trial	Model Structure and Design	Student Participants	Group structures	Curriculum and Repertoire	Evaluation Strategies	Additional Consequential Data Collection
A Year 1	See section 6.2	Six female participants (section 6.3)	Two groups of three (section 6.3)	Program of technique, repertoire and additional activities (see section 6.4)	Student questionnaire and teacher reflection.	Nil
B Year 2	No fundamental change	<ul style="list-style-type: none"> • Three continuing female participants¹ • Two new males • Three new females • (Total – 8 students) 	One group of three and one of five students	Minor changes to accommodate higher year levels. See Appendix D.1.	No fundamental change. Minor modifications to questionnaire to cater for new and returning students.	Nil
C Year 3	No fundamental change	<ul style="list-style-type: none"> • Three continuing from Trials A, B • Three continuing from Trial B • Four new level one females • Two new level three females • (Total – 12 students) 	Three groups of four participants	Minor changes to accommodate advanced year levels. See Appendices D.2 and D.3.	Same as for Trial A and B, incorporating minor changes to questionnaire to extend data collection. Introduction of: <ul style="list-style-type: none"> • Video recording • Exiting student reflection 	Participants <ul style="list-style-type: none"> • lesson self-reflections • practice journals
D Year 4	No fundamental change	<ul style="list-style-type: none"> • Two continuing from Trial C • Two new level one females • Two new level two females • (Total – 12 students) 	Two groups of three participants	Minor changes to accommodate external exam syllabus for those students choosing this option. See Appendices D.4 and D.5.	As for Trial C, with <ul style="list-style-type: none"> • Exiting student reflection not pursued • Introduction of second teacher and reflection Final questionnaire as Appendix C.2.	<ul style="list-style-type: none"> • Participants lesson self-reflections • Practice journals not pursued

¹ One student Rosie fell pregnant and did not return to University while Elizabeth changed majors to Composition due to suffering a wrist injury that prevented progression.

6.7 Exemplifying modifications across Trials B, C and D

As can be seen from Table 6.6.1 above, a number of minor alterations were made in order to accommodate repertoire/curriculum and appropriate questionnaires for students, while the major changes were to additional evaluation strategies in Trials C and D and additional consequential data collection. As indicated in Table 6.6.1, the first and final student evaluation questionnaires are provided as Appendix C in order to enable a window on refinements to the process of obtaining student feedback. In order to outline how new procedures as part of Trials C and D were developed and implemented, they are discussed in detail in the following sections.

6.7.1 Exploring a potential recording mechanism

One of the first challenges was to consider a mechanism for the recording of the group sessions. Table 6.7.1 presents the options for recording the lessons, along with the advantages, disadvantages and implications of each.

Table 6.7.1 Analysis of potential recording strategies

Recording mechanism	Implications for practice	Advantages	Disadvantages	Suitability
Note taking by external candidate	Requires an external and suitable person to attend sessions and take notes during and/or immediately after sessions	<ul style="list-style-type: none"> • Potential for an objective view of lessons in action • Does not require technological equipment 	<ul style="list-style-type: none"> • Potential for bias according to candidate's views or attitudes • Has an element of intrusiveness • Additional space requirements • Costs/time involved • Relies on candidate's ability to recall lesson content • Does not allow for indepth analysis given no opportunity for review of material 	Low , given lack of opportunity to engage in detailed analysis and potential for flawed note taking procedures.
Note taking by teacher	Requires the teacher to either take notes during sessions or immediately after	<ul style="list-style-type: none"> • Does not require technological equipment • Limits intrusiveness of either additional personnel or equipment 	<ul style="list-style-type: none"> • Potential for bias according to teacher's views or attitudes • Potential for lesson disruption if notes taken during lesson • Relies on teacher's ability to recall lesson content and interactions • Does not allow for indepth analysis given no opportunity for review of material • Additional stress involved 	Low , given lack of opportunity to engage in detailed analysis and potential for flawed note taking procedures.
Audio tape recording	Requires the teacher to place a recording device in room which picks up all dialogue between students and teacher	<ul style="list-style-type: none"> • Relatively unobtrusive • Equipment is silent • Tapes can be preserved • Easy to store and inexpensive • Allows for repeated analysis and investigation of material 	<ul style="list-style-type: none"> • Potential for technical flaws • No visual footage of activities • Has an element of intrusiveness 	Medium , given lack of visual footage
Video tape recording	Requires the teacher to place a recording device in room which picks up all audio dialogue and visual footage involving students and the teacher	<ul style="list-style-type: none"> • Relatively unobtrusive • Equipment is silent • Tapes can be preserved • Easy to store and inexpensive • Allows for repeated analysis and investigation of material 	<ul style="list-style-type: none"> • Potential for technical flaws • Has an element of intrusiveness 	High , given opportunity to capture all visual and audio footage

Analysis of Table 6.7.1 revealed that video recording was the most practical method of gathering data. Additional questions did however arise in relation to this:

- To what extent might the use of more than one camera be an advantage?
- To what extent might students be put off by the introduction of the camera?

In terms of the addition of a second camera, it was argued that this may have been advantageous had the purpose of the analysis been to examine in detail various physical gestures or movement. Given that this was not the case, and there was the additional issue of the potential added intrusiveness of a second camera, one was deemed sufficient. In order to reduce the potential for intrusiveness, it was decided to place the camera in one corner of the room where, in a wide shot, the majority of the room set-up and the students in action would be recorded. As a second step to reduce intrusiveness, the camera was placed in the corner and left in the same position each week. In the event, a number of sessions featuring a range of groups participating in trials C and D were recorded resulting in a sample of 45 sessions yielding approximately 110 hours of material. The next step in the process involved the consideration of procedures for sampling and analysis.

6.7.1.1 Defining and analysing the sample of video footage

In order to manage the data, all tapes where one or more students were not in attendance at the relevant session, as well as those sessions of an introductory nature, were set aside. Following a scan of all remaining footage, lessons with international students were also set aside given the relatively poor command of English and potential problems in the transcription process. Since English was a second language for these

students, it was also argued that this might interfere with the identification of best practice aspects of the model.

Having thus eliminated certain tapes in which the data were either incomplete or compromised by extraneous factors such as limited command of English, a sample of 23 sessions remained in the total corpus. Obviously this was too large a corpus for the detailed analysis envisaged. Consequently a framework which would both tap into the richness of the data and yield a manageable data set was sought. This framework involved a sampling process which

- Sampled across different types of interaction and activities;
- Included students of different year levels; and
- Modelled best practice in operation.

Three sessions were chosen for analysis given both the time involved and to facilitate a direct comparison to the one to one footage analysed (see section 5.2). The three sessions analysed are detailed below in Table 6.7.2, including one early session recorded at the end² of Trial B.

Table 6.7.2 Details of group lesson footage analysed

Trial year	Participant levels	Participants	Best practice aspect	Time analysed	Footage label
B	Two and three	Jasmine, Amber, Fran, Olivia (Paul ³)	Study of technical work and repertoire analysis	19.57	Session A
C	One and two	Sophie, Sally, Kellie, Genna	Level two students working with level one students on repertoire studied in previous year	19.53	Session B
C	Three	Patsy, Amber, Olivia, Fran	Discussion and trial of post-lesson rehearsal techniques	19.26	Session C

² This session was a pilot recording undertaken in order to test the method of gathering lesson footage

³ Paul, a saxophone player, was in attendance as he was to perform a duo work with Olivia in this lesson.

Given that the process applied to the one to one footage (see section 5.2) was successful in terms of encompassing a range of teachers and students and realising the nature of the lesson activities, it was decided to apply the same method. Minor changes to the mechanisms for analysis were made in order to accommodate more than one student e.g., pseudonyms had to be incorporated to identify different students, and the additional students in the group environment needed to be accommodated on the transcript.

6.7.2 Exiting students: Probing self-reflections

While students engage in a variety of practice-based tasks and hours/sessions of instruction while learning an instrument, it is arguably less common that they actively engage in self-reflection of their practice. Given the numerous references to the benefits of such activities (e.g. Boud 1995, Cowan 1998) and the researcher's reflections (end of Trial B) highlighting the need to incorporate such practices, it was deemed essential to consider appropriate mechanisms.

An interesting proposal for developing an overall and reflective method of feedback derives from Cowan (1998), who invited students at a British university to develop two group letters written at the end of the course of study, the first suggested to the teaching staff what they “should do, and should not do” (Cowan 1998: 52) to improve the overall quality of learning in the following year of teaching. The second letter was written to prospective students offering advice on how best to succeed in the course, identifying potential challenges the student might face, and referring them to the positive outcomes and experiences the students should expect from the course.

Both letters were written and prepared as a group, enabling students to work together on drawing out the issues of relevance in terms of teaching strategies and learning experiences from their perspective. Cowan (1998) also discusses later trials of this process where students were required to write individual letters. The first was similar but the second was undertaken individually. The latter, he argues, became a “personal reflection-on-action” (Cowan 1998: 53), students finding the personal letter “a most useful review experience” (Cowan 1998: 53).

One of the main advantages of a group letter to the teacher is the potential sharing and development of ideas which individuals may or may not necessarily recall. A further advantage is that a letter from *the group* protects individuals from possible incrimination. Cowan (1998) argues that the individual letter is a more useful method of overall reflection, potentially yielding interesting data, and non-threatening because it is written to future students whom they do not know.

Another possible method of overall reflection was the personal interview. While the personal interview would be a direct means of gathering feedback, some students – especially internationals - may have found it difficult to provide an overall evaluation of the group environment and the teacher’s contribution in a face to face situation. It would also limit the potential for having the student engage in a process of adequate reflection, given that the personal interview largely relies on immediate responses to structured questions. In terms of a written method, a questionnaire had already have been developed and presented, and may not have been the most appropriate device given that the questionnaire largely focussed on more internal aspects of the group

sessions, including interaction, teaching and curriculum. The questionnaire would also only involve short-answer questions and evaluations rather than reflective responses. On balance, it was determined that the group letter to the teacher and the individual letter to prospective students be adopted as a longitudinal reflection strategy for those exiting the course.

6.7.2.1 Exiting students' longitudinal evaluations

Given that the letter task was to be of educational benefit to students, the following criteria were developed in relation to the draft letter guides:

- Students should be reflective about their study time and the value of their input to group piano study;
- The purpose, audience, format and approximate length of letters should be explicit;
- Evaluations should allow for objectivity and freedom of appraisal;
- Advice regarding possible areas for inclusion should be provided; and
- Sufficient time for individual and group letters should be allowed.

The resultant guide was presented to third year students in week four of semester two, thus providing them with fourteen weeks in which to prepare each letter. Each student was provided with a copy of the guide and the guide was explained in detail during the relevant class (see Appendix E). Questions were answered and the teacher suggested that Fran be responsible for preparing the letters for one group, and Kimli the other group. Each agreed to take on the preparation role in terms of the group letter.

At the end of the academic year, some students returned the letters immediately, whereas others were particularly slow. The international students all returned the

individual letters, and Kimli organized and submitted the group letter. The other level three students were less diligent, with only Olivia submitting the individual letter. While these students were reminded and cajoled on repeated occasions, they did not submit the letters and nor, in the event, did Fran submit the group letter, citing a range of difficulties in accessing responses. These incomplete data preclude generalizations about exiting students' advice strategies. Only one letter, that from Olivia, yielded useful data worthy of analysis.

6.7.3 Students self-reflections in sessions

Given that students were required to present a range of material in sessions, as well as contribute to the various oral and aural requirements, a reflective mechanism was also required, since early evaluative data showed that students often referred to a lack of preparation, possible reasons for which may have yielded useful data. Educationally such reflections might well feed into students' preparation for sessions, or alternatively, encourage them to be more aware of their progress over time. For the teacher/researcher it would give an opportunity to examine the ways students engage with the learning environment and consider its impact on the teaching and learning process.

The aims for the reflection on lessons mechanism were to

- encourage students to be reflective in relation to their work during lessons and diagnostic re future plans;
- enable students to gain a deeper understanding of the importance of their role in and contribution to sessions;
- require students to diagnose strengths, weaknesses and strategies which emerge in the more performance-oriented environment of the group sessions, and

- assist the teacher/researcher in considering the potential impact of the learning environment on students' involvement in the class and development over time.

While verbal self-assessment during the sessions was a possibility, the evanescence of the spoken word militated against this as an effective mode of recording these self-reflections. If it were to be effective it would require a non-obtrusive and reliable recording medium. Even if audio tapes were used, the time involved in the transcription, given the potential volume of data, was likely to be prohibitive. In addition, the practicality of having each student engage in this process would not only be time consuming, but potentially problematic for students, given the numbers involved. Given this, a short written self-assessment was not only more practical as a data recording mechanism, but potentially more valuable in terms of encouraging students to think deeply about the responses which they are to commit to paper. Further, given the time pressures associated with university study in general, and class schedules in particular, brevity and simplicity were essential to ensure maximum response on multiple occasions. Hence it was decided that a one-page sheet designed to stimulate thought and reveal a range of aspects related to each student's profile was likely to be optimal.

The need for brevity pointed to a combination of quantitative and qualitative questions in the interests of speed and the generation of a range of data. In relation to the former, adopting a seven-point scale would potentially encourage a greater spread of self-evaluations. The four areas integral to the success of their involvement in the group environment were students'

- *preparation* for the relevant group lesson;
- *playing* during the lesson;

- *progress* since the last lesson; and
- *contribution* to the environment (verbal and otherwise).

The numerical rating of preparation was valuable, but self-analysis was also necessary in relation to experiential factors affecting preparation, which students would be required to identify separately.

In order to probe students' qualitative self-reflections, students were then asked to identify

- three positive aspects of their playing and/or contribution during the session;
- three areas that they felt were less than satisfactory; and
- three strategies to be adopted in preparation for the next session.

The resultant self-reflection sheet is presented as Appendix F.

6.7.3.1 Data collection

Given that the task of self-reflection was intended to be a part of the larger trial of a teaching and learning model, a sample of lesson self-reflections was deemed appropriate, partly due to time pressures but also to prevent any potential for the students approaching the exercise with apathy. All students in trials C and D were required to complete the sheets. Table 6.7.3 outlines the self-reflective data presented and collected.

Table 6.7.3 Self-reflection data required and presented/collected

Name (pseudonym)	Trial	Year level	Sheets presented	Sheets collected
Genna	C	1	12	11
Kellie	C	1	12	10
Sophie	C	1	12	12
Sophie	D	2	15	12
Sallie	C	1	12	12
Sallie	D	2	15	12
Kimli	C	3	9	8
Delia	C	3	9	9
Sat	C	3	9	8
Chia	C	3	9	7
Amber	C	3	9	6
Olivia	C	3	9	7
Fran	C	3	9	6
Patsy	C	3	9	8
Betty	D	1	9	6
Billie	D	1	15	15
Kellie	D	1	9	6
Alison	D	1	9	6

Table 6.7.3 reveals the fact that nine or more of the various group sessions were targeted for self-reflective feedback. While it was planned that students would complete the sheets prior to leaving the lesson environment, on some occasions students left early and, despite requests to submit the sheets subsequently, some did not do so. In total, 151 sheets from sixteen students were available for analysis.

6.7.3.2 Developing a framework for analysis

The data relating to students' quantitative self-evaluations of the four key areas (progress, contribution, playing preparation) were initially summarized by individual student in the visual format exemplified by Table 6.7.4.

Table 6.7.4 Example table: self evaluations of key areas

Week	Preparation							Playing							Progress							Contribution						
	Poor		Aver.				Exc't	Poor		Aver.				Exc't	Poor		Aver.				Exc't	Poor		Aver.				Exc't
2	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
3	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
4	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
5	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
6	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
8	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
14	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
15	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
16	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
18	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
	Mean: 3.55							Mean: 3.64							Mean: 3.73							Mean: 4.55						

While the table offered an option for presentation, it did not necessarily allow for an overarching view of all areas within one week or, patterns over time; hence other options were sought. After considering a range of other formats, a line graph was adopted, as this allowed each area to be presented both vertically (according to the week in question) and longitudinally over time. As an example of the format, Genna's data in Table 6.7.4 is displayed as Figure 6.7.1.

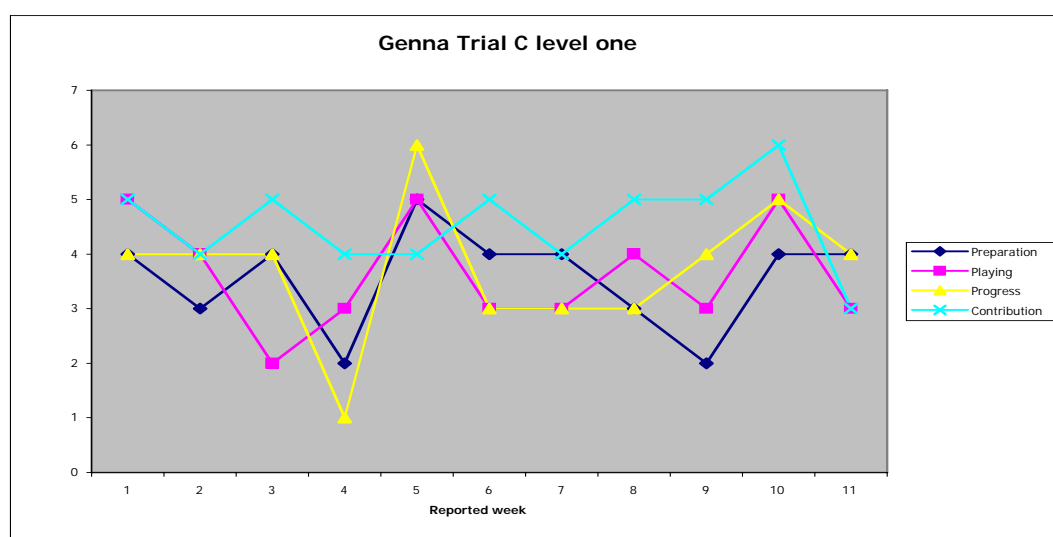


Figure 6.7.1

Example line graph: key area average ratings

One of the main benefits of the line graph was that the colours make it easy to trace each area individually while also viewing the areas contiguously. The preparation of a line graph for each student led to various new possibilities in terms of presenting data, and allowed for such graphs as:

- the overlapping of a number of students' evaluations, e.g., all students' ratings of all areas;
- isolating specific areas e.g., preparation for one group, level or all students; or
- all ratings presented by students in particular groups.

Numerous options emerged, and a considerable number of graphs were developed in order to evaluate what was appropriate and what was problematic. For example, a graph with all students' evaluations of all areas presented as overly complicated and difficult to decipher. On the other hand, a graph of a group of students' evaluations of each area was more appropriate in content and subsequent opportunity to interpret.

Hence while individual graphs offered some insights, further synthesis of the overall data was necessary especially since the sample of self-reflections for some students involved as few as six. In terms of the data, the average was calculated for each student's reflections on the four key areas, hence it was then possible to rank the four areas for each student and to view the full sample. A colour-coding system was applied in a table, followed by the application of pie charts further illustrating the rankings of areas.

In terms of the qualitative responses, a table was initially developed to quantify the number of statements, to consider the number of positive comments *vis à vis* negative

reflections. A category system was developed to synthesize and facilitate analysis of the data, the broad areas of focus defined as:

- **Preparation** – generic, targeted, insufficient;
- **Technique** – evaluation of positive and/or negative aspects;
- **Musicality** - evaluation of positive and/or negative aspects;
- **Planned consultations** (staff, peers, recording analysis, literature investigations); and
- **Progress** – positive, static, negative.

This allowed for the synthesis of each student's qualitative responses related to preparation, positive and unsatisfactory aspects, as well as planned strategies for the following week(s). A table template was developed to summarize the relevant comments which were expressed as percentages; Table 6.7.5 below presents one such example.

Table 6.7.5 Example table format developed: qualitative self reflections

Area of self-evaluation	Preparation			Technical Aspects		Musical Aspects		Estimations of progress		Planned consultations			Total no. of discrete comments
	I %	G %	T %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	Staff %	Peers %	Other %	
Most influential factor(s) on preparation	16.7	25	41.6					16.7					12
Pleasing aspects				81.3		3.7		15					27
Unsatisfactory aspects	7.4	3.7			66.7		3.7		18.5				27
Planned strategies		33.3	63.4								3.3		30

(I = insufficient, G = generic, T = Targeted)

However the number of individual tables remained a problem. The solution was to group the data into three tables, designed to synthesize all students' reflections on:

1. Most influential factor(s) on preparation;
2. Positive and unsatisfactory aspects identified; and

3. Planned strategies.

6.7.4 The practice journal

While the self reflections referred to in 6.7.3 were appropriate to the lesson environment *per se*, there was a need to capture students' reflections on their between session practice. The first step was to consider the most suitable format for the design of the journal. Table 6.7.6 outlines the possible scenarios considered for the journal structure, along with the advantages and disadvantages of each.

Table 6.7.6 Potential journal structure

Potential structure	Advantages	Disadvantages
Open structure: no specific questions or guidelines and emphasis on free prose entries	<ul style="list-style-type: none">• Allows flexibility in number and length of entries• Students not restricted to specific or required responses	<ul style="list-style-type: none">• Lack of specific requirements may be problematic for some students• Potential for inconsistent entries due to student work ethic• Potential difficulties in creating analysis system• Potential for student resistance to requirements
Semi structured: specific questions with short prose responses of approximate length.	<ul style="list-style-type: none">• Provides basis by which students can reflect• Relative consistency of data for analysis	<ul style="list-style-type: none">• Potentially restrictive nature of the questions• Potential for student resistance to requirements
Fully structured: statistical or check-box responses with minimal or no prose response	<ul style="list-style-type: none">• Relative ease for students to complete• Uniformity of data across sample	<ul style="list-style-type: none">• Potentially restrictive nature of the questions• Lack of qualitative comments potentially offers limited insight into student rehearsal processes• Potential for student resistance to requirements

Consideration of Table 6.7.6 indicated that a semi-structured journal had the potential to be the most suitable format, given that it would provide students with a series of guiding questions yet also with freedom to respond as appropriate.

6.7.4.1 Journal design

In considering the journal format, it was important to consider the standard progressive phases of practice and/or rehearsal. While it would be impossible to predict the precise manner in which students would rehearse and practice, it seemed likely that students would engage in the following:

- Setting of goals and plans;
- Engagement in a number of strategies, tasks and/or rehearsal methods; and
- Reflection on the success or otherwise of the procedures followed.

Hence the need for the journal to require students to reflect on these three aspects yet to require students to complete self-reflections on every practice session would create a considerable workload. For the initial trial it was thus decided to require students to consider practice across each academic week, although this would not preclude daily reflections. A template was subsequently developed to require one page of entries to document each student's weekly plan, actions and reflections, as per Table 6.7.7.

Table 6.7.7 Journal design and structure

Section	Student requirements	Goals
Weekly Plan/Goals	Document goals (and priority) for <ul style="list-style-type: none"> • technical work • repertoire • additional work (e.g. sight reading, analysis, listening etc.) 	To require students to <ul style="list-style-type: none"> • present detailed plan of weekly goals • use goals as basis for reflections and evaluation of extent of success
Action	Document action (e.g. time spent, methods followed, work covered, strategies etc.) in relation to <ul style="list-style-type: none"> • technical work • repertoire • additional work (as above) 	To require students to <ul style="list-style-type: none"> • detail the methods and procedures adopted • use these actions as a basis by which to consider the success of the methods employed
Reflections	<ul style="list-style-type: none"> • To what extent did I achieve the goals set? Why? • What was most satisfying about this week's practice? Why? • What was most frustrating? Why? • How am I progressing with my work? 	To require students to <ul style="list-style-type: none"> • revisit their plan and action entries • consider the extent to which goals achieved • reflect on overall progress and future needs

The journal was subsequently prepared along with a written introduction outlining the procedures to be followed, purpose of the journal (with relevant references to the literature) and other aspects. The full journal template is presented as Appendix G.

6.7.4.2 Journal submission requirements and collection

The journal was to be submitted by students on three occasions, at the end point of Semester One, in the middle and at the end of Semester Two. Given the newness of the procedure, it was decided to require students to complete three weeks of reflections at submission points one and two in order to encourage them to prioritise their commitment to the process and offer the teacher an opportunity to provide feedback on the work presented. The third submission point required the students to complete weekly evaluations for the final seven weeks of the year, a decision made not only as a fraction of their argued experience at the process, but because this was the critical time in terms of final assessment items. Table 6.7.8 presents the return rate.

Table 6.7.8 Journal collection

Name (pseudonym)	Level	Submission 1	Submission 2	Submission 3
Sophie	One	√	√	√
Genna	One	√	√	x
Kellie	One	x	x	x
Sally	One	√	√	√
Delia	Three	√	√	x
Sat	Three	√	√	√
Francine	Three	x	x	x
Chia	Three	x	x	x
Amber	Three	√	√	√
Olivia	Three	√	√	√
Kimli	Three	√	√	√
Patsy	Three	√	x	√

While a number of students did not submit all journal requirements, the sample justified analysis of the relevant processes and reported reflections.

6.7.4.3 Developing a framework for analysis

Given that the journals were only semi-structured documents and included a range of qualitative reflections, a method of synthesis was necessary. A range of options was possible e.g., case study analyses of selected journals, abstract summaries, or detailed analysis and comparison of selected weeks. While each of these methods had some merit, none allowed an overview of all journals and hence a basis upon which to make generic statements or observations in relation to the sample. Further, given the relatively small sample, analysis of all journals was arguably necessary in order not to waste data. Therefore, a decision was made to develop a method that would synthesise and present all qualitative reflections clearly.

Three journals were initially viewed to consider the content and to establish the general characteristics of the presented content. On investigation, the following overarching principles emerged in relation to the content:

- 1) Within the goals section, students would discuss plans related to
 - technical security and/or facility (e.g. “secure the notes”, “achieve better balance between parts”);
 - repertoire (e.g. “work on the dynamics and the phrasing”, “choose works for the end of semester exam”);
 - additional work (e.g. “rehearse for Fiona’s composition”, “do some sight reading”, “practice [sic] the accompaniment with Sandra”);
 - personal input (e.g. “work on the second page of the Mozart”, “practice [sic] all the pieces”); and
 - progress (e.g. “need to do more work”, “hope to have it learnt by the end of the week” etc).
- 2) When documenting action, students would follow similar categorizations and record reflections related to their goals e.g. “detailed technical focus to achieve security”, “practised scales for one hour”, “did not practice [sic] Mozart in the end” etc.
- 3) When engaging in overall reflection, students would largely focus on
 - the amount of progress achieved during that week;
 - pleasing and unsatisfactory aspects;
 - overall views on progress and/or development.

The semi-structured nature of the journal and subsequent headings formed the basis upon which to quantify qualitative statements for overall consideration. The following key areas were reflected on and documented:

- Goals
- Action
- Achievement
- Satisfactory element(s)
- Unsatisfactory element(s)
- Overall progress

The various reflections within these six key areas were related to:

- Technique (security, facility)
- Repertoire (aesthetics, historical background, choice)
- Personal input (insufficient, targeted, generic)
- Additional work (other rehearsals, piano accompaniment, consultations with staff, scores, other students, staff)
- Progress (nil, minimal, significant)

The journals were subsequently analysed and the various statements quantified and calculated as percentages to facilitate inter-student comparison. In terms of final presentation, there were three pages of analysis corresponding to the three Trial C groups (International students, Level one domestics, Level three students – domestic and one international).

6.7.5 Broadening the teaching scope

As part of Trial D, the opportunity arose to engage the services of an additional teacher, as a result of the fact that the researcher/teacher was involved in additional teaching in other degree subject areas to cover a colleague's study leave. Subsequently a number of key criteria in considering potential candidates for the role were established, these requiring that the person(s) be

- trained at the tertiary level in piano performance and/or teaching;
- receptive to the concept of small group piano teaching and/or alternative models of teaching;
- prepared to work within the structure of the model and to continue the procedures established during the first half of the year;
- willing to continue administering of the student self-reflection tasks at the end of sessions;
- prepared to attend the first three classes of the semester in order to experience first hand, albeit in an auditing capacity, the model in operation;
- available at the times needed (weeks 4-13 inclusive, semester two); and
- agreeable to participate in an end of year interview regarding various aspects of the group process.

Initial investigations revealed the fact that engaging the services of current tertiary piano teachers would be impractical, given there were no other institutions located in the immediate geographical vicinity, and the costs associated with hiring a teacher from the nearest institution would be extensive. While it was potentially a valuable exercise to have a teacher who had experienced the group model as a student, it was difficult to consider this as a viable option given the closeness of the graduating students in terms of age. Hence it was decided to pursue an alternative option. Rochelle, who had completed undergraduate studies with the teacher/researcher three years prior to Trial

A, was a sessional academic at the University, and was responsible for the group teaching of keyboard skills and other aspects of the degree program. The researcher chose to consult with her regarding her availability and willingness to participate. It emerged that she satisfied the key criteria identified above, most importantly in terms of a receptiveness to the model, and it was agreed that she would participate in the process in semester two.

In the event, Rochelle was responsible for one of the groups during the Model D trial. Prior to undertaking this position, she was asked to observe two sessions, as well as undertake a briefing to discuss the philosophy behind the model. She was guided through the requirements, expectations, and possibilities for running sessions, but in such a way as to allow some room for flexibility in approach. The latter was important in allowing Rochelle to bring her own skills and experience to the model, rather than simply being required to follow an exact program or set of guidelines for teaching. The teaching took place, and in order to examine her views on the process, a reflective interview/discussion was arranged with the teacher and the principal supervisor, the latter leading the interview and presenting a number of questions to Rochelle. The interview was recorded and transcribed, checked for accuracy, and presented in a similar transcript format to all previously conducted interviews. The transcript was subsequently analysed to consider Rochelle's views of the model.

Chapter 7

IMPLEMENTATION AND CURRICULA

7.1 Introducing the student participants

While it is recognised that the Model A participants' details are presented in section 6.3 and specifically Table 6.3.1, it is noted here that, in order to consolidate the participants for Trials A, B, C, and D, the data are presented together to not only allow an overview of the entire sample, but also to offer an opportunity to view how many years each student participated, and to create a sense of the overall sample. Therefore, Table 7.1.1 presents the relevant student's name, gender, age range, pre-tertiary music study summarised, audition rating, as well as indications as to their involvement in the various trials.

Table 7.1.1 Entire student cohort participating in Trials A - D

Name	Gender	Age range	Prior music study	Audition rating	Trial			
					A	B	C	D
Olivia	F	18-20	Grade 7 AMEB ¹ Board music – VHA	A-	√	√	√	
Rosie	F	18-20	Grade 6 AMEB Board music result – HA	B+	√			
Elizabeth	F	18-20	Grade 6 AMEB	B-	√			
Francine	F	25-30	Grade 7 AMEB	B+	√	√	√	
Amber	F	18-20	Grade 6 AMEB Board music result - HA	B-	√	√	√	
Samantha	F	18-20	Grade 7 AMEB Piano for leisure syllabus	B-	√			
Kimli	M	20-25	Completed Advanced Diploma in Music (International Music House, Malaysia)	C		√	√	
Sat	F	20-25	Completed Advanced Diploma in Music (IMH, Malaysia)	C		√	√	
Delia	F	20-25	Completed Advanced Diploma in Music (IMH, Malaysia)	C		√	√	
Adrian	M	18-20	Grade 7 AMEB	C		√		
Jasmine	F	18-20	Grade 8 AMEB Board music result – VHA	A		√		
Jenna	F	18-20	Grade 7 AMEB Piano for leisure	B-			√	
Kellie	F	18-20	Grade 7 AMEB Piano for leisure	B-			√	
Sally	F	18-20	Grade 7 AMEB	B+			√	√
Sophie	F	18-20	Grade 7 AMEB Board music result - HA	B+			√	√
Patsy	F	20-25	Completed Advanced Diploma in Music (IMH, Malaysia)	A			√	
Chia	F	20-25	Completed Advanced Diploma in Music (IMH, Malaysia)	B-			√	
Betty	F	18-20	Grade 8 AMEB Board music result – VHA	A				√
Billie	F	18-20	Grade 6 AMEB	B-				√
Kathy	F	18-20	Grade 8 AMEB Board music result – VHA	A				√
Allison	F	18-20	Grade 8 AMEB Board music result – VHA	A				√

Table 7.1.1 reveals that a total of twenty-one students participated in one or more of the trials. Some students (e.g. Jenna, Kellie) participated for one year only as they changed degree courses to full education studies incorporating music as a minor study only, while others (e.g. Sat, Chia) entered the course at different year levels as a result of a

¹ Indicates Australian Music Examinations Board (external examining body operating in Australia)

twinning program with an overseas institution. The sample is relatively consistent in terms of age and experience, while the skill level varied from student to student, a factor which impacted on the group composition for each of the relevant trials. In order to present the group samples in detail, Table 7.1.2 outlines the relevant year, number of students and groups, group composition and rationale for the grouping of students.

Table 7.1.2 Learning groups

Trial	Students	Groups	Group composition	Rationale
A	6	2	Francine, Amber, Elizabeth	Grouping of stronger student (Francine) with others
			Olivia, Rosie, Samantha	Grouping of stronger student (Olivia) with others
B	8	2	Kimli, Sat, Delia	International students together given English skills
			Olivia, Amber, Francine, Adrian, Jasmine	Domestic students to work together and share experiences
C	12	3	Jenna, Kellie, Sally, Sophie	New level one students of similar level
			Kimli, Sat, Delia, Chia	Addition of stronger student (Chia) to existing group
			Amber, Francine, Olivia, Patsy	Addition of Patsy given piano skills and excellent English
D	6	2	Sally, Sophie, Billie	Addition of new level one to existing student dyad
			Allison, Betty, Kathy	Students studying same external exam program (AMEB – A.Mus.A)

As indicated in Table 7.1.2, the group composition varied according to the goals and levels of those within the sample for that year. The four trials therefore represent the full gamut of students working with the teacher during that period. Hence, all twenty-one students received weekly group instruction as their sole model of learning.

7.2 Students' perceptions of pre-tertiary lesson experiences

All students were required to answer a number of questions related to their pre-tertiary piano learning experiences. The data are remarkably consistent, hence in order to enable an overview of the full sample, the responses are presented in Table 7.2.1.

Table 7.2.1 Analysis of pre-tertiary music lessons

Name	Years	Principal format	Frequency	Duration	Typical format and content	Perceived advantages	Perceived disadvantages
Olivia	8	One to one	Weekly	60 mins	Warm up with scales/technical work, then pieces. Lessons were exam preparation 98% of the time, I would only ever play AMEB exam pieces and my teacher would point out areas of technical/fingering problems, expression etc. Sometimes I went through ear tests, general knowledge and sight reading.	Being advised how to play pieces, what to work on in order to improve my technique, having a full hour of one on one help/assistance was a real advantage.	I didn't think of it then, but now I realise that in a one on one lesson you only receive one opinion, you don't hear other versions of your pieces, and your teacher may not pick up on things that others may due to being used to your playing. Fresh opinions are good.
Rosie	8	One to one	Weekly	30 mins	Thirty minutes pieces. If doing an exam, ten minutes aural and scales, twenty minutes pieces. If doing theory exam fifteen theory and fifteen pieces.	No embarrassment playing in front of other people. More confidence when playing.	None, I thought it was great.
Elizabeth	11	One to one	Weekly	60 mins	I would play a piece and then would discuss with the teacher difficulties I had and any mistakes being made, then suggest ways of correcting it.	Attention was undivided and I think that I may have felt intimidated by a group at that stage. Could really focus on individual problems.	I sometimes had a lack of motivation.
Francine	10	One to one	Weekly	60 mins	Twenty minutes scales etc (technical). Forty minutes exam pieces.	Greater personal attention.	No other input from other parties.
Amber	9	One to one	Weekly	30 mins	Play through a piece, afterwards discussing problems and ways to solve them.	Individual attention to work on problem areas and no stress in front of other people.	Sometimes didn't do enough work and teachers word can be taken as gospel.
Kimli	10	One to one	Weekly	60 mins	Included scales, pieces, sight-reading and aural.	Teachers could go into more detail regarding the pieces with me.	Limited comments from teachers, one person, and had to follow their style and whatever they said.

Table 7.2.1 Analysis of pre-tertiary music lessons (continued)

Name	Years	Principal format	Frequency	Duration	Typical format and content of lessons	Perceived advantages	Perceived disadvantages
Sat	14	One to one	Weekly	60 mins	Half an hour of all pieces, 20 minutes of scales and technique, 10 minutes of sight reading.	Can learn more things thoroughly.	No other opinion beside the teacher herself.
Delia	12	One to one	Weekly	60 mins	First play scales, then move on to the pieces. Follow what our tutor taught.	Repetition of what to improve.	Only one opinion. Don't really know the mistakes you make – find out from the tutor.
Adrian	10	One to one	Weekly	60 mins	Go through exam requirements (scales, pieces)	Focus on me only.	Lack of variety of feedback.
Jasmine	9	One to one	Weekly	60 mins	Teacher would assist in preparation of exam requirements. Usually scales, followed by pieces.	Individual attention and detail.	Lack of feedback from alternative sources and limited performance experience.
Jenna		One to one	Weekly	30 mins	The teacher would hear scales, listen to pieces, sight reading and general knowledge.	Teacher had no other distractions [and we would] work at our own pace	Not long enough lessons [and] limited feedback – only one person
Kellie		One to one	Weekly	30 mins	Teacher would focus on one or two pieces and give comments on how to improve problem areas. I'd play scales and sometimes do sight reading.	No fear of playing badly in front of students and [the] teacher was able to give honest opinion	Not as much feedback also no other students at same level to discuss the piece from the same point of view.
Sally		One to one	Weekly	60 mins	I'd play scales for my exam, then pieces. She helped me to do better with these, gave suggestions, comments etc.	Having the teacher concentrate solely on my own work and progress. Knowing that it was my time to make the most of.	I did not then perceive there to be any disadvantages.
Sophie		One to one	Weekly	60 mins	She would ask me to play certain scales and pieces and then help me with any trouble areas by either demonstrating or telling me how to fix it.	You get one-on-one for the duration of the lesson with all the focus and help put on you.	You only get one opinion (teacher). You don't learn the skills of helping and critiquing others.

Table 7.2.1 Analysis of pre-tertiary music lessons (continued)

Name	Years	Principal format	Frequency	Duration	Typical format and content of lessons	Perceived advantages	Perceived disadvantages
Patsy	14	One to one	Weekly	60 mins	Teacher would listen to the pieces I played and supply methods on technique, as well as give new pieces.	Individual attention, more privacy and more focused during the lesson.	Lack of peers' comments, feedback, discussion.
Chia	12	One to one	Weekly	60 mins	Listen to my playing (pieces) and correct me technically.	I think it's the concentration between the students and the teacher.	Very stressful sometimes.
Betty	9	One to one	Weekly	60 mins	Teacher would fix up rhythmic or notational errors, tell me ways or techniques to fix up certain passages and tell me how to interpret the mood of the piece.	You can get through more work and the information or help you get is for your own pieces.	There really aren't any except that you can only get the opinion of your playing from one person.
Billie	8	One to one	Weekly	60 mins	Teacher would listen to pieces and see where I made mistakes, and help correct them by telling me techniques that could fix the mistake.	The teacher was focused on your work so you learned heaps more. The teacher had lots of time to help me and teach me ways to fix mistakes.	Didn't have a second opinion.
Kathy	11	One to one	Weekly	60 mins	I would play scales and pieces and the teacher would listen, offer help, suggest ideas.	More teacher help, more attention due to one-on-one lesson.	Get only one opinion, don't get to listen to and help peers, wasn't really forced to self-analyse my playing.
Allison	10	One to one	Weekly	60 mins	I would play and the teacher would pick up my mistakes – notation and finger-wise.	Teacher can concentrate on the individual and work on fixing problems.	Only one person's opinion on playing.

