

One-to-one tuition in a conservatoire: the perceptions of instrumental and vocal teachers

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HELENA GAUNT

GUILDHALL SCHOOL OF MUSIC AND DRAMA, UK

ABSTRACT One-to-one instrumental/vocal tuition forms a core part of the professional education offered to undergraduate and postgraduate music students in a conservatoire. However, whilst anecdotal evidence is plentiful, there is little existing research underpinning its practices. This article provides an analysis of the perceptions of 20 principal study teachers in a conservatoire in the UK about one-to-one tuition, its aims, processes and context. Findings emphasized the isolation of these teachers in their practice, and suggested that this might be problematic particularly given the intensity and complexity of the relationships formed between teacher and student. Furthermore, tension was evident between teachers' aspirations of facilitating student autonomy and self-confidence in learning and the processes of teaching they described, where the transmission of technical and musical skills, largely through teacher-led reflection-in-action, were often paramount. In this context, the dynamics of power invested in the one-to-one relationship suggested that whilst the potential of detailed shared reflection-in-action in one-to-one tuition was great, the relationship could also potentially inhibit the development of self-responsibility and an individual artistic voice which were so prized by the teachers.

KEYWORDS: *autonomy, confidence, instrumental tuition, student-teacher relationship*

Introduction

The making of a performing musician in the West is the result of events that transpire between student and teacher in the privacy of the studio lesson . . . Teachers are the musical agents, the models, and the motivating forces for their students (Campbell, 1991).

The value and centrality of one-to-one tuition in a musician's training has often been asserted (Alexander and Dorrow, 1983; Bloom, 1985; Howe and Sloboda, 1991; Persson, 1996a, 1996b; Duke et al., 1997). For the most part it has remained key to instrumental/vocal learning for musicians of all ages and levels, although an increasing number of studies have suggested that small group teaching with school-age children is at least as effective as individual tuition with beginners (Jackson, 1980; Griffiths, 2004), and particularly with less able students (Seipp, 1976).

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One-to-one tuition, however, has been relatively uncharted in terms of research (Madsen, 1988; Schmidt, 1989; Yarborough, 1996; Duke et al., 1997; Siebenaler, 1997; Kennell, 2002), especially in higher education. Operating to a large extent behind closed doors, research access to the one-to-one teaching environment has been reported to be difficult (L'Hommidieu, 1992; Mauleon, 2004).

More research has been undertaken in the area of school-level teaching. This has considered a variety of aspects including, for example, individual accounts of particular influences on instrumental learning (Howe and Sloboda, 1991); effective practices in instrumental teaching (including comparisons between one-to-one and group learning (Griffiths, 2004); the conceptualization of instrumental teaching (Hallam, 1998); and the nature of relationships between teacher, student and parental figures (Creech and Hallam, 2003). Perhaps there has been an implicit expectation that teachers in higher education, who are masters in their own instrumental and performing field, must be experts, and do not therefore need research evidence to underpin practice. Persson (1996a) referred to *commonsense* instrumental teaching in a university setting in the UK, intimated that a natural extension of high-level playing was the training of the next generation of performers. In his observational study, he applauded the teacher's intuitive ability to approach issues of interpretation effectively, but he was also openly critical of the lack of a progressive teaching approach and of the negative assessment of students' potential.

Persson's suggestion of shortcomings in instrumental teaching processes has been echoed more widely in relation to higher education as a whole. Ramsden, looking at teaching across the whole spectrum of higher education, was adamant that the age of 'impeccable instruction' was only ever the case in academic mythology (2003). Schwartz and Webb (1993) viewed teaching in universities from the point of view of the isolation that teachers experience and its inevitable consequences of making them fearful to discuss their work, and concerned that they would be exposed as bad practitioners. This perspective could equally apply to conservatoires, and highlights the potential for development in this area, the need for illumination relating to teaching and learning in this one-to-one environment, and the issues of fear and resistance amongst teachers that might be encountered in the initial stages of opening up this field to scrutiny.

Aspects of the interactions in one-to-one instrumental/vocal tuition that have been investigated within higher education, albeit in contexts other than conservatoires, have included student participation and musical development in lessons (Burwell, 2003; Burwell et al., 2003); the sequence and pace of lessons (L'Hommidieu, 1992; Duke et al., 1998); the nature of teacher feedback and instructions to students, and student attentiveness (Jones, 1975; Kostka, 1984; Jorgensen, 1986; Siebenaler, 1997); teacher modelling (Rosenthal, 1984; Schon, 1987; Gholson, 1998); self-teaching or practising (Bernstein, 1981; Lehmann, 1997a, 1997b; Wilding and Valentine, 1997; Hallam, 1997a, 1997b; Williamon, 2002), and the relationship between teacher and students (Hepler, 1986; Schmidt, 1989; Donovan, 1994). Findings from these studies have shown that one-to-one tuition presents opportunities, in keeping with Schon's analysis of professional apprenticeship (Schon, 1983, 1987) for detailed reflection-in-action between teacher and student, particularly focused on the development of refined instrumental skill. However, the findings have also highlighted problematic areas, for example in periods of directionless activity observed in lessons, lack of planning on the

part of teachers and little encouragement towards self-responsibility in developing an interpretation of music, especially amongst more talented students. These reinforce the need for research to illuminate the purposes and processes and outcomes of one-to-one tuition.

The research reported in this article forms part of a larger study looking at the perceptions of teachers and students in a conservatoire in the UK about one-to-one tuition, its aims, processes and context, and at the match between them. An analysis is presented of the perceptions of 20 teachers about one-to-one tuition. It is hoped that the findings may serve to contextualize existing studies focused on detailed aspects of teaching interactions, and may also contribute to the development of practice in this area, and contemporary debates about the role of one-to-one instrumental/vocal tuition in conservatoires.

Methodology

Given the potential difficulties of gathering research data in this field, the research design was constructed in a way that would be sensitive to possible reluctance and scepticism on the part of participants, would maintain their anonymity and yet would generate rich data. My own position as a teacher in the conservatoire meant that I was an insider to the research field. This had disadvantages in terms of the bias of my approach, and in terms of the dissemination of any analysis of the data that might be perceived to be critical of aspects of one-to-one tuition, or judgemental about the teachers or their approaches. On the other hand, my position afforded me relatively easy access to potential participants, and the possibility of generating an atmosphere of trust through the process of the research. It also meant that the research could be connected to processes of professional development that were beginning to be offered to teaching staff within the conservatoire.

A method of semi-structured interviews was used to gather a body of data about the perceptions of a cross-section of teachers. An informant-style interview was used to encourage rapport between interviewer and participant, and authenticity in the construction of the teachers' perceptions (Powney and Watts, 1987; Cooper, 1993). The themes and questions on the interview schedule (see the Appendix) were derived from the literature outlined in the 'Introduction' to this article. My aim as the interviewer was to facilitate the participants in following through their own particular interests and ideas within the broad areas for discussion: aims and fundamental purposes, the processes of teaching and learning, the one-to-one student-teacher relationship and the context of one-to-one tuition. The detailed structure was left to the participants (Powney and Watts, 1987), but a number of possible prompt questions were devised, which could be used to develop the conversation in greater detail.

The interviews were recorded on audio tape and then transcribed. Each participant was sent the transcript of their interview, and asked to make corrections and amendments. These edited transcripts were used as the data for analysis.

PARTICIPANTS

The participants were all instrumental/vocal teachers at the conservatoire. Twenty teachers were interviewed, and were selected to represent the four music departments – Keyboard, Strings, Wind, brass and percussion, Vocal Studies, to be a representative

sample in terms of gender and to cover a broad range of teachers' professional profiles and teaching experience in higher education.

Initially, five teachers were interviewed as a pilot study. They were selected on the basis that they represented the different departments and were close colleagues of mine, and therefore receptive to the research through their personal contact with me. They also knew all the part-time instrumental/vocal teachers in their department, and could make a number of recommendations of other staff who might be prepared to participate, and who might also between them demonstrate a range of opinions. Following the discussion seminar at the end of the pilot study, these five teachers prepared a list of recommendations. The remaining teachers interviewed were selected from these lists to create an even balance in terms of gender, department and professional profile. Some of these teachers were already known to me, others were not.

ETHICAL CONSIDERATIONS

Participation in the research was voluntary. The research was explained to each person when they were first asked to do an interview. A written summary of the research rationale and methodology was also provided before the interview. A guarantee was made that each participant would have the opportunity to edit the transcript of their interview, and that anyone deciding not to take part in the project would not be in any way advantaged or disadvantaged with regard to their position in the college, employment, access to teaching and learning, or assessment. Written, informed consent to use the data for analysis and public dissemination was sought from each participant when they returned the edited transcript. Potential risks and benefits of participating in the research were discussed.

DATA ANALYSIS

The interview transcripts were analysed through a process of recursive comparative analysis, as described by Cooper and McIntyre (1993), using the software package, NVivo (manufacturer: QSR International), to facilitate this. Following an initial reading of all the material from the pilot interviews, the interviews were coded for emerging themes, and points of similarity and difference were noted. This coding was used to construct initial theories in the analysis. The analysis from the pilot interviews was then tested against another set of teacher transcripts. New themes and points of similarity and difference emerged, which in turn were tested against the first set of interviews. Finally, the same steps were repeated with the remaining set of teacher transcripts to arrive at the full analysis. The process is summarized in Table 1.

