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The performance teacher as music analyst: a case study

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Abstract

Performance/analysis discourse has largely overlooked one crucial area of potential relationship; that between music analysis and music education. After assessing the notion that music analysis may help performance teachers to fulfil their role as music educators, this article presents a study which would begin to assess (a) the effects of an analytical approach on one-to-one instrumental lessons, and (b) the general attitudes of performance teachers towards music analysis, continuing on to suggest ways in which music analysis and instrumental teaching might be integrated.

Key words

instrumental teaching, music analysis, performance/analysis discourse

Introduction

Music teaching and music analysis

To educate someone is to expand their thinking, to give them opportunities to develop and act confidently in the world. (Durrant & Welch, 1995, p. 4)

Perhaps unsurprisingly, it is the central issues in music teaching and learning which begin to suggest the potential relationship between instrumental/vocal (hereafter 'instrumental') teaching and music analysis: what is music education and what are our aims as music educators? Terms such as comprehension, understanding and knowledge appear throughout the literature and seem to imply that there is something in particular to be comprehended, understood or known, but what this something is can sometimes be less clear.

Many links have been made between music and language (Langer, 1942; Nattiez, 1987), and in turn several theories of musical grammar have emerged (Meyer, 1956; Lerdahl & Jackendoff, 1983). Seen in this way, musical understanding depends in part on the grasp of such grammar, which is determined by the perception of structural relationships (Lerdahl & Jackendoff, 1983). There appears to be general agreement with such a principle, as a focus on musical structure can be seen throughout psychological and educational literature. The

cognitive-developmental psychology of music places an overt focus on issues of structure, shape and contour (Hargreaves, 1996), whilst music educational theory stresses the importance of being 'aware of structural patterns and systems of organization' (Plummeridge, 1991, p. 35). In addition, Swanwick (1999) bases his educational theories on the notion of 'music as discourse', and discusses the various effects of musical structure. But perhaps the strongest advocacy of musical understanding being based on the apprehension of structure comes from Durrant and Welch:

... music education [should] be concerned with musical structures, musical manipulations of sound and with the development of an understanding of ways in which composers ... have organized sound into meaningful statements. (Durrant & Welch, 1995, p. 11).

In that one of the fundamental aims of music analysis is to lay bare structural relationships within music, we can begin to see how it might have a profound effect within the broader area of music education.

Instrumental teaching and music analysis

An earlier questionnaire-based study (Ward, 2004) revealed that the aims and objectives of instrumental teachers are wide-ranging and encompass many of the wider theories of teaching and learning. An emphasis on understanding music, communicating emotion, and developing self-sufficiency was combined with a focus on more specific performance issues such as interpretation and sound quality. In practice, however, teachers appear to focus largely on imparting specific psychomotor and performance skills (Hallam, 1998), thus potentially neglecting their role as music educators. Because it enables practitioners to 'set aside details and relate them to a whole; to develop critical awareness; to ask questions and to find a range of answers' (Howell, 1996, p. 125), music analysis represents an appropriate vehicle for developing cognitive skills (Gagné, 1985) in addition to providing a vehicle for the apprehension of structural relationships. As such, music analysis may enable instrumental teachers to implement many of their more general aims as music educators (i.e. developing musical understanding).

In addition, instrumental teachers may be amongst those best placed to address the structural basis of musical understanding in a practical way. Whilst music analysis presents the clearest possibilities for enabling students to grasp the structural elements of music, it is often sidelined as an 'academic' subject, unrelated to music performance (Aiello & Williamon, 2002). This fails to address the fundamental educational concept of experiential learning, or 'learning through doing' (Kolb, 1984), which stresses the importance of relating theoretical knowledge to practical action. However, instrumental teachers could clearly address this issue by enabling students to explore issues of structure through their playing ('analysis through doing'), thus making the crucial link between experience and learning.

Issues of expression and interpretation are key elements of instrumental learning in addition to issues of technique and accuracy (Ward, 2004), yet, as already mentioned, instrumental teachers tend to focus on the latter to the detriment of the former. Investigations of performance expression (e.g. Repp, 1992) have revealed that structural relationships form the basis of such expression, linking tempo and intensity fluctuation to key structural moments. Identifying such structural moments via the medium of music analysis could help students to develop their expressive performance skills and help teachers to further reduce their focus on technique and accuracy whilst increasing their focus on expressivity.