The data reveal a consistency of pre-tertiary experience, reflective of the standard practice of the majority of private studio training. This experience is typically teacher-driven and often relies on external motivators in the form of exam syllabi. While each student recounts a slightly different standard lesson format, the driver of the model is the students' presentation of material followed by teacher evaluation/directions. The formats described also reflect the solitary nature of the private studio, the exposure to the singular view, that of the teacher. In addition, activities described reflect the fact that shared learning experiences, such as ensemble work, peer discussion, analysis and feedback, sharing of practice strategies, or performances for an audience are not common in the experience of students.

The striking similarity of the perceived advantages of individual tuition may be a result of the egocentricity of the student's role and the perception that undivided and individual attention is a requirement for effective learning. Given the lack of exposure to other models, this view is not surprising. What is also revealed is the fact that the closed nature of the model tends to *protect* students from exposure to a critical audience, and therefore suggests that there is considerable potential for the learning environment to become a comfort zone for the student and teacher. What is most concerning is that several students perceive the lack of exposure to audiences and different views as an advantage of the model, rather than consider the fact that this may inhibit the development of performance experience and subsequent feedback processes.

This comfort zone mentality may be evidenced by students (e.g. Amber, Elizabeth) who refer to the issue of work ethic and motivation as disadvantages of the model, and may indicate that they have become secure within the teacher-student working relationship.

The most common principle to emerge in relation to the fundamental disadvantage of one to one teaching is the closed nature of the environment, the potential for the halo effect, and the limited exposure to other views.

While it was clear that one to one tuition dominated this sample of students' pre-tertiary experiences, each was asked to consider their experience of group teaching in both the master class and small group contexts. Table 7.2.2 presents a summary of the students' experiences of group teaching or master classes, their perceptions as to why they may not have had such experiences, as well as their views on the advantages and disadvantages of these formats for learning.

Table 7.2.2 Students' pre-tertiary experiences of group teaching

Name	Format		Identified reasons for lack of either group teaching and/or master classes (piano)	Typical student role	Typical teacher role	Perceived advantages	Perceived disadvantages
	GT	MC					
Olivia	-	-	One on one lessons were the standard thing. My teacher only gave one on one lessons and I was satisfied with that.	N/a	N/a	N/a	N/a
Rosie	-	-	I was happy with my teacher, never looked into group lessons or heard of any being available.	N/a	N/a	N/a	N/a
Elizabeth	-	-	The possibility never arose.	N/a	N/a	N/a	N/a
Francine	-	-	There was no availability as far as I knew.	N/a	N/a	N/a	N/a
Amber	-	-	It was never an option.	N/a	N/a	N/a	N/a
Kimli	-	-	The school that I studied at didn't provide group tuition.	N/a	N/a	N/a	N/a
Sat	-	-	Not available.	N/a	N/a	N/a	N/a
Delia	-	-	Group teaching could be time consuming if spending time on one student.	N/a	N/a	N/a	N/a
Adrian	-	-	I never had the option.	N/a	N/a	N/a	N/a
Jasmine	-	-	My teachers had always taught one to one.	N/a	N/a	N/a	N/a
Jenna	-	-	Facilities, and it was too hard to fit students in together of the same level	N/a	N/a	N/a	N/a
Kellie	-	-	I was never really informed of master classes or group lessons before university and I wasn't aware of them.	N/a	N/a	N/a	N/a
Sally	-	-	The school had very limited music resources. I was the only student in my year doing music.	N/a	N/a	N/a	N/a
Sophie	-	-	Probably because it's been done for years and years with the one on one method and it's just tradition.	N/a	N/a	N/a	N/a
Chia	√	-	I had group lessons twice a year.	Comment and make corrections.	Give comments on playing and correct students.	Know even more and faster about every piece that group members are playing.	None.

Table 7.2.2 Students' pre-tertiary experiences of group teaching (continued)

Name	Format		Identified reasons for lack of either group teaching and/or master classes (piano)	Typical student role	Typical teacher role	Perceived advantages	Perceived disadvantages
	GT	MC					
Patsy	-	√	I only attended and watched master classes. My piano tutor did not organize any group lessons, perhaps due to the majority of the students who wished to have a one to one lesson.	As an audience member, to watch and listen attentively as well as contributing some views/opinions or giving feedback.	To organize classes, assist the students in their performance. To give feedback, views, opinions of the students' performances.	Exposure to public performances. Knowledge of musicianship.	None.
Betty	-	√	I didn't have teachers who taught in group sessions.	Play through each piece and receive comments about them. Also showing different ways of practicing.	Tell students how to fix up technical aspects as well as relating ideas back to the other students.	You can relate some ideas back to your own pieces.	Some of the information would have been irrelevant.
Billie	-	√	Just didn't have group lessons. Wasn't an option.	See if I could use techniques by trying them. Pay attention and try my best.	Help me improve, teacher me different techniques, and see if I could use them. If I couldn't they'd help me.	Learn so much more in such a short amount of time because they really go into depth and are good at explaining and helping.	None.
Kathy	-	√	Didn't receive group lessons because my teacher wasn't teaching anyone else around my level.	Listen to all the students play and the help offered by the teacher.	Listen to many piano players, not necessarily a lot of music, but enough to be able to help.	Lots of help received. Can learn lots just by listening to someone else play and get help.	Usually last a long time and only get a small amount of time with the teacher
Allison	-	√	I guess I never even thought of the idea of group lessons. I started at the age of 6 with single lessons and the idea of changing teachers or having group lessons never occurred to me. I'd never heard of anyone giving group lessons, so I guess ignorance on my behalf is the main reason.	Apply the ideas and try different things.	Suggest other ways of playing pieces and provided different ideas.	Opens the eyes i.e. see that there is different ways of playing things and what kind of ways there are.	Unable to concentrate on details.

Fourteen students had not participated in group lessons nor master classes and, indeed, the unavailability of such opportunities is not surprising, given the various references in the literature to the uncontested dominance of one to one tuition (see e.g., section 3.1). In terms of those who had experienced master class and group teaching, the views are remarkably similar, and illustrate the basic premise of group learning environments in that they promote exposure to additional aural and oral learning experiences. While the advantages raised are consistent across the sample, disadvantages are less so; indeed three of the six students argue there to be none. Those raised tend to relate to the premise that individual attention is a necessity for learning, a view that may well be an artefact of the number of years of one to one and individual attention afforded to these students.

Given that the students had all experienced at least one year of group teaching, it was deemed particularly relevant to require them to consider the ideal learning format for pre-tertiary piano study, in order to consider whether their early exposure to one to one would dominate their views. Table 7.2.3 presents each student's response, along with appropriate rationale and/or explanations.

Table 7.2.3 Students' perceptions of an ideal pre-tertiary teaching scenario

Name	Proposed learning format	Rationale and/or explanation(s)
Olivia	Individual weekly lessons with follow-up group lessons not necessarily every week, maybe monthly.	In this situation, students would still receive substantial attention for their individual problems, as well as being able to compare/receive other opinions and to get practice performing in front of others etc.
Rosie	Individual lessons.	I had never really experienced any other way.
Elizabeth	A combination of group and individual lessons.	The group lessons wouldn't be so foreign when you reach tertiary, but there's still a place for individual lessons because you can really concentrate on individual problem areas.
Francine	One-hour individual lesson with fortnightly 2-hour group session.	To receive the same amount of personal attention but to get input from other students.
Amber	Combination of group and individual.	It would prepare student for university learning environment and expose them to other points of view (other than teacher).
Kimli	Weekly individual lessons and group lessons per month.	So that the piano students can have more time to let teacher go through the details of the pieces before learning from each other in monthly group lessons
Sat	Both individual and group.	So that I can listen to all sorts of opinions and ways to make my playing better.
Delia	Individual lessons and group tuition.	Giving feedback, discussing problems, and solutions to overcome what needs to be done right and so forth.
Adrian	At least a combination of one to one and group teaching	More enjoyable and social if group lessons are included. One to one tends to become boring.
Jasmine	One to one and group teaching combined	It would allow you to develop a range of skills. Good to work with other students.
Jenna	Individual lessons and group lessons each week (alternating weeks).	Young students can develop their technique with the teacher, but also grow with other students to develop confidence and interpretations of styles
Kellie	A mixture of one to one and group lessons with lots of feedback.	Can be prepared to work with others and to be comfortable playing in front of others. Also to be able to receive feedback from same level students.
Sally	I think one to one, with an occasional group lesson or master class.	While a student is still learning the basics they need individual attention. But it is good that students be familiar with the idea of sharing knowledge and learning with other students.
Sophie	Combination of both individual and group lessons.	They still need individual to focus on their technique and intricate details. Group lessons are also good so that the students can listen to other students and learn how to critique themselves and others.
Patsy	Individual lessons are vital for students prior to entering tertiary studies as well as attending master classes and concerts.	Students are well equipped and more focused. Attending master classes and concerts contribute to good musicianship.
Chia	Individual lesson once a week and group lesson once a month.	Individual lesson for the student to be well prepared before they play in front of everyone.
Betty	Individual tuition.	It allows student to receive technical information and stylistic information in detail before entering Uni.
Billie	I hour one to one lesson, group lesson in alternate week.	Group for additional feedback and performance experience. One to one for basic functional work.
Kathy	Perhaps keep having individual lessons, but have group lessons every couple of weeks.	This will ease the students into University way of life but still maintain one-on-one contact.
Allison	I hour individual lesson per week and group lesson once a month.	Concentrate on details and technical difficulties in individual lessons and on general sound and musicality issues in group lessons.

What is of immediate note is that the majority of students (18 of 20 - 90%) propose a combination of group and individual tuition prior to entering university. While the frequency and combination of formats varies, the data clearly propose that these students perceive the value of including group environments in the learning framework. Indeed, of the two students who argue for individual tuition, Rosie's response is clearly influenced by experience while Betty's view suggests that she sees the relevance of pre-tertiary individual teaching as preparing students for the group environment at tertiary level. Clearly, the change in attitude is a direct result of experiential factors and the data suggest that those who do not experience group learning may approach such models with scepticism; indeed it is hypothesized that those with extended pre-tertiary group learning experience would propose a more group-oriented approach. Further, the data not only challenge the perception that one to one should be the primary learning model, but reveals that the perpetuation of this model at the expense of others has the potential to limit learning experiences for students.

7.3 Initial reactions to small group learning

Students were asked to document their reaction(s) at learning that their lessons were to be in small groups, in terms of their initial response, expectations, and view as the extent to which the program met their expectations. Table 7.3.1 profiles the responses.

Table 7.3.1 Initial reactions to and expectations of the group environment

Name	Initial reaction	Expectations	Extent to which program met expectations
Amber	I was very apprehensive, especially before I got to know my peers.	<i>Question not asked.</i>	<i>Question not asked.</i>
Francine	Relief that there would be support in the form of other students.	<i>Question not asked.</i>	<i>Question not asked.</i>
Rosie	I was very worried about people judging my playing. It was also very strange having a different teacher.	<i>Question not asked.</i>	<i>Question not asked.</i>
Olivia	I was relieved that I wouldn't be on my own with a lecturer and under pressure individually. I also thought it would be beneficial to see what the standard the other students were, and to hear them play.	<i>Question not asked.</i>	<i>Question not asked.</i>
Elizabeth	At first I was horrified but then I got to know my peers a little and it wasn't so bad.	<i>Question not asked.</i>	<i>Question not asked.</i>
Kimli	Fun, excited, a little bit nervous.	To learn more and get more feedback from other piano students.	To about half my expectations.
Sat	Shocked.	Didn't know what to expect.	Surprised with the format – different.
Delia	Surprise and fear were my dominant reactions.	That I would be up to standard in performance, interpretation, skills level, technical level and so on.	It met my expectations.
Adrian	Didn't know what classes would be like.	Didn't have any.	Didn't have any expectations, so was satisfied.
Jasmine	Wasn't sure what was involved but imagined something like a master class.	Just that each student would actively participate within each lesson and put forward their own comments rather than just sitting and listening.	Extremely successful and beneficial, however I still would have liked more constructive criticism from fellow students, rather than "that was good".
Jenna	Initially shocked because I've never been involved in them. Also confused as to how it might operate.	More confidence and generally playing well.	My confidence has improved a lot but I am not playing extremely well.
Kellie	Very worried as to how my level of performance would compare to others.	Just to be given pieces of similar standard and helped in the progress of learning them.	Didn't think it would be as full on. Nor did I think there were going to be other students.

Table 7.3.1 Initial reactions to and expectations of the group environment (continued)

Name	Initial reaction	Expectations	Extent to which program met expectations
Sallie	I was very surprised and concerned as I did not think I would get the individual attention, or adequate help.	To be given works, and then helped to learn them to get me to the next level of ability.	I feel that I have improved and learnt a lot.
Sophie	I was a bit scared because I knew that it would involve critiquing other piano players and I didn't really know what to talk about or say.	I expected pieces that would challenge me and bring a sense of achievement after learning them. And to become a better piano player in general. Also to be able to critically analyse myself as well as others.	My expectations were met, but I believe there is still heaps more room for improvement in all areas.
Chia	Felt excited to attend it. Wanted to be well prepared.	Thought it would be very challenging.	I think it was less challenging than what I expected.
Patsy	I was quite surprised at first because I thought it was impossible to have 4 students in a piano class! However, I didn't really mind after a few classes because later I learnt how to listen critically to the other students' performances as well as to give my views, opinions and advice on their performances, and receive feedback/comments from others.	Generally, my expectations were to prepare/practice pieces that were assigned by the lecturer and play sight-reading.	I didn't know that I was supposed to find my own repertoire and ensemble playing (duet), or know that quick studies were also included in the program.
Kathy	I was interested in hearing other students playing and how the lessons would actually work. I was looking forward to something difference as I could see it was going to be beneficial.	I was expecting to learn a lot about my playing and to improve a lot.	I feel I've improved and I'm a lot more aware of my playing and other's playing.
Allison	Fear of playing in front of other people, and/or embarrassing myself.	Gain more knowledge, get better at playing the piano!	I didn't really have any.
Billie	At first I didn't like the idea. I had never had group lessons before, however, I actually have liked having group lessons because you learning more by listening to the others and you get more feedback.	Wasn't sure what to expect.	I did put effort in but not as much as I should have. I didn't practice as much as I have every other year therefore I didn't do the best as I could have if I put more work in.
Betty	It would be interesting because I had never had a group lesson before.	I knew I was going to do my Amus, so I had expected the piano program to be similar to the preparation for an exam.	Sometimes there wasn't enough time each week to go through the piece in detail.

It is not surprising that many expressed concern at discovering that their learning environment was to move from one to one to a group scenario and, in particular, the resulting additional exposure students would experience. At the same time, some responses were neutral (e.g., Betty, Kathy), while others were clearly positive about the change (e.g., Adrian, Kimli, Francine, Chia). Students' expectations of the approach relate either to the method *per se* or achievement expectations; several responses relate more to the traditional lesson requirement than to what the group model might involve. What is interesting, however, is the fact that several students reflect on a less than desirable work ethic as impacting on the value of the model for them, suggesting that students' work ethic is a direct contributor to the success of the model as a tool for progress. Appendix H synthesises returning students' reactions to additional trial models, and offers insights into their perceptions of how the model was to operate. The data presented reveal an increased degree of comfort for those students who had participated in at least one year of group teaching, suggesting that experience leads to acceptance – even comfort – while students also noted the expectations regarding more difficult requirements at higher year levels.

7.4 Perceptions of curriculum

At the end of each year, the students were required to evaluate the curriculum and workload requirements. In order to gain a sense of the overall sample, Table 7.4.1 presents the overall evaluations, along with comparisons with the previous year (where relevant).

Table 7.4.1 Students' perceptions of level of challenge and workload

Trial	Name	Weekly 1 – not sufficiently challenging, 5 – extremely challenging	Compared with previous year 1 – much less challenging, 5 – much more challenging	Yearly 1 – not sufficiently challenging, 5 – extremely challenging	Compared with previous year 1 – much less challenging, 5 – much more challenging
A	Amber	4	N/a	4	N/a
	Francine	3	N/a	4	N/a
	Olivia	3	N/a	4	N/a
	Rosie	4	N/a	4	N/a
	Elizabeth	4	N/a	4	N/a
B	Amber	3.5	4	3	4
	Francine	4	3	4	3
	Olivia	3	3	2	1
	Kimli	4	N/a	5	N/a
	Delia	5	N/a	5	N/a
	Sat	4	N/a	3	N/a
	Adrian	4	5	5	5
	Jasmine	4.5	3.5	4.5	4.5
C	Amber	3	3	4	5
	Francine	3	3	3	2
	Olivia	3	3	2	3
	Jenna	4	N/a	3	N/a
	Kellie	4	N/a	3	N/a
	Sophie	3	N/a	3	N/a
	Sally	3	N/a	3	N/a
	Chia	3	N/a	3	N/a
	Patsy	5	N/a	5	N/a
	Kimli	4	4	4	4
	Delia	4	4	5	4
	Sat	4	4	5	5
D	Sophie	3	4	4	4
	Sally	5	4	5	5
	Billie	3	N/a	3	N/a
	Betty	4	N/a	4	N/a
	Kathy	3	N/a	3	N/a
	Alison	4	N/a	4	N/a

Table 7.4.1 reveals that the workload was sufficiently challenging without being overly demanding. New students often rate their first year in the group model as relatively challenging, in terms of the weekly (Delia, Patsy) and yearly workload (Kimli, Delia, Adrian, Patsy), suggesting that the various requirements were either more challenging than in their previous study, or that the range of tasks and requirements leads to this perception. Olivia is the only student to rate the workload to be less than appropriately challenging at times, although she is an isolated case. Overall, it would appear that the

curriculum and workload was sufficient at each trial year; students' evaluations of individual curriculum aspects are provided as appendices (Appendices I.1 – I.5 inclusive). In addition, further data were obtained for Trials C and D which required participants to reflect on the repertoire focus, challenge and reward obtained in studying the curriculum (see Appendix J). Although it is problematic to draw generalisations about the curriculum requirements given the small sample size, the potential variables affecting students' views and ratings, and the newness of the group learning environment, the following statements can reasonably be made in relation to the curriculum elements involved across the four trial years:

- Students perceive at least moderate value in the majority of aspects in terms of learning experiences;
- While students generally regard the increasing level of autonomy expected at higher year levels, some still find independence difficult (e.g., in choosing repertoire);
- Students perceive additional activities such as sight reading, quick studies and self-critical assessments as valuable learning experiences; and
- Students perceive at least moderate value in terms of peer assessment.

7.5 Perceptions of lesson dynamics

Students were asked to reflect on a range of aspects related to interaction within the group lessons, including feedback from peers and the teacher, along with the opportunity to make various contributions to the lesson flow. Table 7.5.1 synthesises students' perceptions of the value of the peer feedback they received, as well as the extent to which they felt their feedback was valued by other members of the group, along with explanations and/or comments as appropriate.

Table 7.5.1 Students' perceptions of value of peer feedback received and given

Name	Trial	Feedback received (1 – not much value/impact 5 – very great value/impact)	Feedback given (1 – not valued at all, 5 – completely valued)
Amber	A	(4) Gives another perspective and helpful for tips on pieces	(4) <i>Did not comment</i>
	B	(4) I find it extremely useful when a student is learning a piece that you are, because you can swap advice on difficult sections and how they were overcome.	(4) Because the atmosphere in classes is generally open and friendly.
	C	(4) When another student has played a piece you are working on it is useful to compare etc and be influenced by better fingerings etc.	(5) I can't state particular examples however in my experience the comments from your peers (in your specific discipline) are helpful as often they have encountered the same or similar problems as you.
Fran	A	(4) To hear another viewpoint	(4) <i>Did not comment</i>
	B	(4) I kept getting comments on how I played too introvertedly which I tried to rectify.	(4) All comments are taken seriously and thought over by each student.
	C	(4) Most comments were unanimous in nature, and therefore you couldn't help but be influenced by your peers. Can't recall specifics.	(5) The group was very supportive of one another and clearly everyone's views were valued and respected.
Olivia	A	(3) I'd prefer to hear comments from the lecturer as I feel their opinion is more reliable. Of course it is good to hear peer opinions.	(3) My opinion was probably valued by the other students as much as theirs were valued by me. I can't really remember any times when I said something about someone's playing and they really went away and worked on it, but of course it is good to hear peer opinions. As I mentioned before, the teacher's opinion is probably valued the most.
	B	(3) It is all useful, I either take it or leave it depending on whether I agree or not, but I always think about it. I can't think of specifics, but most comments are usually interpretative.	(5) They always listened and either agreed or disagreed with comments
	C	(3) I can't think of anything specific, but general things such as "needs more shaping", "needs more dynamic contrast", "articulation not consistent" were comments that were useful. Although, these comments were only useful if I did not already recognise these problems.	(3) I think that in this group, the students knew when "the rhythm was stilted" or "the lines needed more phrasing" due to not being fully prepared for the class. This is the thing I most regret, as the sessions would have been far more beneficial had we all been prepared.
Rosie	A	(4) It was good to get other opinions	(3) I'm not the best at giving feedback but when it was worthwhile I'm sure they appreciated it.
Elizabeth	A	(4) They may have a different insight into a piece which you didn't.	(4) Any opinion based on experience is worthwhile and helpful.
Adrian	B	(5) <i>Did not comment.</i>	(4) Students looked interested in what I was saying, some asked for more detail, and some asked for help after class.

Table 7.5.1 Students' perceptions of value of peer feedback received and given (continued)

Name	Trial	Feedback received (1 – not much value/impact 5 – very great value/impact)	Feedback given (1 – not valued at all, 5 – completely valued)
Jasmine	B	(3.5) Some passages were unclear in the Gershwin, especially fast runs and passages. This was helpful as I thought they were actually clear so I worked on evenness and my fingering as well as articulation to make the passages clearer.	(3) It's helpful, but I think most people would value a professional comment much more.
Sat	B	(3) Comments on pedalling my pieces.	(2) My comments and suggestions seemed to be ignored.
	C	(4) Pedalling – [Chia] taught me some techniques for clearing the pedal passages. A lot of peers noticed the change.	(5) Kimli improved a lot, so did Delia in certain areas.
Delia	B	(5) Jasmine's comments (and performance) were inspirational. Other comments were "listen and sing" and "playing and technique must be prepared".	(2) Sometimes they didn't appreciate it. Maybe I was too honest and they didn't believe what I had to say.
	C	(5) Dynamics – the romantic pieces needed more and which was agreed upon by the students.	(5) Because the students listened and carried out my suggestions.
Kimli	B	(3) Clear the pedalling in order to get a cleaner sound.	(4) Because I was able to offer solutions.
	C	(3) Pedalling technique – the correct way to pedal as when I did it incorrectly, the sound was blurred.	(3) From their playing.
Patsy	C	(4) One of the students did mention that I should practice my pieces in sections rather than practicing from the beginning to the end of the piece. I though this particular advice was very useful as it was a much easier step to gradually improve my performance skill.	(3) I've no idea. Honestly!
Chia	C	(4) When I was demonstrating how I would practice alone during my free time, comments were given on how I am supposed to stop playing the same thing and how to listen to myself.	(3) During outside practice time, they looked for me to ask me to listen to them and I gave some comments.
Jenna	C	(3) "Not smooth enough" or "I don't like the dynamics". These made me see there was a lot more work to be done and different things to investigate.	(4) I don't completely value what other students say either.
Kellie	C	(4) Comments such as tempo, articulation, dynamics etc. When students gave feedback based on their own experience I felt it was helpful as they had been successful and so their feedback was successful.	(4) Because sometimes some concepts are understood better by some people. So I feel that some of my comments have helped other students.

Table 7.5.1 Students' perceptions of value of peer feedback received and given (continued)

Name	Trial	Feedback received (1 – not much value/impact 5 – very great value/impact)	Feedback given (1 – not valued at all, 5 – completely valued)
Sophie	C	(4) Advice on how the piece is heard by the listener helped me to know when I need to be obvious with things like dynamics and expression.	(4) They always seemed to listen and work on the comments I gave.
	D	(3) Sally gave me some comments throughout the year: some of these included balance between hands, dynamics	(4) Because Sally and I listen to each other in the practice room and help each other and she takes on my values and comments.
Sally	C	(3) It was good, because we were all playing the same pieces, some students would have certain practice strategies if you were having a problem with a section.	(4) I think they were valued because the others would actually come up to me outside lesson and say that certain things had worked for them or they might ask me what fingering I used etc.
	D	(2) Sophie was always good at picking up incorrect articulation, this was very helpful.	(4) Sophie seemed to appreciate my comments. Billie didn't seem to care either way?
Betty	D	(3) Mostly comments about dynamics or the style of the piece I found helpful because it helped me interpret it better.	(4) Some comments would have been relevant because we were playing some pieces by the same composer.
Billie	D	(4) If the others made good comments on ways to improve I took this advice and used it when I was in practice.	(2) I tried to listen out for errors they were making so I could help them, but a majority of the time I couldn't pick them out, therefore I don't think I have really helped them in that way.
Allison	D	(4) Comments on dynamics – it's hard sometimes to hear all at the piano. Pedal comments too.	(4) Next lesson I could hear the difference in playing.
Kathy	D	(3) A lot of the comments I received I knew already from personal judgement, however some were definitely helpful.	(4) I could see they listened to my views and appreciated my help by taking on some of my suggestions/comments.

The data reveal the benefits of peer feedback processes for students. Although in some cases it had only a moderate impact on students' playing, responses reveal the fact that each member of the group found particular value in comments received. What is also revealed is that the students felt their performance was influenced positively in specific ways and, as a result, definite improvements could be identified. The benefits identified are a direct result of such aspects or requirements as

- learning similar repertoire (Amber);
- students working together outside the sessions (Sophie and Sally);
- performance oriented feedback (Fran);
- studying similar works (Kellie referring to Sally); and
- interpretative or specific diagnostics (Olivia, Jasmine, Kimli).

Olivia notes the nature of feedback is such that it encourages valuable reflection while not all is necessarily relevant.

In terms of perceptions regarding the value of comments presented, responses suggest that most students found that their peers take student feedback seriously. It is interesting that both Sat and Kimli felt initially that their peers did not value their judgements, although it may be – as Kimli suggests – a result of the degree of honesty which they applied to providing feedback. Olivia's early comment is not unexpected, given the nature of the teacher-student relationship. This leaning towards perceiving the professional and/or pedagogue as the primary source for the shaping of performance development is to be expected in the field. Nevertheless the data exhibit the extent to which students are afforded the opportunity to obtain additional valuable feedback within the learning environment.

In addition to the overarching questions regarding peer feedback and interaction, a number of questions students required them to reflect on

- the opportunity to make various self reflections during the sessions;
- the extent to which they were given guidance in providing feedback; as well as
- feedback on feedback, from both the teacher and their peers.

Appendices K.1 and K.2 detail the various perceptions presented by the students over the four-year trial. While questions were more detailed for Models B, C and D, the data analysis reveals that, in general, students perceive:

- the opportunities to be self-reflective in sessions as *more than sufficient*;
- the guidance they receive on the peer feedback they provide as *more than adequate*;
- the teacher's feedback on feedback to be *adequate*; and
- their peers' feedback on feedback as *less than adequate* in general.

While not all students regard their peers' feedback on feedback as less than adequate, it must be acknowledged that this area is challenging for all involved, and very much a developmental skill; it is particularly challenging for the teacher advocating the benefits of the process to students. While it is arguably difficult, and unfamiliar to many students, the trial indicates that additional strategies to enhance student capacities to give useful feedback are needed.

Appendix L provides additional data in terms of students' perceptions of peers of key influence during trials B, C and D. What is both interesting and refreshing is that all of the students were able to reflect critically on the contributions of their colleagues, and to diagnose the manner in which particular comments or advice affected their development. While some appear to have valued peer feedback more than others, it is

significant that students made a conscious effort to at least consider and subsequently adopt or reject their peers' comments, proposing that these processes not only increases the feedback students receive, but affords students increased opportunities to develop critical assessment skills.

Students were then asked to consider the advantages, disadvantages of and to propose enhancements to peer feedback and interaction (see Table 7.5.2).

Table 7.5.2 Peer interaction: identified advantages, disadvantages, and proposed enhancements

Name	Advantages	Disadvantages	Enhancements
Amber	<ul style="list-style-type: none"> • It helps to have opinions and comments from people of your own peer level. • Comments are helpful as often they have encountered the same or similar problems as you. • It encourages independent thinking (and on the spot critical thought). 	I feel the peer interaction aspect of the group method is highly valuable and there are no negatives.	N/a
Francine	<ul style="list-style-type: none"> • The fact that you get more than the teacher's opinion. • It also improves your ability to critique or assess. • The variety of styles and techniques discussed. • Many of the issues discussed in the lessons could be applied to new pieces not yet heard by the class, in a practice situation. 	If anything, there was a reluctance among the students to be too harsh in their criticism for fear of hurting each others feelings.	<ul style="list-style-type: none"> • I liked the idea of writing down five adjectives after someone's performance because it helped me to focus. • Love the prelude and fugue sight reading sessions. • Maybe a combination of written as well as oral feedback - tend to be more honest when writing.
Olivia	<ul style="list-style-type: none"> • The variety of comments you can receive. • The option of asking questions about your performance. • Hearing other repertoire. • Hearing other students' progress. • Hearing a range of comments rather than just one. • Performing/being workshopped in front of peers. 	I don't feel there are any negatives, though due to time restrictions felt that an individual session, focussing on specific technical or interpretive aspects could be beneficial in addition to the group session. However, these things could be beneficial to an audience of peers also.	<ul style="list-style-type: none"> • Possibly watching a video of the session as a group, with teacher, where certain aspects of performances can be pointed out more clearly and discussed. • Possibly more demonstrations and repeats or examples of suggestions from the performer being commented on. These would enhance my personal learning. • One idea could be for a lesson to be prepared where the repertoire to be performed in the lesson is looked at as a quick-study by all in advance, so each person has a thorough understanding of the piece.
Adrian	The fact that performances can be discussed allows [me] to take all comments and learn from them.	None.	More sheets to fill in.
Jasmine	You learn off other students' experiences, by discussing aspects of your music, others may pick up on the same aspects in their own music.	None.	I think it's very important and beneficial to enhance peer interaction as we can learn from each other's mistakes, playing, experiences and comment and it helps people to relax within the group.

Table 7.5.2 Peer interaction: identified advantages, disadvantages, and proposed enhancements (continued)

Name	Advantages	Disadvantages	Enhancements
Patsy	The feedback, comments, opinions act as guidelines for the students to improve their performance skills and students will gradually learn the correct way to practice and come up with their own practice strategies/methods.	None.	If every member of the group is able to contribute their opinions and views and give feedback at the same time, the students will improve his/her musicianship.
Sat	<ul style="list-style-type: none"> • Critical comments that are shared. • Encouragement and criticism. • More experience leads to a greater ability to assess performers. 	Lack of participation or too shy to criticize.	<ul style="list-style-type: none"> • Practice sessions to monitor development between classes. • Written feedback. They might be more honest.
Kimli	<ul style="list-style-type: none"> • Learn from each other, correct ourselves by hearing from others, exchange ideas to get experience communicating. • To learn from other students' mistakes so that I don't repeat them in my playing. • It helps me to identify mistakes that have been made so that I can correct them myself. 	None.	<ul style="list-style-type: none"> • Should be leader of the group and students should consult with leader instead of lecturer due to lecturer's schedule. • More critical feedback from the lecturer and students.
Delia	<ul style="list-style-type: none"> • Can learn from others – the way they play, advice, their willingness to listen. • We learn from the group experience how to comment critically and how to accept criticism. 	Lack of student commitment to the task.	<ul style="list-style-type: none"> • More participation, more talk, more playing and more involvement. • More playing and less discussion.
Genna	<ul style="list-style-type: none"> • You can hear how things are to sound and keeps you motivated. • They offer many angles of approach that you can remember and apply in other contexts. 	Sometimes it is hard to find the right thing to say and you don't want to offend anyone.	<ul style="list-style-type: none"> • Enhancement of current activities. • Possibly more group pieces.
Kellie	<ul style="list-style-type: none"> • Can get pointers from other students from their own experience. • Gain different practice strategies from other students. 	Can get a little nervous if playing badly in front of other peers.	Students can have chances to take over the lesson by providing most of the feedback.
Sophie	<ul style="list-style-type: none"> • You get more than one opinion. • You learn to be able to criticize playing and work out ways of improving a performance. • You learn what to listen for in other playing and gradually get better at picking it up – you then apply it to your own playing 	<ul style="list-style-type: none"> • It increases nervousness. You don't get one-on-one time with the teacher. 	If there were different levels within the group, there could be more opportunity for student to student teaching. Just making sure that we all interact and make comments about each other's playing.

Table 7.5.2 Peer interaction: identified advantages, disadvantages, and proposed enhancements (continued)

Name	Advantages	Disadvantages	Enhancements
Sally	<ul style="list-style-type: none"> • You learn what to listen for when you're helping people which will be very valuable if you go into teaching. • It teaches you what to look for in your own playing. • Can provide help from someone on the same level that you can trust, without embarrassment. • Helps you to think for yourself more, and create ways to solve problems. 	<ul style="list-style-type: none"> • As long as the people know what they're talking about and they're not totally mean about it, then there shouldn't be any negatives. • Can waste time if peers don't have anything worth saying. 	Perhaps more interaction.
Betty	<ul style="list-style-type: none"> • Others may be having similar problems or difficulties in pieces and you can find out ways to fix them. • It helps me to fix up my own mistakes by listening to what the other students are told. 	<ul style="list-style-type: none"> • Some of the information may not be relevant. • It may take a longer time to come to a solution. 	Perhaps have private lessons to fix up mistakes that relate to your own piece and then have group lessons to listen to other people's ideas.
Allison	<ul style="list-style-type: none"> • Listening to peer input and applying it how you see fit. • Discussion brings out other people's views and opens your eyes to what other people hear. • Other people identifying problems I wasn't aware of or couldn't hear – helps learning to identify them myself 	People get embarrassed.	Group activities.
Billie	<ul style="list-style-type: none"> • Get different ideas from everyone, therefore you have different ideas of fixing mistakes etc. • Different types of feedback. • You learn how to become independent learners because you improve, start to learn how to do it yourself. It is still hard and good to get advice from others. 	<ul style="list-style-type: none"> • Some students benefit more than others because some students can help more than others. • Can sometimes feel a little intimidated. 	Play with other musicians (different instruments) in informal sessions, to breakdown social inhibitions.
Kathy	<ul style="list-style-type: none"> • A lot better than one-on-one learning – more discussion therefore can learn more – get more than one person's opinion. • Giving feedback to others definitely helps in analyzing your own playing. 	<ul style="list-style-type: none"> • Longer lesson times. • You have to concentrate more. 	<ul style="list-style-type: none"> • Perhaps feedback could be taken down, whilst the person is playing and given to the player at the end (still give verbal feedback though). • Sometimes it's hard to give negative feedback.

This sample of students clearly perceive peer interaction to be more advantageous than problematic; indeed four argue that there are no disadvantages. Each student is at least able to identify benefits of the processes involved and importantly, to offer suggestions relating to further enhancement of the learning environment. Those negatives raised relate to the potential for inappropriately critical feedback, or hesitance or lack of effort on behalf of the students, issues which are student based rather than process oriented. Olivia's view is interesting in that she sees an inherent tension between the concept of 'individual attention', and the advantages of an audience of peers in this environment. However her own admission in relation to her lack of preparation must also be taken into account in this context. At the very least, her comment relating to the benefits for peers in an audience situation suggest that there is the potential for lost learning opportunities when the learning environment is restricted to the one to one format.

Table 7.5.3 synthesises the students' views on the feedback provided by the teacher, in terms of its value, and also their perceptions as to the extent to which they feel their comments were valued by the teacher (Trial A), or perceptions of how the teacher responded (Trials B, C, D). Participants were also requested to explain and/or support the perceptions presented.

7.5.3 Teacher feedback and interaction examined

Name	Trial	Value (1 – not much value, 5 – extremely valuable)	Model A: Extent to which comments valued by teacher (1 – not valued at all, 5 – completely valued) Model B/C/D: Teacher response to student's self reflections
Rosie	A	(4) Helps you to improve on things that have been pointed out.	(3) <i>Did not comment</i>
Elizabeth	A	(5) Many comments were based on experience and research which is an extremely good resource.	(4) Not really sure, but I guess what we said was at the very least considered
Amber	A	(5) Teacher has had more experience and can be used as guide for us with less knowledge.	(4) Always takes things in and doesn't dismiss comments
	B	(5) <i>Did not comment</i>	Always seemed happy with my own evaluation of my performance. In this respect my self-evaluation has improved 100% since entering tertiary study.
	C	(5) Advice on stylistic characteristics in repertoire. I have had no experience in this and the encouragement of independent thought and self-critical reflection.	Always encouraging and <u>directed</u> our line of thought to arrive at the best possible "answer" without actually telling us.
Fran	A	(5) Comments were more in-depth.	(3) In the spirit of competition
	B	(5) Just about all of them.	Usually had a more encouraging attitude than I did.
	C	(5) Probably the most valued comments were those pertaining to the fact that I should be less introverted in my approach to playing.	Usually in agreement with my comments.
Olivia	A	(5) It is most probable that they are the ones marking in this situation, so obviously pieces etc should be played the way they want. Also, the teachers generally have the most experience and knowledge so I value their opinions greatly.	(3) Everyone's opinion counts and the teacher seemed interested in what we thought.
	B	(5) I valued all teacher comments and tried to incorporate all of them into my playing as I feel the teacher's comments are more viable due to the fact that the teacher has the degree of professional experience to know more. I can't pinpoint specifics.	Professional.
	C	(5) I can't think of specifics, though all suggestions on practice methods, fingering, technical approach were found to be valuable. One specific I now remember was within Prokofiev's Vision Fugitive no. 8 where much of the melody is within outer parts. I had tried several practice methods such as hands separately, outer voices separate and melody on own, just melody and one other part etc. It was not until [he] suggested extremely slow, mechanical practice that the session started to come together. This was particularly useful.	The teacher always responded professionally, questioning the things that were unclear and offering further suggestions in addition to my comments.

7.5.3 Teacher feedback and interaction examined (continued)

Name	Trial	Value (1 – not much value, 5 – extremely valuable)	<u>Model B/C/D</u> : Teacher response to student's self reflections
Adrian	B	(3) When wrong notes are picked up. Telling [me] whether the speed is correct.	The teacher was quite agreeable.
Jasmine	B	(5) Basically everything that was brought up about each piece as I could take that advice and apply it to my playing	Very positive. This encouraged me to further explore my music (playing) and it also allowed me to realise what I was saying and not just let them be words that sound okay.
Sat	B	(3) Suggestions on touch, pedalling, phrasing. Allowed me to apply these to playing.	He knew how to interpret ways of playing as he is a very experienced lecturer. This is because I gained a lot of knowledge from his group sessions.
	C	(4) Playing big chords and leaps. The teacher asked me to prepare before I started playing the second chord, as well as prepare the exact direction I was heading.	Very straight forward and easy to understand.
Delia	B	(5) Comments related to dynamics, technique and interpretation	Understanding. He knows the mistakes by observing.
	C	(4) The importance of rhythm which should be persistent and concise – achieved by the use of the metronome.	Sometimes the feedback was good and bad.
Kimli	B	(4) Pedalling phrasing, interpretation. Ways to improve tone quality.	Good. He always analysed my own reflections on my performance and brought me to the correct way of playing the piano.
	C	(4) The way to pedal and to use pressure on the keyboard – useful in producing quality tone.	Reasonable.
Patsy	C	(5) Practising my piece (Brahms B Minor Rhapsody) without using the pedal and try to play all the notes smoothly (which was really difficult to do). I found it very useful and as weeks passed, I could hear the flow and clarity of the piece that I played.	The teacher's responses were very supportive.
Chia	C	(4) For example when practising, there was a part I didn't know how it actually needed to be done, and the teacher taught me how to stop and get it correct, rather than continue on.	Basically giving comments and suggesting useful practice ideas.
Jenna	C	(4) Breaking chords was useful because I have not done it before.	Supported and helped expand, discuss, explain evaluations.
Kellie	C	(5) I find it useful when teachers suggest a suitable tempo or when they provide a scenario for the piece so that you can create a mood.	They tell you whether you are on the right track and suggest ways to change your playing.

