

## **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	
<b>Undergraduate</b>					
<b>Graduate</b>					

\*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**

<b>Group</b>	<b>No. in group</b>	<b>Student sample</b>	<b>Frequency, duration</b>	<b>Format of group lessons</b>	<b>Content of group lessons</b>	<b>Teaching strategies</b>	<b>Pedagogical goal(s)</b>
<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
<b>Other requirements</b>															
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
<b>Other requirements</b>															
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 <sup>rd</sup> 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 <sup>1</sup>

<sup>1</sup> Newly composed Australian work

### *Semester one schedule*

<b>Week</b>	<b>Technical work</b>	<b>Repertoire</b>	<b>Reading</b>
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*

<b>Week</b>	<b>Technical work</b>	<b>Repertoire</b>	<b>Reading</b>
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

<b>Wk</b>	<b>Technical work</b>	<b>Repertoire</b>	<b>Reading</b>	<b>Other suggested activities</b>
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>	<b>Additional work</b>
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>	<b>Additional work</b>
1	Work 3 - 20 <sup>th</sup> century work	Handing out of quick study
2	Work 3 - 20 <sup>th</sup> century work	Performance of quick study
3	Work 3 - 20 <sup>th</sup> 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 2<sup>nd</sup> 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*

<b>Week</b>	<b>Repertoire</b>
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 <sup>th</sup> century work
12	20 <sup>th</sup> century work
13	20 <sup>th</sup> century work

### *Semester two*

<b>Week</b>	<b>Repertoire</b>
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](mailto: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:

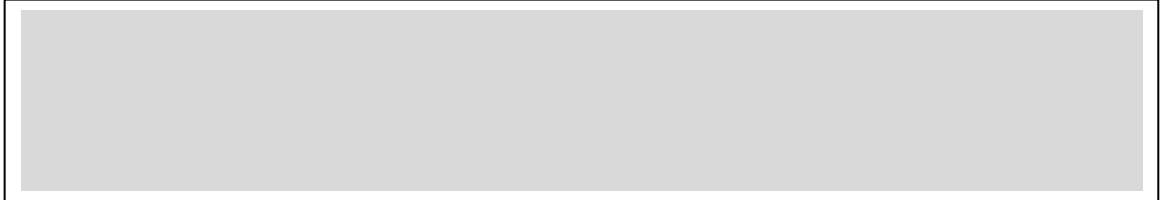




### **REFLECTIONS on week ending:**

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 <sup>nd</sup> instead of 1 <sup>st</sup> 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. <sup>2</sup>	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