Although the areas of music education and music analysis appear to be closely linked, anecdotal evidence from performers (Aitken, 1997; Vaughan, 2002) suggests that performance teachers rarely take this into account. In fact, in a survey of instrumental teachers,

elements such as the projection of structure, theory and music analysis were consistently rated amongst the least important aspects of performance and performance teaching (Ward, 2004). However, it is most likely that this situation has been largely caused by the current state of affairs within performance/analysis discourse.

Performance/analysis discourse

... most of the literature relating analysis to performance is based on the premise that we analyze a passage in such and such a way, and therefore performers should project what we have found. If they do it another way, we assert that they have it wrong because they fail to articulate our analysis. If the conversation gets so far as performers objecting to our performance directions, we respond by asking them to provide an alternative analysis. (Lester, 1998, para 8).

The use of music analysis as a tool with which to criticize music performance, as suggested by theorists such as Berry (1989), Narmour (1988) and Meyer (1973), is the kind of practice which has resulted in the well-documented 'gap' between performers and analysts illustrated above. Whilst some analysts have insisted on putting the analytical process before the interpretative process, performers have responded with comments such as 'I want music to be a mystery which I approach with love and feeling, not with numbers and diagrams' (Aitken, 1997, p.12), and 'pieces no longer appear magical but can be explained. Explanation makes them dull' (Vaughan, 2002, p. 264).

The fundamental disagreements between performers and analysts have not been helped by those involved in developing discourse between the two fields. Whilst authors such as Dunsby (1995), Lester (1998) and Rink (1990) call for increased collaboration between performers and analysts, those responsible for a large part of the development of performers are excluded from the equation. As such, discourse only takes place between top-level performers and academics. Failure to address the views and attitudes of instrumental teachers is likely to damage this fragile relationship between performance and analysis, as the attitude of future performers will have been largely determined by the views and attitudes of their teachers (Gagné, 1985). Conversely, encouraging the use of music analysis by instrumental teachers is likely to reduce the gap between performance and analysis.

Much of the problematic relationship between the fields of performance and analysis stems from an attempt to see both as products rather than as processes. As Cook puts it, "'structurally informed performance" ... aims, then, at a more or less literal translation of the product of analysis' (Cook, 1999, p. 249). Such a product is usually the result of the application of specific analytical techniques, the advocacy of which has created further disharmony (Howell, 1992). Even those who attempt to open the dialogue between performers and analysts do not seem able to resist the temptation to focus upon specific analytical techniques rather than on broader analytical principles: voice-leading analysis in the case of Mawer (1999), and 'rigorous techniques' such as motivic, harmonic and formal analysis in the case of Rink (2002).

The alternative to viewing music analysis as a series of techniques which create a specific end product is to see it as a creative process. Authors with such diverse stances as Berry (1989), Cook (1999) and Howell (1992) have all acknowledged the creative and interpretative aspect of music analysis and, as Meyer noted, 'analysis is something which happens whenever one attends intelligently to the world' (Meyer, 1973, p. 29). Viewing analysis as a particular product against which performances can be measured fails to address this more general definition of music analysis. Conversely, concentrating on the process of music analysis rather than its product further enhances the link between theory and practice (Kolb, 1984) and may reduce the negative perceptions of many teachers and performers.

Taking the close theoretical relationship between instrumental teaching and music analysis as its starting point, this article investigates whether it is possible to successfully integrate the two fields within the context of one-to-one instrumental lessons within the western classical tradition. It examines (a) the effects which an analytical approach may have on an average instrumental lesson, and (b) the general attitudes of performance teachers towards music analysis. There were several research issues. First, it was expected that teachers would conform to previous research findings with regard to levels of teacher dominance and an overt focus on technical issues (Hallam, 1998). Second, it was expected that the application of general music-analytical methods such as investigating structural patterns, phrase shape and contour would move the focus of lessons away from purely technical issues towards a clearer model of musical understanding and that there would be some effect on levels of teacher dominance. It was also expected that further effects of the analytical teaching method could be ascertained from student and teacher interview responses, that teachers would not necessarily be negative about the concept of music analysis when defined in general terms and that they would be able to make clear links between theory and practice.

Method

Participants

The participants in the study were four clarinet teachers working in the West Midlands area of the UK. Teachers were identified through informal enquiries to heads of county instrumental services, school music teachers and other contacts within the instrumental teaching community.

The teachers were asked to choose four students who were between Associate Board of the Royal Schools of Music (or equivalent) grade 5 and 6 standards. All four teachers chose students who received individual tuition within a school setting and were aged between 13 and 18, with standards ranging from grade 4 to grade 7.

Material

Teachers were sent a list of pieces which would potentially be used for the study and asked to indicate which of these, if any, their chosen students had not previously studied. The piece which none of the students had previously studied was 'Romance' from Finzi's *Five Bagatelles* and this was selected as the material for the study.