7.5.3 Teacher feedback and interaction examined (continued)

Name	Trial	Value (1 – not much value, 5 – extremely valuable)	<u>Model B/C/D</u> : Teacher response to student's self reflections
Sally	C	(5) All comments were useful to some extent. Mostly the ones about rhythm were always helpful.	I don't know/remember if he did respond.
	D	(3) [Teacher B] talked about posture and rolling the arm which was helpful for creating better tone.	Not really sure. [Teacher B] may have thought I didn't try at piano because I did not like doing the self-critical evaluations. But I am just guessing – I really don't know.
Sophie	C	(5) When I was learning the "Raindrop" prelude I wasn't playing the melody with phrasing, so he taught me to match the sound of the previous note played. I then closed my eyes and had to match the sound. It was useful because it was such an important part of the piece.	Initially either agree or disagree with some bits of the statement which I made and then expand upon my playing or ask me to expand a bit more.
	D	(5) I learnt how to use an outward motion of my elbow for extra arm weight to produce different tone colours.	Usually I was pretty negative about my playing, so the teacher would agree with some of it and then comment on some good areas.
Betty	D	(5) Advice including stylistic and what melodies to bring out.	Advice was given in a professional way.
Billie	D	(5) The more enthusiastic and helpful the teacher was the more I practise and enjoyed it. If they told me heaps of ways to improve I would go practice them. Otherwise I didn't notice the problem or didn't know how to fix it so I didn't practice.	It was good – they just said whether they agreed with my answer or not, and told me what else was wrong or good.
Allison	D	(4) Comments on styles (I didn't know that stuff), too much pedal, I'm usually concentrating on right notes, dynamics, markings and I forget to listen to myself.	He would help work out ways to solve my problems or direct me towards a bigger problem.
Kathy	D	(5) I think the advice you gave me on touch for the Brahms definitely helped.	Would agree or disagree with my comments and encourage or suggest ways to improve.

As should be expected in relation to any form of teaching and learning, students view the role of the teacher as critically important in terms of feedback and direction, be this generic or in terms of specific recollections of advice. Each student presents positive comments related to the effect of the teacher's directions, hence further evidencing the benefits of the teacher's role in the environment. As part of Trial B, C, and D, students were then required to reflect on the role of the teacher and to consider any enhancements to that role. The data are synthesised in Table 7.5.4.

7.5.4 Teacher role examined

Name & trial	Five characteristics	Possible enhancements
Amber (B)	<ul style="list-style-type: none"> • Guidance • Direction • Helps put our self-analysis into practice 	I sometimes felt, particularly early on that a little more guidance could be provided as I didn't have the necessary experience to make really informed choices regarding stylistically correct playing etc.
(C)	<ul style="list-style-type: none"> • Facilitator • Guide • Encourager • Knowledge available when needed 	<i>Did not comment.</i>
Fran (B)	<ul style="list-style-type: none"> • Able to suggest appropriate pieces • Draw attention to problems in playing other students aren't aware of • Give perspective on standard of pieces in regard to assessment • Enforce the things that students wouldn't necessarily do themselves e.g. sight reading • Give advice on practice and performing strategies 	<ul style="list-style-type: none"> • Could give more practical demonstrations as to how to play certain styles etc. • Give advice on some recordings to listen to in the same style etc of particular pieces
(C)	<ul style="list-style-type: none"> • Give advice on choice of material • Encourage peer and self evaluation • Provide sight reading material • Provide practical examples of solutions to problems with performance • Give advise as to stage craft and dealing with performance anxiety 	<ul style="list-style-type: none"> • By giving more practical examples in class • Encouraging more in-depth feedback between students
Olivia (B)	<ul style="list-style-type: none"> • Superior knowledge • Ability to organise/structure • Experience performing • Experience teaching • Supervising figure 	Possibly take more charge?
(C)	<ul style="list-style-type: none"> • Ability/competency/skill • Professionalism • Knowledge • Access to resources • Experience 	<ul style="list-style-type: none"> • Being more authoritative about practice • Being more critical of technique etc.
Jasmine (B)	<ul style="list-style-type: none"> • Mentor • Instructor • Guide • Analyst • Evaluator of comments and aspects 	<ul style="list-style-type: none"> • Enforcing that maybe each student must give evaluative comments to the performer and not just pleasant comments. • Maybe more sight reading exercises and discuss each one before and after the exercise. • Maybe just discuss each particular detail in more depth.
Adrian (B)	<ul style="list-style-type: none"> • Group leader • Accuracy assistant • Roster organiser • Expert • Boss 	Since it is a group thing, I feel no more is needed to be done.

7.5.4 Teacher role examined (continued)

Name & trial	Five characteristics	Possible enhancements
Sat (B)	<ul style="list-style-type: none"> • Provide comments • Discuss repertoire • Suggest practice strategies • Critique • Evaluator 	<ul style="list-style-type: none"> • Should give more chance to ask questions. Should make the class interesting.
(C)	<ul style="list-style-type: none"> • Fun and enjoyable • Strict at times • Very attentive, clear explanations • Forever ready to help his students' need to improve their piano playing • Organised 	<ul style="list-style-type: none"> • Participate more in playing together with his students
Kimli (B)	<ul style="list-style-type: none"> • Repertoire chooser • Corrector of mistakes • Teacher of skills • Provider of feedback • Encourager to practice 	<ul style="list-style-type: none"> • More consultation between sessions.
(C)	<ul style="list-style-type: none"> • Corrects the mistakes in my piano playing • Gives advice to my queries • Guides me to make sure that I am on the right track • Gives suggestions in choosing repertoire • Trains me to become an independent piano learner 	<ul style="list-style-type: none"> • Give more feedback • Give some time for talking to each student personally regarding progress
Delia (B)	<ul style="list-style-type: none"> • Understanding • Evaluating • Motivational • Flexible • Expressive 	<ul style="list-style-type: none"> • <i>Did not answer question.</i>
(C)	<ul style="list-style-type: none"> • Demonstration • Questioning • Dedicated • Professional • Supportive 	<ul style="list-style-type: none"> • More on technical playing and less of group discussion
Genna (C)	<ul style="list-style-type: none"> • Leader • Critical of aspects in pieces • Encouraging in achieved areas 	<ul style="list-style-type: none"> • More feedback on areas of pieces • This feedback could detail exactly what needs work
Kellie (C)	<ul style="list-style-type: none"> • Provides pieces • Feedback given • General knowledge of pieces supplied • Assists in learning pieces • Provides useful information on performance preparation 	<ul style="list-style-type: none"> • Suggest more ways to improve previous performances.
Chia (C)	<ul style="list-style-type: none"> • Listens and comments • Corrects technique • Explains the piece • Free for discussion 	<ul style="list-style-type: none"> • Be more strict with their playing
Patsy (C)	<ul style="list-style-type: none"> • Well equipped with knowledge on musicianship • Organised and well-prepared • Systematic approach in the teaching • Dedicated/committed • Very experienced pianist, performer and musician 	<ul style="list-style-type: none"> • To consistently guide the students in terms of practice methods and technique • Do more talking and <u>demonstration</u> on musicianship, techniques and performance etc.

7.5.4 Teacher role examined (continued)

Name & trial	Five characteristics	Possible enhancements
Sally (C)	<ul style="list-style-type: none"> • Encouraging • Informative • Facilitated discussion 	<ul style="list-style-type: none"> • I don't know.
(D)	<ul style="list-style-type: none"> • Direct what happens in class • Suggest techniques • Pic up errors and correct • Harbinger of possible failure 	<ul style="list-style-type: none"> • Teacher B – would facilitate more student teaching. Be more encouraging and positive.
Sophie (C)	<ul style="list-style-type: none"> • Giver of music • Listen to progression of pieces each week • Critically analyse playing • Give advice about how to play technically • Demonstrate certain ways to play things 	<ul style="list-style-type: none"> • More parties!
(D)	<ul style="list-style-type: none"> • Listen to progress of pieces • Point out areas that needed work specifically • Give an overall impression of piece and areas that need work • Ask for your own self critical evaluations of piece • Ask for group members critical analysis of the piece 	<ul style="list-style-type: none"> • More encouragement even on small things you are doing correctly.
Billie (D)	<ul style="list-style-type: none"> • Listen to the student (what they've been working on) • Ask them for self-critical evaluations • Ask the other students their opinions • Get students to fix mistakes and help them 	<ul style="list-style-type: none"> • I thought they are already really good. Have learned so much more this year than the past and was very happy with the amount I have learned. I don't think the teacher's role needs to change.
Betty (D)	<ul style="list-style-type: none"> • Give advice on the style of the piece • Technical advice • Better ways to do things • Involve students in group lessons • Related ideas back to other students 	<ul style="list-style-type: none"> • Maybe give more advice. • Relate advice to other students.
Kathy (D)	<ul style="list-style-type: none"> • Discussing general music knowledge • Offering advice • Helping in difficult areas • Encouraging learning • Enjoying music 	<ul style="list-style-type: none"> • Even more comments would be good.
Allison (D)	<ul style="list-style-type: none"> • Mentor • Guide • Provider of encouragement • Suggestor of repertoire • Joker! 	<ul style="list-style-type: none"> • Provide punch and pie • Not make us do questionnaires

It is possible to further synthesize the roles defined above into broad categories. For instance, roles defined relate to such areas as guidance/direction/leadership, advice and diagnostics etc. Table 7.5.5 synthesizes the roles into broad areas and considers the total number of comments and relevant percentages.

Table 7.5.5 Synthesis of students' defined teaching roles

Broad teaching role	Number of comments	Percentage of total comments
Guidance/Direction/Leadership	13	11.3%
Facilitation/Organisation/Structure	23	20%
Knowledge source/Information/ Resources/Expert (skills, experience)	28	24.3%
Advice/Diagnostics	29	25.2%
Assessor/Evaluator/Critic	10	8.7%
Mentor/Encourager	12	10.4%

An analysis of Table 7.5.5 proposes that the teacher's transmission and interaction strategies were balanced and varied. These data are pleasing for the teacher as researcher in that they support the notion of operating in a range of roles that both stimulate and encourage student development and independence. In terms of possible enhancements identified in Table 7.5.4, students' views suggest that the procedures in place should be either more stringent (Olivia, Jasmine) or more extensive (Amber, Francine, Sat). Kimli's view raises the issue of dependency, and in fact goes against the notion of creating independent learners, hence his request is worrying. Students were then asked to reflect on the atmosphere and productivity of the sessions they experienced, and where relevant, to compare these aspects with the previous year of study. Table 7.5.6 examines students' perceptions of the atmosphere in sessions.

Table 7.5.6 Perceptions of atmosphere within sessions

Name & trial	Atmosphere in lessons 1 – awkward/uncomfortable, 5 – very comfortable	Compared with previous year 1 – much more uncomfortable, 5 – much more comfortable
Amber (A)	(2) Really depends – I felt a range of emotions. I was always more nervous while playing, but less so when discussing pieces etc.	<i>Question not asked</i>
(B)	(4.5) I'm used to the people in my group, although occasionally it felt as if we didn't get enough done.	(5) In general I felt much better about the whole year and also knowing peers much better puts you at ease.
(C)	(4) I know the peers and teacher. Only reason I would have felt uncomfortable would be my lack of practice.	(4) More familiarity, with both setting and the people.
Fran (A)	(5) Familiar with other students. Never feel as though you're going to "get in trouble" for doing or not doing something.	<i>Question not asked</i>
(B)	(5) No intimidation, relaxed atmosphere.	(5) Used to teaching methods and expectations.
(C)	(5) It's relaxed and very positive.	(3) The atmosphere didn't vary that much from the previous year.
Olivia (A)	(4) Everybody knew each other well, and knew how each person played, but there is always that element of anxiety in any situation where you have to perform (for me at least).	<i>Question not asked</i>
(B)	(4) It's always good to have an audience and set of evaluators, but sometimes I am distracted/put off and find myself performing at the standard of those around me, whether this is low or high. This would extremely benefit me if I was in a class of excellent performers.	(3) Everyone is of similar standard so there is no intimidation. Pretty much the same as last year.
(C)	(4) The intimidation I would feel in an individual lesson is negated by the presence of peers.	(3) The atmosphere was the same as last year. The presence of the video camera this year did not change the atmosphere as I don't think anyone really noticed it.
Rosie (A)	(3) At the beginning I was quite uncomfortable not being used to group lessons, however I became more comfortable as time went on.	<i>Question not asked</i>
Elizabeth (A)	(2) Depends on the lesson and at what stage pieces were at, but I personally got nervous and my playing reflected that (through no fault of anybody's).	<i>Question not asked</i>
Jasmine (B)	(4) It is a good size, any bigger and it would have been more uncomfortable.	(5) It felt more of a relaxed atmosphere. I guess I was more comfortable with the people in the group as well.

Table 7.5.5 Perceptions of atmosphere within sessions (continued)

Name & trial	Atmosphere in lessons 1 – awkward/uncomfortable, 5 – very comfortable	Compared with previous year 1 – much more uncomfortable, 5 – much more comfortable
Adrian (B)	(5) Nice to have discussion rather than one on one with a teacher	(5) I wasn't in a group last year, and prefer the situation much more this year.
Sat (B)	(2) Personality clashes affected the atmosphere.	<i>Question not asked</i>
(C)	(5) Not too many people in the class. We can learn more and spend more time in analysing the proper way to play certain pieces.	(3) Had some conflict with my peers.
Delia (B)	(3) Have to get used to it.	<i>Question not asked</i>
(C)	(3) At times people were less involved in others learning.	(3) Because of pressure.
Kimli (B)	(3) Sometimes uncomfortable due to pressure of group criticism, mostly if not prepared.	<i>Question not asked</i>
(C)	(4) Because it is fun to be in a group lesson and we can learn from each other's mistakes.	(4) We are more used to the environment.
Jenna (C)	(4) Friendly but a little disappointing if your work is a bit behind.	<i>Question not asked</i>
Kellie (C)	(4) Got to know students better and good to be able to talk with students same age.	<i>Question not asked</i>
Sally (C)	(4) Because everyone was friendly and nice.	<i>Question not asked</i>
(D)	(1) I felt increasingly intimidated by [Teacher B] and found it difficult to play well as I became very nervous.	(1) Last year [Teacher A] seemed to genuinely want me to do well. This year [Teacher B] increasingly seemed to think I was not going to do well and treated me as such. I became extremely uncomfortable when [Teacher B] implied that we were not good students and that she would rather not teach us.
Sophie (C)	(5) Because we were all friends and there was lots of joking around and it was a fun atmosphere.	<i>Question not asked</i>
(D)	(4) Because we knew the people in the group.	(2) More comfortable and fun last year. Maybe because I did more work last year. Not as open as last year maybe because we didn't know [Billie] as well.
Chia (C)	(4) I think it is more enjoyable.	<i>Question not asked</i>
Patsy (C)	(2) I've never experienced group lessons before entering university and the 'zero' knowledge on the nature of group lessons made me quite uncomfortable with the atmosphere.	<i>Question not asked</i>
Billie (D)	(4) Because I was happy with the way I was being taught.	<i>Question not asked</i>
Betty (D)	(4) Sometimes the learning environment is harder in a group lesson.	<i>Question not asked</i>
Allison (D)	(4) Everybody was friendly and easy-going and it was a relaxed atmosphere.	<i>Question not asked</i>
Kathy (D)	(4) Comfortable – however everyone is probably a bit too polite!	<i>Question not asked</i>
Total group	3.73	3.54

On average, the data propose at least a moderate level of comfort for students. Those who have experienced group lessons for an extended period of time report increased comfort and sense of shared learning as compared with the awkwardness reported by some students new to the environment. At the same time, this was also Chia's first experience of group lessons and she states a preference for this format for learning, hence timely adjustment to the new style of learning environment may in fact not necessarily be a problem for all students. It is also interesting that Olivia, in her third year of study, noted that by having peers in the lesson environment, it reduced potential feelings of intimidation for her.

Table 7.5.7 synthesises the students' perceptions on the productivity of sessions as well as perceptions of the productivity of their peers. Where appropriate, the students were asked to compare the productivity of the previous year for both themselves and their peers.

Table 7.5.7 Perceptions of productivity of sessions

Name & trial	Productivity of lessons 1 – very low, 5 – very high	Compared with previous year 1 – much less productive, 5 – much more productive	Peers' productivity 1 – not at all productive, 5 – very productive	Compared with previous year 1 – much less productive, 5 – much more productive
Rosie (A)	(4) Without them I probably would have done very little work.	<i>Question not asked</i>	<i>Question not asked</i>	<i>Question not asked</i>
Elizabeth (A)	(3) Learnt things that helped with pieces but I still think that individual lessons could help iron out individual problems a little more effectively.	<i>Question not asked</i>	<i>Question not asked</i>	<i>Question not asked</i>
Amber (A)	(3) Sometimes don't get to fully focus on specific problems	<i>Question not asked</i>	<i>Question not asked</i>	<i>Question not asked</i>
(B)	(4) The second semester was much more productive.	(4) I was better adjusted and this came through.	(4) It seemed like Fran developed over the year and she got through her exams.	(3) I'm not really sure.
(C)	(3) Because of my lack of preparation.	(3) Similar circumstances	(4) Depended on the effort put in – more effort, more productive.	(4) More mature decisions in some aspects. There was a drive to succeed for final exams.
Fran (A)	(4) <i>No comment provided.</i>	<i>Question not asked</i>	<i>Question not asked</i>	<i>Question not asked</i>
(B)	(4) They're productive if you put in enough effort of your own.	(4) More confident to ask questions or give an opinion.	(4) As I've had more to do with [Amber] than anyone else, I think the improvement in her playing and confidence is evidence of the value of group piano classes.	(5) <i>Referred to an earlier response</i> "As I've had more to do with [Amber] than anyone else, I think the improvement in her playing and confidence is evidence of the value of group piano classes".
(C)	(5) Although my effort wasn't substantial, I still managed to learn a great deal.	(4) They were more productive in that we gained an even greater knowledge of different concepts.	(5) I noticed a great improvement in everyone's playing.	(4) I noticed a vast improvement in the quality of everyone's performances.

Table 7.5.6 Perceptions of productivity of sessions (continued)

Name & trial	Productivity of lessons 1 – very low, 5 – very high	Compared with previous year 1 – much less productive, 5 – much more productive	Peers' productivity 1 – not at all productive, 5 – very productive	Compared with previous year 1 – much less productive, 5 – much more productive
Olivia (A)	(3) We were learning a new piece every three weeks so we always had something to work on regularly unlike people from other master classes who I spoke to.	<i>Question not asked</i>	<i>Question not asked</i>	<i>Question not asked</i>
(B)	(2) I was very busy this year with other areas of study, so I left little time to prepare for master classes. This let my productivity down. You really need to be prepared to benefit from the classes.	(1) I was generally less prepared compared to last year, although the structure of the classes had potential to be evaluated as a (5).	(4) I do not know, just guessing on evidence.	(4) <i>Referred to an earlier response</i> "I do not know, just guessing on evidence".
(C)	(1) Purely my fault by not preparing for lessons and often not playing anything in class resulting in the class being a waste.	(2) The classes themselves had great potential to be extremely productive, but due to the above (resulting from my poor motivation and time control), they were less productive than last year.	(1 – 5) Depended on the peer – I feel Amber and Fran were often not prepared and consequently were not productive, whereas Patsy seemed to utilize the classes effectively by having something prepared constantly. These consequences were our own responsibility.	<i>(did not answer)</i> As I was not in a class with these peers last year I can not really comment.
Jasmine (B)	(5) I have learnt a great deal by both listening and participating. I find that when I am able to comment on others performances, I can also see that aspect within my own music.	(4) Because each aspect within each lesson was discussed in greater detail. It felt more comfortable.	(5) Because they don't just have to rely on themselves, but can have the opinions and comments of others to help them through.	(5) Everyone seemed more relaxed and willing to contribute rather than just sit back and listen.
Adrian (B)	(5) Prefer group because of discussion aspect.	<i>Did not respond.</i>	(5) <i>Did not comment.</i>	<i>Did not respond.</i>

Table 7.5.6 Perceptions of productivity of sessions (continued)

Name & trial	Productivity of lessons 1 – very low, 5 – very high	Compared with previous year 1 – much less productive, 5 – much more productive	Peers' productivity 1 – not at all productive, 5 – very productive	Compared with previous year 1 – much less productive, 5 – much more productive
Sat (B)	(2) Don't have any individual classes – coping with the change is difficult.	<i>Question not asked</i>	(2) We had individual lessons before entering the University. It is hard for us to adapt in group lessons after so long having individual lessons.	<i>Question not asked</i>
(C)	(4) Students were more involved or said more.	(4) Chia did give us a lot of useful tips and knew our difficulties. We practiced together and gave each other comments.	(4) Both Delia and Kimli improved a lot.	(4) Students were involved or said more.
Delia (B)	(4) Never have been to a group piano class before and I learnt a lot.	<i>Question not asked</i>	(4) It's good as I can see they are improving.	<i>Question not asked</i>
(C)	(4) Because there is a lot of feedback involved.	(5) More detailed discussions to learn from.	(4) <i>Indicated same response as previous</i> "More detailed discussions to learn from".	(4) They improved their playing as a result of more criticism.
Kimli (B)	(4) Learned from each other, developed interpretation skills, technique etc. Hear more playing and opinions and repertoire.	<i>Question not asked</i>	(3) Sometimes they worked well and sometimes not.	<i>Question not asked</i>
(C)	(4) Because I had improvements in my piano playing.	(4) Because we had the chance to complete self-critical reports and we obtained more feedback from the lecturer and student.	(4) Because I have learned a lot from the peers.	(4) More critical than last year.
Chia (C)	(3) I would have liked more peer comments about my playing.	<i>Question not asked</i>	(3) Some comments helped their playing.	<i>Question not asked</i>
Jenna (C)	(4) In comparison to last year it was extremely productive providing motivation in most cases.	<i>Question not asked</i>	(3) I think it was hard for all students to adjust from individual to group lessons in the beginning.	<i>Question not asked</i>
Kellie (C)	(5) A lot more feedback. More initiative to have pieces ready for them to listen to.	<i>Question not asked</i>	(5) Again same reasons as previous question – more feedback.	<i>Question not asked</i>

Table 7.5.6 Perceptions of productivity of sessions (continued)

Name & trial	Productivity of lessons 1 – very low, 5 – very high	Compared with previous year 1 – much less productive, 5 – much more productive	Peers' productivity 1 – not at all productive, 5 – very productive	Compared with previous year 1 – much less productive, 5 – much more productive
Sally (C)	(4) Because I have achieved a lot.	<i>Question not asked</i>	(4) They seemed to have learnt a lot and done very well.	<i>Question not asked</i>
(D)	(2) Although I have learnt some great pieces, I feel that I have lost some confidence in myself as a musician.	(3) The pieces studies were of a higher standard; more was learnt in this way.	(3) Sophie found similar problems to me, and due to injury was not able to achieve what she could have. Billie seemed to be constantly come back with the same problems, she did not seem to learn how to get over them.	(3) Sonia was also uncomfortable with Teacher B.
Sophie (C)	(5) I learnt a lot about my piano playing, improved my technique and learnt how to critique others' playing.	<i>Question not asked</i>	(5) I think that everyone has improved a great deal with their piano playing as well as their feedback for us.	<i>Question not asked</i>
(D)	(2) Because I didn't do as much work.	(2) Because I didn't do as much work.	(3) <i>No comment provided.</i>	<i>Did not answer.</i>
Patsy (C)	(4) Whatever was discussed during lessons was well grasped. I've expanded my repertoire and been exposed to teaching methods. For me, group lessons are a "mature" way to study performance at University level.	<i>Question not asked</i>	(4) They are actively involved in discussions and gave useful feedback/opinions. Their performances gradually changed (in terms of improvement) after they applied those methods, technical skill etc that were discussed during lessons.	<i>Question not asked</i>
Billie (D)	(3) I don't think there is too much of a difference in the amount you would get taught or learn in a group lesson compared to an individual one.	<i>Question not asked</i>	(3) I think they were more productive for me rather than them because I wasn't able to help them as much. They helped me more.	<i>Question not asked</i>
Betty (D)	(4) Sometimes the information was not relevant when the other students were playing.	<i>Question not asked</i>	(4) It seems to have helped them interpret their piece better.	<i>Question not asked</i>
Allison (D)	(4) Listening to other people play gave me new ideas.	<i>Question not asked</i>	(4) They fixed little problems such as speeding up in pieces, or too much pedal etc.	<i>Question not asked</i>
Kathy (D)	(4) Being my first group lesson experience, I found the extra advice very helpful.	<i>Question not asked</i>	(4) I saw my peers take the advice and I could see definite improvement in their playing.	<i>Question not asked</i>

The data are interesting in that productivity tends to relate to students' work ethic across the year and from year to year. Overall however, the data reveal that there is a considerable level of productivity achieved from those members of the trials, hence supporting the notion that a group environment adequately allows for student progression and development.

7.6 Probing students' self-reflections on lessons

As indicated in section 6.7.3, procedures for analysing students' self-reflection sheets were developed and subsequently completed. Individual line graphs, (see Appendix N), are synthesized in Figures 7.6.1 and 7.6.2 in the context of the total sample, presenting the average of each student's reported self-evaluations for the four key areas.

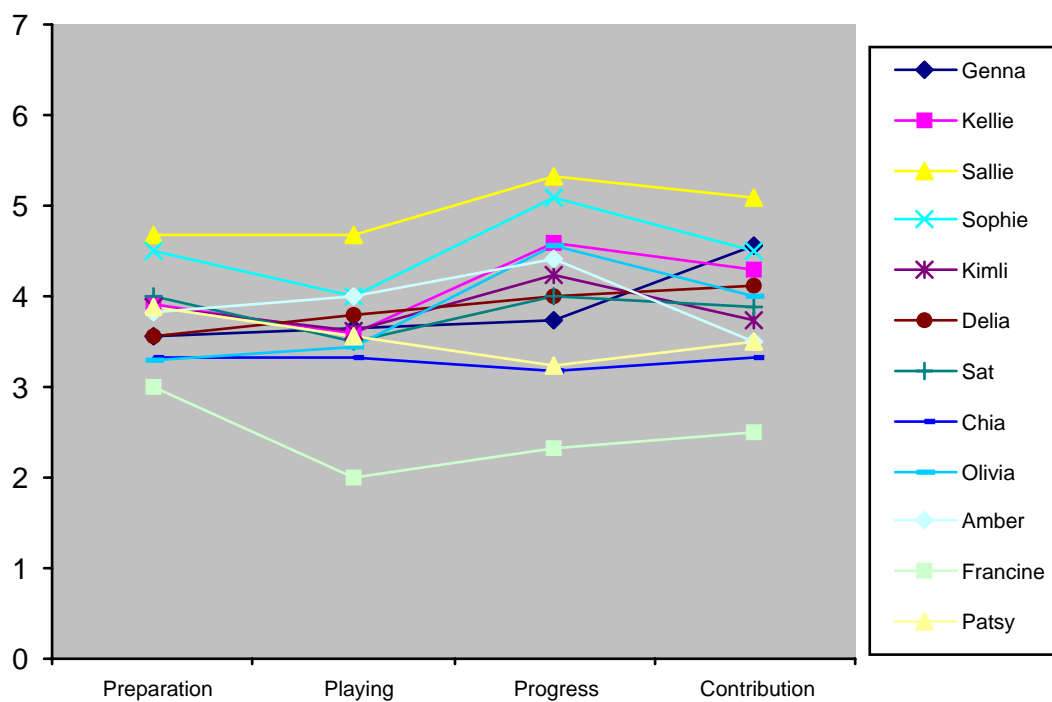


Figure 7.6.1

Average ratings by trial C students for key areas

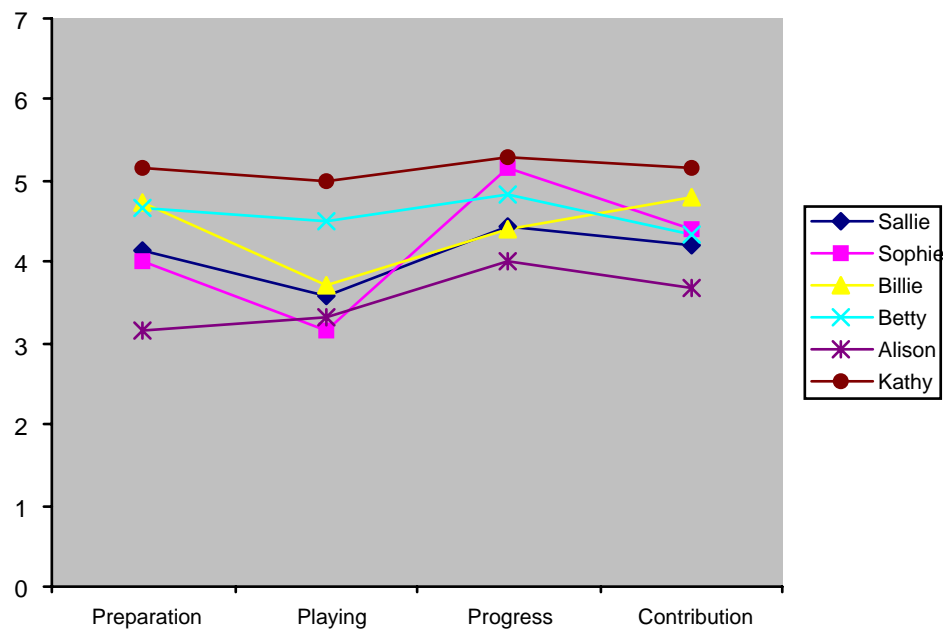


Figure 7.6.2

Average ratings by trial D students for key areas

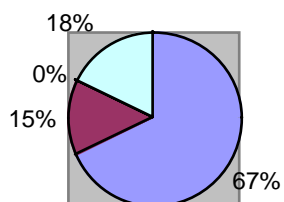
While it is possible to view basic trends in the line graphs above, with progress often the most highly ranked area, Figure 7.6.3 offers a clearer picture of this scenario, and presents a colour coded ranking of individual students' average ratings of the four key areas, with each student's highest average ranked as one. To further highlight the trends, pie graphs present the spread of the four areas within each rank.

Trial C												Trial D						
RANK	Names																	
	Kellie	Sally	Sophie	Kimli	Delia	Sat	Chia	Olivia	Amber	Francine	Patsy	Sally	Sophie	Billie	Betty	Alison	Kathy	
	1																	
	2																	
	3																	
4																		

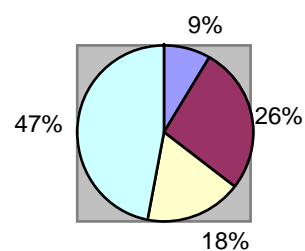
Colour key

Progress
Contribution
Preparation
Playing

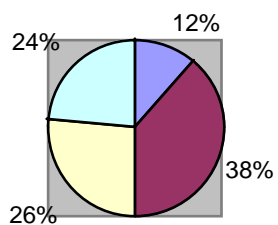
Ranking 1



Ranking 2



Ranking 3



Ranking 4

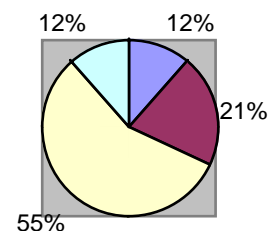


Figure 7.6.3

Self-evaluation of achievement in key areas ranked across all students

It is noteworthy that participants feel more positive about their *progress* and *contribution* than they do about their *playing* or *preparation*. Indeed the relative negativity about outputs (playing) and inputs (preparation) may well indicate a growing maturity and work ethic – an hypothesis which is consistent with the greater satisfaction with progress/contribution – a sense of working towards a desired goal.

Students' diagnostic capacity in relation to the most significant influence(s) on their preparation is detailed in Table 7.6.1.

Table 7.6.1 Students' self evaluations of key influences on preparation

Name	No. weeks	Insufficient preparation	Generic preparation	Targeted preparation	+ve progress	Peer consultation	Staff consultation
Genna	11	16.7	25	41.6	16.7		
Kellie	10	40	30	20	10		
Sallie	12		40	50	10		
Sallie	14		90			10	
Sophie	12		66.7	25	8.3		
Sophie	15	8.3	33.4	50			8.3
Kimli	8	37.5	37.5	25			
Delia	9	55.6	11.1		33.3		
Sat	8	62.5		37.5			
Chia	6	66.7	16.7	16.7			
Olivia	7	14	43	43			
Amber	6	20	20	60			
Francine	6	66.7	33.3				
Patsy	8	14.3	28.6	57.1			
Billie	15	14.3	35.7	35.7	14.3		
Betty	6		16.7	66.6	16.7		
Alison	6	16.7	33.3	50			
Kathy	6	33.3	16.7	50			

Students are clearly aware of the influence of insufficient preparation, with four level three students (Delia, Sat, Chia, Francine) reporting this for more than half of all lessons. While it may be possible to argue that these students are overly critical, it is also reasonable to assume that they are appropriately critical, given the fact that they are in their final year of undergraduate study and hence arguably aware of their input as a

direct influence. For the majority of the time, the remainder of students focus on either generic or targeted preparation which is reflective of the typical scenario of lesson preparation.

Table 7.6.2 presents a summary of all qualitative comments presented by students in relation to positive and negative aspects of the lessons they evaluated.

Table 7.6.2 Students' discrete comments summarized

Name	No. weeks	Positive aspects	Average comments	Unsatisfactory Aspects	Average comments
Genna	11	27	2.45	27	2.45
Kellie	10	21	2.1	26	2.6
Sallie	12	18	1.5	18	1.5
Sallie	14	18	1.29	21	1.5
Sophie	12	34	2.83	33	2.75
Sophie	15	30	2	34	2.27
Kimli	8	17	2.13	22	2.75
Delia	9	27	3	27	3
Sat	8	21	2.63	24	3
Chia	6	0	0	14	2.33
Olivia	7	18	2.57	14	2
Amber	6	13	2.17	15	2.5
Francine	6	9	1.5	14	2.33
Patsy	8	15	1.88	18	2.25
Billie	15	26	1.73	39	2.6
Betty	6	17	2.83	18	3
Alison	6	13	2.17	17	2.83
Kathy	6	14	2.33	17	2.83

On average, three students (Genna, Sallie – Trial C, Delia) reported the same number of positive and negative comments. Two (Sopie – Trial C, Olivia – Trial C) identified more positives than negatives, although there is a very small difference in Sophie's case. On average, the remainder and majority of students reported more negative aspects on average, which may be related to the reported poor preparation, overly critical reflections, or that the students are accurate in their reflections. Chia is clearly inappropriately critical in her evaluations, with no positive aspects reported. Certainly, the relative spread of positive and negative comments suggests, at the very least, that students are very capable of being diagnostic in relation to their output during sessions.

Students' diagnostic capacities are further revealed in the analysis of these views on positive and negative aspects (Table 7.6.3).

Table 7.6.3 Students' self evaluations of positive and unsatisfactory aspects

Name	No. weeks	Preparation						Technical aspects		Musical aspects		Progress		Peer consultations		Staff consultations		Other consultations	
		<i>Insufficient</i>		<i>Generic</i>		<i>Targeted</i>													
		+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %
Genna	11		7.4		3.7			81.3	66.7	3.7	3.7	16.7	18.5						
Kellie	10					9.5	3.85	76.2	92.3			14.3	3.85						
Sallie	12		22.2				11.1	22.2	38.9	11.1		61.1	22.2	5.6					5.6
Sallie	14		33.3					22.2	19			61.1	28.6	16.7	9.5		4.8		4.8
Sophie	12		3.05					38.2	81.8	8.8	12.1	41.2	3.05	11.8					
Sophie	15		20.6					46.7	61.8	3.3	17.6	36.7		13.3					
Kimli	8		5					56	77	25	18	19							
Delia	9							77.8	92.6	22.2	7.4								
Sat	8				8.3			61.9	75	14.3	16.7	14.3							
Chia*	6		14.3						64.3		14.3		7.1						
Olivia	7			5.5				55.5	64.3	16.7	28.6	22.3	7.1						
Amber	6		13.3	7.7				46.3	73.4	23	13.3	23							
Francine	6		14.3		7.1	11.1	7.1	66.7	42.9		7.1	22.2	21.4						
Patsy	8			6.7				66.7	61.1	13.3	33.3	13.3	5.6						
Billie	15		23.1	3.85				30.8	33.3		7.7	61.5	35.9	3.85					
Betty	6							23.5	77.8	5.9	22.2	70.6							
Alison	6		17.6	7.7	5.9			23.1	47.1	23.1	17.6	38.4	5.9		5.9	7.7			
Kathy	6							14.3	29.4	42.8	70.6	35.8		7.1					

* Did not indicate any positive aspects

Again, insufficient preparation is identified as a significant negative in relation to lesson outputs. While some students make comments related to generic and targeted preparation, technical aspects (mechanics) are the dominant focus for students, be they positive or negative. Eight students refer to positive technical aspects on at least 50 per cent of occasions. More students, in this case twelve, refer to negative technical aspects at least 50 per cent of the time, with two of these even above 90 per cent (Kellie, Delia). In general, there is a correlation between negative and positive comments in relation to technique, with Betty and Sophie (Trial C) the only students to have a significant difference between positive and negative reflections on technical aspects, in both cases focussing on negative aspects. Overall, the focus on and identification of problematic technical aspects may, in many cases, relate to the insufficient preparation identified above in Table 7.6.2.

At the same time, evidence of the opportunity for students to develop within the teaching and learning environment is evidenced in Table 7.6.3 in terms of enabling progress, given the frequency by which it appears in some students' evaluations, e.g., Betty, Billie, Sallie. Other principles to emerge from the data include the reported benefits of peer interaction (e.g. Sally, Sophie, Kathy), evidence of the positive outcomes of the shared learning environment. Additional comments to be made are the fact that Chia is clearly harsh in her self-critical reflections, at no stage identifying positive aspects or positive progress, while Sallie's negative views on peer, staff and other consultations relate more to her dissatisfaction in working with Teacher B.

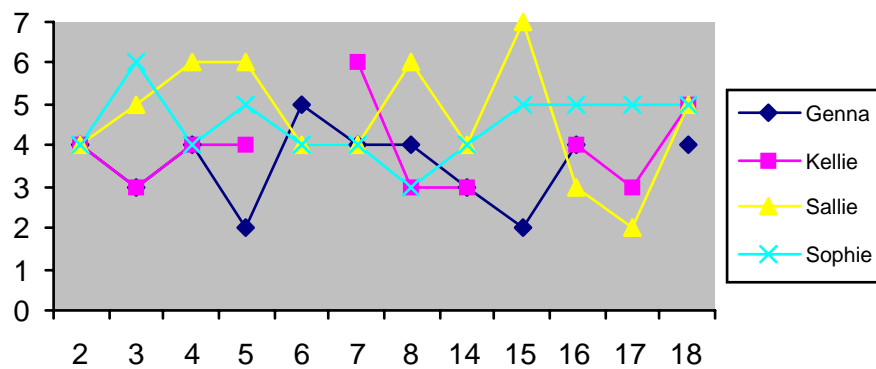
The issue of work ethic and preparation is evidenced in students' planned strategies for the following week (see data presented in Table 7.6.4).