Descriptive statistics relating to the themes emerging from the qualitative analysis were produced using SPSS® (manufacturer: SPSS Inc.).

RELIABILITY, VALIDITY AND GENERALIZABILITY

Reliability, validity and generalizability were considered within the context of qualitative research, focusing on generating a dependable set of evidence and a dependable analysis (Cohen et al., 2000).

Validity was sought through selecting a cross-section of teachers and students, and creating a depth of data through the informant-style interview process. Authenticity of perceptions was sought, particularly through building up detailed accounts of the

TABLE 1 *The process of recursive analysis on the qualitative data*

Stage	Process
1	Initial reading of all pilot interview transcripts
2	Emerging themes, and points of similarity and difference analysed from the pilot interview transcripts
3	Initial theories constructed for the analysis
4	Initial theories tested against a second set of 7 interview transcripts
5	New theories emerging from second set of 7 interview transcripts
6	All theories tested against the final set of 8 interview transcripts
7	Final analysis made

participants' perceptions with specific exemplification and by looking at the logical consistency of these accounts. The recursive process of analysis was designed to reach beyond my own immediate bias as a teacher, to allow detailed concepts to emerge and to enable issues and questions that had not been foreseen to surface. The categories in the emerging themes were also reviewed alongside the supporting data by an experienced researcher, as a way of reflecting critically on the analysis.

Findings

Following a description of the professional profile of the teachers, an analysis is made of their conceptualizations of one-to-one tuition in a conservatoire, its objectives and processes. In the extracts from the interviews, all names have been removed to preserve the anonymity of participants; 'T:' is used to represent a teacher talking and 'HG' refers to the interviewer. In the bar charts used to illustrate some of the points raised in the analysis, the counts are shown in terms of the number of teachers in each category. The total count in each case is 20. In the tables showing illustrative examples from the data, some headings are followed by a number in brackets, for example (3), indicating the number of teachers who expressed this kind of opinion.

THE PROFESSIONAL PROFILE OF THE TEACHERS INTERVIEWED

The demographics of the teachers interviewed are shown in Table 2.

The number of hours spent in one-to-one tuition varied considerably, and there were some distinct trends. Whilst some voice and piano teachers spent a high proportion of their professional lives teaching one-to-one, this was not the case for any of the wind, brass and percussion teachers. These differences were evidence of a more common portfolio career amongst the wind, brass and percussion teachers, with a more full-time teaching career in a conservatoire less likely. In addition, wind, brass and percussion teachers all shared some of their students with other teachers of their instrument, whilst in other departments the one-to-one relationship was exclusive. As discussed later in this article, this seemed to have an impact on their approaches to teaching. For example, two of the wind, brass and percussion teachers identified a particular interest in the processes of learning as well as specific instrumental pedagogy, and a key aim of promoting lifelong learning that teachers from other departments did not emphasize.

TABLE 2 *The demographics of the teachers*

	Strings	Piano	Voice	Wind, brass and percussion	Total
Number of teachers interviewed	6	4	4	6	20
1-1 teaching loads (average hours per week)	4-12	4-25	3-26	3-8	3-26
Number of teachers who shared the one-to-one teaching of an individual student	0	0	1	6	7
Years of teaching experience in HE (range within teachers interviewed)	6-32	10-20	2-30	3-24	3-32
Number of female teachers	2	3	3	1	9
Number of male teachers	4	1	1	5	11

The overall professional profiles of the teachers were diverse, as shown in Figure 1 (the biggest group being performer-teachers). Only one teacher had followed a teacher training course, and this had not been completed. For many, teaching had not been an initial vocational choice, but had developed either with a career coming to a natural turning point, or through being invited to add conservatoire teaching to an already prestigious portfolio of activity. They had learned to teach on the job, drawing heavily on their own experiences as learners.

AIMS IN TEACHING

A range of underlying aims in teaching was expressed. Many of these were held in common, but there tended to be an emphasis in each case, and these fell into five broad categories. In the most common category, teachers focused on a fairly wide range of instrumental/vocal and musical skills that would provide students with the tools for finding work within the music profession in some capacity or other. In other cases, the focus was on a highly specific career, such as being a concert soloist or an opera singer. Other teachers were more concerned with supporting and developing an emerging artistic voice with each individual student, which might lead to a number of different pathways within music. Some teachers emphasized the broad educational potential of engaging with the heritage of classical music. A further group focused on lifelong learning skills such as self-directed work, self-discipline and motivation. An example of each of these categories is shown in Table 3.

The differences in the ways teachers emphasized these aims according to instrumental group are shown in Figure 2. This shows a predominance of aims towards a vocational training amongst string players, and the most diverse mix amongst the wind, brass and percussion teachers. The diversity of aims amongst this last group may have reflected both the range of their instrumental disciplines and perhaps also that in sharing students with other teachers, their responsibility for each student was less exclusive, thus enabling more focus on the student's learning as opposed to their own teaching.

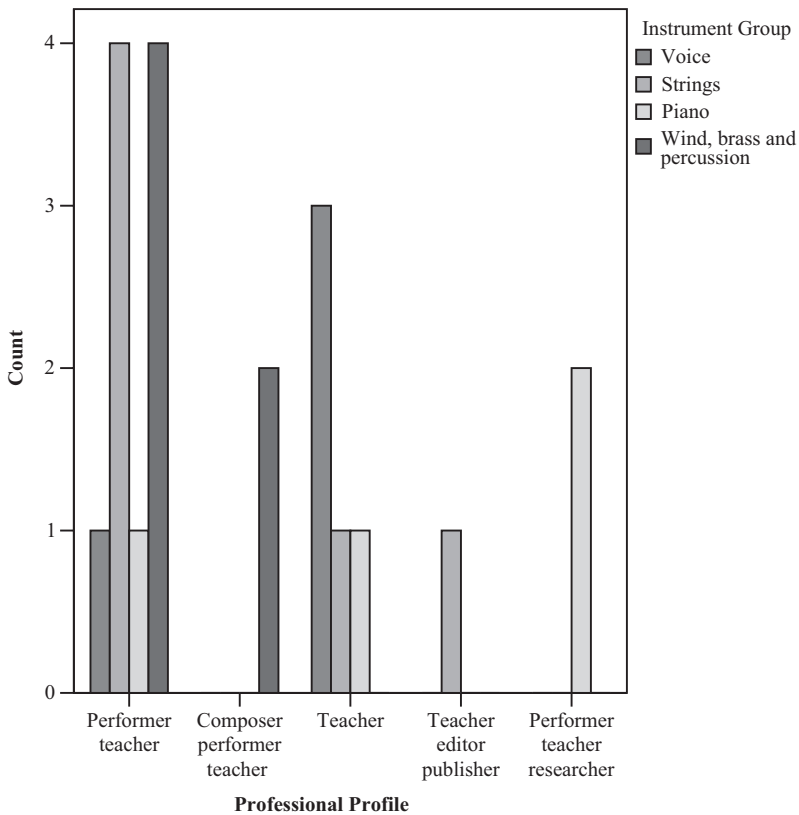


FIGURE 1 *The overall professional profiles of the teachers interviewed, by department.*

TENSION BETWEEN THE TRANSMISSION OF A MUSICAL/INSTRUMENTAL HERITAGE AND FACILITATING AUTONOMY IN LEARNING

In 14 cases, the teachers conceptualized vocational skills in terms of passing on their own experiences as musicians, and six of these referred to fulfilling a debt of gratitude for the knowledge and skills they had gained themselves by 'transmitting' them to the next generation. On the other hand, the importance of students' independence – 'your role is to get rid of your role', and their autonomous learning, particularly once they started working professionally, was also articulated by 11 of the teachers. The skills required for this included self-confidence, breadth of understanding through experiences with different teachers and learning environments, and the ability to think 'outside the box' (beyond an established way of doing things).

Whilst these aims of passing on musical craft, tradition and autonomous learning are not mutually exclusive, it was significant that only two teachers hinted at possible tensions between them, and the others were inclined to assume that they formed a natural pair. This was confirmed by discussion about how, in practice, they promoted autonomous learning in students. The particular approaches to this issue that were articulated are summarized in Table 4. Examples are given for each category.

TABLE 3 *Different fundamental aims of the teachers**Lifelong learning skills*

T: I want them to be more independent and able to self-learn, so they can go on learning, but have tools and the ability to ask questions and solve problems themselves, to find strategies . . . to reflect . . . particularly I'm interested in thinking about thinking outside the box because of the profession that it is now, I don't think they can learn to be what we've been . . . they've got to learn to be what we don't know is possible yet.

General education through engagement with musical heritage and processes

T: There is only one reason they are playing those pieces: they are playing them to find the maximum communicative, expressive power of that music. . . the actual *raison d'être* is the study of the music. And to study and to become familiar with, and immerse yourself with its communicative, expressive power.

Developing a personal artistic voice

T: My mother on every good luck card for everything I've ever [done professionally] says, 'to thine own self be true.' Shakespeare was right, be true to yourself, that's the only way you can do it . . . and people say, 'oh yeah, what a load of old rubbish', but that's where I come from, I don't have any special gifts, I just work quite hard.