<sup>2</sup> 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>
<b>Workload</b>	<b>3</b>	<b>1</b>	<b>2</b>	<b>5</b>	<b>2</b>	<b>2</b>	<b>5</b>	<b>2</b>	2.75
<b>Difficulty</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>4.5</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>2</b>	3.31
<b>Value</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>2</b>	4
Repertoire – Group A	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>4.5</b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>4</b>	3.69
<b>Difficulty</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>4.5</b>	<b>5</b>	<b>4</b>	<b>5</b>	<b>3</b>	3.81
<b>Value</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>4.5</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>2</b>	4.06
Repertoire – Group B	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>4.5</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>5</b>	4.69
<b>Difficulty</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>2</b>	4.25
<b>Value</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>4.5</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>2</b>	4.19
Repertoire – Group C	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>4</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>5</b>	<b>2</b>	3.5
<b>Difficulty</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>3.5</b>	<b>5</b>	<b>4</b>	<b>5</b>	<b>4</b>	3.94
<b>Value</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>4.5</b>	<b>5</b>	<b>4</b>	<b>5</b>	<b>3</b>	4.44
Repertoire – Group D	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>5</b>	<b>2</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>1</b>	3.38
<b>Difficulty</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>1</b>	3.63
<b>Value</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>4.5</b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>1</b>	4.06
Sight reading	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>	-	<b>3</b>	<b>4</b>	<b>2</b>	2.14
<b>Difficulty</b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>3.5</b>	-	<b>4</b>	<b>4</b>	<b>3</b>	3.5
<b>Value</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>4</b>	-	<b>3</b>	<b>4</b>	<b>4</b>	4.14
Quick Studies	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>4</b>	-	<b>4</b>	<b>3</b>	<b>2</b>	2.86
<b>Difficulty</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>3</b>	-	<b>4</b>	<b>3</b>	<b>2</b>	3.86
<b>Value</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>4.5</b>	-	<b>3</b>	<b>3</b>	<b>2</b>	3.93
Peer assessment (oral in class)	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>5</b>	2.13
<b>Difficulty</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>4</b>	2.63
<b>Value</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>5</b>	4.5
Self-critical evaluations (oral in class)	Amber	Olivia	Fran	Jasmine	Adrian	Kimli	Delia	Sat	<i>Mean</i>
<b>Workload</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>4</b>	2.5
<b>Difficulty</b>	<b>2</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	3.38
<b>Value</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>5</b>	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	<b>2</b>	2	3	3	3	<b>2.75</b>	3	4	3	5	<b>3.75</b>
Set work – Bach	4	4	3	4	<b>3.75</b>	4	3	2	4	<b>3.25</b>	2	4	2	4	<b>3</b>
Set work – Haydn	4	3	4	5	<b>4</b>	3	2	3	4	<b>3</b>	2	3	3	4	<b>3</b>
Set work – Brahms	4	4	5	5	<b>4.5</b>	4	4	4	5	<b>4.25</b>	3	2	4	3	<b>3</b>
Set work – Tchernepnin	3	4	3	5	<b>3.75</b>	2	4	3	4	<b>3.25</b>	3	4	3	4	<b>3.5</b>
Own choice 1	5	4	5	5	<b>4.75</b>	5	4	5	5	<b>4.75</b>	4	4	5	4	<b>4.25</b>
Study in E flat	2	3	4	4	<b>3.25</b>	2	3	3	4	<b>4</b>	3	2	3	5	<b>3.25</b>
Sight reading – solo works	2	2	4	4	<b>3</b>	3	4	4	5	<b>4</b>	4	3	4	5	<b>4</b>
Sight reading – ensemble works	1	2	4	4	<b>2.75</b>	3	3	4	5	<b>3.75</b>	5	4	4	5	<b>4.5</b>
Quick studies – solo works	2	3	3	4	<b>3</b>	3	2	4	5	<b>3.5</b>	3	3	4	4	<b>3.5</b>
Quick studies – ensemble works	4	3	4	4	<b>3.75</b>	4	4	4	5	<b>4.25</b>	3	4	4	5	<b>4</b>
Peer assessment of students (oral in class)	2	3	2	3	<b>2.5</b>	3	3	2	3	<b>2.75</b>	4	4	2	4	<b>3.5</b>
Peer assessment of students (written feedback on sheets)	2	3	3	3	<b>2.75</b>	4	3	3	3	<b>3.25</b>	3	4	3	5	<b>3.75</b>
Self-critical evaluations of performance (in class)	2	3	4	3	<b>3</b>	2	3	4	3	<b>3</b>	2	4	4	5	<b>3.75</b>
Performance practice journal	4	-	5	4	<b>4.33</b>	1	-	5	4	<b>3.33</b>	3	-	5	4	<b>4</b>

## 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>
<b>Workload</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>2</b>	2.125
<b>Difficulty</b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>2</b>	3
<b>Value</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>2</b>	4.125
Sight reading – ensemble works									
<b>Workload</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>4</b>	<b>1</b>	<b>3</b>	<b>2</b>	1.875
<b>Difficulty</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>2</b>	2.5
<b>Value</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>4</b>	<b>2</b>	3.5
Quick studies – solo works									
<b>Workload</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>3</b>	3
<b>Difficulty</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>3</b>	2.875
<b>Value</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>3</b>	3.875
Quick studies – ensemble works									
<b>Workload</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>2</b>	<b>5</b>	<b>3</b>	3.125
<b>Difficulty</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>1</b>	<b>3</b>	<b>2</b>	<b>5</b>	<b>3</b>	3
<b>Value</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>5</b>	<b>3</b>	4
Peer assessment of students (oral in class)									
<b>Workload</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>2</b>	<b>2</b>	2.375
<b>Difficulty</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>2</b>	3
<b>Value</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>2</b>	3.375
Peer assessment of students (written feedback sheets)									
<b>Workload</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>2</b>	<b>3</b>	2.625
<b>Difficulty</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	3
<b>Value</b>	<b>4</b>	<b>2</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>4</b>	3.625
Self-critical evaluations of performance (in class)									
<b>Workload</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>3</b>	2.5
<b>Difficulty</b>	<b>2</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>3</b>	3.75
<b>Value</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>3</b>	4
Performance practice journal									
<b>Workload</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>-</b>	4.14
<b>Difficulty</b>	<b>2</b>	<b>3</b>	<b>5</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>5</b>	<b>-</b>	3.57
<b>Value</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>4</b>	<b>3</b>	<b>5</b>	<b>-</b>	2.71