Table 7.6.4 Planned strategies identified

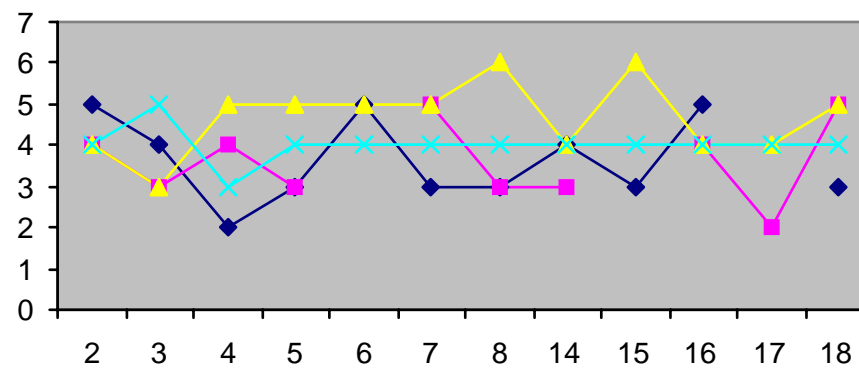
Name	No. weeks	Insufficient preparation	Generic preparation	Targeted preparation	Peer consultations	Staff consultations	Other consultations
Genna	11		33.3	63.4	3.3		
Kellie	10		15.4	84.6			
Sallie	12		40	40	15	5	
Sallie	14		57.1	39.3	3.6		
Sophie	12		8.3	91.7			
Sophie	15		48.4	51.6			
Kimli	8		25	37.5	4.1	8.4	25
Delia	9		37	59.3	3.7		
Sat	8		21.7	78.3			
Chia	6		15.4	84.6			
Olivia	7		27.8	61.1			11.1
Amber	6		46.7	53.3			
Francine	6	7.1	42.9	50			
Patsy	8		5.6	94.4			
Billie	15		28.2	71.8			
Betty	6			100			
Alison	6		12.5	56.25			31.25
Kathy	6			100			

While preparation is clearly the focus, and this fact is not surprising given the nature of the learning process, many reflections relate to such simple organizational matters as the need for more consistent work or basic time management skills. It is also evidence of the benefits of group learning that, although small in number, some students reflect on the fact that peers offer benefits between lessons, an outcome of the work that is encouraged and promoted during the weekly sessions. On one occasion, Francine felt that not practising would lead to a more productive week than that previously.

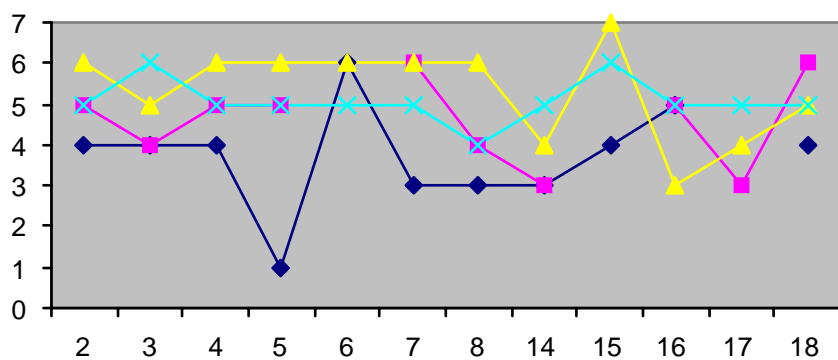
Figures 7.6.4 and 7.6.5 synthesize the key area ratings for two groups, given these students completed evaluation sheets for at least twelve weeks, and provide more substantial data upon which to suggest conclusions.



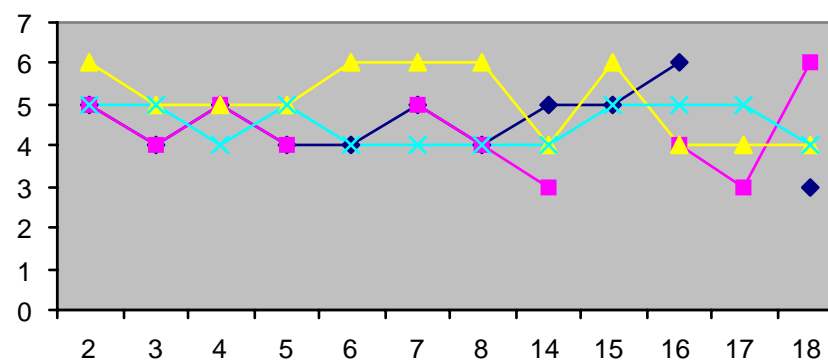
Preparation



Playing



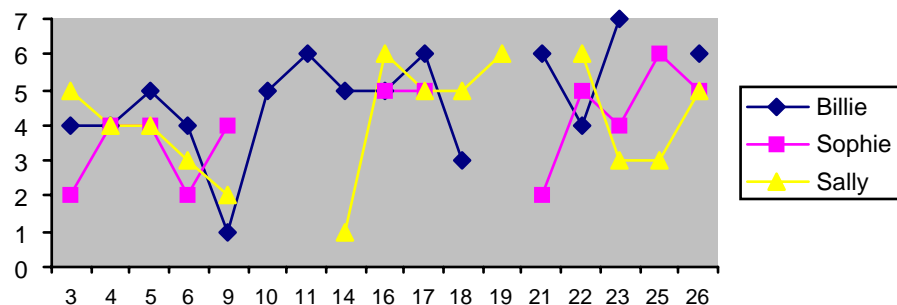
Progress



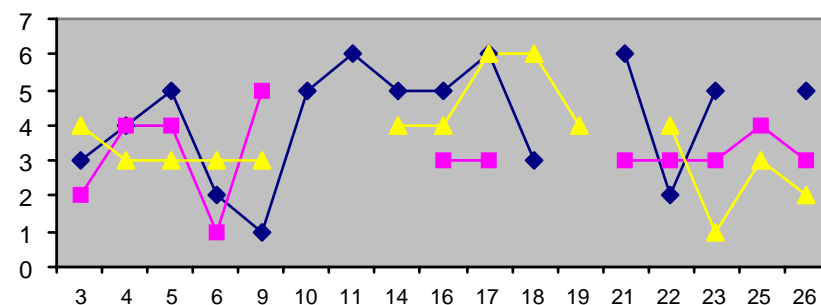
Contribution

Figure 7.6.4

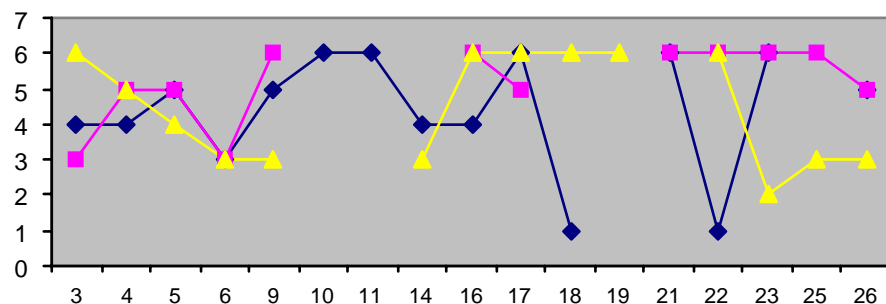
Trial C: level one students' self-evaluations of key areas



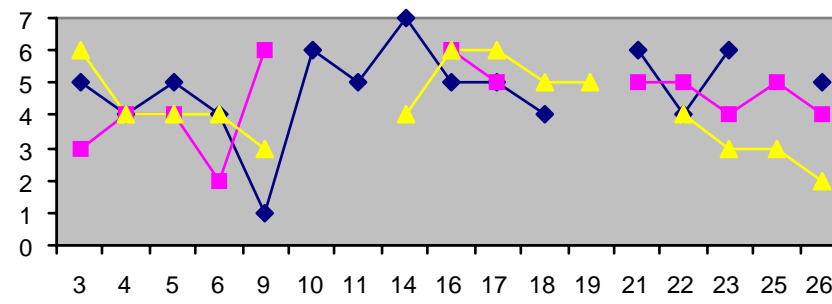
Preparation



Playing



Progress



Contribution

Figure 7.6.5

Trial D: Sallie, Sophie and Billie's self-evaluations of key areas¹

¹ Sophie did not complete evaluations for weeks 14, 18 and 19 indicating that she 'didn't play'. Some weeks do not have all three self-reflections due to students leaving class early, or not submitting sheets after agreeing to return them soon after the lesson.

The data in Figures 7.6.3 and 7.6.4 evidence a number of the key benefits of the group method. One is in terms of preparation and playing given the fact that, for the majority of weeks, there are at least one or two students within the group who argue at least an average level of achievement, often higher. Therefore, while some students may not be prepared sufficiently that week, and hence their playing is not at its best, they are exposed to students who are demonstrably better prepared, and whose playing is potentially at a higher level on that occasion. This therefore enables exposure to a range of more thoroughly prepared presentations, which may also impact on their motivation, or at least remind them of the necessity for thorough preparation. Hence in general, the productivity of the lesson does not rely on one student, and the teacher therefore has the opportunity to focus on those students who have more work prepared, while others are still exposed to the learning process, the progress of other students, and are at all times able to contribute via verbal interaction and reflection.

The benefits of exposure to other students also emerges in the *progress* graph in that, at all stages, there is at least one student who argues above average progress since the previous lesson. The regular exposure to students who see themselves as making progress leaves open the possibility this may inspire others to keep pace with the group, or at least to reflect on the means by which to develop and proceed further. This also provides evidence that, in any one week, there is a strong element of productivity and development within the group, a factor which would not occur if the learning environment were restricted to one student.

While preparation and progress may not always be optimal, a fundamental advantage of group learning is revealed in the *contribution* graph in that, for the majority of the time,

students feel they are able to contribute at a high level. While more consistent in the Trial C group (Figure 7.6.3), there is at least one student contributing in an above average capacity in the Trial D group per week (Figure 7.6.4). Hence, while a student may not have prepared sufficiently for any particular week, the nature of the interaction and the shared learning environment enables them to participate in a proactive and positive manner rather than simply further wasting their time. This also enables the teacher to draw upon students' ability to offer feedback and critical analyses, and to support those students obtaining performance shaping and teaching focus. In addition, the generic skills developed as part of this contribution to the learning environment are potentially significant, in such areas as critical thinking, independent learning, and communication skills.

An overview of the self-reflection procedures therefore reveals the following general principles in relation to the sample of students involved in Trials C and D:

- Progress is argued and ranked highly by many students, evidence that the model promotes productivity;
- Work ethic and preparation issues are counter-balanced across group members;
- Despite challenges associated with preparation, less prepared students are able to maximize gain from the lesson situation as a result of the fact that more than one student is involved in the learning transaction;
- The process requires students actively to consider aspects relevant to their preparation for, work within and needs beyond each lesson;
- Students are given the opportunity to be more aware of their progress within and across lessons; and
- Student reflections offer the teacher further insights into

- a) how students are working within the environment;
- b) what areas become a negative/positive focus for students;
- c) the impact of peer interaction on progress and the learning environment; and
- d) students' development over time.

7.7 Journal analysis

As indicated in section 6.7.4, all submitted journals were analysed as seen in Tables 7.7.1-3.

Table 7.7.1 International students' journals

Name	Area	TECHNIQUE		REPERTOIRE			PERSONAL INPUT			ADDITIONAL WORK			PROGRESS			Total no. discrete comments
		Security %	Facility %	Aesthetics %	Historical B'ground %	Choice %	Insuff. %	Targeted %	Generic %	Other rehears's %	Piano Acc't %	Consult's %	Nil %	Minimal %	Signif. %	
SAT	Goals	8.6	20.0	10.0		4.3		14.3	20.0	5.7		11.4	5.7			70
	Action	2.4	19.5				19.5	29.3	17.1			9.8	2.4			41
	Achievement	5.3					21.05	10.5	10.5					21.05	31.6	19
	Satisfactory element(s)	14.3	7.1	28.7					14.3			7.1		7.1	21.4	14
	Unsatisfactory element(s)	46.7	20.0				33.3									15
	Overall progress													50.0	50.0	8
KIMLI	Goals	12.9	16.8	8.9		1.0		9.9	7.9			42.6				101
	Action	6.9	10.9	12.9			5.9	12.9	17.8			32.7				101
	Achievement	4.8		4.8								9.5	4.8	23.7	52.4	21
	Satisfactory element(s)	38.9	5.55	22.2				5.55	5.55			5.55			16.7	18
	Unsatisfactory element(s)	31.6	26.3	10.5			15.8							15.8		19
	Overall progress												23.1	46.1	30.8	13
DELIA	Goals	18.7	6.25	25.0	9.4			6.25	18.7			15.7				32
	Action	20.0	15.0	5.0				20.0	10.0			30.0				20
	Achievement	44.5		11.1	22.2									22.2		9
	Satisfactory element(s)	44.5		33.3		11.1		11.1								9
	Unsatisfactory element(s)	66.7		16.65			16.65									6
	Overall progress													100.0		4

Table 7.7.2 Level three students' journals

Name	Area	TECHNIQUE		REPERTOIRE			PERSONAL INPUT			ADDITIONAL WORK			PROGRESS			Total no. discrete comments
		Security %	Facility %	Aesthetics %	Historical B'ground %	Choice %	Insuff. %	Targeted %	Generic %	Other rehearsals %	Piano Acc't %	Consult's %	Nil %	Minimal %	Signif. %	
OLIVIA	Goals	19.4	4.4	13.0	4.4	8.7		8.7	4.4	8.7	26.1	2.2				46
	Action		2.4	7.3		7.3	17.1	26.8	7.3	4.9	17.1	9.8				41
	Achievement												20.0	50.0	30.0	10
	Satisfactory element(s)			11.1		33.4		11.1	11.1	11.1				11.1	11.1	9
	Unsatisfactory element(s)	12.5				12.5	50.0			12.5	12.5					8
	Overall progress												44.45	44.45	11.1	9
AMBER	Goals	4.85	7.3	9.8		4.85		14.6	17.1	9.8	12.2	19.5				41
	Action		9.4	3.15		3.15		28.1	15.6	12.5	12.5	15.6				32
	Achievement		21.45	21.45					7.1			14.3		7.1	28.6	14
	Satisfactory element(s)	16.7		16.7				16.7			8.3				41.6	12
	Unsatisfactory element(s)	17.7	17.7			17.7	27.2	9.1						9.1		11
	Overall progress													3	2	5
PATSY	Goals	11.4	9.1	11.4	2.3	2.3		22.7	27.3	6.75		6.75				44
	Action	5.55	5.55	5.55	5.55	11.15	5.55	22.2	27.8	5.55		5.55				18
	Achievement						11.1		11.1	11.1			11.1	22.2	33.4	9
	Satisfactory element(s)	22.25	11.1	22.25		11.1		11.1						11.1	11.1	9
	Unsatisfactory element(s)		10.0				40.0	10.0	10.0	10.0			10.0	10.0		10
	Overall progress			11.1						11.1				44.5	33.3	9

Table 7.7.3 Level one students' journals

Name	Area	TECHNIQUE		REPERTOIRE			PERSONAL INPUT			ADDITIONAL WORK			PROGRESS			Total no. discrete comments
		Security %	Facility %	Aesthetics %	Historical B'ground %	Choice %	Insuff. %	Targeted %	Generic %	Other rehearsals %	Piano Acc't %	Consult's %	Nil %	Minimal %	Signif. %	
SOPHIE	Goals	10.0	15.7	10.0			8.6	12.9	8.6	7.1	5.7	15.7			5.7	70
	Action	4.0	12.0	10.0		10.0	8.0	20.0	4.0	10.0	4.0	18.0				50
	Achievement	3.3	13.3	16.7				10.0	6.7	3.3		16.7	3.3	10.0	16.7	30
	Satisfactory element(s)	30.7		7.7				23.1	7.7	7.7			7.7	7.7	7.7	13
	Unsatisfactory element(s)	33.3	16.7	8.325		8.325		8.325				8.325			16.7	12
	Overall progress												25.0	33.3	41.7	12
SALLIE	Goals	13.0	19.7	4.3		4.3	2.2	13.0	26.1	2.2		15.2				46
	Action		6.7			3.3	33.3	16.7	26.7			13.3				30
	Achievement	5.85				5.85	11.8	11.8					23.5	29.4	11.8	17
	Satisfactory element(s)	9.1				17.7		17.7	9.1			9.1		18.15	18.15	11
	Unsatisfactory element(s)		9.1				81.8							9.1		11
	Overall progress												9.1	81.8	9.1	11
GENNA	Goals	20.0	20.0	22.9				11.4	17.1			8.6				35
	Action			14.3				35.7	50.0							14
	Achievement	27.3	27.3				17.7	27.3								11
	Satisfactory element(s)	50.0												33.3	16.7	6
	Unsatisfactory element(s)	12.5	25.0				25.0	37.5								8
	Overall progress												33.3	50.0	16.7	6

An analysis of the data reveals the following general principles in relation to this particular sample of students' work:

- Students tend to be more ambitious and hence expansive when planning at the commencement of their week's work, hence the higher number of goals *vis à vis* statements related to action;
- Technical issues are a focus for the majority of students which corresponds to the emergent data from the self-reflection sheets which also reflect emphasis on musical mechanics;
- Musical issues, in particular aesthetics, are relatively strong in terms of focus in all but Sallie's case, suggesting that despite the focus on technique in the lesson self-reflection procedures, students do not necessarily achieve realisation of these in the lesson environment but work on these aspects beyond the lesson;
- A number of students (e.g. Sat, Kimli, Olivia, Patsy) identify insufficient input as an issue impacting on both weekly achievement and/or overall progress;
- Only one student (Sat) argues significant progress for at least half of the reported weeks, suggesting that students are either overly harsh or appropriately diagnostic of their work ethic and development; and
- At the same time, the journals reveal that students are able to diagnose progress, hence the relative success of their personal rehearsal/preparation routine(s).

In terms of the journals offering a window on the teaching and learning environment, a number of aspects relevant to the teacher emerge, most notably the ongoing impact of students' work ethic on their development and contribution in lessons. In addition, the journal offers the teacher an insight into the amount of activity in such other areas as

accompanying and/or ensemble work (e.g., Olivia, Sophie) or consultations with such mechanisms as peers, recordings or sight-reading texts (e.g., Amber, Kimli, Sophie).

Table 7.7.4 presents students' evaluation of the journal strategy on a five-point scale of low (1) to high (5). Despite not submitting any journals, Fran chose to evaluate the process, suggesting that she attempted but decided not to complete the requirements.

Table 7.7.4 Student evaluation of the journal process

Aspect	Genna	Sallie	Sophie	Amber	Olivia	Fran	Patsy	Kimli	Delia	Sat	Mean
Workload	4	5	4	3	5	5	4	4	3	5	4.2
Difficulty	1	5	4	2	3	5	4	4	2	5	3.5
Value	3	5	4	3	1	1	2	4	3	5	3.1

Students perceive a higher than average workload and level of challenge in the journal and, at this stage of their development, only moderate value.

7.8 Olivia's perceptions of group learning

As indicated in 6.7.2.1, Olivia was the only student to submit a letter, despite the fact that all students were invited to do so. Olivia's letter begins by outlining the challenges associated with moving from one to one to group lessons. She acknowledges that her initial thoughts were mixed, identifying on the one hand, the benefit of not having the intimidation factor, pressure and repetition of material common to individual lessons, thereby emerging from the "years of repetition that come with having only one opinion each week". She also identifies the benefits of being able to work with other students, compare peer standards, and learn via these mechanisms albeit despite the inherent challenges of peer comparison. Olivia also voices the doubts about group learning in terms of whether the appropriate focus on individuals can be accommodated.

Having foregrounded the group context, she then presents a range of practical suggestions to prospective students desirous of maximizing their learning experiences:

- Thorough preparation
- Benefits of preparing different work for each week to avoid repetition and boredom
- Openness to criticism and feedback
- Goal setting towards desired outcomes
- Risk taking in the provision of feedback
- Listening to learn

She extends her advice to the need for thorough performance preparation as well as encouragement to engage in extra curricular activities such as accompanying, teaching, ensemble work, all of which have the potential to contribute to a holistic and beneficial learning environment.

While Olivia's advice reveals a keen understanding of the requirements for successful learning in groups, she admits the integral factor of the learner "... my three years of study could have been vastly different – for better or for worse – depending on my attitude and approach to the learning experience". Her concluding statements of wisdom relate to appreciating practice and the piano, and the importance of remembering one's goals for studying music. Her final words -

"It is up to you to make the most out of the group lessons – don't waste them, as they may be the last formal lessons you ever have"

- demonstrate her keen recognition that learners have the major responsibility for both the quantity and quality of their own learning. Olivia has a keen appreciation of her

audience and has thus prepared an interesting and valuable document for future students.

Chapter 8

DIAGNOSTICS AND EVALUATION

8.1 Students' diagnostics

In order to present an overview of progress, participants were asked to evaluate their progress over the year, and to compare this with the progress of the previous year.

Table 8.1.1 synthesises the various reflections across the trial years.

Table 8.1.1 Students' perceptions of progress

Name & trial	Self-reflection of progress (1 – Disappointing, 5 – Excellent)	Comparison with previous year (1 – Considerably less, 5 – Considerably more)
Rosie (A)	(3) I learnt a lot however I could have put in a lot more effort than I did.	<i>Question not asked</i>
Elizabeth (A)	(2) I left a lot of work until the last minute and had a lack of motivation at times. I didn't do enough work.	<i>Question not asked</i>
Amber (A)	(3) My lack of dedication to practice.	<i>Question not asked</i>
(B)	(2.5) I didn't progress as much as I should have early on but worked more productively toward the end of the year.	(4) I hope my playing is gradually maturing.
(C)	(2) I didn't mature as much as a performer as I would have liked.	(3) I think it was fairly similar. My lack of motivation was a key factor.
Fran (A)	(4) I hadn't actually practised consistently for a while before coming to uni, and found the set works and scales improved different aspects of my playing.	<i>Question not asked</i>
(B)	(3) Lack of effort on my part.	(4) More relaxed.
	(3) There was a definite improvement in my playing, but I wouldn't describe it as excellent.	(4) I felt I had a greater understanding of what I was doing in terms of practice and performance.
Olivia (A)	(3) I wasn't that pleased with how I progressed, however, I was satisfied with my B.Mus results overall.	<i>Question not asked</i>
(B)	(2) Totally my own lack of preparation and wasted time. Also my being sick at the crucial exam time causing a bad performance.	(2) Preparation once again.
(C)	(4) There is definitely an improvement. I feel much more qualified and experienced than the end of 2001.	(4) Overall I gained much more experience in 2002. I did more accompanying, played in a musical, taught, and all this helped me progress further.
Jasmine (B)	(4) I feel I have finally grasped the various musical aspects taught to me and am able to apply these aspects to my playing successfully.	(5) Once again I feel that I am finally successfully applying all the musical aspects taught to me, into my playing.

Table 8.1.1 Students' perceptions of progress (continued)

Name & trial	Self-reflection of progress (1 – Disappointing, 5 – Excellent)	Comparison with previous year (1 – Considerably less, 5 – Considerably more)
Adrian (B)	(4) Managed to learn all pieces with several weeks to spare, more on top of everything.	(5) <i>Indicated same response – see left</i>
Sat (B)	(2) Lack of practice and confidence.	<i>Question not asked</i>
(C)	(3) I can do better.	(5) I know what it is like to leave everything to the last minute, so I've learned my lesson.
Kimli (B)	(2) Didn't work hard in semester 1. Semester 2 was better. Not used to way of teaching (some language problems).	<i>Question not asked</i>
(C)	(4) I practised a lot more.	(4) More practice and strategy was involved.
Delia (B)	(3) Not good enough. Have to put in more effort in my performance and build up my expression. Never stop learning.	<i>Question not asked</i>
(C)	(3) Not really sure, I just wasn't good enough.	(4) I knew what to expect and stuck to my goals.
Genna (C)	(3) By the end of the year I got everything together, when I didn't think I would at the beginning of the year.	(5) Very laid back approach in 2001.
Kellie (C)	(3) I am please that I have finally made it through the year and was generally happy with passing the subjects in first semester.	(5) A lot more determined to learn pieces. Pushed more to be on top of pieces because of concert practice. More confident with performances too.
Sophie (C)	(4) I believe I have progressed a great deal – technically, expressively, critically analysing myself and others', performance.	(4) Because in 2001 I only put in hard work just before my exam. The rest of the year I was concentrating on school and other stuff. So, my piano stuff wasn't consistent whereas this year I've done it every week.
(D)	(1) Didn't work hard enough.	(2) Didn't think I progressed nearly as much as I did last year.
Sallie (C)	(4) I learnt a lot.	(3) I have made an equal progress.
(D)	(3) The pieces were of a high standard, however I would have liked a better exam result.	(4) I had to work a lot harder, the pieces were harder, I think that I learnt a lot, despite struggling with it all.
Patsy (C)	(4) I would say that I've upgraded my performance level and technical skills as well as been exposed to public performances which actually contributed to my performance skill.	(2) Generally because I was very busy with my degree program and spent less time practicing compared to last year.
Chia (C)	(3) I have learned what I wanted to but not much more than that.	(4) More pieces have been learnt and my individual practice has improved.
Allison (D)	(3) I felt I could have practised more.	(4) I did very little piano study in 2002.
Kathy (D)	(4) I learnt a lot over the year studying and preparing for my Amus.	<i>Did not answer.</i>
Betty (D)	(4) Because I've passed everything and got my Amus.	(4) It was about the same, although it was more rewarding this year because I got my Amus.
Billie (D)	(2) I didn't put enough practice in each week, because I felt very overwhelmed by what I perceived to be my lack of knowledge or ability to perform.	(4) Although my piano playing hasn't improved a great deal, my knowledge has. This year I learned so much stuff that I didn't even know before.

Despite several of the students' evident dissatisfaction with themselves for a variety of reasons, including recognition of the lack of an appropriate work ethic during the course of the year, most report at least some development and/or progress. While this represents only one sample of students, it is clear that the productivity of the model – and indeed any model of teaching and learning - relies to a large extent on the input of those individuals involved. What is different in terms of group teaching is that, although some students may be less than adequately prepared, they are not necessarily as disadvantaged as they might be in the one to one context, in that they are still afforded the opportunity to a) hear repertoire and performance processes discussed, b) contribute to interaction processes, and c) be involved in the learning process. In order to gather additional insights, participants in Trials C and D were asked to reflect on their level of focus for group lessons and to compare this with the previous year, noting any significant differences. Appendix M presents these reflections and, while the data do not represent the full sample, additional windows on the influence and impact of work ethic on productivity are clear. The emerging principle is that the teaching environment relies to a large extent on students' work ethic and desire to proceed productively.

The participants were also required to identify the areas or skills they felt had improved, along with perceived reasons for improvement. Responses provided over the various trials are synthesized in Table 8.1.2 below, although it should be noted that Elizabeth (Trial A) did not complete this part of the questionnaire.

Table 8.1.2 Students' self-analysis of areas of progress

Name & trial	Area(s) of progress identified	Justification(s) and/or relevant factors
Amber (A)	I feel that I think about my playing much more.	Group discussions and individual analysis were encouraged
(B)	<i>Did not answer</i>	<i>Did not answer</i>
(C)	<ul style="list-style-type: none"> • Being self-critical to a high degree • Confidence or the appearance of confidence • Dedication 	<ul style="list-style-type: none"> • Performance in front of audiences • Emphasis on critical analysis
Fran (A)	Preparation.	<ul style="list-style-type: none"> • Learning over the year that <u>how</u> I practice affects the performance. • After falling apart in a few early performances and discussing it in master class.
(B)	<ul style="list-style-type: none"> • Realising the amount of preparation involved • Managing stage fright • Greater understanding of style • Goal setting 	Repetition.
(C)	<ul style="list-style-type: none"> • By seeing and hearing the skills achieved by other class members • By learning different stylistic concepts about different pieces • By getting feedback about my own improvements that highlighted to me things that were working in my performances • By learning to think in ways other than technical about various pieces 	<ul style="list-style-type: none"> • Sharing of information in a group situation.
Olivia (A)	I feel I don't need to depend on a teacher as much now as I used to, and I've become more comfortable with playing in front of others.	<ul style="list-style-type: none"> • I've had more experience performing over the past year than I've ever had before, and being in group classes such as these aids in self-learning. • Having opportunities to perform regularly • Not having individual lessons • Being in an environment such as this with many musicians.
(B)	<ul style="list-style-type: none"> • I've learnt to be prepared • My sight-reading has improved • I feel my interpretative skills have improved • My stylistic and historical knowledge has broadened 	<ul style="list-style-type: none"> • By gaining more experience performing • By gaining more experience accompanying • By attending master classes and workshops • By broader listening
(C)	<ul style="list-style-type: none"> • Developing the ability to control nerves • Further developing my knowledge of the mechanics of the piano • Refining my technique in relation to the above point • Explaining piano performance to others 	<ul style="list-style-type: none"> • More experience performing, listening and observing concerts, master classes and professionals, teaching.
Rosie (A)	A better understanding of practice techniques and expression when playing	<ul style="list-style-type: none"> • Practice more than I have previously and now more effectively. • Listening more critically and thinking less about notes and more about expression. • Harder pieces and more practice = better practice eventually, i.e. less practice with better outcome. • Encouraged to listen more thoughtfully.

Table 8.1.2 Students' self-analysis of areas of progress (continued)

Name & trial	Area(s) of progress identified	Justification(s) and/or relevant factors
Jasmine (B)	Attitudes.	More positive attitudes.
Adrian (B)	<ul style="list-style-type: none"> • Setting guidelines • Performing in front of people more often • Plenty of extra feedback • Simply performing more frequently 	The extra feedback.
Sat (B)	<ul style="list-style-type: none"> • Learned much more • Practice time improved • Playing is better • Interpretation 	Classes and lots of practice.
(C)	<ul style="list-style-type: none"> • Playing leaps • Pedalling • Rehearsing hard passages • Playing big chords in a fast temp. 	Paying more attention and doing more work in practice.
Kimli (B)	<ul style="list-style-type: none"> • Managed to play full program • Learnt more quickly • More skilled at peer analysis • Developed confidence 	The motivation to succeed.
(C)	<ul style="list-style-type: none"> • Interpretation of musical styles • Confidence • Professionalism • Tone quality that is produced 	<i>Did not respond</i>
Delia (B)	<ul style="list-style-type: none"> • Dynamic levels • Technical skill • Rhythm (stability) • Expression 	Suggestions from the group and teacher.
(C)	<ul style="list-style-type: none"> • Listening to the lecturer • Completing recordings • Playing with the metronome • Identifying mistakes 	Setting goals.
Patsy (C)	<ul style="list-style-type: none"> • Exposure to public performances and concert practice • Discussion on practice methods and technique during lessons • Self-critical reports and journals • Feedback, peer assessments, teacher's comments, evaluations 	Practice strategies that were included in my practice sessions and methods of learning the repertoire.
Chia (C)	<ul style="list-style-type: none"> • Work more effectively during private practice • Better experience at performing • More independent 	Being more specific.
Genna (C)	Standard required	Working with peers
Kellie (C)	<ul style="list-style-type: none"> • How certain periods of music change articulation • How important it is to calm yourself • To be well prepared before performances • Go out with confident attitude and look pleased 	Personal experience from self and other peers and teachers advice.
Sallie (C)	<ul style="list-style-type: none"> • What is involved in the lead up to a performance • I don't need to spend more time practicing, just quality time 	Being forced to go and perform.
(D)	<ul style="list-style-type: none"> • It is crucial to overcome nerves 	I had a big problem with being nervous, even during practice time.

Table 8.1.2 Students' self-analysis of areas of progress (continued)

Name	Area(s) of progress identified	Justification(s) and/or relevant factors
Sophie (C)	<ul style="list-style-type: none"> • How to be a better performer, (bow, look confident) • How to critique myself more • Practice better – not just walk in, sit down and play • Analyse pieces better 	Group lesson for some. Mainly the teacher.
(D)	<ul style="list-style-type: none"> • Dealing with nerves before and during a performance • Bowing and walking out confidently 	Staging music was a good subject for learning performance skills.
Billie (D)	<ul style="list-style-type: none"> • Pick up my own mistakes now • Can hear wrong notes more easily • Can hear where the pieces needs more work • My performance skills have improved 	Concert practice, paying more attention, more involve in music because I hear lots of performance now.
Betty (D)	<ul style="list-style-type: none"> • Tone • Technique • Style of pieces • History of pieces and composers 	Piano lessons and music subjects.
Allison (D)	<ul style="list-style-type: none"> • Colour, timbre and feeling are just as important as the technical side • Different eras require different skills • Need to practice in front of people for confidence (not just yourself) 	Doing my Amus and playing four very different pieces.
Kathy (D)	<ul style="list-style-type: none"> • Through many performances, I feel I understand how to perform better • Through analysing other people's playing and my own, I feel I am more aware of detail and can self-learn better 	<i>Indicated same comments - see left.</i>

The responses reveal that the model offers a range of opportunities to develop:

- Improvements vary from aspects of preparation, to critical thinking, to independence;
- Many are directly related to specific aspects of the trial model in certain cases, such as Olivia's identification of improvement in performance as a result of playing in front of people on a regular basis, and Amber's view on critical thinking, directly related to critical discussions within class; and
- Work ethic is again the primary driver in terms of whether students feel they have progressed.

In order to consider those aspects students felt they had not developed sufficiently, students returning for an additional year were asked to identify aspects, if any, they felt

required greater attention. These responses are synthesized in Table 8.1.3, although it should be noted that exiting students were not asked this question and Elizabeth again chose not to respond.

Table 8.1.3 Areas diagnosed as requiring additional attention

Name & trial	Area(s)	Justification(s) and/or relevant factors
Amber (A)	Technique	Not enough practice
(B)	Next year I wish to broaden my horizons regarding styles performed.	Most of my exam program is very similar and I want to be able to perform in a variety of styles.
Fran (A)	None.	<i>Did not answer</i>
(B)	Technical work and tonal control.	Both stand out clearly to me when I play.
Olivia (A)	Not that I can recall.	I think a very broad range of subject matter has been covered in this course so far in relation to piano playing e.g. classical piano, jazz piano, piano accompaniment. With each of these areas I've learnt a lot.
(B)	The technical skills. Being able to actually carry out and perform what I hear in my head.	The actual performance is rarely the same as the mental one. I need to practice more, preparation is the weakest link.
Rosie (A)	Not that I can think of.	I have learnt a lot.
Adrian (B)	Expression.	In current pieces I tend to forget about expression.
Sat (B)	Dynamics, pedalling, phrasing.	I need to pay more attention to how these affect music of different periods.
Kimli (B)	Sight reading.	It is poor and this affects the progress of learning a piece.
Delia (B)	Rhythm and tonal control.	They are weak areas.
Jenna (C)	Practice.	I didn't do much this year.
Kellie (C)	Sight reading.	Good skill to have for future studies.
Sally (C)	Sight reading and learning pieces quicker.	I don't feel I am very good at this.
(D)	Confidence in myself.	This is really important to achieve, and I am a bit lacking here.
Sophie (C)	Sight reading.	Because I'm bad at it.
(D)	Sight reading.	Because it's crap.
Betty (D)	Some technical and stylistic aspects	To improve my pieces.
Billie (D)	Rhythmic ability, sight reading.	Because I'm not good at either of them.
Allison (D)	Too much pedal, playing chords at the same time, little things like that.	For clarity.
Kath (D)	My posture and "forceful" tone as the examiners said.	<i>Did not answer.</i>

The data above reveal that from year to year, students were readily able to diagnose aspects at the macro and micro level. The responses also reflect the fact that students were well able to identify aspects of their work requiring further attention. What is also interesting from the above table is Olivia's reference to the holistic nature of the degree

structure, in that students are encouraged and indeed required to explore different aspects of performance.

As a self-diagnostic exercise, the students were required to reflect on their goals for the year, and to consider to what extent they achieved these, the means by which they achieve them, and to be retrospective about the appropriateness of these goals. These various questions, presented to students in Trials B, C and D only, are synthesised in Table 8.1.4 below.

Table 8.1.4 Students' reflections on goals

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Amber (B)	I wanted to widen my stylistic base, to improve my technical skills and become more positive and confident in audience situations.	I feel more comfortable when performing, other than that I didn't really reach my goals technically and stylistically.	By performing in front of people more.	Because now I can play and not be a nervous wreck.	They were appropriate, although I felt that I didn't achieve the first two adequately.
(C)	A more thorough knowledge of the processes of piano performance and to be self-critical to a high degree. More confident in a wide variety of styles.	I believe I became more self-critical however don't feel I really achieved my other goals.	Opportunities for critical analysis of my own and other performances.	Opportunities to do so.	They would have been useful, however they (motivation etc) weren't achieved.
Fran (B)	Basically, I just did what I thought was enough to pass.	Halfway into the year, I knew the only goal I had to worry about was passing my exam and other goals had to be put aside.	<i>Did not answer.</i>	Concentrated on another subject, in order not to fail it twice.	I passed the subject.
(C)	Play a wider range of repertoire, gain more knowledge about styles, and pass the end of year exam.	I'd say they were achieved or at least attempted.	By focussing on specific goals.	I had a greater understanding of what I was trying to achieve.	All obtainable.
Olivia (B)	I wanted to begin working on pieces for an Amus, improve my technique and pianistic flexibility, and learn a bit about jazz piano and piano accompanying.	I don't think my technique has improved, I didn't start any A.Mus pieces, but I did learn about jazz piano and piano accompanying.	I went to piano accompanying and jazz piano master classes and gained professional experience in these two areas.	I am beginning to doubt the worthiness of an A.Mus, so don't know if I will ever do one.	To the full extent.
(C)	Improve sight reading, play different works and expand knowledge of different styles and genres, have a thorough understanding of correct piano technique in order to be able to teach others.	I feel that I have noticeably improved in each of the areas, but am a long way from mastering the listed aspects.	I improved with experience through listening, performing, teaching and accompanying.	Necessity.	Moderately - they were very broad goals that were quite impersonal. I think they are the goals everyone has – I needed more specific aims.

Table 8.1.4 Students' reflections on goals (continued)

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Adrian (B)	To get my marks back up to a good level. To try and do a better job of the end of year performance.	I improved greatly.	Learning pieces sooner and quicker.	I wanted to do a better job than last year.	Appropriately obtainable, enough to aim for.
Jasmine (B)	To increase and better my technique and expression and create music, rather than notes. In second semester I wanted to see how I went without a piano teacher and rely on my own skills and knowledge and feedback from the master classes (piano program)	Quite successfully, however there is always room for improvement.	Through taping myself, metronome work, working on passages rather than just the whole piece.	I feel I have grasped many of the aspects taught to me, in my playing.	I thought they were highly appropriate as next year I will be working on my playing on my own and therefore have to evaluate my playing myself.
Sat (B)	To play a few sonatas and short pieces like waltzes, studies. Long term were to play more, listen to classes, improve technique and listening skills.	Moderately.	In the second half I worked hard.	Lack of practice early and I was suffering from nerves.	<i>Question not asked.</i>
(C)	Score better marks for the end of year exam, play more in public, play more 20 th century works, do more listening and sight reading, learn more repertoire, improve technique.	Some of them – sight reading and technical work. I learnt lots of small pieces.	I paid more attention in class and wrote down the relevant comments.	To pass my exam.	I needed to work on more goals.
Kimli (B)	To learn pieces in a shorter time and try to give the phrasing of the pieces clearly. Pedalling is also one of my long-term goals – correcting pedaling problems.	About 40%.	The amount of practice and work, listening and asking.	I started to work hard too late – more organisation is needed.	<i>Question not asked.</i>
(C)	Pass the exam, gain more performance experience, learn more repertoire, improve technique.	I think I achieved what I wanted to achieve.	By struggling hard.	To pass the subject.	Very appropriate – because I managed to achieve what I wanted to.