General vocational toolbox

T: . . . what I feel I can contribute is this business of a secure foundation, both musical and technical. . . that's what I want them to leave with . . . and the feeling that they can think about what they're doing and make conscious choices, be objective about their own playing. I try and prepare them for the fact that the music profession is more and more difficult and that it's really not very nice out there . . . I feel that's an important part, this musical foundation is what actually builds up the confidence and the convincingness of the playing. So really when they leave I want them to leave with that feeling that they know what they want to do musically and they know how to achieve it technically.

Preparing for a specific career

T: I think what we are doing here. . . is to train people to be orchestral musicians in the main. Particularly from my point of view there are very few [instrument] soloists. A certain amount of chamber music comes into it, but there is not very much repertoire. . . So really you are dealing with stuff which is going to make them strong and able to withstand the needs of the profession. . .

In six cases, however, it was evident that whilst a student's autonomous learning was an aspiration of the teachers, achieving this depended largely on the student, and was not a function of an approach in teaching. For example:

T: I would hope that they feel they have enough self-confidence, commitment, a feeling of well-being within themselves and they could face the rigors of, if they choose ...to go into professional music, that they can cope with it and that they want to get involved and engaged with the challenges. ... what I've tried to expound ... is a complete training so that they can go into the profession and they can succeed. I can only justify this by giving you examples. [Peter] is probably this country's leading ... player. I taught him from the age of 15 until he was 23 ... I trained him. He still rings me up and asks me advice about things. The other one was [John] who is very fast rising, have you heard of him? He's a phenomenal talent, and a lovely guy too. I started teaching him at the age of 13. He's now 23 years old and he rang me last week and booked a lesson! He's a very,

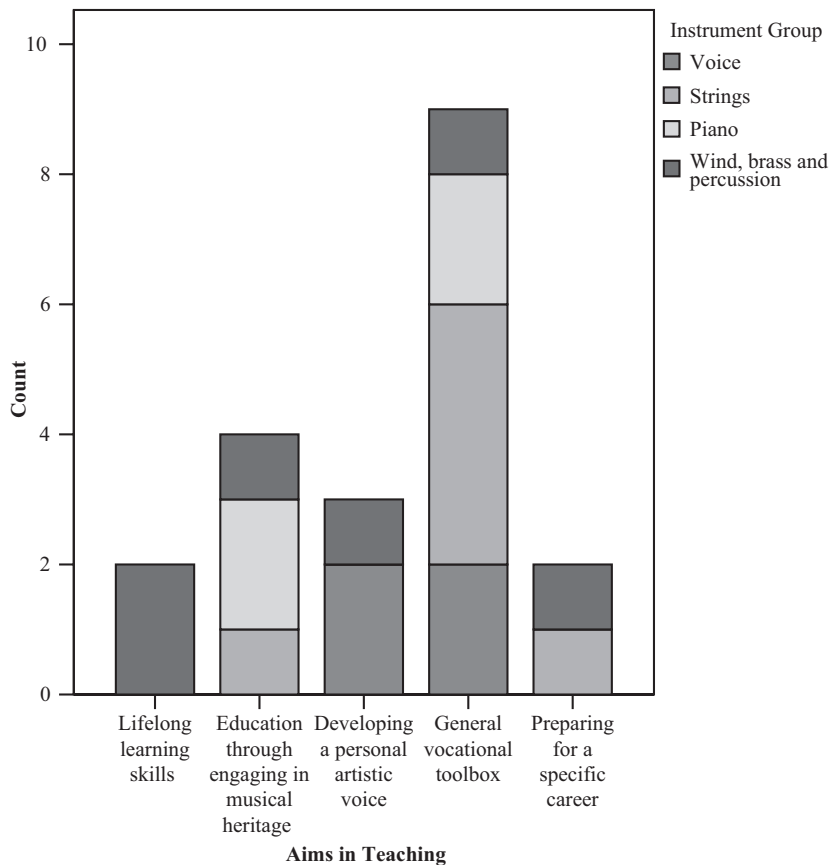


FIGURE 2 Differences in underlying aims emphasised by the teachers, by department.

very fine player. They're both individuals, I trained them to think for themselves, they can play their instruments. There's nothing either of those two guys can't do ...if I have a student who I feel could be more motivated, could be a little more imaginative, I try to stimulate it, but ultimately we are dealing with a world in which we are executants. We have got to be able to play our instruments.

Whilst this teacher, who said that he trained his students to think for themselves, might be employing strategies to encourage independent learning, there was little evidence of this in what he actually said about his lessons. The evidence of this teacher's training of students to think for themselves was the professional success of two students. Yet these students were also described as particularly talented, and it seemed possible that they were the type of students who would be likely to think for themselves anyway, that they were independent thinkers as much by character and previous experiences as by the teaching they received. On the other hand, they were continuing to come for lessons, which perhaps indicated some ambivalence about the nature of their thinking for themselves.

Furthermore, two teachers referred to their own independent thinking more as a stubborn characteristic than a skill developed through their interactions with their

TABLE 4 *Strategies used by the teachers in facilitating autonomous learning**Exploring alternative interpretations of musical ideas, including improvising (8)*

T: I go: 'we could try this or we could try that. Let's do them both', and I always try to get them to make the decision in the end, because I think at this level that is really important: that they're making a decision, they're making the choices based on how it feels. . . .

Not spoon-feeding students (9)

T: . . . thinking clearly and trying to understand what you're after in musical and technical terms, is the way to independence and to playing like a proper grown-up. And so I won't dispense [technical solutions] to people when they start learning a piece. I'll get them to go and think about it, and actually to write in the part what they thought.

Relating different aspects of the work; facilitating integration of learning (2)

T: I link every single thing up, I relate it all the time.

HG: how do you do that in a lesson ?

T: I ask questions all the time.

Engaging students in critical reflection on their work (2)

T: I suppose I constantly ask them to reflect . . . a typical end to a piece for me will be, 'well, what did you think?' . . . 'what would you do now if you were practising?'

Allowing students time to think and come up with their own solutions and ideas (2)

T: I feel that I want to get out all the information that I have, all the help that I can give, all the advice, and that's not always helpful, sometimes it's better to let them actually help themselves, or to give them time even to think about it themselves. . . .

Drawing parallels between teacher and student in terms of learning pathway (2)

T: I don't feel I teach top down, but I feel I try and teach as a fellow enthusiast, who has more experience than them . . . because I'm very interested in them becoming more and more independent in thought.

Encouraging students to engage in learning in contexts other than the 1-1 lesson and personal practice (7)

T: I ask them if they've been to concerts, listened to music . . . just to remind them. . . .

own instrumental/vocal teachers. In each case, this characteristic had led them to give up having one-to-one tuition, and they found this liberating. One of them also emphasized that many of the students don't arrive as independent thinkers and that this affected his teaching approach, making him 'play a dangerous game of not teaching them too hard'.

In some instances, promoting responsibility in students for their own learning seemed to relate to the experience of a good match between the learning styles of teacher and pupil. For example, one teacher contrasted two pupils, the first of whom was proving easier to teach than the second. With the first student, the relationship was working well and the student seemed to develop independently through her own effort, on the basis of material from lessons. With the second student, however, the relationship was less productive. Here the teacher concluded that there was a need to 'unblock' the student; in other words, a problem was identified, and this was seen to be with the student's learning. This situation was perhaps no great surprise, given the strong artistic personalities and enthusiasm for teaching that characterized all

these teachers, set alongside their lack of training as teachers or opportunities to reflect, experiment with and evaluate generic learning and teaching issues.

STUDENT SELF-CONFIDENCE AS PREREQUISITE TO EFFECTIVE LEARNING,
OR AN AIM OF ONE-TO-ONE TUITION?

Many teachers emphasized the importance of self-confidence in student learning, but it was not clear whether this was considered to be a personal attribute or a quality that could specifically be developed through the learning processes of one-to-one tuition. Self-confidence was often closely connected to healthy physical use, physical ease or physical flow, although these ideas were often articulated in the context of emphasizing the need to avoid pain and physical damage in playing/singing, or to increase stage presence, rather than in a context of the importance of developing trust in one's own learning processes.

The role of one-to-one teachers in helping to boost confidence was underlined by nearly all the teachers, for example the one-to-one lesson was described as providing 'a raft in the midst of everything'.¹ One teacher, however, also pointed to the tricky relationship between having confidence boosted by a teacher and dependency. This teacher wanted the student to be 'more adult'. At the same time, she perceived her responsibility as the teacher to be enormous: 'I feel responsible for their lives. I moan about it all the time, but essentially when I take someone on board I think that's a very big commitment.' In terms of her own learning, however, she quickly identified the key development of self-responsibility, not through lessons, but through the experience of becoming professional:

- T: I started playing a lot and in very pressurized situations, and I had to be reliable . . .
Even when I was absolutely paralytic with nerves I had to be reliable.
- HG: so how did you manage that?
- T: Just brute will power. I practised like a maniac and I sat myself in front of my mirror and every single connection I made from one note to another, I analysed it . . . So that I knew exactly what I was doing . . . for me it was total liberation . . .