## I.5 – Trial D

CURRICULUM ASPECT	<i>Names and overall mean</i>						
Sight reading – solo works	Sophie	Sally	Billie	Betty	Allison	Kathy	<i>Mean</i>
<b><i>Workload</i></b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	2
<b><i>Difficulty</i></b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>3</b>	4
<b><i>Value</i></b>	<b>5</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>	4.17
Sight reading – ensemble works							
<b><i>Workload</i></b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	1.5
<b><i>Difficulty</i></b>	<b>4</b>	<b>2</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	3.67
<b><i>Value</i></b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>4</b>	<b>5</b>	4.17
Quick studies – solo works							
<b><i>Workload</i></b>	<b>2</b>	<b>5</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>2</b>	2.5
<b><i>Difficulty</i></b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>1</b>	<b>1</b>	2.67
<b><i>Value</i></b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>5</b>	<b>5</b>	4.5
Quick studies – ensemble works							
<b><i>Workload</i></b>	<b>3</b>	<b>5</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>2</b>	3
<b><i>Difficulty</i></b>	<b>5</b>	<b>5</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>5</b>	3.33
<b><i>Value</i></b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>5</b>	<b>4</b>	4.33
Peer assessment of students (oral in class)							
<b><i>Workload</i></b>	<b>2</b>	<b>1</b>	<b>4</b>	<b>1</b>	<b>1</b>	<b>4</b>	2.17
<b><i>Difficulty</i></b>	<b>3</b>	<b>2</b>	<b>5</b>	<b>1</b>	<b>3</b>	<b>5</b>	3.17
<b><i>Value</i></b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>4</b>	3.83
Peer assessment of students (written feedback sheets)							
<b><i>Workload</i></b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>2</b>	<b>4</b>	2.67
<b><i>Difficulty</i></b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>5</b>	3.17
<b><i>Value</i></b>	<b>3</b>	<b>4</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>4</b>	3.67
Self-critical evaluations of performance (in class)							
<b><i>Workload</i></b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>5</b>	2.5
<b><i>Difficulty</i></b>	<b>2</b>	<b>4</b>	<b>1</b>	<b>3</b>	<b>2</b>	<b>5</b>	2.83
<b><i>Value</i></b>	<b>3</b>	<b>5</b>	<b>2</b>	<b>2</b>	<b>5</b>	<b>5</b>	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 <sup>th</sup> 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>



<b>Name, trial</b>	<b>Focus</b>	<b>Extent of appeal 1 – not at all, 5 – to a very great extent</b>	<b>Most challenging</b>	<b>Most rewarding</b>	<b>Least rewarding</b>
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.

<b>Name, trial</b>	<b>Focus</b>	<b>Extent of appeal 1 – not at all, 5 – to a very great extent</b>	<b>Most challenging</b>	<b>Most rewarding</b>	<b>Least rewarding</b>
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>	<b>Rating scale</b>	<b>Name, rating on scale and explanation of rating</b>	<b>Mean</b>
<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	<b>Amber</b> (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). <b>Fran</b> (5) – Relaxed atmosphere ( <i>indicated same response as for previous question</i> ). <b>Rosie</b> (5) – We were asked to voice our opinions and had plenty of time <b>Olivia</b> (5) – There was generally plenty of time to speak the few words I had to say. <b>Elizabeth</b> (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	<b>Amber</b> (5) – We were always given the opportunity and encouraged to discuss our work, which was really helpful. <b>Fran</b> (5) – Relaxed atmosphere. <b>Rosie</b> (5) – There was plenty of time and opportunity given to us. <b>Olivia</b> (5) – There didn't seem to be any restrictions as to what comments you could make. We were encouraged to voice our opinions. <b>Elizabeth</b> (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
<b>MEAN</b>	<b>3.96</b>	<b>4.23</b>	<b>3.73</b>	<b>3.69</b>	<b>3.25</b>	<b>2.71</b>

## 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"> <li>• improve the style of my playing</li> <li>• realise different parts I should bring out or ways to play various sections</li> </ul>	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