Table 8.1.4 Students' reflections on goals (continued)

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Delia (B)	Short term – to pass this year's performance exam. Long term – to keep improving my performance and to be a better musician.	I developed the ability to perform well to a certain extent.	By practising and setting goals – time management.	I wanted to improve.	<i>Question not asked.</i>
(C)	Secure the degree, learn things faster, be strong in decision making and to be independent.	I feel I have gained a better understanding of piano.	By setting goals.	To achieve my aspirations, to satisfy my will and to find something more to learn.	Wasn't good enough as music has to be perfect!
Jenna (C)	Confidence in my abilities of playing for an audience and just playing.	I almost achieved them.	In concert practice and group lessons.	The exposure to concert practice made me work harder and I got less nervous playing for people.	Very appropriate - it is a big problem if I am going to teach music but can't play it for my students.
Kellie (C)	<ul style="list-style-type: none"> To improve my sight reading a lot Improve technical work 	I feel that most were achieved except for improving my sight reading.	By giving myself more opportunities e.g. performances.	Basically because I had to keep up with what is needed	Very appropriate because they were things I needed to work on and that now I have achieved them, I find piano playing more enjoyable.
Sophie (C)	To improve all round – performance, technique, practice, sight reading and learn to be my own teacher (in a way).	I achieved these goals to a large extent.	By practicing performance. Be my own teacher and by helping others.	Because I participated in group discussions and took lots of performance opportunities.	Very appropriate because I needed to improve those things and wanted to become more like my own teacher.
(D)	To gain a better understanding of playing with expression and generally playing the piano. To do well in exams.	I don't think I achieved them very well at all.	<i>Answered both sections with:</i> Not working consistently and not hard enough. Plus different problems that popped up during the year.		They were appropriate I just failed miserably!!

Table 8.1.4 Students' reflections on goals (continued)

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Sallie (C)	To improve and gain new perspectives.	Mostly I have achieved the goals.	By working hard and listening to others	I did my best and made use of people/resources	They were reachable and accessible.
(D)	To pass the performance certificate – hopefully with a good result. To get a distinction for the subject (performance).	Not at all.	<i>Did not answer.</i>	<i>Did not answer.</i>	My overall workload was too big to achieve these goals.
Billie (D)	To improve a lot in the areas I am weak in (sight reading, rhythmic stability and technique) and to improve overall.	I have improved in all things except sight reading but the areas I said need the most work still need a lot of work.	Practice.	Because I wanted to get better at them.	Very appropriate because you need to be good in those areas.
Betty (D)	To do well in my subjects and get my Amus.	I have done well in my subjects and I got my Amus.	I practiced and studied.	Because I wanted to do well.	Very appropriate because I felt that I could achieve them.
Allison (D)	To surpass the standard I was at three years ago when I stopped having lessons.	I feel as though I have returned to playing at a higher standard than when I did my grade eight.	Practising.	Because I love playing the piano.	Very broad goal, so should have aimed for specific things.
Kathy (D)	<ul style="list-style-type: none"> • Do well in my piano exam • Become a better pianist • Become more comfortable with performing • Understand stylistic elements from different periods more so I can learn pieces by myself without as much help 	I feel that I achieved my goals to a good extent.	By practising hard and putting my mind to it.	Because I always strive to reach my goals and do my best.	My goals were realistic and achievable.

While students' goals clearly differed from the minimalist to the determinedly self-diagnostic, what is interesting is that all students are able to articulate and defend their goals and outcomes. Further, nearly all students acknowledge total or partial achievement of their goals, and which is clearly significant in terms of the success of the learning environment and/or program of study. Additional data was obtained via probing students' achievements and goals, the data synthesised in Table 8.1.5 below, and which highlights the plans put in place by participants in trials B, C and D.

Table 8.1.5 Students' plans and reflections on achievements towards plans

Name & trial	Key features of plan for next year	Impact of current year achievements
Amber (B)	Work!	It will make me a little more confident to achieve the things I set for myself.
(C)	Graduate from music and move into graduate studies in education.	<i>Did not answer</i>
Fran (B)	Much more practice time set aside. Sticking very closely to a strict schedule.	I've missed playing as much as I did in 2000, so I'm keen to concentrate on the piano again.
(C)	To get things done on time and limit the extra-curricular activities.	By seeing what I didn't achieve I feel I need to balance my workload.
Jasmine (B)	To venture more into accompaniment and possibly explore other areas of piano playing such as jazz.	I will just continue to be persistent within each area of my playing. To see that I have achieved my goals helps me realise that I can achieve much more.
Olivia (B)	I want to work on my technique and continue with jazz and accompanying. I want to stop playing vertically, I also want to challenge myself with more difficult repertoire.	Those mentioned in previous question - I'd like to continue them (<i>see left</i>)
(C)	Honours studies combined with teaching work. Hopefully the two will be interconnected along with a small amount of performance.	Teaching and accompanying will probably be a large part of my work in 2003, so what I achieved in 2002 will hopefully be developed much further in 2003.
Adrian (B)	Simply to keep on improving on all the aforementioned aspects. To make sure [I] listens to others with interest whether he agrees or not.	Keep on improving, keep the momentum happening.
Sat (B)	Practise more, organise my practical pieces properly, try to practise four hours daily minimum, attend concerts and increase listening.	I will continue to practice daily.
(C)	Lots of duet playing, small 20 th century pieces, start teaching children.	It will help me to learn new pieces more easily.
Kimli (B)	Learn a piece in shorter time, perform more to gain experience.	Be more organised, choose repertoire that suits, work hard early, attend more performances.
(C)	Gain employment in music.	I am graduating, so I can start to look for a job.

Table 8.1.5 Students' plans and reflections on achievements towards plans

(continued)

Name & trial	Key features of plan for next year	Impact of current year achievements
Delia (B)	Be receptive to a variety of aesthetic meanings and be capable of discussing them, as well as thinking, feeling, sharing and balance is important for my play in 2002.	Keep on improving, use the experiences and put in new methods to make it better in 2002.
(C)	Practise smarter not harder, actually have a practice routine and concentrate more on technical aspects.	This year was an experience, a lesson in piano, to make everything smoother and it will be improved more and more in the coming year.
Patsy (C)	I will continue to expand my repertoire and improve my performance skill. At the same time, I would like to upgrade my aural skills and gain work experience in piano teaching and aural teaching in Malaysia.	I hope my achievements will enable me to further my studies in the near future as well as to be employed.
Chia (C)	More 20 th century pieces, piano accompanying and duets.	I will continue to build on these achievements and try to achieve my new goals.
Genna (C)	<ul style="list-style-type: none"> • Time tabling with clear goals for my practice time each day • Aiming for a higher standard in general 	I won't be focusing on playing for an audience now, although it is important, I can focus more on aspects of my playing.
Kellie (C)	To make sure that the weekly work is completed so that at the end of the year, I only have to revisit the older pieces that have already been learnt.	I will set myself goals that I know I need to change because then I will be motivated to do so.
Sallie (C)	To pass the performance certificate, and get a Distinction in my other performance exams.	I would like to continue in the same way, and try to get to the next level.
(D)	To increase my skills outside of the performance subject, in preparation for next year.	Not yet decided, but I may try to do the Performance exam or similar.
Sophie (C)	To practise more consistently and practise smart. Use every opportunity for performance I can so that I become more comfortable with it.	I want to achieve as well as I did this year in performance music if not better and continue with the goals but achieve them to a greater extent in 2003 e.g. better sight reader, performer, my own teacher etc.
(D)	To work harder up to the standard and potential that I have and produce work that will make me proud.	Achievements? I don't think that I have any achievements that will feed into 2004. I want to actually achieve things next year!!
Betty (D)	Study and practice like I did in 2003.	I will probably aim to do as well as I did in my subjects and practice to learn more pieces.
Billie (D)	Be more organised.	Further develop achievements made in 2003, as they weren't as good as I'd like.
Allison (D)	<ul style="list-style-type: none"> • Learn general knowledge as I learn the pieces • Practice more regularly • Really listen to myself when I play so I can identify mistakes and problems by myself. 	I will continue studying the piano to have a go at my Licentiate.
Kathy (D)	Become even better at giving comments to peers and self-analysing. See next comments also (<i>see right</i>).	Not that I feel a bit more comfortable and less nervous with performing, I hope to concentrate more on the piano playing side of performing.

It is significant that students are able to identify specific strategies and objectives in relation to their future work, despite the fact that some may not have achieved their full potential across certain years. Goals and plans identified largely relate to extending on achievements, and which rely in some cases on better time management (Genna, Kellie) or improving practice strategies (Sophie). In general, students' goals and related achievements highlight the importance of each student's work ethic, preparation, and desire to take full advantage of the various opportunities which the model and course offer. It is therefore arguable that the success of the model itself not only relies on its structure and operation, but the extent to which students are prepared for and motivated to succeed within.

Those students approaching the final part of their studies were also required to diagnose what skills would be most valuable to them on graduation, to consider what were the most valuable learning experiences, and to reflect on the extent to which they had developed independent learning skills. Table 8.1.6 synthesises these various reflections.

Table 8.1.6 Probing graduate outcomes

Name & trial	Most valuable skills developed	Most valuable learning experiences	Self-teaching and/or independent skills developed
Amber (B)	Analysis and comments on others' pieces and my own. Because to become a teacher I will need these skills (i.e. getting thoughts across coherently).	<i>Question not asked.</i>	<i>Question not asked.</i>
(C)	Critical self-analysis. By being critical of own playing to a high degree allows me to perform better and also to evaluate others performances.	More self-critical and more confidence at performing. I can now listen to myself and make constructive changes to the music.	I have begun to look more deeply at the music and my interpretation reflects that. I think more now as a performer. Prior to JCU I browsed over pieces and never took time to polish or examine how/why it should be performed.
Fran (B)	The ability to manage stage fright. Without this the effort put in to all other aspects is wasted.	<i>Question not asked.</i>	<i>Question not asked.</i>
(C)	Independent learning, stage craft and increased confidence. It makes performance more enjoyable and less of an ordeal.	To have a strategy and an understanding of what I want to achieve with pieces. More thoughtful performances with more than technical issues taken into consideration.	I can now confidently approach a new piece with a strategy for practice and performance, and have a greater understanding of what I want to achieve with that piece. More confidence in my playing, greater understanding of skills and concepts.
Olivia (B)	I think all of the evaluative, analysis and feedback will be helpful for teaching, as well as technical, not to mention accompanying skills. Because teaching and accompanying will probably be the areas I will go into.	<i>Question not asked.</i>	<i>Question not asked.</i>
(C)	Sight reading. Whether teaching, accompanying, performing in musicals, or performing anywhere, sight-reading skills are often extremely necessary to save time and embarrassment.	All performances, recordings, professional master classes witnessed, ensemble work, taped performances, weekly classes. All experiences were valuable, but it is these that I seem to remember learning the most from. Interacting with others and learning from what you do and hear/see back what you have done. Learning from experience I feel is invaluable.	A very great extent. I feel I would definitely still benefit from criticism/advice from others, though I am no longer dependent on a teacher as I was before University. Having learnt much of my repertoire this year and accompanying work without any testing in lessons, gaining good results and keeping customers.

Table 8.1.6 Probing graduate outcomes (continued)

Name & trial	Most valuable skills developed	Most valuable learning experiences	Self-teaching and/or independent skills developed
Jasmine (B)	Sight reading (competent) skills - accompaniment reasons. Ability to constructively analyse my own music as well as others without relying on a teacher - to work on my own without the need for someone's help.	<i>Question not asked.</i>	<i>Question not asked.</i>
Adrian (B)	The idea of learning certain repertoire and having it done by set dates. It they are needed for performance and setting of schedules.	<i>Question not asked.</i>	<i>Question not asked.</i>
Sat (B)	To be able to perform in public. When I perform in public I will need to have confidence.	<i>Question not asked.</i>	<i>Question not asked.</i>
(C)	Performance skills, interpretation, phrasing, effecting chords and leaps. To be able to relate all the skills I've learnt to my piano students.	Concert practice – having to play in front of all the students. I passed my exam and became better at performing.	I can cope with long practice hours, work under pressure and am able to analyse the pieces before playing. I've developed these skills over the last year.
Kimli (B)	Interpretation, analysis skills and performance skills. Because they are important for a professional musician.	<i>Question not asked.</i>	<i>Question not asked.</i>
(C)	Playing professionally. <i>No explanation presented.</i>	I have learnt a lot about piano performance, as a result of my achievements this year.	To a great extent. From the improvements in my piano practice this year.
Delia (B)	Recognition and development of expressive devices, interpretation and technical skills. The skills learnt at university are those that are required to be a musician. Also to get recognition.	<i>Question not asked.</i>	<i>Question not asked.</i>
(C)	Technique, interpretation, public performance skills and professionalism. Because they are valuable skills to have.	Learning experiences – self evaluation, performance skills in general, learning not to accept mediocrity.	I'm learning to be an independent piano performer as long as I can be calm and focussed in my practice. Feedback I have obtained.

Table 8.1.6 Probing graduate outcomes (continued)

Name & trial	Most valuable skills developed	Most valuable learning experiences	Self-teaching and/or independent skills developed
Patsy (C)	Performance skills (This includes style, interpretation and techniques). As I've experienced a great number of performances, I've found out that these three basic elements of performance skills are essential for piano playing and performance and will be very useful for employment (as a lecturer or music teacher).	<i>Question not asked.</i>	<i>Question not asked.</i>
Chia (C)	I think it will be all the skills I have learnt, because for my teaching career, I can suggest effective learning skills for my students.	<i>Question not asked.</i>	<i>Question not asked.</i>
Sallie (D)	Teaching skills – it is what I intend to focus on for future employment.	Learning how to play in ensembles and working in groups. This was very new to me but skills in this area are very helpful.	To some extent, not as much as I would like. I feel that I still need guidance in interpretation of styles and music.
Sophie (D)	Sight reading – because you can learn things quickly for either performance or accompaniment.	The experience of performing in front of my peers/other musicians has been extremely valuable. On videos I can see the improvement of confidence and I feel more confident myself when I perform.	I feel I have developed these a lot!! I now know how to practice more productively and assess myself. I know what to look for and improve in my own playing most times. And I can help others much better because I know what to listen for.
Betty (D)	Practice techniques and style – because these will help me learn pieces easier and know how to play them.	Mainly performing experiences. Because I had more opportunity to be assessed on my performing as well as getting experience.	Yes, because I didn't always play all my pieces during my lessons and I had to fix up other mistakes in practice. I had to fix up mistakes during lessons or holidays.
Billie (D)	All the different techniques we have been learning, because it is good to know them because they help in your overall performance – sounds better e.g. [Mendelssohn] – notes were easy to play but it was hard to get a nice sound. I learnt techniques to improve it.	Everything I learned was valuable because I had no experience before and I have enjoyed the year. I past all my subjects.	My self-teaching skills have developed heaps this year and I know so much more than last year because I have learned so much more. I am able to work out now what needs work, hear mistakes etc.

Table 8.1.6 Probing graduate outcomes (continued)

Name & trial	Most valuable skills on graduation with explanation	Most valuable learning experiences	Extent to which self-teaching and/or independent skills developed
Allison (D)	Confidence – confident people are more likely to get the job, also reduces any mistakes in performance.	Performing and listening to other people performing and then evaluation ourselves. Performance is my biggest fear in my piano studies.	I feel as though I can play a piece correctly technically and I can follow markings, however I am still unsure about styles for the different eras.
Kathy (D)	In terms of: <ul style="list-style-type: none"> • Piano playing – interpreting music correctly • Performance – less nervous • Employment – sight reading for accompanying and giving feedback for teaching 	Working in groups was a new, interesting and advantageous experience for me. It also helped me with my teaching, I feel I can now help my students better. Performing on many occasions allowed me to ease my nerves which can help me for the accompanying I do and future solo performances.	I feel that I can teach myself to an extent but still need that bit of feedback from teacher/peers. I did most of the work myself in my own time and got feedback when I needed it.

The data in Table 8.1.6 are pleasing in that they highlight the potential for students to develop a range of critical assessment skills. There is also a strong recognition of the development of independent learning skills, a critical goal of the trials.

8.2 Students' overall evaluations

The participants were requested to provide overall feedback on a number of areas, from an overarching perspective to more detailed considerations and perceptions. In order to present an overview of the model across the four-year trial, Table 8.2.1 synthesizes perceptions of the major advantages and disadvantages identified.

Table 8.2.1 Identified advantages and disadvantages: group learning

Name & trial	Advantages	Disadvantages
Rosie (A)	Feedback from more people, confidence playing for more than one person, competition, hearing other pieces being played other than your own.	When not prepared it is embarrassing.
Elizabeth (A)	See students and interact with them, which can help by seeing how they've solved problems that you have and different interpretations etc	If you're not prepared then it can be difficult to make yourself go to class.
Amber (A)	Can get ideas from a range of people. Also can talk about problems other students had with pieces and ways to fix, also exposes pieces to a small group which is performance preparation	If not properly prepared I didn't feel like coming, also feel some nervousness about playing. This shows in the performance of pieces.
(B)	Pieces exposed to small groups of people make it less stressful in the eventual performance, and many different opinions and comments.	No individual contact.
(C)	Constant feedback from multiple sources, exposure to different repertoire and different interpretations of your repertoire.	Some people may feel they don't get enough time to focus on specific pieces.
Fran (A)	Safety in numbers, more than one opinion, topics other than those that deal specifically with me are discussed that will come at one time or another in the future	None.
(B)	Feedback on playing, open and friendly nature of classes, more opinions than just the teacher, improves your ability to critique and assess.	None.
(C)	<ul style="list-style-type: none"> Comfortable learning environment Sharing of ideas and experience Additional feedback 	None.

Table 8.2.1 Identified advantages and disadvantages: group learning (continued)

Name & trial	Advantages	Disadvantages
Olivia (A)	Hearing others play, and learning from what they are doing as well as what you are doing. Getting practice playing in front of a small audience. Being influenced by other group members in a way that makes you work harder to keep up with them so you don't get embarrassed in class. Learning skills of self-evaluation, and evaluation of others.	Not receiving as much individual attention as in a private lesson. Being influenced by other group members in a bad way, e.g. if everyone else is playing scales really badly, I tend to follow in the same way. If I hear something at a certain speed, it puts me off if I've been playing it at a different speed.
(B)	The variety of feedback, the ability to play in front of a small, critical audience, and mostly the opportunity to hear other students' play and give them feedback.	Lack of strong teacher-student situation, not much professional help, also lack of time.
(C)	Being able to hear what peers are learning, being able to actively take part in self and peer critical analysis and therefore learning to be an independent learner.	The lack of focussed individual attention that is a benefit of individual lessons. The need to keep things generalized rather than spending time to fully work on specific problems.
Jasmine (B)	The fact that we can learn off each other by hearing each other play and discussing each performance.	People being 'afraid' to speak or voice their comments, and playing in front of other people.
Adrian (B)	Feedback and performing in front of people.	None.
Sat (B)	Other opinions.	None.
(C)	More suggestions, comments and points of view.	Some students are not well prepared for class or not critical enough.
Kimli (B)	We can learn from each other by getting useful feedback by other piano students in the group.	I felt embarrassed when not playing well.
(C)	You learn more from each other.	Less time is given to individual students.
Delia (B)	Comparing performances and learning from others.	Peer competition stress. Sometimes I feel awkward starting a new piece.
(C)	Critical evaluation.	Less individual attention for students, sometimes there is pressure to perform to a certain standard to conform with others in the group.
Jenna (C)	<ul style="list-style-type: none"> Feedback The learning process is quicker 	The idea of there being a competition involved can be taken too far and students feel bad.
Kellie (C)	More feedback.	Sometimes own time is shortened if someone else needs extra help.
Sophie (C)	<ul style="list-style-type: none"> You get more feedback from more than one person. You learn to help others and learn what to listen out for which also helps you to be your own teacher too. 	With one-on-one lessons you get more individual attention with regards to pieces so that the teacher can go very far with you and more intricate details can be looked at. Technical aspects can be worked on until the student gets it right rather than worrying about other students in the class.
(D)	You get a far better understanding of assessing yourself and others	You don't get complete one-on-one time with just the teacher.

Table 8.2.1 Identified advantages and disadvantages: group learning (continued)

Name & trial	Advantages	Disadvantages
Sallie (C)	Learning how to teach others.	It can get a bit boring as you have to wait and play.
(D)	Getting several different opinions, and learning how to teach others.	Being stuck with people you are not comfortable with and/or who are at a different level than me.
Patsy (C)	There are more interactions and discussions among the students and lecturer that creates a 'friendly atmosphere' in group lessons. More repertoire/pieces are covered and discussed in group lessons.	None. I thought that the group method is a kind of master class and obviously there is no disadvantage of having group lessons as long as the students are 'fed' with the performance requirements, technical skills and musicianship.
Chia (C)	I know more pieces than before and also technically I've improved.	There is less concentration on your own work.
Allison (D)	Increases confidence in playing in front of other people. Different people = different ideas.	Very shy people won't progress very much or have a lot of input. Sometimes people are too polite.
Kathy (D)	More ideas discussed, suggestions from peers can be very helpful, get more than one opinion, learn to self-teach.	Less alone time with teacher, lessons take longer.
Betty (D)	I am able to hear what the other students are playing and get ideas.	You may only get to play for the teacher for 15/20 minutes a week.
Billie (D)	Get more than one opinion.	Teacher is concentrating on a whole group instead of just one so you might not get all the feedback because time runs out and the teacher needs to move onto the next student.

It is striking that firstly, the reported advantages outweigh disadvantages, and that secondly, the disadvantages stem primarily from students' lack of preparation for class, lack of performance confidence/experience, or the perception that a certain quantity of individual attention is a requirement for learning. What is also interesting is that the reported benefits are as a direct result of the presence of additional members and the learning opportunities and experiences that the small group environment promotes. The data also propose that the productivity of the group sessions in one week rests largely with students' preparation for classes, indeed Olivia comments on the negative effects of some students' poor preparation. The advantages reported are numerous and add considerable weight to the advantages of this type of learning environment for students.

In order to consider enhancements, participants were invited to suggest what changes might be made to enhance the group process, incorporating such aspects as curriculum or additional learning areas. Table 8.2.2 synthesizes reported suggestions and proposed outcomes or results.

Table 8.2.2 Students' proposed enhancements or changes

Name and trial	Proposed enhancement or change	Rationale or expected outcome
Rosie (A)	<ul style="list-style-type: none"> Confidence when performing in front of people A better sense of critical evaluation 	<ul style="list-style-type: none"> Less nerves in a concert situation When asked for a critical opinion I will be able to provide a better one
Elizabeth (A)	A more personal approach with emphasis on individual improvement and repertoire to help this.	Problems with playing style that may be only affecting one person can be sorted out.
Amber (A)	I feel I would benefit with a private lesson in combination with group tuition	Greater improvement
(B)	<i>Did not answer</i>	<i>Did not answer</i>
(C)	Classical and baroque repertoire.	I am not confident with these styles, only because I'm not familiar or comfortable with these styles yet.
Fran (A)	<ul style="list-style-type: none"> Learning how to evaluate other people's performances Gaining confidence in playing in front of a group 	Can be useful for a teaching career or just performance in general.
(B)	I'd like more of two or more people playing together. Either duets or the fugue exercises we did last year. Accompaniment as well.	Not much experience in those areas.
(C)	None.	N/a.
Olivia (A)	<i>Did not answer</i>	<i>Did not answer</i>
(B)	Possibly playing more duets? Quick-study, sight-reading duets?	Ensemble playing, listening skills – the group is there, might as well do things together.
(C)	Listening to professional artists on recordings or in concert.	More general listening would have been valuable to me in order to broaden my knowledge of repertoire, artists and composers. This is one area I feel I have little knowledge in – my own fault of course.
Jasmine (B)	Maybe learning a little on other styles such as jazz, synth work etc. Playing in duo, trio situations.	It allows you to diversity your styles and it is very different playing with another piano.
Adrian (B)	If technical work was completed weekly as was outlined, skills would be enhanced.	<i>Did not answer</i>
Sat (B)	Playing duets.	To develop ensemble skills.
(C)	Technical work, concertos and duets.	To help work out fingering and playing with someone else makes it quite challenging.
Kimli (B)	Other styles such as jazz.	It would make for a more rounded musician.
(C)	Technical skills.	To improve tone quality.

Table 8.2.2 Students' proposed enhancements or changes (continued)

Name and trial	Proposed enhancement or change	Rationale or expected outcome
Delia (B)	The ability to identify musical elements and components in more detail.	It is important to know the background and incorporate it into the performance.
(C)	Scales, chord progressions and transposition.	For technique, identification of harmonies and aural listening.
Jenna (C)	More choice of pieces.	So everyone does not get sick of the same things.
Kellie (C)	More performance.	For personal gain to increase confidence.
Sophie (C)	None.	N/a.
(D)	Watch the video of our performance in class.	So that the teacher and peers can comment.
Sallie (C)	More [snacks].	Helps everyone to relax!
(D)	Composer studies.	I think it's important to know about the composer in more detail than we usually do.
Patsy (C)	Aural.	This skill goes hand in hand with piano performance.
Chia (C)	Technical work.	I need to improve my technical skills.
Allison (D)	<i>Did not answer – indicated 'N/a'</i>	<i>N/a</i>
Kathy (D)	Maybe when there's some free time, learn some other piano styles e.g. jazz, blues. More duets/trios.	Helps with sight reading, timing, everything!
Betty (D)	More corrections or advice.	In case I'm making mistakes that I don't realise I'm making.
Billie (D)	<ul style="list-style-type: none"> • Sight reading. • Learn songs in different styles • Positive reinforcement from the teacher 	<ul style="list-style-type: none"> • To improve rhythm and just get better. • So you learn to play all different kinds of music. • To encourage students lacking confidence

It is certainly the case that several students (e.g. Amber, Elizabeth) in their first year of group teaching reflect on the desire to return to the comfort of one to one teaching. This view may however be influenced by transitional difficulties and which resulted in a relatively poor work ethic during the year. The aspects identified by Rosie and Fran are areas covered in the session, and greater experience at these processes should ensure that they feel more comfortable in such activities. Given the fact that these aspects were new to them, and largely non-existent during their pre-tertiary training, it is not surprising that these aspects were identified as requiring additional attention. It is interesting that the suggestions made either extend upon existing procedures or are areas covered within other degree subjects, suggesting that the model offers a range of skill

development activities. One common thread however is the opportunity to engage in more ensemble opportunities, hence students view the value of such activities.

In order to further probe the issue of enhancing the model, participants in Trials B, C and D were requested to consider the means by which to make the model more productive for themselves and their peers, the data synthesized in Table 8.2.3.

Table 8.2.3 Participants' views on enhancing productivity

Name & trial	For self	For peers
Amber (B)	I need to practise more – it doesn't have anything to do with the teaching.	<i>Did not answer.</i>
(C)	Some motivating force to actually make me do some work.	Should be up to individuals to motivate themselves.
Fran (B)	<ul style="list-style-type: none"> • Enforcing a strict schedule • More discussion about background of pieces & composers • More sight reading and quick studies 	All of the above – <i>see left response.</i>
(C)	<ul style="list-style-type: none"> • Slightly more focus on persisting technical difficulties (pedalling) • Estimation by peers of potential grade for individual performances. • Maintain discussion of various practice techniques for individual pieces. 	Apply the following concepts: independent learning, stage craft and increased confidence.
Olivia (B)	<i>Referred to earlier response</i> - Possibly watching a video of the session as a group, with the teacher, where certain aspects of performances can be pointed out more clearly and discussed with the video. Otherwise, possibly more demonstrations and repeats or examples of suggestions from the performer being commented on. These would enhance my personal learning.	As above – <i>see response to previous question.</i>
(C)	<ul style="list-style-type: none"> • My own practice • Peers practicing to motivate me to practice • Less assignments/work in other subjects or study areas • More lessons on technique/mechanics of piano/other things not requiring preparation on my behalf? • Mainly just something that forces us to be prepared. 	<i>Indicated 'see previous response'</i>
Jasmine (B)	<ul style="list-style-type: none"> • Maybe looking in more depth at how the piece is put together • More interactive discussion • Make us look for specific details to analyse in each performance 	<ul style="list-style-type: none"> • It could become even more discussion oriented • Talk about progress (detail) and different methods and styles of practising • Maybe let them play <u>with</u> each other more, e.g. duets, trios etc.
Adrian (B)	I felt left out of the quick studies, but don't know what could be done. Maybe work out the pieces and send them to be brailed early in the year.	<i>Did not answer.</i>
Sat (B)	<ul style="list-style-type: none"> • Discuss more details • Demonstrate more • Suggest different ways of playing 	<ul style="list-style-type: none"> • Discuss repertoire thoroughly • Play more in concert practice • Keep group to 3-5 students
(C)	<ul style="list-style-type: none"> • More group work • More performing • More technical work 	<ul style="list-style-type: none"> • Pay more attention to their weaknesses • More playing in class • Push further and practice more during the week

Table 8.2.3 Participants' views on enhancing productivity (continued)

Name & trial	For self	For peers
Kimli (B)	<ul style="list-style-type: none"> • Encouragement from lecturer • Practice more • More performances 	<ul style="list-style-type: none"> • Encouragement from lecturer • Practice more • More performances
(C)	<ul style="list-style-type: none"> • More repertoire should be played • More specific feedback from the lecturer • More specific feedback from the students 	<ul style="list-style-type: none"> • More repertoire should be played • Students should be made to discuss repertoire • The lecturer should be more strict
Delia (B)	<ul style="list-style-type: none"> • Discuss problems in detail • Demonstrate more • Demonstrate creative and flexible performance attitudes 	<ul style="list-style-type: none"> • Be more articulate • Do more sight reading • Practice more often
(C)	<ul style="list-style-type: none"> • More different styles of playing • More variety in the music • Have group or ensemble performances 	<ul style="list-style-type: none"> • Find out more about their preferences (repertoire) • Practice more • Give consistent feedback
Jenna (C)	<ul style="list-style-type: none"> • Different pieces • Different pieces encouraged feedback because it was different 	<ul style="list-style-type: none"> • If we all learn new ways to critique each other • More accurate criticism
Kellie (C)	<ul style="list-style-type: none"> • Ask more questions • Pay more attention to feedback • Make sure pieces are ready so that feedback is more precise 	<ul style="list-style-type: none"> • Listen to feedback • Try learning strategies from other peers • Pay attention to everyone's mistakes and learn from them
Sophie (C)	<ul style="list-style-type: none"> • Go into lots of detail (intricate) with pieces – technique, dynamics and articulation etc. • If I did more practice and came more prepared so that you can work on other things 	<ul style="list-style-type: none"> • If I got even more involved and said more about their playing that may help them • Peers should practice more for the same reason as above
(D)	I think the way it will be productive is if I do more work so that I can bet more feedback in lessons.	I think the same applies.
Sallie (C)	<ul style="list-style-type: none"> • More time could be spent discussing form and overall shaping of pieces • Time could be spent learning to teach other students • Continue to give extra time for anything that is missed in the lesson 	<ul style="list-style-type: none"> • [Kellie] and [Jenna] should be encouraged to talk more • Teacher could have been a bit harder and made everyone work more
(D)	<ul style="list-style-type: none"> • I would like to be able to feel comfortable with my teacher, know that I can trust them and that my weaknesses are confidential with them. • To be given more opportunity to practice teaching through peer interactions. • To be given more teacher discussion on pieces, composers and styles. 	[Billie] may possibly need one on one teaching, as that is often what ended up happening anyway. For [Sophie], most of the above (<i>see left</i>) would apply.

Table 8.2.3 Participants' views on enhancing productivity (continued)

Name & trial	For self	For peers
Patsy (C)	Demonstrations rather than just giving comments. I can understand better if someone demonstrates whatever they've commented on. More specific elaborations, opinions, comments. Each member of the group should analyse peers repertoire and be prepared before giving any comments/opinions so that the comments do make sense, and are logical and easy to understand/absorb.	Performance demonstrations.
Chia (C)	<ul style="list-style-type: none"> • Ensure every comment is specific • Follow comments with a way to solve it (solution) • Don't repeat what has been mentioned 	<ul style="list-style-type: none"> • More explanation of the comments • Follow comments with a way to solve it (solution) • Demonstrations where possible
Allison (D)	I don't think the lessons could be changed very much for this – it's mainly the amount of effort I put in which will determine my productivity. Maybe if there were one or two short single classes when a new song was learnt.	Same as previous question (<i>see left</i>) I guess, just relating to my peers instead of me.
Kathy (D)	More comments/suggestions from both teacher and peers More attention to detail/expression	As above (<i>see left</i>).
Betty (D)	<ul style="list-style-type: none"> • Play more pieces during the lesson • Focus more on different areas of the piece/s • Focus on the style of the pieces 	<ul style="list-style-type: none"> • Focus on style • Play more pieces • Play bits of pieces which are challenging
Billie (D)	<ul style="list-style-type: none"> • More feedback • I'm happy with the group lessons 	More feedback

In general, the participants were able to identify specific actions in order to enhance the productivity of sessions, however what is interesting is that the identified needs tend to rely on either a) greater student preparation and input, b) a more prescribed and/or structured approach by the pedagogue, or c) the extension of existing procedures with the addition of ensemble work. What is important to keep in mind is the extent to which the students' responses result from their work ethic and input during the year, and the degree to which the teacher review the procedures in place, given that the newness of the environment and the work ethic established by some may in fact be extrinsic to the model's goals.

Apart from issues of preparation, time management or motivation, the suggestions relate to individual issues or extend upon existing strategies. Several students do feel however that there is a need to further develop the quality of the feedback provided, and which highlights the importance of critical discussion for students. Other issues to emerge include the opportunity to adopt more ensemble work and the requirements that peers study the score in order to make the interaction processes more thorough or detailed. In general, it would appear that a combination of greater motivation and preparation on behalf of the students, in combination with more indepth and detailed feedback procedures would have led to a more productive environment for some students.

8.3 Teacher evaluations: reflections on the group process

In the case of Trial A, the views and reflections expressed were examined in depth in order to consider changes and alterations to the model for subsequent trials. In the event, it was deemed necessary to only make minor changes and/or enhancements. Over time, this would be a common theme, in that the reflections would reveal a range of rewards, some frustrations, along with ideas and/or plans in relation to the following year trial.

While the reflective discussions are not exhaustive in terms of self-reflection of the teaching process, they offer both the researcher as teacher and the reader an interesting window on the various reflective and resultant procedures that the teacher went through while participating as a central part of the model in action. The next two sections deal exclusively with Teacher A and his involvement in three and a half years of the trials, and initially focuses on Trial A, given that this was a watershed year in the development and presentation of the model for review. The reflections identified by Teacher B are then presented in section 8.3.3.

8.3.1 Trial A: the fledgling model

Three areas emerged as common themes during this initial reflection process, these being the:

- Fundamental differences between the one to one approach and the small group model in action;

- Student reactions to and progress within the learning environment; together with
- Overall evaluations and reflections.

The teacher was initially prompted to reflect upon the purpose of the model, which was to design a “program of study which would take [students] out of the traditional teacher/student learning environment and to immediately put the emphasis on three-way interaction and on developing responsibility for learning”. The supervisor then presented a number of questions requiring the teacher to consider a range of issues in relation to the formation of the group model, these synthesised in Table 8.3.1 below.

Table 8.3.1 Influential factors related to the group teaching approach

Area probed or considered	Teacher comments/reflections summarised
Aspects of the one to one approach <i>incorporated</i> into the new learning environment	<ul style="list-style-type: none"> • Teacher knowledge of technique, repertoire and style • Experience <i>vis á vis</i> students
Aspects of the one to one approach deliberately <i>excluded</i> from the new learning environment	<ul style="list-style-type: none"> • One way transmission of information • Repetitive rehearsal within sessions
Teacher’s perceptions of the essential differences between one to one or master class approaches and the developing group methodology	<ul style="list-style-type: none"> • Group model relies on having more than one student and has an emphasis on interaction • Group model promotes opportunity for 1) peer interaction and 2) a range of feedback • Group teaching exposes the teacher more and relies on preparation for sessions • The group method has a focus on placing the responsibility for learning on the students • The group method differs from the master class in that students are to be engaged and involved at all times and not just passive audience members
Specific teaching strategies or aspects implemented	<ul style="list-style-type: none"> • Early discussion on the provision of valid feedback • Facilitation of feedback procedures • Facilitation of the mixing of personalities within the group

The issues raised in Table 8.3.1 reflect the shift in teaching style required in moving to a group method. Indeed, the shift from teacher-driven to student-responsible learning is

highlighted not only in the teacher's approach with this particular trial, but supports the general principles emerging from the student feedback regarding the necessity to be prepared at all times.

The second area of discussion related to transitional issues and how students adjusted to the new environment. The following reflections encapsulate the key points, and apply also to students in the additional trials:

- There was a process and period of adjustment involved for students in learning to operate within this shared learning environment, with some students clearly adjusting more swiftly than others;
- Technical/musical skill did not necessarily correlate with the development of critical and reflective skills, the teacher reflecting on the fact that one student who developed critical skills very quickly “continues to struggle with [a] work [ethic]”, while there was also one student who was “more adept at looking at others work than her own”;
- Previous learning within the one to one environment seems to have had a negative impact on some students' progress; adjusting to the new student-responsible focus is clearly a key issue for some;
- Some students remained dependent on teacher direction and were reluctant to develop independence in learning; and
- The development and implementation of a specific structure and weekly requirements for learning did not necessarily help all students to develop independence and an appropriate work ethic.

While the issues identified above are potentially influenced by the fledgling nature of the model, the teacher's relative inexperience at applying this new model, and indeed the students' lack of experiences of group learning, they are certainly reflective of the risk-taking nature of the model from the teacher's perspective given the integral roles of a student work ethic and adapting to the new requirements for peer interaction and critical work. Table 8.3.2 summarises the overall evaluations and reflections emerging during the discussion.

Table 8.3.2 Overall evaluations and reflections

Area probed or considered	Teacher observations summarised
Unexpected surprises that occurred	<ul style="list-style-type: none"> Some students' continued reliance on teacher direction for learning
<i>Disappointments</i> from the teacher's perspective	<ul style="list-style-type: none"> Students not attending class or being inadequately prepared Inadequate preparation impacting upon students' ability to contribute to the feedback procedures
<i>Advantages</i> from the teacher's perspective	<ul style="list-style-type: none"> The fact that, despite inadequate preparation, students could still attend class and learn a great deal from the activities taking place The benefits of peer competition in enhancing productivity The opportunity for students to engage in peer interaction and discussion The opportunity to observe development across the group Sharing the learning experience as "a group" It became "a much less stressful experience"
<i>Challenges</i> for the teacher	<ul style="list-style-type: none"> Ensuring students are active at all times Maintaining the interest of several students, not just one Maintaining forward movement and taking risks in avoiding repetitive learning
Overall view on the initial trial	<ul style="list-style-type: none"> "I have no regrets in the way it was operated, or with the way the students took part in it" "I found greater advantages ... benefits and positives ... than negatives" The model relies on students who are "open to feedback from various sources", and someone who believes they can contribute effectively
Goals for the next trial	<ul style="list-style-type: none"> Enhancing interaction processes Increasing the level of responsibility for students in choosing their program of study

It is clear from the above reflections that the perceived advantages exceeded the challenges, disappointments or surprises. It is also notable that preparation is clearly a major concern for the teacher, in terms of the impact on lesson productivity, while this is not unique to the model and student preparation is an issue across any teaching and learning environment. What is also interesting is the fact that, for this particular teacher, the group model is clearly more challenging than the one to one environment in that there are a number of students who need active engagement at all times.

8.3.2 Teacher A: additional trial reflections

Table 8.3.3 presents a synthesis of the reflections raised as part of the second trial.