Here the change in attitude and practice came from her own motivation, and the process of self-observation and planning her own hard work. It seems unlikely that anything said or done within the context of one-to-one tuition could have stimulated a similar outcome, and here both the relationship between confidence and responsibility in learning, and the tension between self-confidence and the confidence boost that might come from a teacher were evident.

TEACHING PROCESSES

Diversity of teaching strategies and resources

A huge array of techniques and approaches to teaching was mentioned over the course of the interviews, from demonstration and modelling to collaborative exploring of extremes of musical sound and style; from establishing a language with which to discuss specific technical aspects of playing to discussing time management; from singing or conducting the music to playing together; from asking a student questions to justifying one's own artistic decisions; from giving feedback on a student's performance to making a video or audio recording of their performance and asking the student to comment; from working at breath control, posture, movement or physical flow to improvising.

The variety of approaches articulated was perhaps consistent with both the different instrumental/vocal disciplines being taught, and with the fact that these teachers were all success stories in their own right as performers, and therefore tended to have developed a strong personal artistic voice. At the same time, dominant patterns of practice emerged. For example, no teachers described altering their structures to any substantial degree for different students. Nearly all teachers suggested that they followed a similar lesson structure: the student coming into the lesson, a brief chat, followed by the student performing or playing through some repertoire, study or technical exercises, and teacher feedback leading to detailed technical and musical work. Vocal teachers also included a warm-up and technical vocalizing at the start of the lesson. The dominant pattern of lesson structure was offset by only two exceptions, which demonstrated idiosyncratic and imaginative approaches of the teachers.

For the majority of the teachers, however, the common structure of lessons was assumed to be universal, although no rationale was offered for it:

T: I should think that what goes on in my lesson would be the same as would go on in virtually ...every single one-to-one studio ...the student comes in, they get their instrument out or they sit down at the piano and they play, for the first five minutes or maybe 30 minutes, they sit down and you say 'what have you prepared?', and they play. They get to the end of the piece and then you discuss it, or you stop them after a few bars and say ...

No teachers considered the lesson structure in an improvisatory way, something that could be used to vary lessons and their pacing, engage students in a creative process and respond to individual needs. One possible explanation of the more uniform structure generally adopted in lessons may have been its facilitation of a key quality described by the teachers: the ability to react in the moment to what a student presented, to respond to their performance and facilitate development. In this sense, a teacher's improvisatory responsiveness was located more in the detail than in the overall architecture of the teaching and learning process. Another explanation for the common lesson structure could be that it has arisen from tradition and habit, unquestioned over many years as generations of apprentices have become the next master teachers.

Teaching driven by musical, technical or learning concerns

In keeping with the diverse emphases that teachers expressed in their aims in teaching, the descriptions of the focus of the content of their lessons were also more varied. Some teachers, for example, suggested that they always worked in terms of musical issues first before coming to technique. Others emphasized a scientific approach to technique first, which could then be implemented to tackle musical issues. For some, there was no distinction in the emphasis on technique or music. A last group suggested that they focused on developing the processes of learning themselves. Examples of each of these categories are given in Table 5 and the distribution of the teachers' emphases in these categories is shown in Figure 3.

The use of audio and video recording

No teachers indicated that they used school audio/video recording equipment as part of their teaching practice in the college. Two teachers, however, advised their students

TABLE 5 *Different emphases in the content of teaching expressed by the teachers**Musical issues*

T: . . . when you have gone through the whole process of understanding what the music, or trying to illuminate what the music is stylistically and expressively, you then come to: how do I do it? It's as natural as night follows day, or let's say day follows night

Technical issues

T: I will say, . . . that's what both [teacher X] and [teacher Y] did with me. . . . 'we're going to go right back to the beginning. We're going to examine all the fundamental principles of playing [the] instrument. . . .'

No bias between musical and technical issues

T: . . . the toolbox I suppose is a relating of one thing to another, rather than seeing them as separate entities. . . . I am assessing all those things that are going on, and I have my own checklist anyway, but you know it's all sorts of things, like I'm looking at them physically, and going through all the technical aspects. . . . I'm listening to the emotional . . . content that they are putting into it, whether they understand the intent that they're after . . .

Processes of learning

T: Well I think if you're aiming at something, there's always part of you that's teaching yourself, and it's what kind of voice you use and how you respond to your own teaching. I suppose I do work on that in a very practical way with students because I find that so much progress can be made by learning how to think clearly. . . . Suppose there's a student there who's playing something and he gets to a bar and it's out of tune, and then he tries harder and it's still out of tune, and then he tries even harder and it's a bit better . . . next week he comes back, and it's back to how it was. Now, whenever that happens, it seems to me that there's a very, very clear reason for it, which is to do with thinking clearly.

to record their lessons as an aide memoir, and others encouraged students to record themselves at particular points in their individual practice, either occasionally, regularly or particularly in the lead up to big performances. Only three teachers played back recordings of their students during lessons and used these for collaborative reflection. Two teachers strongly disliked the effects particularly of video recording, feeling that it raised the levels of 'external self-consciousness' in a student, which they perceived as quite different from, and actually detracting from 'the sense of proprioception, of inner space' in the student. The largest group suggested that the issue of recording was largely up to the student's preference, and that they should take the initiative. The distribution of opinions about using recording equipment is shown in Figure 4.

Five teachers expressed an interest in using technology more, but said that there were many logistic difficulties with this within the college. Others suggested that time constraints made reviewing recordings relatively ineffective.

The teachers' ideas about the use of audio and video recording in teaching demonstrated that their approaches tended to be most strongly influenced by their own personal experience as a player rather than as a teacher. So a teacher who had made some of her own biggest leaps as a player by watching herself in a mirror was

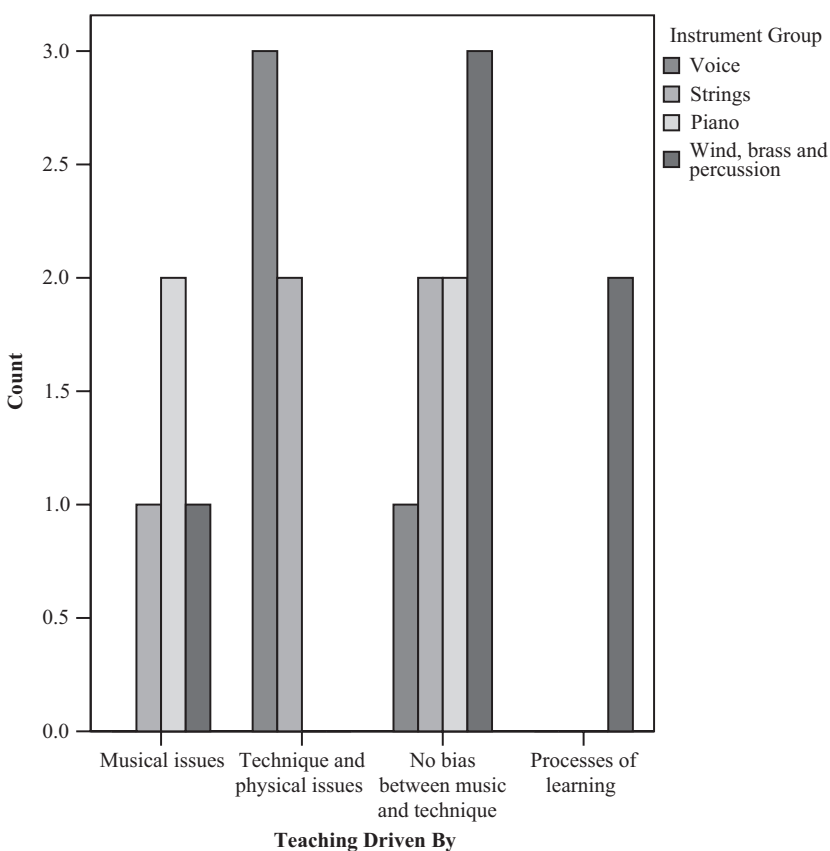


FIGURE 3 Differences in the emphasis on particular content in the teachers' perceptions of their teaching, by department.

insistent on her own students using a mirror, and was relatively keen on video recording, whereas others who had no experience of using video recording as feedback as players tended not to use recording with their students.

The use of recording in teaching also highlighted a core dilemma for teachers: the balance of traditional practices with exploration of new possibilities. Whilst most of the teachers were aware of, and potentially interested in, the possibility of using recording techniques within their teaching, relatively few had actually used them, the reasons given being logistic difficulties or unfamiliarity with the technology. One might speculate, however, that this position also illustrated how the long tradition of instrumental/vocal teaching, as Duke et al. suggested (1997), has produced deeply held convictions that tend to resist challenge and change. In this sense, it did not seem that one-to-one teaching was predominantly perceived as an environment in which to explore 'outside the box'.

Feedback in lessons

It was perhaps surprising that the teachers did not discuss processes of feedback to students in much detail. Encouragement of students was mentioned explicitly by only six teachers. Checking what students were understanding in the lessons was mentioned only

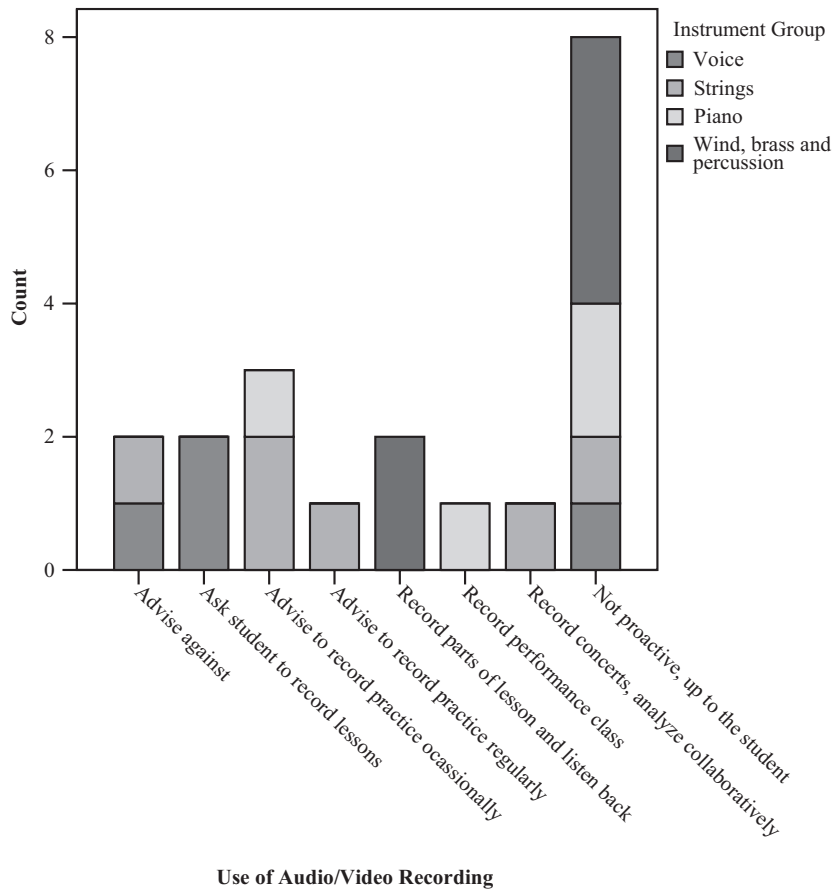


FIGURE 4 Teachers' descriptions of the use of audio and video recording to support learning, by department.

once; tolerance and knowing when to let something go and not push for change was discussed by two teachers, and seven teachers indicated that they summed up at the end of a lesson with a student what had been worked on, and what needed to be covered in practising. Only one teacher, however, asked for feedback from the students on the lesson. This suggested that, in many cases, the teachers' focus in lessons was more on the subject content than on this aspect of their interpersonal communication.

Monitoring learning, monitoring teaching

The emphasis in teachers' thinking on the content of technical and musical issues being taught, in preference to issues of learning, was also evident in their attitudes to monitoring learning. Over half the teachers expressed a sense of guilt about not keeping notes on students or asking them to keep notes: 'I try and then I fail!' Time pressure, however, was often given as the reason why records were not kept, and very few teachers detailed a form of systematic monitoring. The majority of teachers said that they left monitoring to their memory, the student and/or assessment processes. One teacher openly

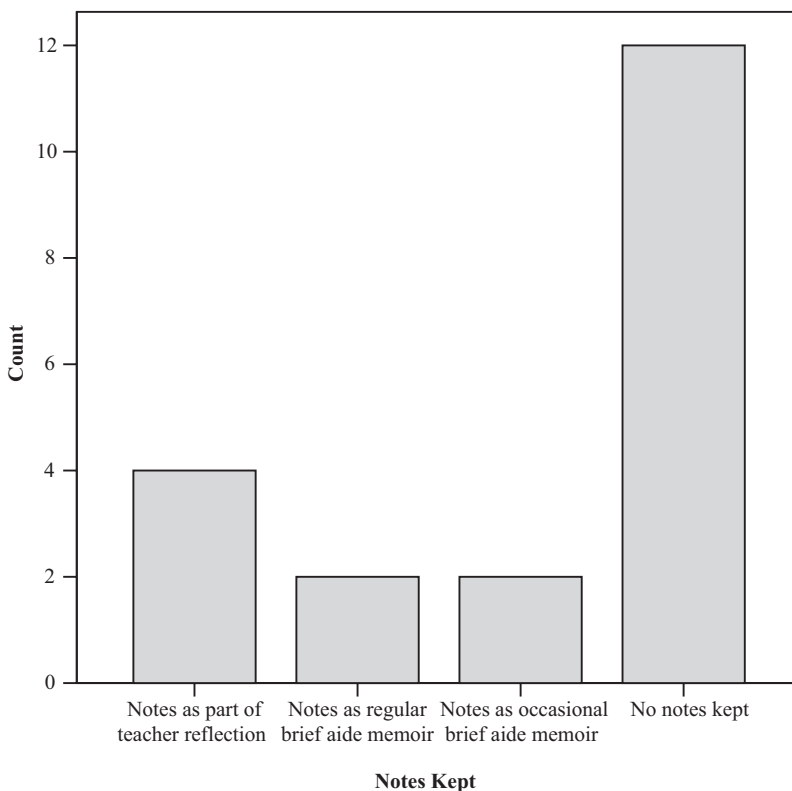


FIGURE 5 *Teachers' attitudes to keeping ongoing records about students and about their teaching.*

acknowledged the difficulties of keeping track of students and their progress. Only a few teachers made regular short notes as an aide memoir. This tended to consist of a list of repertoire being studied, and repertoire planned for future assessments and public performances. A few others extended the process of making notes, and used it as a stimulus for their own self-reflection on teaching. In this sense, making notes was a reflective process in itself, helping to organize and deepen engagement with the process of learning. If shared, it could also deepen the communication between teacher and student, and between the teacher and other members of staff. The distribution of attitudes to keeping ongoing records on students is shown in Figure 5.

THE ONE-TO-ONE RELATIONSHIP

Intense expectations of the one-to-one relationship

The one-to-one relationship was viewed universally as an indispensable, intense and intricate part of instrumental/vocal learning: T: 'Oh yes. They put all their eggs into the one basket, which is you, and if this relationship fails . . .' Its underlying characteristics were, however, articulated in different ways. Some suggested that what they perceived as parental aspects of guiding, nurturing and moulding the student were paramount. For others, the characteristics of friendship were more appropriate. The largest group of teachers saw these two aspects being combined. In a few cases, the relationship was only really characterized in terms of collaborative curiosity and the

TABLE 6 *Teachers' characterisations of the one-to-one relationship**Parental*

T: I think being a good teacher is being a good parent. You try to give them resources to go out into the world.

Friendly

T: I take them to the bar . . . I treat all my students as if they're friends . . .

Parental/friendly

T: . . . you know its kind of friendly, it's a friendship but it's not, it's a friendship within a context, its support, its slightly parental, it's different things at different times. It's an extremely complex relationship because actually it involves little bits of everything: you've got to be partners in crime at some point, you'd have been parental to a certain degree - advisory in that sense, I don't mean like a parent in terms of laying down the law. . . .

Collaboratively curious

T: . . . a teacher can just be a signpost, they can't really be more than that. . . . and to be conscious that your student is the one who's doing it, and also to sort of feel that you're exploring together rather than that you're telling them. . . . you're dictating to them. and they shouldn't see you as a fountain of everything that's true and right.

Doctor/patient

T: It's a bit like going to the doctors isn't it? If you go to the doctors and say 'look I've a terrible pain here in my neck here' or bad stomach. . . . he's only doing what we are doing, he says 'well I think it's so-and so, so get these pills from the chemist and come and see me next week'. You go back the following week and he goes 'how did you go?' and you go 'it's still the same'. . . 'Did you take the pills?' . . . 'No.' So he doesn't know if they would work or they didn't. If you took the pills and they don't work - you still have the same problem, then he knows that that is the wrong thing. So that kind of give and take has to come from them as well.

personal aspects were less important. One teacher drew an analogy between the teacher–student and doctor–patient relationship. Examples of these characterizations of the teacher–pupil relationship are shown in Table 6, and the distribution of emphasis is shown in Figure 6.

In many cases, the amount of time spent together (often over years, and spilling into time outside weekly lessons) and the intensity of a shared project broke down elements of formality and lasting bonds of friendship formed (a number of teachers referred to their own former teachers now as close friends). This brought the relationship into sharp focus, underlining the potential difficulties in sustaining it, which would require maturity on both sides. Whilst at best it might be fulfilling, creative and inspiring, it could clearly also be volatile and damaging.