Table 8.3.3 Trial B reflections

Area probed or considered	Teacher observations summarised
Students' initial reaction(s)	<ul style="list-style-type: none"> • Trial A students more aware of expectations due to experience • Clear expectations outlined to new students to promote comfort/ease of transition
Overall structure of trial B	<ul style="list-style-type: none"> • Minor changes to model "... to make the level of work that was studied more challenging and more appropriate to second year level" • Enhancements rather than revisions
Teaching approach defined	<ul style="list-style-type: none"> • Greater emphasis on student independence e.g., "I would put the emphasis on them to come up with a solution" • Efforts to place greater awareness on students' activities • Greater emphasis on developing critical analysis via focus on "... listening skills and critical analysis and the ability to verbalise that analysis"
Major <i>challenges</i> experienced	<ul style="list-style-type: none"> • Challenge of working with international students "... partly because of their experiences, cultural differences, language but also because of their total dependence on directives to go forward" • Attempts to encourage independence led to some difficulties for students
Progression of trial A students within trial B	<ul style="list-style-type: none"> • Numerous problems for students in terms of work ethic: "... the students seemed a lot of the time to be struggling with workload across the degree in terms of all of the work they had" • Transitional problems in moving to a more student-responsible environment: "...they were forced to become more responsible, more independent, they had to make more decisions and more choices and I think a lot of the time some of them found that a struggle" • "It was a moderate curve - it was not a skyrocketing development"
Overall reflection	<ul style="list-style-type: none"> • "I was very pleased with the way particular students progressed in Model B ... second year starts to be more challenging and some students progressed very well and others did not do so well" • "My only regrets were that the students didn't work as well as and as hard as they could have and they knew that and they were very honest about it. And I think my regret was they could have achieved and learnt a lot more than perhaps they did"
Planned changes for trial C	<ul style="list-style-type: none"> • Implementation of in-class self-reflection process and student journals • Greater emphasis in own choice work and independence, with addition of ensemble works as a requirement • "Be slightly more demanding and raise some of the expectations refer to the fact that they have a certain level that they have to be achieving week by week and by the end of the year"

Table 8.3.3 proposes the impact of student work ethic on the learning environment, along with transitional issues affecting new students. These data triangulate with reported perceptions in sections 7.6 and 7.7, as work ethic remained a problem for many students during the year. Changes for Trial C were to attempt to encourage

students to become more independent in how they handled their responsibilities within the group requirements.

Table 8.3.4 synthesises Trial C reflections.

Table 8.3.4 Trial C reflections

Area probed or considered	Teacher observations summarised
Overall structure of trial C	<ul style="list-style-type: none"> • Minor changes to level one (an additional week on each work) “I think were beneficial ... to allow a little bit more focus time”
Major <i>challenges</i> experienced	<ul style="list-style-type: none"> • Challenge of ongoing work with international students “... trained not to question ... simply brought up in an environment where they absorb information”
Progression of returning students	<ul style="list-style-type: none"> • Level three students, given the degree of choice/responsibility, had a “challenging year ... Some did a lot better than others ... in some ways that freedom is a negative for some”
Overall perceptions and reflections	<ul style="list-style-type: none"> • “The challenge for students in the progression of the model is the attainment of that ability to work independently across time” • “The success of the model relies 50% on its structure, the curriculum and the pedagogue. The other 50% is the input of the students, their work ethic, their contribution in sessions. It is very much a two way street”. • “I think it is fairly close to working about as well as it can”
Planned changes for trial D	<ul style="list-style-type: none"> • “changing the composition of the groups every now and then as a refresher”

The reflections identified above reflect the ongoing concern with students’ work ethic. It also reveals the benefits of minor modifications and the ongoing review and refinement of the model. The next section encompasses overall reflections concerning one to one and the group model, these reflections synthesised below in Table 8.3.5.

Table 8.3.5 One to one and group teaching: commonalities and divergences

Perceptions	Commonalities	Divergences
<ul style="list-style-type: none"> • Public and students' views that one to one is better "because there are only two people in the room ... [and] I am getting all the time and ... focus". • People "see the physical act of playing and the direction of information towards that as being learning" 	<ul style="list-style-type: none"> • "Students view the role of pedagogue as being most important, therefore ... [any] information passed on ... they give that very high regard" 	<ul style="list-style-type: none"> • The "divergences are considerable" • One to one limits exposure to "additional learning experiences ... aural development, ... pedagogical skills, and critical assessment skills" • Group learning "forces [students] to sit in a role where they are required to think about what they are doing without necessarily doing it and many students find that really challenging"

The reflections support those that emerge from the literature, particularly in terms of the perceptions regarding past practice and the differences between group and one to one learning. In order to probe the relevant skills required for the group teaching role, the supervisor prompted the teacher to consider the attributes and characteristics required. The responses related to qualities that would *not* be wanted, including authoritarian teaching reliant on transmission-based or isolated one to one work. The teacher then argued the following qualities relevant to a prospective group teacher:

- "an affinity with teaching in a way that involves the [student] as the centre of the learning model"
- "trust in sharing the learning partnership ..., ability to offload this focus on teacher as guru ... [and] emphasis on the student to take a leading role"
- "need to be able to maintain interest at all times"

A strong view emerges soon after as the teacher argued that as a result of the three years of experience to date, he would "never go back to one to one teaching by choice". The

teacher then argued his perceptions of the role and place of one to one teaching as being for “remedial work” and that scepticism towards group models comes from people who “have not seen it, they have not done it, they don’t really understand what the outcomes of the model are designed to be”.

The final series of reflections were based on the teacher’s work for the first 16 academic weeks of the final trial year, and which incorporate a range of overarching views related to the four years of trial data and experience. A common theme had by now emerged in terms of the structure of the model, in that minor modifications were made to Trial D to accommodate the personnel and level involved. A range of broad reflections is presented in Table 8.3.6.

Table 8.3.6 Overarching reflections on the group model

Area probed or considered	Teacher reflections summarised
Student progress within the model	“It has emerged ... that work ethic had an enormous impact on the way the model functions and it places even more emphasis on the student to either have a work ethic or their progress will suffer. For instance there were two students who showed enormous progress and they were first year in the model. So familiarity does not necessarily guarantee improvement”
Major challenges faced	<ul style="list-style-type: none"> • Ongoing student perception that “if they were getting individual attention they would potentially progress further” • Students’ work ethic and the fact that some “found it a little bit daunting to have to make decisions on their own”
Overall perceptions and reflections	<p>Key characteristics of the model are:</p> <ul style="list-style-type: none"> • Sharing of the learning process and the emphasis on each individual as having responsibility in that learning process. • In terms of the productivity of sessions, student work ethic has been a major [factor as is] teacher preparation and risk taking. <p>“The skills and development that I have experienced simply by engaging in such an in depth process of self-reflective and analysis has made an enormous impact on the way I do things. It has changed my whole view on how students learn and how they should learn and what their potentials are”.</p> <p>“If I were to do it all again would I do anything different? No. I think ... I handled the situation well in the sense of being prepared to take risks and leave the emphasis on students to take responsibility I don’t regret any of the steps that I took or hard choices that I made students make”.</p>
Role of one to one and group teaching	<ul style="list-style-type: none"> • Sole use of one to one “works against ... creating independence [and] ... it also reflects the research done ... where it was tested that the progress between individually taught and group taught was the same but those taught individually thought they would have gone further although they didn’t” • Overall, “my view is that group should be the priority and [one to one is for where] there are occasional circumstances where the student really needs either remedial attention or has a particular problem where they just cannot seem to grasp without some sort of one time consultation” • In general, “there is always going to be a need and a place for one to one consultation but the extent to which it is just simply relied upon as a learning crutch is appalling”
Directions and implications	<p>The development of linguistic and aural skills require “a greater degree of emphasis not only in the course but also in the context of the group environment”</p> <p>Research is needed to examine several areas including:</p> <ul style="list-style-type: none"> • Attempting to quantify students’ progress in performance skills; • There needs to be different groupings as graduate students [and] different tutors; • Examining the impact of group tuition from an early age; • The development of training mechanisms for both potential group teachers and one to one: “implementation is certainly an issue”

Table 8.3.6 encapsulates the teacher’s view of both the trial process and the role and function of group teaching. The reflections clearly propose the additional challenges of engaging in group teaching, not only from a teaching and risk-taking point of view, but

indeed the additional responsibilities that are placed on students to prepare accordingly. It is also clear that there is a great need for additional research and room for ongoing development and refinement.

8.3.3 Teacher B evaluations and reflections

Teacher B engaged in a process of self-reflection on the role of teacher within the small group environment. Table 8.3.7 synthesises a range of views and issues to emerge during this reflective conversation.

Table 8.3.7 Teacher B reflections

Area probed or considered	Teacher perceptions summarised
Initial reactions and plans	<ul style="list-style-type: none"> • “I was really excited because of the opportunity to teach at a higher level. I was so used to teaching at an AMEB/Trinity College Grade 5 level” • “I did panic at first because ... it was all very confusing” • “I wanted to take the best of them, I wanted to bring it out and show that I could be this fantastic teacher”
Major challenges faced	<ul style="list-style-type: none"> • Having “a social connection to some of the students That was my biggest struggle – personalities and how they were going to cope with me standing up there” • “I went in and thought OK I am going to take these students and make them concert pianists and then after a couple of weeks, I was pushing and pushing them”
Adjustments made during the trial	“I think I just gradually had to sit back in each class less and less. I wanted more direction from them so I stopped talking. I wanted more group discussion, let them take over bounce off each other [and] get them to incorporate their abilities and problems that they had with those pieces to the other person”
Perception of success of adjustments	<p>“They were much more willing to participate and say hang on I have played this. I know where this is a problem or this is a problem, you need to look at this area. Sort of getting them thinking as a teacher not a student anymore and just sitting back and directing it a little better. I think by the end of semester I had mastered it much better than at the beginning”</p> <p>“I think I pushed a little too much. I had to learn to back off and [teacher A] reminded me we needed to be making self motivated musicians. It was not my burden to bear. It was up to them for their motivation, I am just their guide”</p>
<i>Disadvantages of the model</i>	<ul style="list-style-type: none"> • Being new to the model and “keeping in mind the individual aspects of each student and then applying it to that model is the most difficult” • “The only real disadvantages I feel are when the students themselves haven’t prepared effectively for the class”

Table 8.3.7 Teacher B reflections (continued)

Area probed or considered	Teacher perceptions summarised
<i>Advantages of the model</i>	<ul style="list-style-type: none"> • “I found ... students developing as a teacher I think are the greatest advantages. They are starting to learn to listen and analyse someone else’s playing. Hopefully then taking that on board” • “I think the greatest advantage is self-awareness and learning how to express what you want from the music. Because often if you hear other people saying it to you, you are taking it in but you are not thinking about it yourself. In group situations, that works really well”
Views on essential differences between one to one and alternative models	<ul style="list-style-type: none"> • “I find one to one hardest because You are focussed on one student. You have only got two opinions in that lesson and you can only do so much with that student at that time whereas a group setting is very different you can sort of analyse on a very different level with other people involved” • “I do like the one on one teaching, the students like it because that is the environment that they come from” • In one to one you are “constantly reiterating a point. Whereas in group teaching it is much easier to sit back ... and you get all these different ideas and it is not coming from one person and they seem to take it on board a lot better” • Preparation and student work ethic is so important: “in group situations you go “You’re not ready, OK” and you move onto someone else. And sometimes they take that the wrong way”
Changes as a result of learning experiences	<ul style="list-style-type: none"> • “I had to learn to stop being that mothering teacher that was always involved in everything and just stand back” • “I am incorporating those techniques back into my private studio. We should be training children to think for themselves to be self-motivated. We are only damaging them by the bribing and manipulating and standing over them saying I want you to do this, you will practice this. Get them to think more about their playing. Think more about who they are” • “They have their one on one lesson and then a couple of months before the exam comes we do master classes. It is amazing how much that motivates them for their exam because they are hearing different pieces and students that are at different levels. They really enjoy it. It is very beneficial for their exam results. I find the ones that participate in the master classes get a much higher result than those that don’t” • “I treat [my older students] more how I treat the students here. I get them to critically analyse what they are doing I turn the onus back on them, get them thinking as musicians” • “I want them to show me how they think and some students struggle with that ... it is a very gentle process and then other students have progressed an enormous amount because of it. I do feel I am training better musicians because of it”

Teacher B clearly experienced a range of challenges and rewards as a result of engaging in the trial. Challenges clearly relate to the frustrations experienced by some students, and which may have been influenced by the change of teacher and potential impact on students’ comfort in lessons. It is therefore perhaps the challenges associated with a

change of approach and the relevant transitional difficulties for the teacher as well as students which impacted upon the degree of success of this teacher's role within the model.

Not only did the process require that this teacher reflect on past practice, and indeed adopt changes to this, but it certainly prompted a deeper process of reflecting on the purpose and nature of teaching. While the limited engagement (6 months) suggest ongoing work in the group model would lead to an increased level of comfort and indeed success with the model, it is clear from the reflections that this teacher views the emphasis on student involvement as a fundamental driver in terms of the operation and indeed the success of the model.

8.4 Analysis of pedagogical strategies within group lessons: video analysis

For each of the three sampled group sessions, the level-one time analysis (see Appendices O.7, O.9 and O.11) is summarised in Figure 8.4.1.

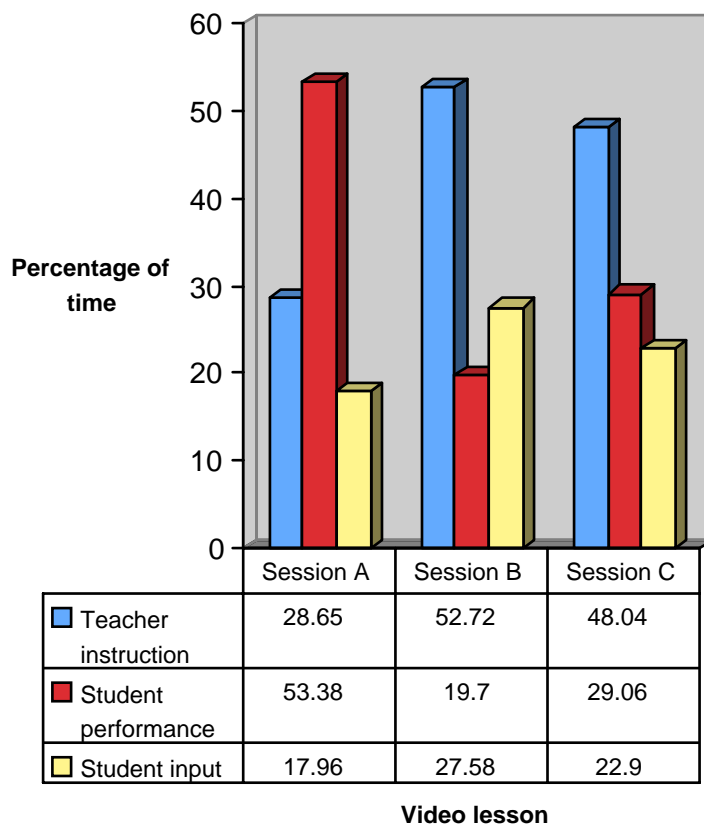


Figure 8.4.1 Analysis of lesson inputs: group footage

As might be expected there is variability between the three sampled sessions. Hence, in order to facilitate a direct comparison of the two learning environments, averages of the three key lesson inputs are presented in Table 8.4.1, along with the respective averages from the one to one footage analysed.

Table 8.4.1 Percentages of key lesson inputs in group and one to one sessions

Key action	Group lesson average %	One to one lesson average %
Teacher instruction	43.14	68.38
Student performance	34.05	27.35
Student input	22.81	4.26

While the percentage of lesson time spent on student performance is broadly comparable across group and one to one formats, this is certainly not the case for either student or teacher input into the lesson. In the one to one lesson context the teacher is at least 16 times more likely than students to make input into the lessons. This contrasts sharply with the group context where the teacher is only twice as likely as students to make such input. Clearly the students' role and expectations are very different in the two contexts.

In a similar manner to the one to one footage, an investigation and analysis of the language applied in the three sessions was instigated to ascertain the relevant learning transactions in relation to student learning and teaching acts. An exemplar extract from the transcript and level two analysis of session B is provided in Table 8.4.2. The full transcript and analyses are provided as Appendices O.8, O.10 and O.12.

Table 8.4.2 Second level analysis – Session B (extract)

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	Teacher or peer act
<p><i>Ok we'll move on to the study.</i> [Teacher hands Sally music education newsletters] <i>They're for you Sally. They're old copies of different editions, but there's some interesting articles in there.</i></p> <p><i>Yes.</i> <i>So I want you two to be very aware of all sorts of things that we talked about last year</i> <i>And then I'll get you to discuss.</i></p>	<p>Direction Provision of stimulus to read more widely</p> <p>Confirmation Transfer of responsibility to students</p> <p>Request for peer leadership in feedback process</p>	<p>Sally - <i>Thanks</i> Sophie – <i>Is this the one we did?</i> Sally – <i>Is this the same one?</i></p>	<p>Statement of gratitude Request for information Request for confirmation</p>	<p>Expectation to extrapolate and apply previous year's learning to current situation</p>	<p>Explicit transfer of feedback responsibilities</p>
<p><i>OK, who would like to play first?</i></p> <p><i>Yes</i></p> <p><i>Demanding aren't you...</i> <i>Would you like a pencil as well?</i></p> <p><i>Sorry, let's just wait for the phone to go to answering [machine].</i> <i>Who's going to play first?</i></p>	<p>Request for student leadership</p> <p>Agreement</p> <p>Friendly teasing Offer of additional mechanism for recording feedback</p> <p>Direction</p> <p>Request for student leadership</p>	<p>Sally – <i>Can we have another copy of the piano part?</i></p> <p>Sally - <i>It just makes it easier.</i></p> <p>Sally – <i>No it's alright, Sophie has a pencil.</i></p> <p>[Betty and Billie whisper] [Betty performs work while other students follow score]</p>	<p>Request for additional score</p> <p>Justification of request</p> <p>Statement of fact</p>	<p>Responsibility must be taken to lead or organise</p>	<p>Students required to take leadership role in all areas of lessons</p>

Table 8.4.2 Second level analysis – Session B (extract) (continued)

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	Teacher or peer act
<p><i>OK – do you guys want to - one of you lead and the other do the next person?</i></p> <p><i>Tell them yes, you got it this morning! It's a quick study from yesterday!</i></p> <p><i>Don't ask me...</i></p>	<p>Request for peer leadership in feedback process</p> <p>Friendly teasing</p> <p>Transfer of responsibility to students</p>	<p>Sally – <i>OK</i></p> <p>Sally – <i>Is this the first week you've had this piece?</i></p> <p>Betty – <i>No.</i> [Students laugh]</p> <p>Sally – <i>So it's your second week?</i></p> <p>Betty – <i>I guess so. Yes, I think so.</i></p> <p>Sally – <i>Well very good.</i></p> <p>Betty – <i>I don't know, what week is it? I don't know either.</i> [Betty looks to teacher]</p>	<p>Acceptance of leadership responsibility</p> <p>Request for information</p> <p>Provision of information</p> <p>Request for clarification</p> <p>Attempted clarification</p> <p>Positive evaluation</p> <p>Justification of earlier attempt at clarification</p>	<p>Leading means leading</p>	<p>Responsibility must be taken to lead or respond to peers</p>
		<p>Sally – <i>Well the first thing is your tempo is pretty much even throughout. Which is pretty good. Despite little bits where you're not sure of the notes. But that's fine.</i></p>	<p>Provision of diagnosis</p> <p>Positive evaluation</p> <p>Provision of diagnosis</p> <p>Acknowledgement</p>	<p>Tempo is identified as mostly acceptable</p>	<p>Peer provides positive feedback prior to identification of less satisfactory elements</p>
<p><i>That's dangerous Sophie – stabbed by a pencil.</i></p>	<p>Friendly teasing</p>	<p><i>Just one second ...</i>[Sally moves Sophie's arm]</p> <p>Sophie – <i>Sorry!</i> [Students laugh]</p> <p>Sophie – <i>Sorry!</i></p>	<p>Diversion</p> <p>Apology</p> <p>Repetition of apology</p>	<p>Health and safety warning</p>	<p>Humorous alerting to OHS issue</p>

Table 8.4.2 Second level analysis – Session B (extract) (continued)

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	Teacher or peer act
		<p>Sally – <i>The first thing is that there's staccatos in there that you have missed altogether.</i> [Sally moves over to piano and points out places on score].</p> <p>Sally – <i>Here's one here, staccato, not that one, those two. This note here.</i></p> <p><i>They've got the 'rest' there.</i></p> <p><i>So you've got to make sure that you make the staccato because of the 'rest'.</i></p> <p><i>And at the end also these staccatos.</i></p>	<p>Score based diagnosis and Implied reprimand</p> <p>Identification of musical elements</p> <p>Identification of musical elements</p> <p>Performance directive</p> <p>Identification of musical elements</p>	Need to attend to score elements	Peer leader identifies relationship between score and realisation in performance
<i>Do you think it would be useful to test that out?</i>	Questioning possible strategy	Sally – <i>OK</i>	Agreement	Advice requires trial and evaluation	Implied modelling of teaching best practice
		<p><i>Try this bit first going into that section</i></p> <p><i>Go from that bar up to that.</i>[Sally points to score]</p> <p>[Betty plays section]</p> <p>[Sally interrupts and Betty stops playing]</p> <p>Sally – <i>You've got to make it a bit more staccato I think.</i></p> <p>[Betty restarts, stops, then turns to look at Sally]</p> <p>Betty – <i>Is that right?</i></p> <p>Sally – <i>Yes.</i></p> <p><i>Just don't forget that one is still staccato.</i></p> <p>[Points to score]</p>	<p>Performance directive</p> <p>Performance directive</p> <p>Performance trial on demand</p> <p>Performance interruption</p> <p>Performance directive</p> <p>Performance trial on demand</p> <p>Request for approval</p> <p>Approval</p> <p>Performance directive</p>	Score-based elements are realised but greater differentiation is required	Shaping of performance and advice towards greater differentiation

Table 8.4.2 Second level analysis – Session B (extract) (continued)

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	Teacher or peer act
<i>What's the length of the note?</i> <i>Is it a quaver?</i> <i>With a staccato?</i> <i>And then there's a rest?</i> <i>No that's fine.</i> <i>It needs a little bit of...</i> <i>Crispness.</i>	Request for information Request for information Request for information Request for information Judgement Implied performance direction Completion of Diagnosis	Sally – <i>Quaver.</i> Sally – <i>Yes.</i> Sally – <i>Yes.</i> Sally – <i>A little bit more ...</i> [Sally gestures with arm] Sally – <i>Yes.</i>	Provision of information Provision of information Provision of information Attempted diagnosis Agreement	Alertness to importance of score based accuracy	Reinforcement of score elements for benefits of peer teacher and other students
		Sally – <i>Ok, can you just try the ending.</i> [Points to score] <i>And make these ones a little bit shorter than you did.</i> Betty – <i>Go from there?</i> Sally – <i>Yes about there.</i> [Betty plays section] Sally – <i>That's good.</i> [Sally nods, smiles and looks at teacher] Sally – <i>I'm pretty happy with that.</i> [Walks over to Sophie]	Request for performance trial on demand Performance directive Request for clarification Clarification Performance trial on demand Positive evaluation Positive evaluation	Improvement is identified and greater accuracy achieved	Shaping of performance and advice towards greater differentiation

Table 8.4.2 evidences the manner in which students play a critical role in the lesson. In this particular extract, a level two student is guided in assisting a level one student who is studying the same work as that studied in the previous year by the level two students. The teacher guides the level two student to work with the level one student and offers the level two student a number of prompting questions or suggestions relevant to best practice teaching. In this process, the level one student is exposed to both the teacher and a peer as teacher, while the level two student is placed in a responsible position requiring active oral and aural participation. Hence, the responsibility for the learning environment is shared amongst all participants.

At this second level of analysis, the various teaching acts and student roles defined were quantified in terms of the broad types of activities, including lesson mechanics, evaluation, advice etc. Figures 8.4.2, 8.4.3 and 8.4.4 below present analyses of each session's activities.

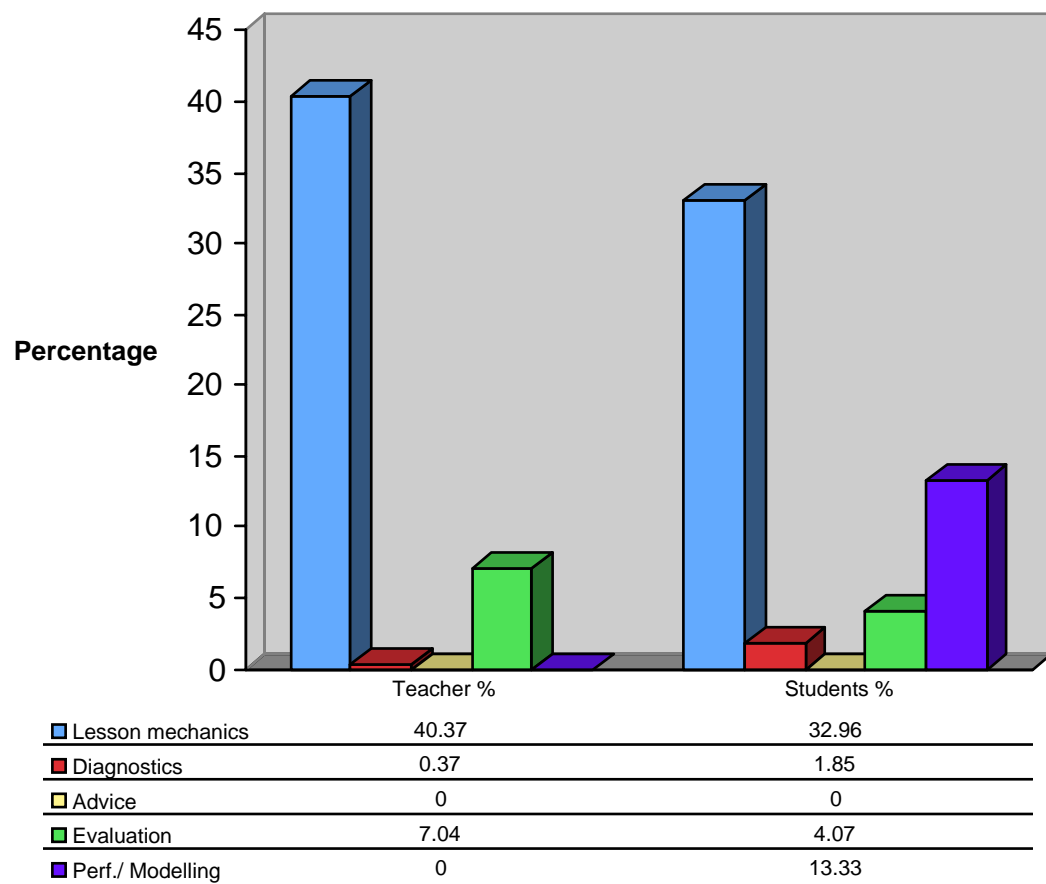


Figure 8.4.2 Lesson profile: group learning (Session A)

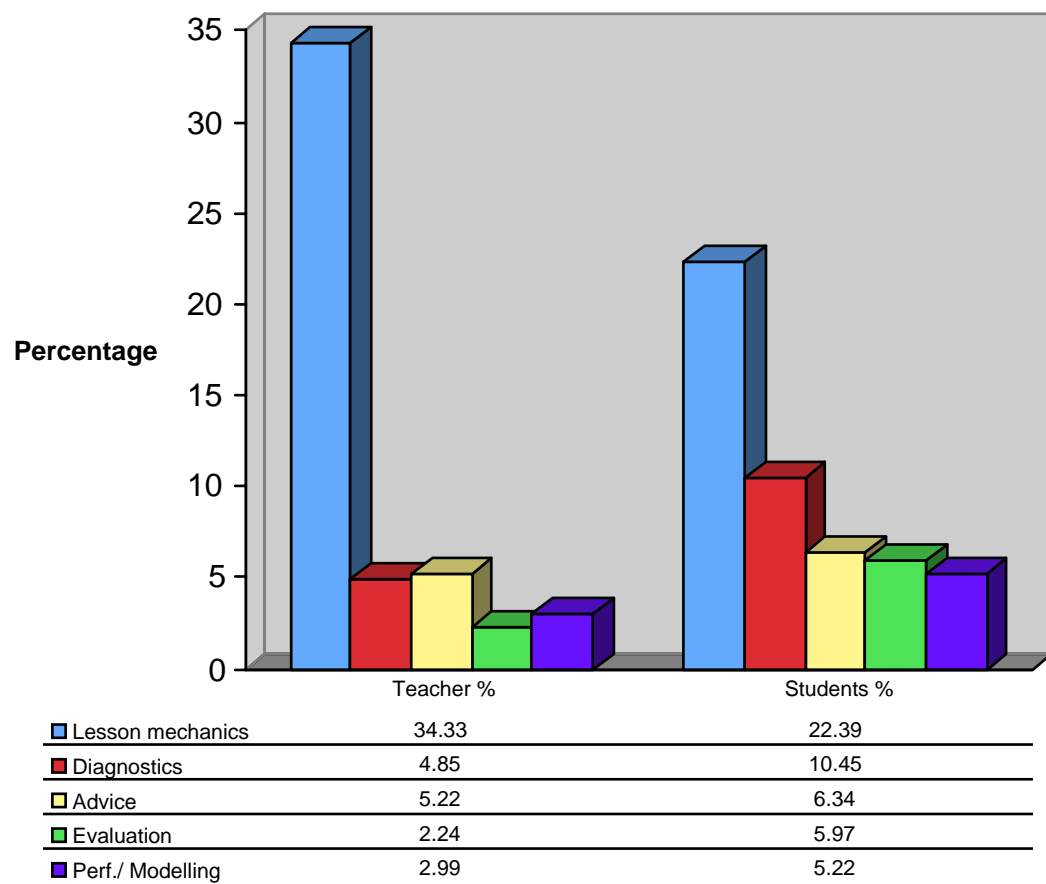


Figure 8.4.3 Lesson profile: group learning (Session B)

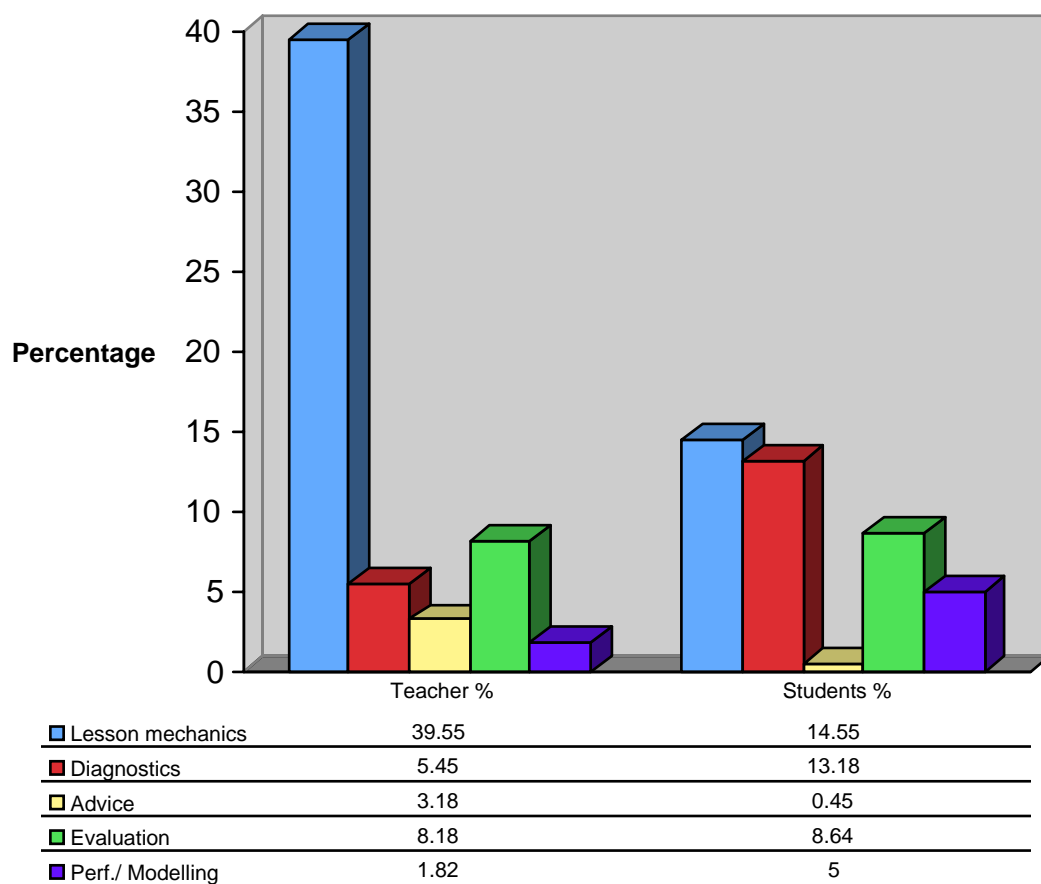


Figure 8.4.4 Lesson profile: group learning (Session C)

In order to offer a further synthesis of the various lesson activities, Table 8.4.3 below presents an overview of the three sampled sessions of footage.

Table 8.4.3 Overview of lesson interaction: sampled group sessions

Lesson Activity	Teacher			Student		
	A (%)	B (%)	C (%)	A (%)	B (%)	C (%)
Mechanics	40.37	34.33	39.55	32.96	22.39	14.55
Diagnostics	0.37	4.85	5.45	1.85	10.45	13.18
Advice	0	5.22	3.18	0	6.34	0.45
Evaluation	7.04	2.24	8.18	4.07	5.97	8.64
Performance/Modelling	0	2.99	1.82	13.33	5.22	5.0

While lesson mechanics, as might be expected, dominate in each session, teacher and students share in that task to varying degrees. For example, in Session A, the partnership is nearly equal while, in Session C, the teacher has the lion's share. This pattern is not characteristic of all lesson activities, however. Across all sessions students have a greater role in diagnostics as well as in performance/modelling. Their role in evaluation exceeds that of the teacher in two out of the three scenarios.

What does this mean? In essence what the data reveal is the capacity of students to assume greater responsibility for the shaping of the learning environment. They are required, cajoled or prompted to take a leadership role and to be required to create lesson flow and dialogue. No longer are the students permitted to rely on the teacher for direction but they are required to learn to contribute significantly to the lesson environment.

Chapter 9

REFLECTIONS, DIRECTIONS AND IMPLICATIONS

9.1 Challenges within the context

In undertaking this study, the researcher/teacher faced a number of challenges:

- No previous methodology/model for advanced-student group piano teaching at the higher education level;
- Minimal data relevant to the field;
- The necessity to operate as both facilitator of learning and as researcher;
- Strong perceptions surrounding the superiority of one to one teaching leading to some internal biases against group teaching e.g. “I’m not getting individual attention”;
- The external view that the sole benefits of group teaching are cost and time-saving; and
- Initial perceptions of the research as radical which, on occasion, led to heated reactions at conferences and other forums e.g., “You can’t be serious if you think this will work!”

The innovative nature of the research project was therefore as challenging as it was exciting. Despite the considerable challenges, the research process was completed with few difficulties. However, the longitudinal nature of the study required dedication to the underlying principles, an ability to be reflective and reflexive, a belief in and

passion for the research endeavour, for the learning environment, and for the potential long-term benefits for students.

9.2 Limitations of the study

There were a number of factors which impacted on and/or confined the research process, including:

- Limitations of scope as a result of the requirements for doctoral candidature, in terms of time frame for completion, sample and data gathering/analysis;
- Participants limited to *classical* piano students;
- Cohort represented the available students rather than selected on the basis of specific criteria;
- A regional institution cohort is less likely to have had exposure to typical capital city pre-University training experiences; and
- Given that the study involved the development of a new learning and teaching model, the research was primarily confined to the work of one teacher (in this case the current researcher), extended in the latter stages to include a brief episode of another.

Nevertheless while these factors constrained the shape and extent of the study, its size and scope constituted a strength in terms of model development since it involved access to a total cohort of tertiary undergraduate degree students, with both school and institutional support for the project.

9.3 Research outcomes/directions

The outcomes of the study represent a major breakthrough in the area of Higher Education instrumental/vocal teaching and learning, and make several major contributions to the discipline of music in the first decade of the 21st century:

- As far as can be ascertained, this is the first systematic longitudinal study of group teaching at the higher education level;
- The research frame has facilitated a comparative view of one to one teaching which focuses on practices which appear to have negative impacts on student learning e.g., authoritarian role models which militate against constructive student engagement in the learning process;
- The demonstrated significant benefits of a small-group learning environment for student engagement and participation in the learning process appear to create in students habits of mind which accrue over time because they appear to be internalised by the learner;
- The perception that group teaching enables efficiencies of time and money is supported but it must also be recognised that the model makes increased demands on the flexibility and capacity to maintain a focus on learner participation and benefit, rather than teacher exposé of greater knowledge;
- The specific methodologies of the study - analysis of lesson interaction (video data), student evaluations and reflective mechanisms - reveals the benefits of self and peer assessment practices and direct opportunities to develop independent learning skills as a result of a more inclusive learning environment; and

- The framework for deconstructing the musical/linguistic elements of lessons offer strategic tools for both teacher education and professional development.

In essence, the study has not only met the research aims as stated in section 1.6, but has set a research agenda for this area critical to the development of future generations of thinking and independent musicians.

9.4 Implications for further research

The previous section (9.3) highlights significant take home messages from the research but it must be remembered that the study, while global in purpose and methodology, is but an initial study in the area. At the same time, it signals a significant research agenda for the future.

9.4.1 Research

The research outcome gives rise directly to the following questions:

- To what extent can the learning environment be implemented by others or is it creator specific?
- To what extent might its efficacy be confined to a particular stage of musical development?
- How applicable are the strategies at pre-tertiary level?
- If implemented at earlier stages, to what extent might the underlying principles accrue and intensify over time?

- To what extent is its success dependent on the skills and/or personality of teacher/learner?
- What is the optimal group chemistry in order to maximise the efficacy of the group model?
- To what extent does the scope and nature of the sample group impact on the success of implementing the model e.g. urban/rural differences, undergraduate/postgraduate students, experienced group learners, different specialisations e.g. jazz or classical?
- To what extent does the student's level of diagnostic skill impact on the group learning environment?
- To what extent does heterogeneous or homogeneous impact on the nature and efficacy of the learning environment?
- To what extent does gender – both in terms of teacher and students – impact on the learning environment?
- To what extent do such mechanisms as self-reflection, peer review and observation influence the efficacy of the learning environment?
- To what extent does a halo/horns effect accrue from being observed?

The current study has sampled retrospective cross-sectional perspectives on one to one teaching. Since this has inevitable reliance on memory, there is a need to take a prospective cross-sectional view of one to one teaching across the spectrum. A similar study could be adopted in relation to group teaching, provided sufficient exemplars could be found at all levels.

The current research is focussed on a piano learning environment. To what extent would the findings be consistent across other instrument groupings? In addition to the need for various trials of the group method, there is also a demonstrated opportunity to pursue further research in the following areas:

- An investigation of the long-term outcomes of one to one teaching;
- A matched group investigation of student progress and skill development in one to one and in the group models e.g. what is the impact of self (and peer assessment) on the development of critical assessment skills?
- An investigation of the optimal number in the group environment without impacting negatively on an individual's capacity to participate fully;
- An investigation of the relationship between linguistic capacity and constructive participation in the group environment;
- A follow up of the trial sample in order to investigate their profile of practice and teaching;
- The intersection between the teacher personality and the capacity to implement a group teaching strategy wherein the teacher takes a facilitatory role;
- Productivity gains from self-directed practice from one to one and group learners.