Trust in the one-to-one relationship

An underlying characteristic in all these conceptions seemed to be trust, particularly in terms of the student trusting the teacher:

T: I'd say the first thing is that they really have to trust me, and trust that the situation that they're in is very confidential ...the only way that I can work with them really successfully is if they are just going to be strict with themselves and be very honest about

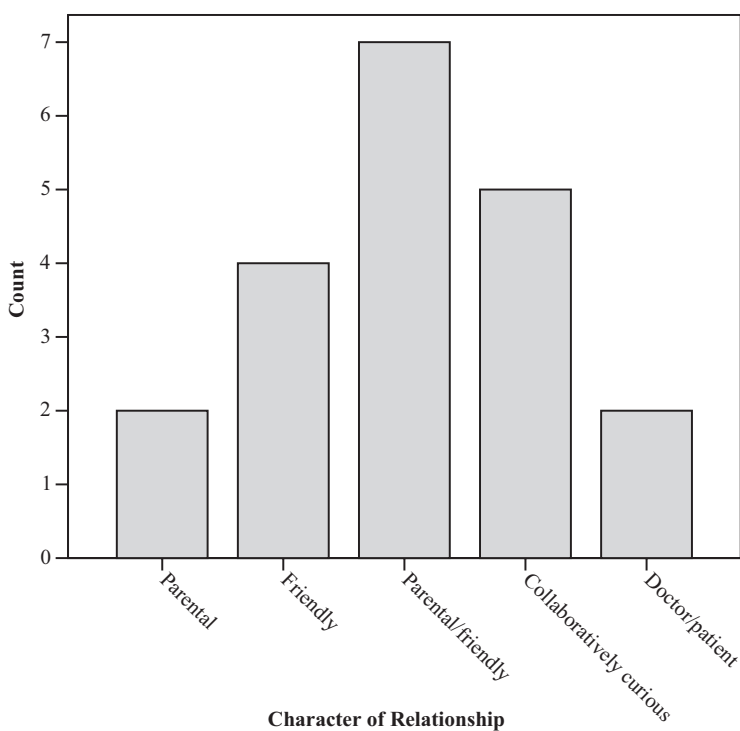


FIGURE 6 *Different emphases in the teachers' characterisation of the one-to-one teacher-student relationship.*

what they're doing ... and also I work in a very egalitarian way, I really don't like hierarchies, I prefer that they get the feeling that we are there together trying to find things, because I think that the moment you get this awe situation, then they are going to just be mute ...

Trust was also seen to be reciprocal by this teacher and she emphasized the perception of a collaborative undertaking, reducing perceptions of power in the relationship.

The dynamics of power, however, were only discussed directly by four teachers, although they were implicit in the understanding of the ethical boundaries of the relationship, and indeed in the analogies of parental relations. In one case, a teacher also remembered the issue of power in relation to her own learning, identifying it in terms of the musical and instrumental awe in which she held her own teachers. She demonstrated clearly that this came close to being overwhelming:

T: At one point with [teacher X] I couldn't imagine really what point the playing was because ... what possibly could I add to that? And then I got my own career and got my own life, and I realized actually I don't quite want to play everything like that, I'm not him, I'm a very different kind of player.

The position of power invested in teachers, through contributing to assessment panels for students, offering professional work to students and by being perceived by the student

as a particularly successful performer was rarely commented on but could easily either reinforce or challenge a student's sense of trust. It may be that this conflicted with expressed desires to work collaboratively, but the power of the teacher did emerge, for example, in the ways in which they discussed their expectations of students. One teacher expected that her students would move into outstanding solo and chamber music careers (she herself provided a role model). Her work was therefore geared to achieving this goal. She acknowledged that she had an extremely short fuse with students who simply weren't working or didn't appear to want to succeed, and said that in these cases, after a while, she was happy for these students to stop playing and go into another profession. In between these poles of great success and choosing another career, there was little alternative ground, little opportunity for lessons to explore avenues other than this particular career path. Although this might not matter in the context of high achievers with a consistently good match in learning styles with their teacher's teaching, within a conservatoire of any size, let alone within a professional culture currently undergoing so much change, it could be unrealistic to suppose that such a match was inevitable.

Difficulties in the one-to-one relationship

Given the intensity and expectations of one-to-one tuition, it was perhaps not surprising that more than half the teachers reported having difficulties with the one-to-one relationships with their students. This is shown in Figure 7.

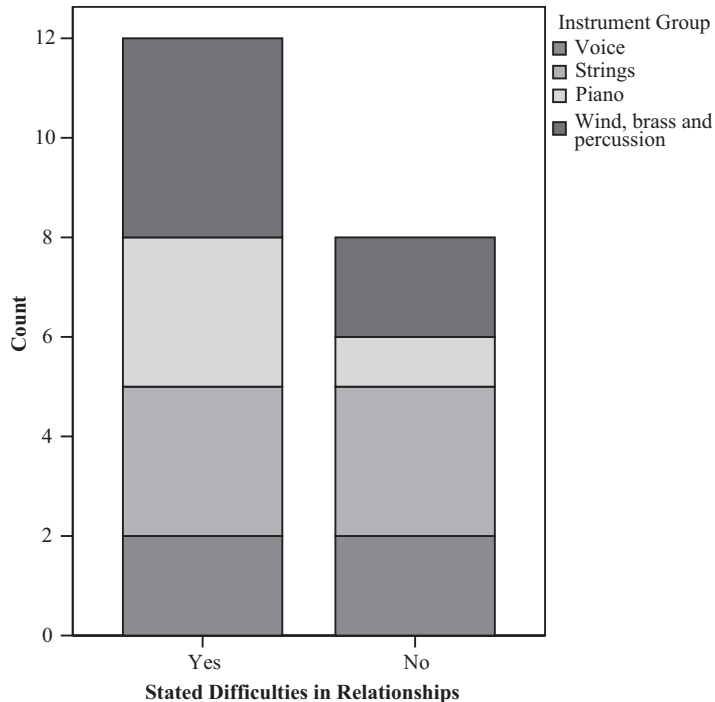


FIGURE 7 Teachers reporting having difficulties with students, by department.

For example, one teacher described a situation in which he felt he had become too closely drawn into a student's frustration in learning and struggle to make progress:

T: ... there was a crisis point where I really felt her lack of self-esteem was making it enormously difficult to get anywhere, and it got to the point where I ... really doubted my ability to help her, and went myself to have counselling on my inability to help her, just one session, but what was ... absolutely fascinating was that that was a complete turning point, not that I had to go back and say anything differently to her ... but realizing that I had ...reached saturation with my ability to teach her, the feeling of ... helplessness I suppose.

For most teachers, the tendency was to remain isolated, and to deal with difficulties largely through personal reflection. Two teachers had spoken with school counsellors when they had reached a crisis point with a particular student, and reported useful results. Nearly all felt they could discuss problems with their head of department should they wish to. There were, however, no structures within the institution formally clarified for assisting in dealing with problematic relationships. The soul-searching discussions about these issues, which characterized a number of the interviews, bore testament to the dedication and concern of the teachers, and to the need for support before difficulties reached a critical level. In other fields such as counselling, it would be considered unethical to have one-to-one interaction without formal structures of supervision and reflection in place, to share responsibility and facilitate cycles of action, reflection and planning. In this light it was significant that teachers identified confidentiality and trust on both sides as key components of the relationship, both also being conditions of a counselling relationship, yet none of them identified formal structures of reflection as desirable support for their teaching. Teachers also reported exhaustion as a regular consequence of teaching. Whilst a considerable proportion of this must be accounted for by working long hours, it also emerged that the intensity and emotional demands of the one-to-one relationship took their toll.

Different approaches to the boundaries of the one-to-one relationship

Teachers dealt with the ethical boundaries to the relationship in different ways. A common suggestion was that 'we all know where the boundaries are'. In practice, however, some teachers wanted to maintain a certain distance (some avoided physical contact except with permission given by the student), whilst others actively sought social intimacy with their students. For some, the relationship extended into occasional social interaction, for example, going for a drink after a lesson or performance, or into forms of friendship/patronage outside of the college: one teacher had a student lodger, another asked a student to babysit. The degree of distance, however, seemed to be largely in the control of the teacher, so highlighting the distribution of power in the relationship. The distribution of opinions about social interaction is shown in Figure 8.

The teachers' approach to social interaction also varied in relation to whether or not teachers shared students, with those who did share students with other teachers not actively seeking social interaction. This is shown in Figure 9. In contrast, no pattern of approach to social interaction emerged in terms of the teachers' gender, years of experience, or hours of teaching per week.

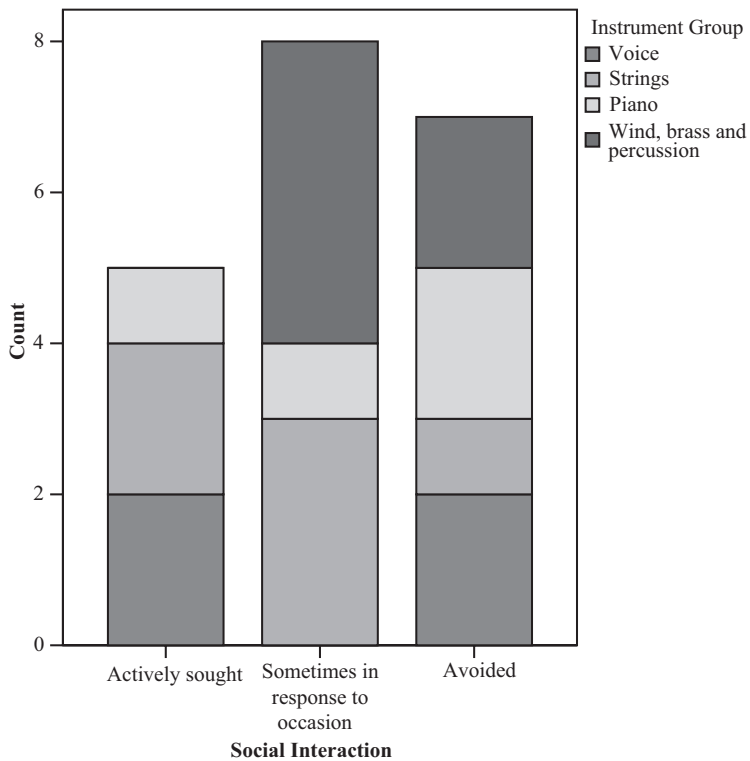


FIGURE 8 Differences in the levels of social interaction engaged in by teachers with their students, by department.