While this barely penetrates the surface, the potential for further research is far reaching.

9.4.2 Music curricula

If the goal is to develop students who have attained new levels of independence, greater capacity for self-teaching, and an enhanced awareness of the necessity to establish a career trajectory that relies on self rather than teacher and/or institution, there are obvious implications for the design and delivery of instrumental/vocal curricula at all levels that lead to the following questions:

- How sensitive are current programs to student participation?
- What teaching styles are most suited to the creation of a participatory learning environment for students?
- What is the level of student autonomy implicit in current curricula?
- What might be potential roles for students in the design of curricula?
- What is the nexus between the requirements of the music industry and music curricula?
- To what extent is instrumental teaching a silo within the music learning environment?
- To what extent is the public music examination system used as a *de facto* syllabus by teachers and learners alike?

If answers to even some of these questions were available, many curriculum decisions would be appropriately research-driven.

9.4.3 Teaching practice

The outcomes of the current research pose a number of critical questions for instrumental teachers, regardless of their current *modus operandi*:

- Which characteristics of the various models should be retained in an individual teacher's profile, i.e., what best practice aspects of one to one, master class and group teaching methods should be supported?
- Given that instrumental teaching largely occurs in the formal education system, apart from the tertiary level, what appropriate regulatory measures should be implemented to ensure that students and parents have access to a quality assured learning environment?
- Given the reliance of the studio music teaching industry on the public music examination system, what mechanisms are in place to ensure a) that its feedback is constructive to teachers and students, b) that teachers utilise that feedback, and c) there is sufficient continuity in the system for students presenting at one level to utilise the feedback at the next level?

While the current doctoral research by Holmes (2005) will provide some perspectives on these issues, it is clear that further planned and systematic research needs to be undertaken as a matter of national and international urgency.

9.4.4 The profession

Despite advances in some areas, instrumental/vocal teaching and learning tends to obtain as a dinosaur model of instruction, given its heritage and association with the great master performers and teachers. This model has trained performers for orchestra and for solo careers in performance. In 2005, this career path accounts for probably less than four per cent of the output of post-secondary music courses. This means that there

may well be a mismatch in preparatory techniques for approximately 96 per cent of those entering the current music industry. This research has thrown a juggernaut in the face of entrenched conservatism. Rather than rely on the traditions of past centuries, the profession should look to the future and to new and exciting realms of delivery, mechanisms that enable students to attain new levels of independence.

It has required considerable stamina and fortitude to fly in the face of apparent received wisdom. While the outcomes are still open to question and considerable research is obviously still required in the area, the gates have nevertheless been opened, never again to be closed in quite the same way. The challenge remains for further systematic research with neither fear nor favour!

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Appendix A: Interview Questions

A.1 Committed Learners

Experiences:

At what age and where did you commence piano lessons?
How many piano teachers have you had since starting the piano?
Who was your first piano teacher?
What do you remember most about him/her?
What are your dominant memories of these initial piano lessons?
What are your most vivid memories of your other teacher/s?
What were the factors which influenced your decisions to work with your various teachers?
How would you characterize the approaches to piano teaching you have experienced thus far?
To what extent did these approaches suit you, challenge you, or bore you?
From which approach or method do you feel you gained the most? Why?
From which approach or method do you feel you gained the least? Why?
Have your instrumental lessons always been one-to-one?
What are your experiences of masterclasses or group lessons?
What do you believe are the essential differences between these different formats?
How important are piano lessons to you?
Do you envisage a time when this might not be the case?
At what age do you anticipate finishing having piano lessons? Why?

Methods:

What are your current goals in terms of piano performance?
How do you take responsibility for achieving those goals?
Describe your approach to practising the piano?
To what extent does this relate to that of your current teacher? or a past teacher?
How would you characterise your own approach to piano performance?
To what extent does this relate to that of your current teacher? or a past teacher?
How would you describe the relationship between your piano practice and your piano performance?
To what extent do you feel that you have a sensible and effective relationship between these areas?
What is your mental approach to practice and performance?
What physical preparation do you make prior to practise or performance?
Describe your progress over the last year?
How do you set goals for your piano practice or performance?
What are your goals for the next few months? years?
Have you always set goals with regards to practice and performance?
What do you feel are your main strengths in piano playing?
What do you feel are your limitations in relation to piano playing?
At what stage or age do you feel you will become a truly independent pianist? Why?
Is this a reasonable goal? Ought it to be so?

A.2 Post-tertiary Individuals

Experiences:

1. At what age and where did you commence piano lessons? Why?
2. How many piano teachers have you had since starting the piano?
3. Who was your first piano teacher?
4. What do you remember most about him/her?
5. What are your dominant memories of these initial piano lessons?
6. What are your most vivid memories of your other teacher/s?
7. What were the factors which influenced your decisions to work with your various teachers?
8. How would you characterize the approaches to piano teaching you have experienced?
9. To what extent did these approaches suit you, challenge you, or bore you?
10. From which approach or method do you feel you gained the most? Why?
11. From which approach or method do you feel you gained the least? Why?
12. Have your instrumental lessons always been one-to-one?
13. What are your experiences of masterclasses or group lessons?
14. What do you believe are the essential differences between these different formats?
15. How important are piano lessons to you?
16. Do you envisage a time when this might not be the case?
17. At what age do you anticipate finishing having piano lessons? Why?
18. What are you doing currently in the general field of music?

Career Paths:

1. What factors or influences led to your decision to work in the area(s) of music that you have just described?
2. To what extent is your current work profile shaped by your experiences as a student at tertiary level?
3. How would you describe the relationship between music in the tertiary environment and music as a profession?
7. Describe how relevant your study as a tertiary music student was to your current work in the music profession.
4. On leaving your tertiary studies, how would you describe your preparation for a career in the music profession?
5. How would you describe the current opportunities for tertiary graduates in the music profession?
6. In an ideal world, how would you design a course of tertiary music training for piano students?
8. Do you envisage a time when you will explore other musical career paths? If so, why?
9. Do you envisage a time when you will explore career paths other than a musical one? If so, why?

Performance Paths:

1. What factors influenced your decision to take up a performance career?
2. As a student, did you always envisage moving into a performance career?
3. How would you describe the qualities needed for a successful career in performance?
4. In an ideal world, what training would you put in place for current tertiary level musicians who strive for a career in performance?
5. How would you describe the current work opportunities for a piano performer?
6. To what extent are these opportunities made available or made unavailable as a result of tertiary training methods?

Recreational Paths:

1. Describe how music influences your lifestyle at present.
2. What factors led to your move away from music as a full or part-time profession?
3. Was this a deliberate choice, or was it brought about as a result of other factors?
4. To what extent were your experiences as a student influential in your decision to move away from a professional career in music?
5. Do you see yourself moving into a professional career again? If so, why?
5. Are there any factors or influences which, if different at the time, may have led to your taking up a career in music?
6. In an ideal world, how would you design a tertiary training course for musicians?

Personal Pleasure/Reflection:

1. What factors led to your decision to engage in music for personal pleasure or reflection only?
2. Describe how music appeals to you in this way?
3. Do you see yourself moving into a career in music at some point? Why (not)?
4. Are there any factors which, if different, may have led to your taking up a career in music?

Lifelong Learning Path:

1. Describe your current activities in the music environment.
2. How important to you are your studies in music?
3. What are your short-term goals?
4. What are your medium-term goals?
5. What are your long-term goals?
6. At what point do you envisage finishing studying or engaging in professional training? Why?

Appendix B: Questionnaire for Group Teachers at Tertiary Level

A: Personal details

- 1) Gender: male ☐ female ☐
- 2) Age: 20-30 ☐ 30-40 ☐ 40+ ☐
- 3) Current institution: _____
- 4) Number of years teaching piano at college or university level: _____
- 5) Number of years teaching piano outside college or university level:

B: Pre-university or college studies

- 1) For how many years were you a piano major at undergraduate level?
- 2) For how many years were you a piano major at graduate level?
- 3) Using the table below, please mark with an X the boxes that reflect your own dominant piano tuition experiences at undergraduate and graduate level:

Level of study	Individual only	Individual with follow-up group lesson	Group only	Group with follow-up individual lesson	Other* (please indicate below)
<i>Example - undergraduate</i>		X			
<i>Example - graduate</i>				X	
Undergraduate					
Graduate					

*If other, please indicate the format(s) of piano tuition:

4) Please indicate the duration of your own tuition (e.g. weekly one-hour individual lesson with a fortnightly 2 hour group lesson, 2-hour group lesson only, etc):

Undergraduate study: _____

Graduate study: _____

Individual tuition format (please answer questions 5-7 if you had one to one tuition. If not, go to question 8):

5) If your piano tuition involved individual lessons, please describe the typical format and content of your lessons:

Undergraduate level: _____

Graduate level: _____

6) What did you perceive to be the advantages of one to one tuition for you?

7) What did you perceive to be the disadvantages of one to one tuition for you?

Group tuition format:

8) If you had not been involved in group lessons at undergraduate and/or graduate level, what were the reasons?

Please answer the following if you indicated that as part of your undergraduate or graduate study, you experienced group tuition. If not, go to question 12.

9) If your piano tuition included group work, please describe the typical format and content of these group sessions:

Undergraduate level: _____

Graduate level: _____

10) What did you perceive to be the advantages of group tuition for you?

11) What did you perceive to be the disadvantages of group tuition for you?

C: Current pedagogical methods

1) What is the format of your current piano teaching at the university or college level?

(e.g. all students have a weekly 30-minute individual lesson with a follow-up 1 hour group lesson per fortnight, students have a two-hour group lesson only, etc.)

2) Is this your choice? Why?

3) Please describe the standard format, content and objectives of your individual tuition:

4) What pedagogical goals or strategies do you adopt within individual tuition sessions?

5) What do you perceive to be the advantages of individual tuition for students at the college or university level?

6) What do you perceive to be the disadvantages of individual tuition for advanced students at the college or university level?

7) How many groups of advanced piano students do you currently teach?

8) Please complete the table on the following page, which outlines the logistics of your group method(s):

Group lesson details: pedagogues who engage in the group teaching of first-instrument piano students at university or college level

Group	No. in group	Student sample	Frequency, duration	Format of group lessons	Content of group lessons	Teaching strategies	Pedagogical goal(s)
<i>E.g.</i>	<i>Six</i>	<i>3 first-year students, 3 second-year students – all undergraduate level</i>	<i>1.5 hours per week group lesson. No individual lessons.</i>	<i>Approximately 20 minutes technical work, 50 minutes repertoire, 10 minutes sight-reading or discussion</i>	<i>Sessions are spent on students' repertoire and other students expected to critique their work and progress</i>	<i>Some demonstration, emphasis on student discussion, interaction and evaluation</i>	<i>To enhance students' critical analysis of performance</i>

Please copy this sheet if you require further room for additional group methods

9) What do you perceive to be the advantages of group teaching at an advanced level?

10) What do you perceive to be the disadvantages of group teaching at an advanced level?

11) To what extent and how adequately do you feel that group teaching of first-instrument piano majors is utilized as a pedagogical model within the university or college environment?

12) How would you characterize the essential differences between group instruction and individual lessons at the university or college level?

13) In an ideal world, what would you judge the most appropriate formats of tuition for first-instrument piano majors at university or college level? Why?

Thank you for completing this questionnaire.

Appendix C: Student questionnaires

C.1 Trial A

A: Some personal details

- 1) Gender: male ☐ female ☐
- 2) Age: less than 20 ☐ 20-25 ☐ 25-30 ☐
- 3) Current B.Mus. year level: _____
- 4) Year level in 2000: _____

B: Pre-university studies

- 1) For how many years did you study piano prior to entering university? _____
- 2) What was the format of your piano tuition?
- a) Individual lessons only ☐ b) Individual lesson with follow-up group lesson ☐
- c) Group lessons only ☐ d) Group lesson with follow-up individual lesson ☐
- e) Other ☐ (please indicate) _____

Please indicate the lesson frequency and duration (e.g. weekly one-hour individual lesson, one-hour individual lesson with a fortnightly 2 hour group lesson, 2-hour group lesson only, etc)

- 3) If your piano tuition involved individual tuition, please describe the usual format and content of these sessions:

4) What did you then perceive to be the advantages of individual tuition?

5) What did you then perceive to be the disadvantages of individual tuition?

6) If you had not experienced group tuition, what were the reasons?

Please answer the following if you ticked any of responses b), c), d) or e) (if relevant) for question 2. If not, go to question 10.

7) If your piano tuition involved group lessons, please describe the typical format and content of these group sessions:

8) What did you perceive to be the advantages of group tuition?

9) What did you perceive to be the disadvantages of group tuition?

10) On the basis of your experience thus far, what do you believe would be the ideal tuition model for piano students prior to entering tertiary studies?

Why?

C: Current tertiary study

1) What were your dominant reactions when you were informed that your practical studies would also involve other students in a small group context?

2) Using the table on the next page, please indicate your evaluations of the specific requirements of the group tuition method you experienced during the course of the year.

Using the table below, please indicate the degree of difficulty, workload involved, and to what extent you found value in each of the items undertaken as part of the group method. Please circle the relevant number for all of the areas.

Area of work studied	Workload involved					Perceived value					Perceived level of difficulty				
	Low		High			Low		High			Low		High		
Technical Work	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
J.S. Bach - <i>Praeludium and Fuguetten in G</i>	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
F.J. Haydn – <i>Sonata in D, first movement</i>	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
J. Brahms – <i>Romance in F, opus 118/5</i>	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
A. Tcherpnin – <i>Bagatelles opus 5 no. 1 and 2</i>	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Own choice work 1 (Please specify:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Own choice work 2 (Please specify:	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Sightreading	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Quickstudies	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Other requirements															
Peer assessment of other students' performances (oral in-class)	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Self-critical evaluations of your performance (oral in-class)	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

Please circle the X which most closely matches your response to the following questions.

3) To what extent did you find the weekly workload sufficiently challenging?

X	X	X	X	X
Not sufficiently challenging				Extremely/very challenging

4) To what extent did you find the yearly workload sufficiently challenging?

X	X	X	X	X
Not sufficiently challenging				Extremely/very challenging

5) To what extent did you find value in other students' comments on your playing in the group lessons?

X	X	X	X	X
Not much value				Extremely/very valuable

Why? _____

6) To what extent did you find value in the teacher's comments on your playing in the group lessons?

X	X	X	X	X
Not much value				Extremely/very valuable

Why? _____

7) To what extent did you feel that you were allowed sufficient opportunity to voice your opinions about your work in group sessions?

X	X	X	X	X
Completely insufficient opportunity				Completely sufficient opportunity

Why? _____

8) To what extent did you feel that you were allowed sufficient time to voice your opinions about the work of others in group sessions?

X	X	X	X	X
Completely insufficient time				Completely sufficient time

Why? _____

9) To what extent did you feel that your opinions and comments were valued by other students in the group lessons?

X	X	X	X	X	
Not valued at all				Completely	valued

Why? _____

10) To what extent did you feel that your opinions and comments were valued by the teacher in the group lessons?

X	X	X	X	X	
Not valued at all				Completely	valued

Why? _____

11) What do you now perceive to be the major advantages of the group method?

12) What do you now perceive to be the major disadvantages of the group method?

13) How would you describe your progress over the 2000 academic year?

X	X	X	X	X
Disappointing				Excellent

Please indicate the factors that influenced your rating of your progress:

14) How would you describe the productivity of the group lessons?

X	X	X	X	X
Very low				Very high

Please substantiate your rating:

15) How would you describe the atmosphere within group lessons?

X	X	X	X	X
Intimidating/awkward				Very comfortable

Please indicate the factors that influenced your decision:

16) In what areas do you feel you have improved regarding understanding of the processes leading towards piano performance?

Why? _____

17) To what factors would you attribute these improvements?

18) Are there any areas in your pianistic development that have not been enhanced by your JCU studies thus far?

Why? _____

19) What enhancements, if any, might be contemplated in respect of the group process?

20) Given your experience of group tuition, what do you feel would be gained by each of the changes/enhancements you have suggested in question 19?

C.2 Trial D: Returning Students Questionnaire

A: Personal details

Name: _____

B: Transition from first to second year

- 1) Given that you now have the benefit of hindsight, how would you evaluate your achievements in piano playing last year?

- 2) How did you prepare yourself for piano study between the end of last year and this year?

Why? _____

C: Initial reactions

- 1) What were you expecting in terms of the requirements for the group piano program this year?

- 2) To what extent did the program meet your expectations?

X	X	X	X	X
Not at all				Totally

How and why? _____

- 3) On the basis of your experience last year, which students would you have expected to work with this year?

Why? _____

4) Were your expectations accurate in respect of the group you were assigned to?

5) How focussed has your preparation for group lessons been this year?

X	X	X	X	X
Not at all focussed				Very focussed

Why? _____

6) How focussed has your preparation for group lessons been this year compared with last year?

X	X	X	X	X
Much less focussed				Much more focussed

Why? _____

7) What differences, if any, characterised your approach to the program this year compared with last year?

D: Peer comments and interactions

1) To what extent was your performance preparation influenced by other students' comments on your playing during group lessons?

X	X	X	X	X
Not at all				To a very great extent

Give examples of specific comments or advice you found particularly useful and explain why they were useful:

- 2) Of the students in your group, could you identify one student whose comments and advice impacted on your playing in a particular way?

Who was this student? _____

How did it impact? _____

Why did it impact on your playing? _____

How did your performance alter as a result? _____

To what extent do you believe this was *positive*?

X	X	X	X	X
Not at all				To a very great extent

- 3) To what extent do you feel that your opinions and comments were valued by other students in your group lessons?

X	X	X	X	X
Not valued at all				Completely valued

What is your evidence for this view? _____

- 4) What do you perceive to be the major values (if any) of peer interaction and discussion within group sessions in terms of assisting students

a) to learn?

b) to become independent learners?

- 5) What do you perceive to be the major negatives (if any) of peer interaction and discussion within group sessions?

6) What possibilities do you see for the enhancement of peer interaction within sessions?

E: Teacher comments and interactions

1) To what extent was your performance preparation influenced by the teacher's comments on your playing?

X	X	X	X	X
Not at all				To a very great extent

Give examples of specific comments or advice you found particularly useful and explain why they were useful/not useful:

How did your performance behaviour change as a result?

2) How would you characterise the way in which the teacher responded to your self-critical evaluations of your playing in group sessions?

3) What do you believe the role of the teacher ought to be at university level?

- 4) Identify the FIVE central characteristics of the role played by the teacher in the group piano classes that you experienced this year:

- _____
- _____
- _____
- _____
- _____

- 5) Suggest at least TWO ways in which the teacher's role could be enhanced in the group learning environment?

F: Personal comments and interactions

- 1) To what extent did you feel that you were offered opportunities to make diagnostic analyses of your work/performance?

X	X	X	X	X
Much less than adequate opportunity				Much more than adequate opportunity

- 2) To what extent did you feel that you were offered opportunities to make evaluative assessments of your work/performance?

X	X	X	X	X
Much less than adequate opportunity				Much more than adequate opportunity

- 3) To what extent did you feel that you were offered opportunities to make comparative assessments of your work/performance?

X	X	X	X	X
Much less than adequate opportunity				Much more than adequate opportunity

- 4) To what extent did you feel that you were given appropriate guidance in the voicing of your opinions about the work of others in group sessions?

X	X	X	X	X
Very little appropriate guidance				A great deal of appropriate guidance

- 5) To what extent did you receive feedback from the teacher on the nature of your comments to your peers?

X	X	X	X	X
Hardly at all				To a very great extent

6) To what extent did your peers provide you with feedback on their perceptions of the usefulness of the comments with which you provided them?

X	X	X	X	X
Hardly at all				To a very great extent

7) In general terms, how did you perceive the learning atmosphere within group lessons?

X	X	X	X	X
Uncomfortable				Very comfortable

Why? _____

8) In general terms, how did you perceive the learning atmosphere this year compared with last year?

X	X	X	X	X
Much more uncomfortable				Much more comfortable

Why? _____

9) How productive do you perceive group piano classes to have been this year?

X	X	X	X	X
Not at all productive for me				Extremely productive for me

Why? _____

10) How productive do you perceive group piano classes to have been this year compared with last year?

X	X	X	X	X
Much less productive				Much more productive

Why? _____

11) How productive do you perceive group piano classes to have been for your peers this year?

X	X	X	X	X
Not at all productive				Very productive

Why? _____

12) How productive do you perceive group piano classes to have been for your peers this year compared with last year?

X	X	X	X	X
Much less productive				Much more productive

Why? _____

13) Suggest at least three ways in which group piano lessons could be made more productive for you?

14) Suggest at least three ways in which group piano lessons could be made more productive for your peers?

15) Of the skills you are currently acquiring, which do you anticipate will be most valuable to you in terms of piano playing, performance and employment once you have graduated?

Why? _____

G: Workload and study requirements

1) To what extent did you find the WEEKLY workload challenging?

X	X	X	X	X
Not at all challenging				Very challenging

Why? _____

2) To what extent did you find the WEEKLY workload challenging in comparison with last year?

X	X	X	X	X
Much less challenging				Much more challenging

Why? _____

3) To what extent did you find the YEARLY workload challenging?

X	X	X	X	X
Not at all challenging				Very challenging

Why? _____

4) To what extent did you find the YEARLY workload challenging in comparison with last year?

X	X	X	X	X
Much less challenging				Much more challenging

Why? _____

5) Using the table below, please indicate the degree of difficulty, workload involved, and to what extent you found value in each of the items undertaken as part of the group method. Please circle the relevant number for all of the areas.

Area of work studied	Workload involved					Perceived value					Perceived level of difficulty				
	<i>Low</i>				<i>High</i>	<i>Low</i>				<i>High</i>	<i>Low</i>				<i>High</i>
Sightreading – solo works	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Sightreading – ensemble works	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Quickstudies – solo works	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Quickstudies – ensemble works (duets etc.)	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Other requirements															
Peer assessment of other students' performances (oral in-class)	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Peer assessment of other students' performances (written comments in-class)	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Self-critical evaluations of your performance (oral in-class)	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

6) What other curriculum aspects or piano skills, if any, could be included in order to enhance your learning?

a) _____

Why? _____

b) _____

Why? _____

c) _____

Why? _____

7) This year's curriculum required that you study predominantly own choice works, which included ensemble works. To what extent did this program appeal to you?

	X	X	X	X	X
Not at all					To a very great extent

Why? _____

8) What did you find most challenging in terms of the workload and the various requirements?

Why? _____

9) What did you find most rewarding in terms of the work that you studied this year?

Why? _____

10) What did you find least rewarding in terms of the work that you studied this year?

Why? _____

11) What changes, if any, would you make to the workload that you studied this year?

Why? _____

H: Overall personal reflection

1) How would you describe your progress over the year?

X	X	X	X	X
Disappointing				Excellent

Why? _____

2) How would you rate your progress compared with last year?

X	X	X	X	X
Considerably less progress				Considerably more progress

Why? _____

3) Identify four ways in which your understanding of the skills required for piano performance has been enhanced this year?

- _____
- _____
- _____
- _____

4) To what main factor/s would you attribute these enhancements?

5) What areas in your pianistic development, if any, do you feel need additional attention at this stage?

Why? _____

6) In your opinion, what do you see to be major disadvantages, if any, of the group method?

7) What do you perceive to be the major advantages, if any, of the group method?

8) Attached to this questionnaire are the goals that you set for yourself at the beginning of this year – to what extent do you now feel that you achieved these goals?

How did you achieve them? _____

Why did you achieve them? _____

9) To what extent do you now feel that these goals were appropriate for you?

X	X	X	X	X
Quite inappropriate				Very appropriate

Why? _____

10) How will your 2003 achievements feed into your goals for 2004?

11) What will be the key feature/s of your plan for 2004?

12) Looking back over your piano studies here at JCU, to what extent do you feel you have developed self-teaching and independent learning skills with regards to piano performance?

What is your evidence for this view? _____

13) What have been the most valuable learning experiences for you during your piano studies at JCU?

What is your evidence for this view? _____

Thank you for completing this questionnaire

Appendix D: Core Curricula and Schedules

D.1 Trial B

Technical work

Technical exercises	Hands	Tonalities	Distance and speed	Pulse and tonal requirements
1) Similar motion scales in 3rds and 6ths	Together	Major, harmonic and melodic minors, chromatic	Four octaves, 120 beats per minute	Forte, piano, piano crescendo to forte and decrescendo, vice versa.
2) Broken octaves	Left, right, together	Major, harmonic and melodic minors, chromatic	Two octaves, 80 beats per minute	As above
3) Arpeggios, Dominant 7ths, Diminished 7ths - all positions	Left, right, together	Major and minor	Four octaves, 88 beats per minute	As above

Set works categories

Cat.	Composer	Works to choose from	Edition
A	Bach, J.S.	Prelude & Fugues: Book 1 - No. 1 in C major, No. 2 in C minor, No. 5 in D major. Book 2 - No. 24 in B minor, No. 6 in D minor, <i>or other on consultation with the teacher.</i>	Wiener Urtext
B	Haydn, F..J. Mozart, W.A. Beethoven, L.V.	Sonata in E, Hob XVI:22, first movement Rondo in F Sonata in C minor, opus 13, 3 rd mov't	Henle Verlag Henle Verlag Henle Verlag
C	Brahms, J. Brahms, J. Schubert, F. Chopin, F	Intermezzo in A, opus 118/2 Ballade Opus 10/4 Moment musical in A flat, no.2 Nocturne, opus 15, no. 3 in G minor	Henle Verlag Breitkopf/Hartel Henle Verlag Henle Verlag
D	Schoenberg, A. Prokofiev, S. Debussy, D. Ravel, M. Sudmalis, D.	Klavierstucke, opus 19 (1,2,3 or 4,5,6) Visions Fugitives - nos 1,2 or 16,17 Prelude no. 6 'Footprints in the snow' Menuet from 'Le Tombeau de Couperin' <i>Prelude</i> from piano suite	Universal Boosey/Hawkes Durand Alfred N/a ¹

¹ Newly composed Australian work

Semester one schedule

Week	Technical work	Repertoire	Reading
1	Introduction	Introduction	Sightreading
2	Key of C, Items 1 and 2	Category A	Sightreading
3	Key of C, Item 3	Category A	Sightreading
4	Key of G, Items 1 and 2	Category A	Sightreading
5	Key of G, Item 3	Category B	Preparation of quick study
6	Key of D, Items 1 and 2,	Category B	Performance of quick study
7	Key of D, Item 3	Category B	Sightreading
8	Key of A, Items 1 and 2	Category C	Sightreading
9	Key of A, Item 3	Category C	Sightreading
10	Key of E, Items 1 and 2	Category C	Sightreading
11	Key of E, Item 3	Category D	Sightreading
12	Key of B, Items 1 and 2	Category D	Preparation of quick study
13	Key of B, Item 3	Category D	Performance of quick study

Semester two schedule

Week	Technical work	Repertoire	Reading
1	Key of G flat, Items 1 and 2	Own Choice 1	Preparation of quick study
2	Key of G flat, Item 3	Own Choice 1	Performance of quick study
3	Key of D flat, Items 1 and 2	Own Choice 1	Sightreading
4	Key of D flat, Item 3	Own Choice 2	Sightreading
5	Key of A flat, Items 1 and 2	Own Choice 2	Sightreading
6	Key of A flat, Item 3	Own Choice 2	Sightreading
7	Key of E flat, Items 1 and 2	Revision - Category A	Preparation of quick study
8	Key of E flat, Item 3	Revision - Category B	Performance of quick study
9	Key of B flat, Items 1 and 2	Revision - Category C	Sightreading
10	Key of B flat, Item 3	Revision - Category D	Sightreading
11	Key of F, Items 1 and 2	Revision - Own Choice 1	Sightreading
12	Key of F, Item 3	Revision - Own Choice 2	Sightreading
13	N/a	Full programs	Critical analysis of programs

D.2 Trial C Level One

Wk	Technical work	Repertoire	Reading	Other suggested activities
1	Explanation of weekly requirements	Explanation of weekly requirements	Sightreading	Research literature on the keyboard writing of J.S.Bach
2	Key of C – similar, contrary motion, staccato octave scales	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Investigation of relevant ornamentation and other period-specific considerations
3	Key of C – arpeggios, diminished and dominant sevenths	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Investigation and critical listening of recordings of Bach's keyboard music, including P & F in G
4	Key of G – similar, contrary motion, staccato octave scales. Commence study.	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Investigation and critical listening of recordings of Bach's keyboard music
5	Key of G – arpeggios, diminished and dominant sevenths. Continue work on study.	J.S.Bach – Praeludium and Fugue in G, BWV902	Preparation of quick study	Investigation and critical listening of recordings of Bach's music
6	Key of D – similar, contrary motion, staccato octave scales. Continue work on study.	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Performance of quick study	Research literature on the keyboard writing of J.Haydn
7	Key of D – arpeggios, diminished and dominant sevenths. Continue work on study.	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Sightreading	Investigation of relevant ornamentation and other period-specific considerations
8	Key of A – similar, contrary motion, staccato octave scales. Continue work on study.	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Sightreading	Investigation and critical listening of recordings of Haydn's keyboard music, including Sonata in D
9	Key of A – arpeggios, diminished and dominant sevenths. Continue work on study.	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Sightreading	Investigation and critical listening of recordings of Haydn's music
10	Key of E – similar, contrary motion, staccato octave scales. Continue work on study.	J.Brahms, Romance in F, Opus 118/5	Sightreading	Research literature on the keyboard writing of Brahms
11	Key of E – arpeggios, diminished and dominant sevenths. Continue work on study.	J.Brahms, Romance in F, Opus 118/5	Sightreading	Investigation of recordings of other Brahms keyboard literature
12	Key of B – similar, contrary motion, staccato octave scales. Revise study.	J.Brahms, Romance in F, Opus 118/5	Preparation of quick study	Investigation and critical listening of recordings of Opus 118/5
13	Key of B – arpeggios, diminished and dominant sevenths. Revise study.	J.Brahms, Romance in F, Opus 118/5	Performance of quick study	Investigation and critical listening of recordings of Brahms' works

Wk	Technical work	Repertoire	Reading	Other suggested activities
14	Key of G flat – similar, contrary motion, staccato octave scales	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Sightreading	Research literature on Tcherepnin
15	Key of G flat – arpeggios, diminished and dominant sevenths	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Sightreading	Investigation of recordings of Tcherepnin's works
16	Key of D flat – similar, contrary motion, staccato octave scales	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Sightreading	Investigation of recordings of contemporaries of Tcherepnin
17	Key of D flat – arpeggios, diminished and dominant sevenths	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Sightreading	Investigation of literature and appropriate recordings of selected composers and relevant own choice works
18	Key of A flat – similar, contrary motion, staccato octave scales	Own choice work	Preparation of quick study	Investigation of literature and appropriate recordings of selected composers and relevant own choice works
19	Key of A flat – arpeggios, diminished and dominant sevenths	Own choice work	Performance of quick study	Students to prepare program notes on exam repertoire
20	Key of E flat – similar, contrary motion, staccato octave scales	Own choice work	Sightreading	Students to prepare program notes on exam repertoire
21	Key of E flat – arpeggios, diminished and dominant sevenths	Own choice work	Sightreading	Students to prepare program notes on exam repertoire
22	Key of B flat – similar, contrary motion, staccato octave scales	Revision – exam works	Sightreading	Students to videotape exam programs with peers and discuss/evaluate
23	Key of B flat – arpeggios, diminished and dominant sevenths	Revision – exam works	Sightreading	Students to continue private preparations
24	Key of F – similar, contrary motion, staccato octave scales	Revision – exam works	Sightreading	Students to videotape exam programs with peers and discuss/evaluate
25	Key of F – arpeggios, diminished and dominant sevenths	Revision – exam works	Reflection on performances	Students to continue private preparations
26	Reflection and directions for semester/year break	Reflection and coaching of exam programs	Reflection on performances	Students to continue private preparations

D.3 Trial C Level Three

Semester 1

<i>Week</i>	<i>Repertoire</i>	Additional work
1	Explanation of weekly requirements	Sightreading
2	Work 1 - Work written prior to 1800	Sightreading
3	Work 1 - Work written prior to 1800	Sightreading
4	Work 1 - Work written prior to 1800	Sightreading
5	Work 2 - Work written 1800-1900	Preparation of quick study
6	Work 2 - Work written 1800-1900	Performance of quick study
7	Work 2 - Work written 1800-1900	Sightreading
8	Work 5 - Concerto or Duet	Sightreading
9	Work 5 - Concerto or Duet	Sightreading
10	Work 5 - Concerto or Duet	Sightreading
11	Work 4 - Australian work	Sightreading
12	Work 4 - Australian work	Preparation of quick study
13	Work 4 - Australian work	Performance of quick study

Semester 2

<i>Week</i>	<i>Repertoire</i>	Additional work
1	Work 3 - 20 th century work	Handing out of quick study
2	Work 3 - 20 th century work	Performance of quick study
3	Work 3 - 20 th century work	Sightreading
4	Work 6 - Own choice work	Sightreading
5	Work 6 - Own choice work	Sightreading
6	Work 6 - Own choice work	Sightreading
7	Revision of examination works	Preparation of quick study
8	Revision of examination works	Performance of quick study
9	Revision of examination works	Sightreading
10	Revision of examination works	Sightreading
11	Revision of examination works	Critical analysis
12	Revision of examination works	Critical analysis
13	Performance – full program	Critical analysis

D.4 Trial D Level One

Technical Work

Technical drill	Octaves	Hands	Metronome Speed	Tonal requirements
• Similar motion (major, harmonic and melodic minor)	4	Left, right and together	132 beats per minute, 4 notes per beat	Soft, loud, cresc or dim.
• Contrary motion (major and harmonic minor)	2	Together only	84 beats per minute, 4 notes per beat	Soft, loud, cresc or dim.
• Staccato Octaves (chromatic)	2	Left, right and together	84 beats per minute, 4 notes per beat	Soft or loud
• Arpeggios (major and minor, root position only)	4	Together – all inversions	84 beats per minute, 4 notes per beat	Soft or loud
• Dominant 7ths (of key)	4	Together – root position only	84 beats per minute, 4 notes per beat	Soft or loud
• Diminished 7ths (key note start)	4	Left, right and together	84 beats per minute, 4 notes per beat	Soft or loud

Weekly schedule

Week	Key area	Relevant technical drills	Etude
3	C	1, 2, 3	1
4	C	4, 5, 6	1
5	D	1, 2, 3	1
6	D	4, 5, 6	1
7	E	1, 2, 3	1
8	E	4, 5, 6	2
9	F sharp/G flat	1, 2, 3	2
10	F sharp/G flat	4, 5, 6	2
11	Revision	All	2
12	Revision	All	2
13	Revision	All	Revision

Repertoire

Category	Composer	Work
A	Bach, J.S.	Praeludium and Fugue in C, Book 1
B	Haydn, J.	Sonata in D, HobXVI:37 (<i>first movement – level one student, or 2nd and third movements – level two students</i>)
C	Brahms, J. Chopin, F. Mendelssohn, F.	Romance in F, Opus 118/5, Nocturne in E flat major, Opus 9/2 Any of the ‘Songs without words’
D	Tcherepnin, J. Debussy, C. Sculthorpe, P.	Bagatelles no.1 and 2, Opus 5 Any of the Preludes for piano Sonatina (one of the movements)
E	Own choice	Ensemble work
F	Own choice	Solo or ensemble work

Semester 1

Week	Repertoire	Reading
1	Introduction	Sightreading
2	Category A - Bach	Sightreading
3	Category A - Bach	Sightreading
4	Category A - Bach	Sightreading
5	Category B - Haydn	Handing out of quick study
6	Category B - Haydn	Performance of quick study
7	Category B - Haydn	Sightreading
8	Category B - Haydn	Sightreading
9	Category C	Sightreading
10	Category C	Sightreading
11	Category C	Sightreading
12	Category C	Preparation of quick study
13	Revision	Performance of quick study

Semester 2

Week	Repertoire	Reading
14	Category D	Sightreading
15	Category D	Sightreading
16	Category D	Sightreading
17	Category E	Sightreading
18	Category E	Preparation of quick study
19	Category E	Performance of quick study
20	Category F	Sightreading
21	Category F	Sightreading
22	Category F	Sightreading
23	Revision	Sightreading
24	Revision	Sightreading
25	Performances - final exam program	Reflection on performances
26	Performances - final exam program	Reflection on performances

D.5 External exam group

Semester one

Week	Repertoire
1	Introduction and sight reading tasks
2	Baroque work
3	Baroque work
4	Baroque work
5	Sonata first movement
6	Sonata second movements
7	Sonata third movement
8	Romantic work
9	Romantic work
10	Romantic work
11	20 th century work
12	20 th century work
13	20 th century work

Semester two

Week	Repertoire
1	Revision of entire program
2	Revision of entire program
3	Revision of entire program
4	Revision of entire program

Appendix E: Student Evaluation Letters

Dear Student,

At the end of this year, we expect that you will complete the third and final year of piano studies at James Cook University. Congratulations on your achievements which, over the last three years, have been many. Your contribution to group piano classes has been invaluable, as has your evaluation of the learning experiences from year to year. Given that you are now nearing the completion of your formal piano studies, it is timely and important for you to reflect on the overall experience. In order to assist this process of reflection, I would like you to prepare two letters, each to a different audience. The scenarios for the two letters are as follows:

Your letter to a prospective piano student

This letter is for a first-year student beginning tertiary studies in piano. Reflect on what you were like at the beginning of year one and identify what, with hindsight, it would have been useful to know in advance. You may wish to give specific advice in relation to some of the new experiences the student will encounter, such as the

- small group learning environment;
- set work from week to week and across the teaching year;
- regular set tasks such as sight reading, quick studies and ensemble work; and
- peer discussion and assessment in both verbal and written forms.

In addition, you may wish to comment and provide advice on such aspects as:

- practice strategies or plans that, in hindsight, you would recommend that a new student consider as they commence studies;
- performance preparation strategies that, based on your experience, you would now recommend;
- the steps you feel a new student should take to gain the most from their piano studies; and
- other strategies from which you feel a new student would benefit.

This letter should be approximately two to three typed pages, and include as much content as you feel is appropriate. If you wish this letter to be anonymous, please sign it under a *pseudonym*. The letter will form a valuable document for new students in the piano studies program. At the end of the year, I will make copies of all letters available to exiting students, as it may be interesting for you to read other students' letters as well.

The piano students' group letter to the pedagogue

This letter is designed to give you all the opportunity to make suggestions to the lecturer which will benefit future cohorts of students. Hence it should take the form of constructive advice to the lecturer,

and focus on relevant aspects of the pedagogue's role and teaching methods adopted in the group piano sessions. The letter should be prepared as a group, with each student contributing ideas for its construction and feeling free to make whatever comments they feel are appropriate. Ideally, one or two students should be responsible for facilitating the preparation and typing up of the letter, and allowing all students to suggest amendments and additions, prior to submitting to the pedagogue. The benefit of a single letter is that it does not require that individual students be identified. Some foci which might be a useful starting point for you include the following:

- Evaluations of the teaching strategies adopted;
- Curriculum issues;
- Tasks undertaken during group sessions;
- Comments on the role of the teacher; and
- General observations, suggestions, criticisms, areas to improve.

The group letter should simply be sent from anonymous "third years". This letter will be a valuable tool for me to reflect upon the methods I have adopted over the last few years and to use as a basis for improving my teaching ability.

Thank you in anticipation of your time and efforts in completing these letters.

Ryan Daniel
Coordinator of Piano Studies

Appendix F: Self-reflection Proforma

Self-assessment task for piano lesson in week _____

Name: _____ Year level: _____

What work did you prepare for today's lesson (e.g. Scales, Bach, quick study, none):

On the table below, circle the number which corresponds most clearly to your evaluation. You are encouraged to think carefully about your response and use the full range of the scale.

Practice or performance aspect	Poor		Average			Excellent	
Your preparation for today's lesson	1	2	3	4	5	6	7
Your playing in today's lesson	1	2	3	4	5	6	7
Your progress since last lesson	1	2	3	4	5	6	7
Your overall contribution today	1	2	3	4	5	6	7

What aspect of your preparation and study this week was most influential in terms of today's lesson?

A) List three aspects of your playing and/or contribution today that please you and explain why:

- _____
- _____
- _____

B) List three aspects of your playing and/or contribution today with which you are not entirely satisfied:

1. _____
2. _____
3. _____

C) List three strategies you will adopt this week to improve the areas you identified in item B:

1. _____
2. _____
3. _____

Appendix G: Journal Structure

Table of Contents

Section

- 1.1 Welcome
- 1.2 Requirements for the presentation of the journal
- 1.3 Sample questions to stimulate your thought processes
- 1.4 Recommended readings

1.1 Welcome

Welcome back to our existing students and a special welcome to all new students. I wish you all a productive and rewarding year in your performance activities and hope that you reach new heights in terms of your musical and artistic development. One of the requirements for this course involves the maintenance of a journal, designed to document your input towards a number of performance processes. This will be a very new concept for many of you, and although it may initially seem to you that it takes you away from your practice time, it is potentially a very effective means of managing your performance schedule, if you approach it positively. There is considerable literature referring to the benefits of student reflection and self-assessment, and it is within this journal that these aspects will be explored and documented.

Within this journal you are required to analyse, reflect upon, and extrapolate significant experiences from within your role as learners, and to develop genuine skills in reflective critical evaluation at several stages of the performance process and within your general musical environment. It is specifically targeted at your development as a performer, with a responsibility on your critical thoughts and evaluations as you progress through your daily and weekly practice and performance. It is designed to take you away from your instrument for a brief period of each day, to reflect upon the day's activities, your experiences, and your thoughts and reflections on your and other students' performance development. This document is a challenging yet equally rewarding experience. There are a number of sources that recommend the value of reflective practice – these are outlined in section 1.4 and I recommend that you consult these during the course of the year.

Remember that you should consult with me at any point if you are having problems with this journal.

Ryan Daniel

Room VA025, phone 4781 3101, email: Ryan.Daniel@jcu.edu.au

1.2 Requirements for the presentation of the journal

You are required to document your weekly practice and performance activities using the file template which is located in LearnJCU. There are three pages, a PLAN page, ACTION page and REFLECTION page. Each academic teaching week, fill in the text boxes in this file. You will then need to keep a file for each week or you may wish to build a large file encompassing several weeks.

1.3 Sample questions to stimulate your thought processes

Below are a number of questions which may stimulate your rehearsal and practice activities and the content of your journal. These questions are designed to promote aspects you may wish to consider incorporating in your journal but do not necessarily require direct responses to. Use these as a basis for further investigation of your own practice and performance preparation.

Technique:

- What exactly was the purpose of the technical exercises discussed in this week's lesson?
- How do I apply these technical skills to repertoire study and performance?
- How can I enhance my grasp of a good fingering technique?
- To what extent am I exploring the variety of tone colours on the piano?
- Why is it that I continue to play that arpeggio incorrectly but play the other one without any problem?
- Do I really need to play this scale again for security?
- How many times must things be practised, if they are deemed right? Why?

Repertoire and Style:

- What is the musicological background to this work? How should it shape my performance of this piece?
- What is the general style to which this work belongs?
- What are the basic characteristics of the style of this piece - what should I be aiming for? Why?
- To what extent is my performance of this work appropriate to its style?
- How am I following the markings on the page?
- Am I exaggerating the markings on the page enough?
- Does this work suit me - am I able to manage its technical and stylistic challenges?
- What will I learn from this work, and what are its challenges for me?
- Does this trill start on the note or above? Why?
- Have I been a detective and solved all the problems associated with this piece? How do I know this?

Progress evaluation:

- What areas have improved over the last week?

- What are the highlights of my practice of late?
- Do I use my time to maximum efficiency? How do I know?
- What do I need to work on most? Why?
- To what extent do I feel more comfortable about performance?
- Am I more in control of my instrument than I have been or was last time?
- Why do I feel that I'm not getting anywhere with my study of performance?
- Should I reassess my goals? Why?
- How do I achieve my goals? What is my plan of action?

1.4 Recommended readings on student reflection and input towards performance

- de Haan, Simone (1998) 'The relationship between the composer, performer and listener in twentieth century music-making'. In Ron Payne (Ed), *The Australian music teacher magazine*, vol. 6 no. 9, 238-246.
- Francis, Dawn (1997) "Composing student learning", in Bain, J., Roy Ballantyne and Jan Packer, *Reflecting on University teaching: academics' stories*. Canberra: Australian Government, pp. 131-137.
- Hanrahan, Stephanie (1997) "No sleeping allowed: stimulating thinking in large classes", in Bain, J., Roy Ballantyne and Jan Packer, *Reflecting on University teaching: academics' stories*. Canberra: Australian Government, pp. 225-233.
- Horn, Kipps (1996) 'Calling a halt to the flat earth theory in music and education: cultural diversity versus cultural standardisation'. In Brenton Broadstock *et al*, *Aflame with Music: 100 years of Music at the University of Melbourne*, pp. 535-43. Melbourne: Centre for Studies in Australian Music.
- Lines, Robyn (1997) "Achieving a marriage between structural concepts and design practice", in Bain, J., Roy Ballantyne and Jan Packer, *Reflecting on University teaching: academics' stories*. Canberra: Australian Government, pp. 445-464.
- Lee, Peter (1997) 'From control to trust – a case study of problem-based learning'. In Bain, J., Roy Ballantyne and Jan Packer, *Reflecting on University teaching: academics' stories*, pp. 101-16. Canberra: Australian Government Publishing.
- Lynch, Michael (1998) 'Getting it taped'. In *Music Teacher*, vol. 77 no. 10, 40-41.
- Mallonee, Richard L. (1999) "Goals, motivation and performance", *American String Teacher*, vol. 49, no. 3, pp. 66-71.
- Murray-Harvey, Rosalind (1997) 'Assessment for learning: students in control', in Bain, J., Roy Ballantyne and Jan Packer, *Reflecting on University teaching: academics' stories*, pp. 175-81. Canberra: Australian Government Publishing.
- Renshaw, Peter (2000) 'Sustaining a learning culture in arts training institutions'. In *European Journal of Arts Education*, vol. 3 issue 1, n.p.
- Smythe, Richard (2000), 'Off the record'. In *Music Teacher*, vol. 79 no. 2, 17.

Stowasser, Helen (1996), 'Creative students need creative teachers'. In Brenton Broadstock *et al*, *Aflame with Music: 100 years of Music at the University of Melbourne*, pp. 545-55. Melbourne: Centre for Studies in Australian Music.

PLAN for week beginning:

When completing your journal work, please limit your text to the size of the sections provided, therefore your weekly journal documentation should not exceed 3 typed pages. You should however fill each text box.


Document your goals (and their priority) for this week in terms of TECHNICAL WORK:



Document your goals (and their priority) for this week in terms of your REPERTOIRE:



Document your goals for this week in terms of ADDITIONAL WORK (e.g. sight reading, analysis, aesthetics, performances, listening work):



ACTION for week ending:

Document your action in relation to the above three areas, such as the time spent on each, the practice or performance strategies adopted, work covered, variation in rehearsal approaches, or other relevant areas.

TECHNICAL WORK:



REPERTOIRE:



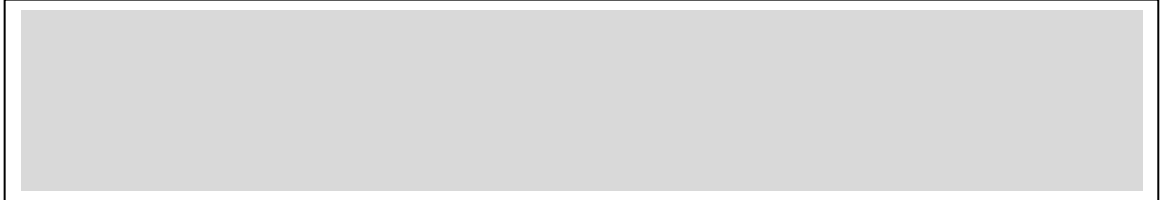
ADDITIONAL WORK:



REFLECTIONS on week ending:

Look back at your PLAN and ACTION pages – spend some time reflecting on your goals, your action, and then consider to what degree you achieved your goals for this week. Then, complete the following sections.

To what extent did I achieve the goals I set for this week? Why?



What was most satisfying about this week's practice? Why?



What was most frustrating about this week's practice? Why? How am I progressing with my work?



Appendix H: Students' Expectations – Trials B, C and D

Name & trial	Expectations	Extent to which program met expectations Trials C/D: 1 – not at all, 5 - totally
Amber (B)	Was expecting pretty much the same as [Trial A].	I felt a lot more comfortable this year and I thought the program was well run.
(C)	Small group lessons – same format as the previous year.	(5) The program was structured like [Trial B]. This seems to be the best method for effective learning.
Fran (B)	Technical work similar to [Trial A] and more difficult repertoire.	It came very close, apart from being able to choose some pieces for ourselves.
(C)	Similar to [Trial B] in terms of workload, but with greater technical ability and stylistic knowledge of pieces.	(4) There was a lot of focus on musicality rather than technique.
Olivia (B)	I thought it would be the same/similar to [Trial A], just a bit more involved due to 2 nd instead of 1 st year.	It was very similar to [Trial A], but seemed much more structured and organised with set goals and weekly tasks.
(C)	Similar to [Trial B] – a group situation where both student and teacher feedback is important.	(5) <i>Did not specify.</i>
Kimli (C)	Nothing except that the program would be harder.	(4) The exam time was longer and I had to prepare more repertoire.
Delia (C)	Something similar to Model B, such as learning a range of new repertoire.	(4) I studied a range of pieces from different periods and I was able to match pieces to suit my technique.
Sat (C)	Fun and challenging.	(4) I enjoyed myself towards the second half of the year, because I was able to play concertos and duets with my classmates.
Sophie (D)	Constructive criticism, support, encouragement, technical help/training, to further learn how to evaluate my peers.	(4) I believe I received these to a certain extent. Encouragement was a little lacking although this could be because I didn't have enough encourageable work.
Sallie (D)	The same as what had happened in [Trial C].	(3) First semester was basically the same, second semester with [Teacher B] was very different in lesson format and teaching style.

Appendix I: Students' Evaluations of Curriculum Requirements

I.1 Trial A

CURRICULUM ASPECT	<i>Students' evaluations and mean</i>					
Technical work	Olivia	Fran	Amber	Eliz. ²	Rosie	Mean
<i>Workload</i>	2	4	2	-	4	3.25
<i>Difficulty</i>	3	4	4	-	5	3.25
<i>Value</i>	1	5	2	-	3	3.25
Set work - Bach	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	3	4	4	4	5	4
<i>Difficulty</i>	2	4	4	5	4	3.8
<i>Value</i>	3	4	4	4	1	4
Set work - Haydn	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	4	3	4	4	3	3.6
<i>Difficulty</i>	3	3	4	5	4	3.8
<i>Value</i>	3	4	4	4	4	3.8
Set work - Brahms	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	4	5	4	4	4	4.2
<i>Difficulty</i>	5	5	4	3	4	4.2
<i>Value</i>	5	4	4	4	4	4.2
Set work - Tchernin	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	4	1	5	5	4	3.8
<i>Difficulty</i>	5	4	5	5	4	4.6
<i>Value</i>	5	4	4	4	5	4.4
Sight reading	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	1	3	1	1	2	1.6
<i>Difficulty</i>	5	3	3	3	4	3.6
<i>Value</i>	5	5	5	4	3	4.4
Quick Studies	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	5	3	3	2	4	3.4
<i>Difficulty</i>	5	3	5	3	4	3.6
<i>Value</i>	5	4	3	4	3	4.2
Peer assessment of performance (oral in class)	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	1	2	1	1	4	1.8
<i>Difficulty</i>	1	3	1	1	4	2
<i>Value</i>	5	4	3	3	3	3.2
Self-critical evaluations of performance (oral in class)	Olivia	Fran	Amber	Eliz.	Rosie	Mean
<i>Workload</i>	5	2	1	1	4	2.4
<i>Difficulty</i>	5	2	1	1	4	2.4
<i>Value</i>	1	4	4	4	3	3.2

² This result is for four students, as Elizabeth chose not to complete this row of the table, stating that she did not spend enough time on technical work to warrant making evaluations. This in itself, is a striking example of this student's problematic work ethic.

I.2 Trial B

CURRICULUM ASPECT	<i>Students' evaluations and mean</i>								
Technical work	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	3	1	2	5	2	2	5	2	2.75
Difficulty	4	3	2	4.5	3	3	5	2	3.31
Value	3	5	5	5	3	4	5	2	4
Repertoire – Group A	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	4	2	2	4.5	4	4	5	4	3.69
Difficulty	4	2	3	4.5	5	4	5	3	3.81
Value	4	5	5	4.5	4	3	5	2	4.06
Repertoire – Group B	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	5	5	3	4.5	5	5	5	5	4.69
Difficulty	5	5	3	4	5	5	5	2	4.25
Value	5	5	5	4.5	4	3	5	2	4.19
Repertoire – Group C	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	4	1	3	4	5	4	5	2	3.5
Difficulty	4	3	3	3.5	5	4	5	4	3.94
Value	4	5	5	4.5	5	4	5	3	4.44
Repertoire – Group D	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	5	2	3	5	3	3	5	1	3.38
Difficulty	5	4	3	5	3	3	5	1	3.63
Value	4	5	5	4.5	4	4	5	1	4.06
Sight reading	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	1	1	1	3	-	3	4	2	2.14
Difficulty	3	4	3	3.5	-	4	4	3	3.5
Value	4	5	5	4	-	3	4	4	4.14
Quick Studies	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	3	1	3	4	-	4	3	2	2.86
Difficulty	4	4	3	3	-	4	3	2	3.86
Value	5	5	5	4.5	-	3	3	2	3.93
Peer assessment (oral in class)	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	1	1	1	1	3	2	3	5	2.13
Difficulty	2	2	2	1	3	4	3	4	2.63
Value	4	5	5	5	5	4	3	5	4.5
Self-critical evaluations (oral in class)	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
Workload	1	1	1	2	5	3	3	4	2.5
Difficulty	2	5	3	3	5	4	3	2	3.38
Value	5	5	5	5	5	4	3	5	4.63

I.3 Trial C (level one)

Curriculum requirement	Workload					Difficulty					Value				
	Jenna	Kellie	Sallie	Sophie	Mean	Jenna	Kellie	Sallie	Sophie	Mean	Jenna	Kellie	Sallie	Sophie	Mean
Technical work	1	3	1	3	2	2	3	3	3	2.75	3	4	3	5	3.75
Set work – Bach	4	4	3	4	3.75	4	3	2	4	3.25	2	4	2	4	3
Set work – Haydn	4	3	4	5	4	3	2	3	4	3	2	3	3	4	3
Set work – Brahms	4	4	5	5	4.5	4	4	4	5	4.25	3	2	4	3	3
Set work – Tchernepnin	3	4	3	5	3.75	2	4	3	4	3.25	3	4	3	4	3.5
Own choice 1	5	4	5	5	4.75	5	4	5	5	4.75	4	4	5	4	4.25
Study in E flat	2	3	4	4	3.25	2	3	3	4	4	3	2	3	5	3.25
Sight reading – solo works	2	2	4	4	3	3	4	4	5	4	4	3	4	5	4
Sight reading – ensemble works	1	2	4	4	2.75	3	3	4	5	3.75	5	4	4	5	4.5
Quick studies – solo works	2	3	3	4	3	3	2	4	5	3.5	3	3	4	4	3.5
Quick studies – ensemble works	4	3	4	4	3.75	4	4	4	5	4.25	3	4	4	5	4
Peer assessment of students (oral in class)	2	3	2	3	2.5	3	3	2	3	2.75	4	4	2	4	3.5
Peer assessment of students (written feedback on sheets)	2	3	3	3	2.75	4	3	3	3	3.25	3	4	3	5	3.75
Self-critical evaluations of performance (in class)	2	3	4	3	3	2	3	4	3	3	2	4	4	5	3.75
Performance practice journal	4	-	5	4	4.33	1	-	5	4	3.33	3	-	5	4	4

I.4 – Trial C (level three)

CURRICULUM ASPECT	<i>Names and overall mean</i>								
Sight reading – solo works	Amber	Olivia	Fran	Patsy	Kimli	Delia	Sat	Chia	<i>Mean</i>
Workload	1	2	1	1	5	3	3	2	2.125
Difficulty	3	4	3	1	5	3	3	2	3
Value	4	5	5	5	5	3	4	2	4.125
Sight reading – ensemble works									
Workload	1	1	1	2	4	1	3	2	1.875
Difficulty	3	3	4	1	3	1	3	2	2.5
Value	4	5	5	4	3	1	4	2	3.5
Quick studies – solo works									
Workload	3	3	3	2	3	3	4	3	3
Difficulty	3	2	3	1	4	3	4	3	2.875
Value	5	5	3	5	3	3	4	3	3.875
Quick studies – ensemble works									
Workload	4	2	4	2	3	2	5	3	3.125
Difficulty	4	2	4	1	3	2	5	3	3
Value	5	5	5	4	3	2	5	3	4
Peer assessment of students (oral in class)									
Workload	1	1	3	4	3	3	2	2	2.375
Difficulty	2	3	3	5	3	3	3	2	3
Value	4	4	4	3	3	3	4	2	3.375
Peer assessment of students (written feedback sheets)									
Workload	1	2	3	4	3	3	2	3	2.625
Difficulty	2	2	3	5	3	3	3	3	3
Value	4	2	5	3	4	3	4	4	3.625
Self-critical evaluations of performance (in class)									
Workload	1	1	3	4	3	4	1	3	2.5
Difficulty	2	4	5	4	4	4	4	3	3.75
Value	5	5	5	3	4	4	3	3	4
Performance practice journal									
Workload	3	5	5	4	4	3	5	-	4.14
Difficulty	2	3	5	4	4	2	5	-	3.57
Value	3	1	1	2	4	3	5	-	2.71

I.5 – Trial D

CURRICULUM ASPECT	Names and overall mean						
Sight reading – solo works	Sophie	Sally	Billie	Betty	Allison	Kathy	Mean
Workload	3	4	1	1	1	2	2
Difficulty	4	4	5	5	3	3	4
Value	5	4	4	4	4	4	4.17
Sight reading – ensemble works							
Workload	1	3	1	1	1	2	1.5
Difficulty	4	2	5	4	3	4	3.67
Value	5	4	3	4	4	5	4.17
Quick studies – solo works							
Workload	2	5	2	2	2	2	2.5
Difficulty	4	4	3	3	1	1	2.67
Value	4	4	5	4	5	5	4.5
Quick studies – ensemble works							
Workload	3	5	2	3	3	2	3
Difficulty	5	5	2	1	2	5	3.33
Value	4	4	4	5	5	4	4.33
Peer assessment of students (oral in class)							
Workload	2	1	4	1	1	4	2.17
Difficulty	3	2	5	1	3	5	3.17
Value	4	3	3	4	5	4	3.83
Peer assessment of students (written feedback sheets)							
Workload	2	3	4	1	2	4	2.67
Difficulty	2	3	4	2	3	5	3.17
Value	3	4	3	3	5	4	3.67
Self-critical evaluations of performance (in class)							
Workload	2	4	2	1	1	5	2.5
Difficulty	2	4	1	3	2	5	2.83
Value	3	5	2	2	5	5	3.67

Appendix J: Probing Feedback on Repertoire: Trial C and D Students

Name, trial	Focus	Extent of appeal 1 – not at all, 5 – to a very great extent	Most challenging	Most rewarding	Least rewarding
Amber (C)	Six own choice works	(5) It allows the opportunity to make own decisions regarding performance, which is what you'd need once you graduate (the ability to pick appropriate pieces).	I found some of the pieces particularly challenging (stylistically). I don't have a great deal of technical proficiency, plus lack of exposure early in my playing.	I felt the final exam program was great as a culminating activity. I put together a lot of the hard work and skills learnt over the year.	Any technical work – I dislike it.
Olivia (C)	Six own choice works	(4) Choosing repertoire is ideal so that you can play works of interest. It is also ideal as it becomes very monotonous to have to listen to 4/5 versions of the same pieces in concert practice.	Choosing repertoire. I hadn't heard much outside University, hadn't been independently listening to or searching for music I liked, so didn't know what appealed to me or where to go about finding it.	Any public performance that goes well I find rewarding as then the process of learning a piece isn't such a (seemingly) waste of time. The need to have something to show for or remember by your work is quite important to me and usually a good incentive to work hard. I think this is why the practical subject always loses priority for me, as it is generally not recorded on paper or CD, only in memories that can be easily forgotten.	Poor performances in front of people, the ones that you feel prepared for but happen to fall apart on the day. When hours have been put into practice and then it appears as though there has been none done it is the opposite of rewarding.
Fran (C)	Six own choice works	(5) It was wonderful to have that responsibility and independence as well as knowing the advice concerning your choices was available if needed.	Practice journals. I found them repetitive and not as useful to me as in-class evaluations.	The fact that my playing had obviously improved overall by receiving higher marks for performances.	That there was still nowhere near the consistency I wanted to achieve in terms of individual performances.
Patsy (C)	Six own choice works	(4) During my piano tuition for the previous two years, I'd been given/assigned pieces to play (which rarely included my favourite genres/composers). This year, it gave me the opportunity to play pieces that I longed to perform.	Choosing repertoire was a problem for me. I wanted to choose pieces that were simple/easy to learn but of a level three performance standard.	I'd covered pieces from the Baroque to the 20 th century as well as ensembles playing (duets) and Australian compositions (this was very new to me). This gave me a wide variety of repertoire and a whole view of the techniques and interpretation applied to different pieces of different periods.	None.
Kimli (C)	Six own choice works	(4) More freedom in choosing repertoire.	The concert practice performances. Because it required a lot of practice and preparation.	I have learned repertoire from different musical periods. It enhanced my skills in playing different types of repertoire.	<i>Did not answer.</i>

Name, trial	Focus	Extent of appeal 1 – not at all, 5 – to a very great extent	Most challenging	Most rewarding	Least rewarding
Delia (C)	Six own choice works	(3) It is good learn a range of works.	The practice journals. Very tough.	Practice journals. It helps to identify the progress made.	Getting things wrong - that is the least rewarding part.
Sat (C)	Six own choice works	(5) I enjoy playing duets.	More than one person playing the same piece can be quite challenging. Because it makes it more competitive and challenging.	Passing my end of year exam. Hard work pays off when you start earlier.	Not performing well in concert practice. I had problems with nerves.
Chia (C)	Six own choice works	(3) I think it is quite challenging to look for your own pieces, but at the same time, it is good for us to choose the pieces that we like.	Looking for suitable repertoire. Sometimes it is just too hard or too easy, or maybe it doesn't suit my character.	Being able to play the pieces that I like and to perform them. Because I have been hoping for some time to play and perform them.	It was all rewarding as you learn something from it.
Genna (C)	Four set works, one own choice work	(2) Hearing the same piece an additional three times a lesson was a bit frustrating.	Finding the right amount of time to keep up with the class. To try and make sure I didn't fall behind.	Getting own choice together. I found it hard but wouldn't have been able to do it without the other pieces.	Scales. I didn't work on them really so there was no improvement.
Kellie (C)	Four set works, one own choice work	(4) Sometimes pieces from certain stylistic periods aren't nice to play but otherwise it is good to experience different styles.	Just basically having the pieces fluent enough for lessons. Sometimes if I had a busy week with other studies, it is hard to keep on top of practice.	Knowing that I have learnt five pieces ready for performance. Usually only learnt three in previous years.	Nothing.
Sallie (C)	Four set works, one own choice work	(3) I didn't like having to play the Bach or Hadyn.	Prelude in C# minor [Rachmaninoff]. Because it was hard learning all the notes.	(Prelude in C# minor [Rachmaninoff]. It took so much effort to learn but I got there – so it was rewarding.	Brahms. I didn't finish it.
(D)	Six own choice works (with some ensemble)	(4) I was able to choose pieces which really appealed to me, and suited me.	The amount of music to be learnt in a short time period. Also, managing to play at the standard the pieces required.	Play the Nocturne (Chopin) – I just loved the piece.	It was frustrating that the Debussy was not as good as I wanted it for the exam – I really like the piece and I wanted to play it well.

Name, trial	Focus	Extent of appeal 1 – not at all, 5 – to a very great extent	Most challenging	Most rewarding	Least rewarding
Sophie (C)	Four set works, one own choice work	(4) Although I enjoyed some pieces more than others, it was good to do one piece from each style so that you learn to play in all styles, not just the one you think you like.	Getting stuck into the work straight away at the beginning of the week. Because if you left it too late you wouldn't be able to get the piece learnt.	Being able to perform the pieces after working on them for so long. Because it gave me a sense of achievement that I can do this!!	Brahms. Because I never got around to learning it properly because of the first page chords. It probably would have helped me a lot.
(D)	Six own choice works (with some ensemble)	(4) It's good to be able to choose your own pieces but I like to ask the teacher to make sure it is at the right standard or that it incorporates the appropriate skills for me that I need.	The level of the pieces was more challenging which was to be expected since we were in second year.	The Beethoven sonata [Pathetique]. Even though it wasn't up to a really high standard, it was rewarding to play a pieces that is physically demanding and well known.	Each piece had different aspects that were rewarding. I couldn't pick out one work that I thought was least rewarding.
Billie (D)	Six own choice works (with some ensemble)	(4) I think that it was good that it was an option because people who were really interested had the opportunity to do it.	Technique – workload wasn't too hard, but technique in the pieces was a big challenge.	Improvements in one of my pieces [Mendelssohn], because I felt like I had achieved a lot.	Bagatelles not improving – it didn't sound good at all.
Betty (D)	Six own choice works (with some ensemble)	(4) I prefer learning own choice works as well as some ensemble works.	I found that learning the notes and other mainly technical aspects were hard. Because these areas I found were the most difficult.	Getting my Amus. Because I have something to show for the work I have done.	Sometimes when I've made mistakes during performance, because then I can't perform at my best.
Kathy (D)	Six own choice works (with some ensemble)	(4) I enjoy finding great pieces to play, it gets hard sometimes because there's so much choice!	Giving peers advice on how they played was quite difficult, and also preparing for performances was challenging, due to time constraints and other commitments.	It was rewarding learning four hard pieces and being able to perform them on many occasions after not leaning or performing for a year.	Nothing – I found everything to be quite rewarding.
Allison (D)	Six own choice works (with some ensemble)	<i>Did not answer.</i>	Learning/cramming general knowledge about pieces – I forgot about it till the last minute.	Listening to me playing pieces that I had practiced all year – sense of achievement.	Still hearing mistakes in my pieces at the end of the year because it bugs me that I didn't iron those mistakes out.

Appendix K: Perceptions of Interaction Processes

K.1 Trial A

<i>To what extent did you ...</i>	Rating scale	Name, rating on scale and explanation of rating	Mean
<i>... feel that you were allowed sufficient time to voice your opinions about the work of others in group sessions?</i>	1 – completely insufficient time 5 – completely sufficient time	Amber (5) – This was good for us to learn to articulate constructively our thoughts on other peoples work (prior to Uni I wasn't really exposed to this). Fran (5) – Relaxed atmosphere (<i>indicated same response as for previous question</i>). Rosie (5) – We were asked to voice our opinions and had plenty of time Olivia (5) – There was generally plenty of time to speak the few words I had to say. Elizabeth (5) – In most classes each student was invited to express their opinion on their own and others' pieces and we were never cut off or ignored (<i>indicated same response as for previous question</i>).	5
<i>... feel that you were allowed sufficient opportunity to voice your opinions about your work in group sessions?</i>	1 – completely insufficient opportunity 5 – completely sufficient opportunity	Amber (5) – We were always given the opportunity and encouraged to discuss our work, which was really helpful. Fran (5) – Relaxed atmosphere. Rosie (5) – There was plenty of time and opportunity given to us. Olivia (5) – There didn't seem to be any restrictions as to what comments you could make. We were encouraged to voice our opinions. Elizabeth (5) – In most classes each student was invited to express their opinion on their own and others' pieces and we were never cut off or ignored.	5

K.2 Trials B, C and D

Name and trial	Opportunity to make self reflections			Guidance on peer feedback (1 – No appropriate guidance, 5 – Very appropriate guidance)	Feedback on feedback (1 – not at all, 5 – to a very great extent)	
	Diagnostic analyses	Evaluative assessments	Comparative assessments		Teacher	Peers
Amber (B)	4	4	3	4	3.5	3
(C)	4	5	3	3	2	2
Fran (B)	5	5	5	5	5	5
(C)	5	5	5	4	5	4
Olivia (B)	5	5	5	4	1	2
(C)	5	5	5	4	2	2
Jasmine (B)	5	5	5	5	4	3.5
Adrian (B)	5	5	5	4	3	3
Sat (B)	3	4	3	4	3	3
(C)	4	4	3	4	3	3
Kimli (B)	3	3	3	3	4	3
(C)	4	4	4	4	4	3
Delia (B)	4	3	4	3	4	5
(C)	4	5	5	4	4	4
Jenna (C)	4	4	3	2	2	1
Kellie (C)	3	4	4	3	1	1
Patsy (C)	3	4	3	3	4	1
Chia (C)	3	4	3	4	3	3
Sally (C)	3	3	3	4	4	1
(D)	4	3	2	1	2	2
Sophie (C)	5	5	5	5	4	3
(D)	4	4	2	4	2	2
Kathy (D)	3	4	3	2	5	2
Allison (D)	4	4	4	4	3	2
Betty (D)	4	5	3	4	3	3
Billie (D)	3	4	4	4	4	4
MEAN	3.96	4.23	3.73	3.69	3.25	2.71

Appendix L: Students Identified as Key Providers of Peer Feedback

Name and trial	Peer identified	Ways in which impacted on performance
Amber (B)	Didn't see a lot of [Rosie] and as [Fran] plays some similar pieces and is more experienced than me, I found her comments useful.	In some cases I would not completely agree but it did make me think about other options. Other suggestions were extremely useful and were put into practice in performance.
(C)	N/a. All students gave positive criticism and comments and I can't identify one in particular.	<i>Did not answer</i>
Fran (B)	[Amber & Jasmine]. [Amber] is always honest, and I have a great respect for [Jasmine's] ability and attitude.	Encouraged me to think more about 'playing out' and the direction of a piece.
(C)	I couldn't identify one. All comments from students and from the teacher were useful.	It comprised the majority of the thought processes behind my practice and performance. I felt that the performance of a piece was a collaborative effort which in turn helped with confidence and lessening stage fright.
Olivia (B)	All were equally useful for their different reasons, as each person can pick up different aspects which I can learn from.	I always tried to incorporate other students' advice into my playing (if I thought it to be reasonable).
(C)	I feel all students gave valid advice. [Amber's] advice was generally the most consistently clear and justified, but I always listened to all comments, and considered them and experimented with suggestions before adapting my playing.	A lot of the time, I knew what was going to be suggested as I was not happy and not adequately prepared to begin with.
Jasmine (B)	[Olivia]. She gave constructive criticism not just 'shallow' comments. Her comments were useful in that I could go & work on what she brought up.	I could work on the aspects she brought up and therefore better my performance, unlike the others' comments with which I wasn't able to 'do' anything with.
Adrian (B)	Can't single anyone out, all were useful because each person had different opinions and variety was welcomed.	I took all comments and tried to incorporate them into performance. It improved my performance.
Sat (B)	[Jasmine]. The way she suggested practicing.	My practice improved as a result.
(C)	Chia. Great impact.	She has better technique and skills. I find I improved a lot towards the end.
Kimli (B)	No.	There is some improvement from the group in general.
(C)	No – I could not identify one student.	<i>Did not answer</i>
Delia (B)	[Jasmine]. I could tell the difference compared to others. She helped me see the problem and ask myself and I doing it right or is it good enough?	Overall, it has improved a lot to a certain extent.
(C)	[Kimli] I listened to his suggestions and tried them out.	Because his musical interpretation is second to none.
Genna (C)	[Kellie]. She knows how I play the best and I could achieve what she suggested.	I understood what she meant [and it] improved.

Name and trial	Peer identified and explained	Ways in which impacted on performance
Kellie (C)	[Sallie]. Because she had successfully played what I was having trouble with [and] she played the duet for me and I was able to follow what she was playing and then worked out the rhythm.	Haven't actually performed the duet yet but just in practice I am now able to play the duet with the correct rhythm.
Chia (C)	[Sat] It impacted on my practice – section playing.	She was able to point out my weaknesses exactly. My practice time was more productive.
Patsy (C)	[Olivia]. My practice sessions gradually improved as I applied methods discussed during lessons.	Her comments on my playing were very useful, as well as the others, but hers were the ones that supplied good practice methods that I applied in my playing practice. Although there wasn't a huge improvement in my performance I am more comfortable with my playing now and able to come up with my own practice strategies and methods.
Sally (C)	[Sophie]. She most often gave comments that helped me improve	Her comments were more specific and detailed – so it was something I could really work on. I was able to improve on these areas.
(D)	[Sophie]. She gave me something to think about and improve on.	She always gave relevant and useful comments and I was able to improve in whatever area she helped me. She also gave me more confidence and encouraged me in performing.
Sophie (C)	[Sallie]. Her comments were helpful and I think we were on the same level so we were usually up to the same section of the piece	Because she would help me outside lessons as well. We would listen to each other which I found good. It altered because certain sections of the pieces had improved because of her help and advice.
(D)	[Sallie]. The way I improved pieces especially in the polishing stages of learning a piece.	Because relevant comments were made to my playing I was able to fix certain things. My performance altered in the areas of exaggeration of articulation, dynamics etc. As well as certain expressionistic elements.
Billie (D)	[Sophie and Sallie]. They taught me things I didn't know and encouraged me to do well.	They had played some of my pieces before so they could hear where I was going wrong and how to fix it. This improved the way I was playing.
Betty (D)	Both [Kathy and Allison]. It helped me <ul style="list-style-type: none"> • improve the style of my playing • realise different parts I should bring out or ways to play various sections 	I was able to interpret the piece better.
Kathy (D)	I can't remember sorry!	N/a.
Allison (D)	N/a – <i>did not identify one student.</i>	N/a.

Appendix M: Students' Diagnosis of Level of Focus in Lessons

Name & trial	Degree of focus for lessons 1 – not at all focussed, 5 – very focussed	Compared with previous year 1 – much less focussed, 5 – much more focussed	Differences in approach compared with previous year
Amber (C)	(3) At the start of the year I was much more prepared, however I went off the rails a little towards the end.	(4) Better than last year in that I knew exactly what was expected and I wanted to succeed.	N/a. I think my main problem was that I didn't have a <u>specific</u> strategy.
Olivia (C)	(2) Throughout the entire year (until the last couple of weeks) I for some reason thought of practice as being the lowest priority, consequently the only focussed practice I did was before exams or performances.	(3) I seemed to have a lot less spare time this year, though I think that my preparation was just as focussed, there just wasn't as much of it.	The people in the group had a large effect on my attitude towards the lessons. As I knew and spoke to [Amber and Fran] much more than [Jasmine and Adrian], I knew when they had not prepared for a lesson, and when this was the case, didn't worry myself. I did not really know whether [Patsy] spent a lot of time preparing so that concerned me a little, but not too much. I was a lot more concerned when I thought people had prepared, and it was only then when I tried to prepare myself.
Fran (C)	(3) The workload of other subjects unfortunately put preparation for group lessons at the bottom of my priorities list.	(2) For the reasons listed previously.	I was more relaxed in terms of preparation, in part due to more refined practice techniques.
Kimli (C)	(3) I had too many assignments to do.	(4) Because I took things more seriously this year.	Due to the increased length of the performance exam, I became more serious in practice and practiced more often.
Delia (C)	(4) I had goals and was prepared.	(3) I reflected on my preparation at the end of 2001 and made a pact with myself to always prepare for lessons.	I was really looking forward to 2002. I think I was a more committed and serious student compared with the previous year. I knew what I wanted to get from the program.
Sat (C)	(3) I did not put a lot of effort into the first semester.	(4) It was fun, enjoyable and challenging.	My attitude towards practice changed. I had more time between classes to practice.
Jenna (C)	(3) At the beginning of the year I wasn't very prepared but I think I have been starting to focus on preparation a little bit more towards the end.	(4) I didn't practice – now I do.	<i>Question not asked given new student.</i>
Kellie (C)	(3) I was often more concerned with other subjects and was not used to being pushed to practice for lessons.	(4) Didn't often have to have pieces ready for performances except for eisteddfod and exam and there were less pieces and more time to prepare them.	<i>Question not asked given new student.</i>

Name & trial	Degree of focus for lessons 1 – not at all focussed, 5 – very focussed	Compared with previous year 1 – much less focussed, 5 – much more focussed	Differences in approach compared with previous year
Sally (C)	(3) I found it hard to find enough time to practice, so I often felt under prepared when coming to a lesson.	(4) There were higher expectations, and threat of embarrassment if I was not prepared. I would feel embarrassed if I couldn't play well in front of the other girls.	<i>Question not asked given new student.</i>
(D)	(4) At first it was difficult deciding on pieces, but I feel I put a lot of effort into preparing pieces for lessons.	(4) It took a lot more effort to achieve anything this year, last year it seemed easier to learn and achieve quickly.	I struggled with having a greater workload for all my subjects. This made piano practice a lot more difficult.
Sophie (C)	(4) Because I thought since it was my major I should put some work into it! There were weeks that I didn't do much at all. Even though I was quite happy with my preparation this year, it could definitely improve.	(4) Because you're doing it at a tertiary level and if you didn't have things prepared then you don't get any feedback and you wasted people's time.	<i>Question not asked given new student.</i>
(D)	(2) Not as motivated, personal situations, tendonitis, lazy.	(1) As above (<i>see left</i>)	I started out motivated and raring to go ... something happened !?!
Chia (C)	(3) I did not always follow what I had set from the beginning of the week due to work overloads.	(2) Because I am free to play anything, sometimes I couldn't concentrate on one piece and because of less pressure, it led me to the wrong direction.	<i>Question not asked given new student.</i>
Patsy (C)	(2) Due to the heavy workload, time management and trying to adjust myself to the new group lesson atmosphere.	(1) I prefer individual lessons compared to group lessons. I am more focused. I suppose I'm so used to individual lessons and individual attention after having individual lessons for 10 years.	<i>Question not asked given new student.</i>
Billie (D)	(3) Not as focused as it should have been because I focused heaps more on my other subjects. Although I became more focused in second semester.	(1) Because its been a big change this year and I've had to learn to adjust getting taught differently, therefore I wasn't enjoying it at the beginning of the year, so I wasn't practicing like I should have been. However I have become more focused towards the end of the year and have enjoyed it.	<i>Question not asked given new student.</i>
Betty (D)	(4) It was focused because I knew I was preparing for an exam.	(4) Probably the same, because every year I have done an exam or eisteddfods so the preparation would have been similar.	<i>Question not asked given new student.</i>
Allison (D)	(3) Other studies impacted.	(2) Same reason (<i>see left</i>)	<i>Question not asked given new student.</i>
Kathy (D)	(4) I think my preparation was good considering I had no other studies and other commitments.	(4) I felt more focused due to the high workload required compared to individual lessons. I know I had to work hard to pass the Amus.	<i>Question not asked given new student.</i>

Appendix N: Profiles of Students' Self Reflections