THE CONTEXT OF ONE-TO-ONE TUITION

The value of group learning

In addition to the value attached to one-to-one lessons, enthusiasm for teaching and learning in groups was also expressed. First and foremost, the focus of classes tended to be performance, in contrast to the detailed reflection-in-action that characterized one-to-one lessons. It was also suggested by a few teachers, however, that this was a way for students of a particular instrument to meet and spur one another on. A class could bring benefits such as economy of time used to explain technical and musical points, increased knowledge about technical issues and interpretational ideas, and mutual support gained from sharing experiences of playing, and skills learned in constructive critical evaluation of other students' performances.

Although many teachers had considerable experience of running a performance class, relatively little of this, however, was part of current practice within this conservatoire, and for many the problems articulated were concerned with logistics of student timetables, appropriate spaces and accompanists. A considerable number of teachers ran an occasional performance class, but only a few had regular classes focusing on, for example, a particular area of repertoire or aspect of technique, or engaging students in playing together or in giving peer feedback. Only one teacher actively encouraged his students to attend one another's lessons or lessons given by another teacher. The involvement of teachers in instrumental/vocal group work is shown in Figure 10.

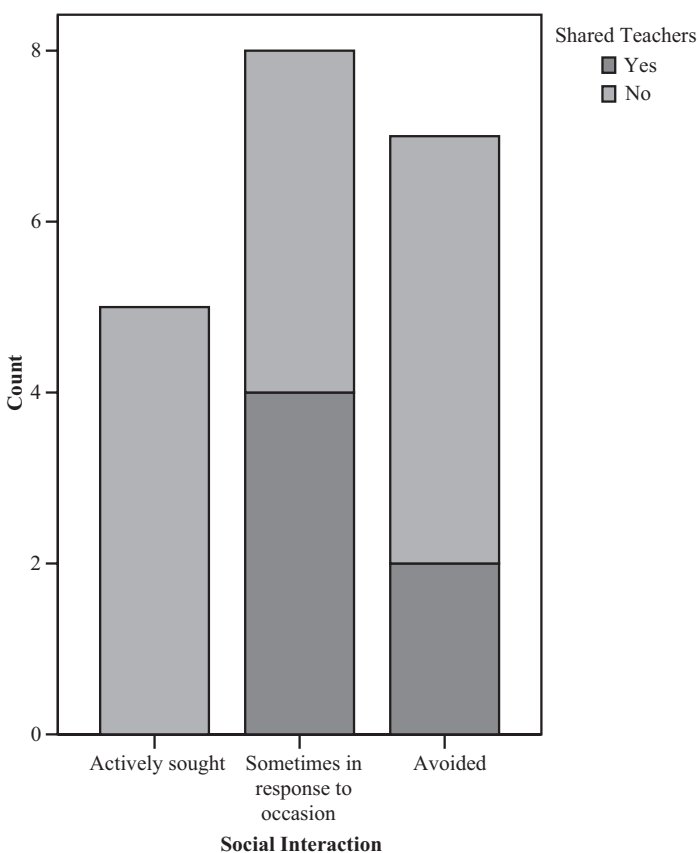


FIGURE 9 Differences in the levels of social interaction engaged in by teachers with their students according to whether they shared students with other teachers.

SCARCE KNOWLEDGE OF, OR ENGAGEMENT IN, THE WIDER CONTEXT OF LEARNING BEYOND THE ONE-TO-ONE LESSON

Relatively few of the staff had detailed understanding of what else students were doing within a course curriculum, and made little attempt to integrate principal study into these other aspects. Only those whose responsibilities extended beyond one-to-one tuition came into contact with other teachers and course leaders and consequently had some knowledge of the breadth and depth of student coursework. It was not seen as the teachers' business to integrate their work in one-to-one tuition into a wider learning context for the student. Issues of time and being part-time teachers were raised, but there was also relatively little sense of partnership in the education of an individual. Closest points of communication were usually with a Head of Department, who was seen as a source of support and a sounding board, or at times with the Student Services department, but there was less connection with other principal study teachers, especially from other instrumental/vocal disciplines, musicianship teachers or with staff from areas such as Professional Development and Music Studies, who had regular contact with their students.

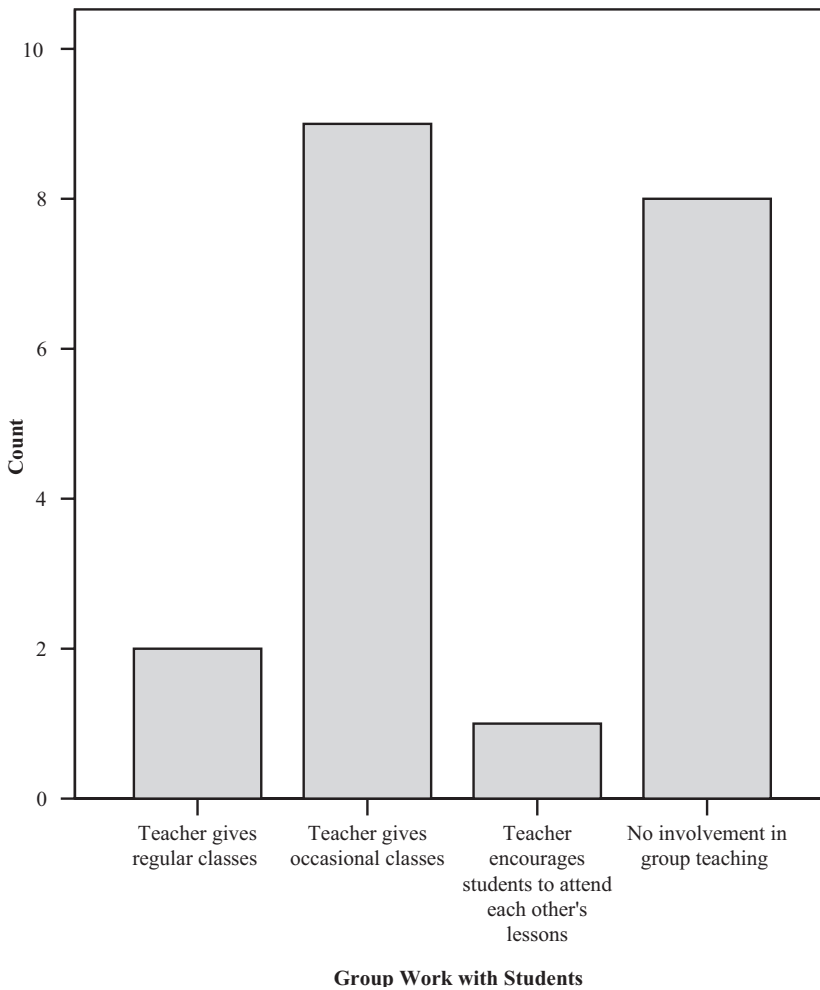


FIGURE 10 *Instrumental/vocal classes taken by the teachers.*

Practising

Different attitudes were expressed by the teachers to students' practising, and how much they were actively involved in this. The majority emphasized the importance of efficient practice and the teacher's role in enabling a student to develop this. Although they suggested that they discussed how a practice plan was working with a student, they generally then judged the quality of the practice by the results achieved in terms of performance. They had little knowledge about what was actually going on during practice sessions. Of seven teachers who reported that they were prescriptive about what and how students should practise, only four of them indicated that they asked students to demonstrate how they would practise during a lesson.

In contrast, one teacher felt that it was important to let students get on with finding their own way, and suggested both that there were many different ways to practise and that he did not advocate 'babysitting any of my students'.

The benefits of teaching

For many of the teachers interviewed, teaching was not an initial vocational choice, but was taken up at a later point, to stabilize a performing career, or as a result of being asked to teach in recognition of performing success. However, many had begun to identify in teaching key support for themselves artistically and personally. Teaching could inform their playing at a very high level, and could constitute a form of research, enabling them to understand and develop aspects that confused or troubled them as performers.

The thirst to learn was evident, and nine teachers described the value they placed on activity that led to professional development undertaken outside the institution at their own initiative. The ways in which these staff had become involved in professional development or support were mostly coincidental and not connected to the conservatoire. Such professional development usually related to discipline-specific pedagogical issues more than issues of teaching and learning in the one-to-one relationship. The interview process indicated in several instances that teachers were thinking about some of the more generic questions about teaching and learning for the first time. These were not a regular part of reflection; nevertheless, teachers valued this experience.

Much of the reflection in the interviews appeared to be open and self-questioning, but teachers were clearly isolated in the normal course of their practice as teachers, and were not engaged in ongoing dialogue and other forms of support. Perhaps as a result, the reflective process in the interviews tended to focus on outlining problems rather than articulating more complete cycles of reflecting, evaluating, planning and acting.

Discussion

The findings from these interviews indicated that the teachers had diverse professional profiles and were involved in different quantities of one-to-one teaching, from three to 26 hours per week. A few shared some students with other teachers, but many were isolated as teachers, with few mechanisms of support, or opportunities for professional discussion or development in place, even though only one had had any training as a teacher and the majority reported having difficulties with individual students, and displayed a thirst to learn and develop skills.

Different emphases in these teachers' aims emerged, with the most common wish being to provide students with a general vocational toolbox, including technical, musical and professional skills. In contrast, the development of lifelong learning skills was emphasized by only two teachers. Nevertheless, nearly all the teachers indicated that they wished for their students to take responsibility for their own learning, or to become autonomous as learners.

There was some tension, however, between such aspirations of facilitating student autonomy, and the processes of teaching described, where the transmission of technical and musical skills, largely through the collaborative reflection-in-action as described by Schon (1983, 1987), dominated. These processes tended to be teacher-led, and although some techniques to support student autonomy were identified, such as exploring alternative musical interpretations or approaches to a technique, or encouraging students to learn from other contexts such as through attending concerts, there

was also often an assumption that student autonomy was a characteristic that would come from the student, rather than something that could be developed through the tuition. Confirming this, some teachers described their own sense of autonomy as musicians very much as a stubborn characteristic that had broken out from the tuition they had received, rather than something that they had learned from their teachers.

At the same time, confidence in students was seen to be extremely important, and something that could be given substantial boosts through the teacher. One teacher acknowledged that there could be a difficulty with a student becoming overly dependent on a teacher, emotionally and in terms of learning, but in general there was little understanding of a potential reciprocal relationship between self-confidence and self-responsibility or autonomy in learning.

The teachers all emphasized the intensity of the one-to-one teacher–student relationship and the trust that was needed to make it successful. They variously characterized it as parental, friendly, collaboratively curious or like a doctor and patient. Such characteristics resembled the intimacy of personal or therapeutic relationships more than conventional teaching/learning relationships; on the other hand there were none of the structures of training or supervision here that professionalize therapy. Furthermore, the characterizations of these relationships also demonstrated the significant dynamics of power invested in them. As two teachers described in relation to their own previous teachers, the power of a teacher could be perceived by a student to be almost overwhelming. Nevertheless, power was rarely overtly mentioned in the interviews, particularly in relation to teachers' awareness of its impact on their own students.

Consequently, it was not clear that in fact the processes of one-to-one tuition did consistently facilitate students' self-confidence and responsibility in learning. Dissonance emerged in this study between the aspirations that teachers articulated for their students to take responsibility for their musical thinking and learning process, and the strategies and approaches to teaching the teachers articulated that often seemed to leave relatively little space for the student's own voice and ownership of the learning process. The combination of artistic identity and one-to-one interaction suggested that both teacher and student were bound up in an intricate relationship, thereby making accountability for its success difficult to identify, especially without clear structures of ongoing support and critical evaluation.

The teachers also indicated that they had little engagement with the wider context of student learning in the school. For example, few teachers knew much about what their students were involved in within the wider curriculum in the conservatoire. Many were enthusiastic about the learning potential of group work, both in terms of economy of a teacher's time and in terms of peer learning, but in reality few were taking this enthusiasm further than the occasional instrumental class that tended to be focused on performance and run in the style of a masterclass with minimal student to student interaction. They also had relatively little knowledge about how their students actually practised, although many indicated that they were quite prescriptive about what should happen.

The findings suggest that these teachers had a strong knowledge and skill base drawn from their professional experience and expertise as performers, and a strong commitment to enabling their students to develop particularly musical, technical and professional skills

relating to performance. The processes they described in one-to-one lessons closely resembled the processes of reflection-in- and -on-action, which Schon articulated as characterizing professional apprenticeship across a range of disciplines, including music (Schon, 1987). At the same time, the evidence also suggests that aspects of teaching, such as planning and evaluating, were considered in a much less systematic way, and that the potential of integrating one-to-one tuition in the wider curriculum and opening up richer, more diverse learning contexts, for example, through combining one-to-one tuition with group work and peer learning, were rarely put into practice. Although these teachers almost all aspired to their students taking responsibility for their own learning, they were not necessarily putting this into practice within the lessons. The differences between teachers' perceptions of their work and what they actually do in lessons has been noted in other contexts (Pratt, 1992), and a second phase of research observing these teachers in lessons could provide significant comparative data. In addition, the intimacy of the one-to-one relationship and the dynamics of power invested in it suggest that whilst much may be gained from the detailed shared reflection-in-action, one-to-one tuition makes possible, it may also inhibit the development of self-responsibility and an individual artistic voice, which is so prized by the teachers.

In the light of these findings, further research needs to be undertaken to establish the particular strategies and ways of structuring instrumental/vocal tuition in a conservatoire that most support the development of self-confidence and autonomy in learning, and the ways in which these may be affected by the particular dynamics of one-to-one teaching/learning. The professional isolation of one-to-one instrumental/vocal teachers in a conservatoire also needs to be addressed, through opportunities for sharing practice, and for professional development, particularly in generic areas of teaching.

NOTE

1. This may be particularly significant for first-year undergraduates, as the students are often leaving home and/or their home country, and beginning full-time music for the first time.

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Appendix: Interview schedule – teachers

In the following schedule, prompts shown in *italics* indicate aspects added to the schedule following the pilot interviews.

Pre-amble

Establish nature of role at the Guildhall School (context)

- How long have you been teaching at the Guildhall School?
- What kind of training have you had as a teacher?
- How do you feel your teaching compares with the ways in which you were taught?
- How many students do you have at which levels?
- What teaching are you involved in other than 1–1 lessons?
- How does your teaching at the Guildhall School fit into within your overall work pattern?
- *What things additionally or differently would like to be doing at the Guildhall School?*

Underlying philosophy and outline of aims in teaching

What are your fundamental aims as a teacher at the Guildhall School?

What are the learning outcomes you hope for with an undergraduate/postgraduate student?

- Aural, cognitive, technical, musical, performance skills?
- Metacognitive skills; e.g. knowing your weaknesses, strengths; strategies for approaching particular tasks; how to assess task requirements; planning skills; problem-solving skills; monitoring skills; evaluating skills; reflective skills?
- Generic and interpersonal skills, e.g. time management; personal reliability; listening and empathy; *leadership; supporting in a team; learning stamina; positive attitude?*

How can these aims best be conceptualized in the context of instrumental teaching at the Guildhall School?

- Apprenticeship
- Engineering, transmission
- Nurturing, facilitating
- Training
- Learning from the student

Characterizing lessons

What approaches do you like to use? Can you describe typical elements and structures of a lesson?

- Chat
- Warm-ups, use of body, breathing and posture
- Aural work (learning by ear/formal training/listening etc)

- Developing musical conception of piece: structure, harmonic/melodic/rhythmic movement, contextualization, recordings, editions
- Technical work
- Performance
- Improvisation and composition
- Use of IT (mini disc, video etc.)
- Explanation/questions/metaphor
- Demonstration/modelling/playing together
- Learning skills – practice
- Group/one-to-one (including piano accompaniment and ensemble)
- Reflection and evaluation

What kind of planning do you do?

- Long and short term
- Planning with students
- *Motivation, self-determined direction for students*
- Practice
- Keeping records (teacher/student)
- Evidence of cross-curricular reference and integration of repertoire

Monitoring learning

What forms of assessment are most effective, and which are you currently involved in?

- Formal exams
- Reports
- Informal feedback
- *Attendance at performances*
- Self-evaluation

What feedback do you get from students? What would you like from students?

Relationship between student and teacher

What are the key issues in developing an effective teacher–student relationship?

- Ethical considerations (closed doors of teaching rooms; accountability; learning contracts; dress; physical contact; complaints; power (gender, race, authority, work opportunities))
- Unfreezing learning barriers
- *Institutional support (integration of teaching within overall programme; directors; student services; information services; course tutors; co-mentoring)*
- What do you do when you don't know what to do?

Relationship between teacher and curriculum and institution

How would you describe your current relationship with the institution and curriculum?

- Status
- Communication
- Surface/deep involvement
- Opportunities – developing role

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- Understanding of curriculum
 - Involvement in delivery of curriculum
 - Professional support (information services; professional development etc.)

DR HELENA GAUNT is the Deputy Head of Wind, Brass and Percussion at the Guildhall School of Music and Drama in London, and has recently completed at PhD at the Institute of Education, London University, supervised by Professor Susan Hallam. Her research has focused on one-to-one instrumental tuition in conservatoires, and on conservatoire students engaging in educational contexts. Alongside teaching and research, she works as a professional oboist, playing, for example, with the orchestra of St. Martin-in-the-Fields, Garsington Opera, and the Composers' Ensemble.

Address: Guildhall School of Music and Drama, Barbican, Silk Street, London EC2Y 8DT, UK.
[email: Helena.gaunt@gsmd.ac.uk]