Lessons

The four students selected by each teacher were divided into two groups according to the proximity of their usual lessons. The groups consisted of those taught under control conditions (control group) and those taught under experimental conditions (analytical group). Each group was taught over three consecutive lessons, each lasting approximately 20 minutes. In all cases, lessons were carried out in the teacher's usual location and at the student's usual time. All lessons were audio recorded and the researcher was not present during the lessons.

Whereas the control group were taught in the teacher's usual style during all three lessons, the analytical method prescribed three distinct lesson plans. The first lesson was taught in the teacher's usual style, whilst in the second lesson teachers were asked to look at the piece with the student in terms of form and direction. Suggested methods included splitting the music into large and small sections, identifying phrase climaxes, relating parts

and sections to each other and discussing the flow and direction of the music. Specific analytical methods (i.e. Schenkerian techniques) were not prescribed in order to ensure the more general application of analytical principles rather than specific techniques (for discussion, see above). However, teachers were asked to verbally explain any choices of phrasing in addition to demonstrating such choices. This was to ensure that the purpose of any demonstration was made clear for the audio recording and to enable students to gain some insight into the analytical processes which were informing such choices. In the third lesson, the analytical study which occurred during the second lesson was placed in the context of a performance of the piece. Performances were recorded from each lesson to facilitate an analysis of learning outcomes, but these will not be reported on in this article. The full instructions given to teachers can be seen in Appendix A.

Interviews

At the end of the analytical lessons, students and teachers involved took part in a semi-structured interview. The interview was designed to give some background information (age, standard, experience) and to give students and teachers the opportunity to reflect on the analytical lessons, focussing both on what they would expect from a usual lesson and what was similar or different about the analytical lessons. In addition, teachers were asked about their previous experience and understanding of music analysis and whether they felt this to be relevant to their teaching. The set of interview questions for students and teachers can be seen in Appendix B. Interviews took place between the researcher and interviewee only, with the exception of students of Teacher D who also had the teacher present during interviews. All interviews were audio recorded.

Results

Quantitative data analysis

For the purpose of data analysis, each lesson was divided into continuous sections of 10 seconds' duration. Each section was then categorized in two ways. First, a decision was taken as to the type of events which occurred (teacher talk, student play) and, second, the focus of each event (accuracy, expression) was determined. Categorization of events was verified by an independent judge. The full list of categories used can be seen in Table 1.

Numerous studies have indicated that instrumental teachers have a tendency to use what Pratt has called the engineering conception within their lessons (Hallam, 1998). This strategy is concerned with the delivery of content and is teacher dominated. Studies by Burwell, Young and Pickup (2003), Hepler (1986) and Schmidt (1989) have shown that the teacher talking is the most common activity within instrumental lessons.

Figure 1 shows the frequencies for each type of event for each teacher during control lessons. We can clearly see that, in accordance with previous research, the teacher talking was the most frequent activity for all four teachers. This was closely followed by the frequency of the student playing. The least frequent activities were the teacher playing piano and the student clapping. Whilst the high frequency of teacher talk corresponds with results from earlier studies, the high frequency of student play relates to the level of importance placed upon playing by instrumental teachers participating in an earlier questionnaire-based study (Ward, 2004).

Figure 2 shows the frequency of focus for each teacher during control lessons. The most frequent focus of events for all four teachers was categorized as 'other'. This category

Table 1 Events and their definitions

Event	Definition
<i>Type</i>	
Teacher talk	Teacher talks, except counting beats
Student talk	Student talks
Teacher play	Teacher plays the clarinet
Teacher piano	Teacher plays the piano
Student play	Student plays the clarinet
Teacher sing	Teacher sings, including singing beats
Teacher clap	Teacher claps or taps, including tapping the beat
Student clap	Student claps or taps
<i>Focus</i>	
Accuracy	Accuracy of the performance (notes, rhythm, articulation etc.)
Expression	Expressive aspects of the music or performance (dynamics, character, rubato, articulation etc.)
Theory/analysis	Music theory and/or the analysis of the music (key, time signatures, motivic patterns, shapes, direction, phrasing etc.)
Technique	Specific instrumental technique (breathing, fingering, note production etc.)
Context	Context of the music (composer, work as a whole, piano/clarinet context etc.)
Other	Does not directly relate to any of the above categories (non-specific playing, encouragement, evaluation, instructions etc.)
Question	Involves a question being asked
Unrelated	Event not related to the lesson or piece of music being studied

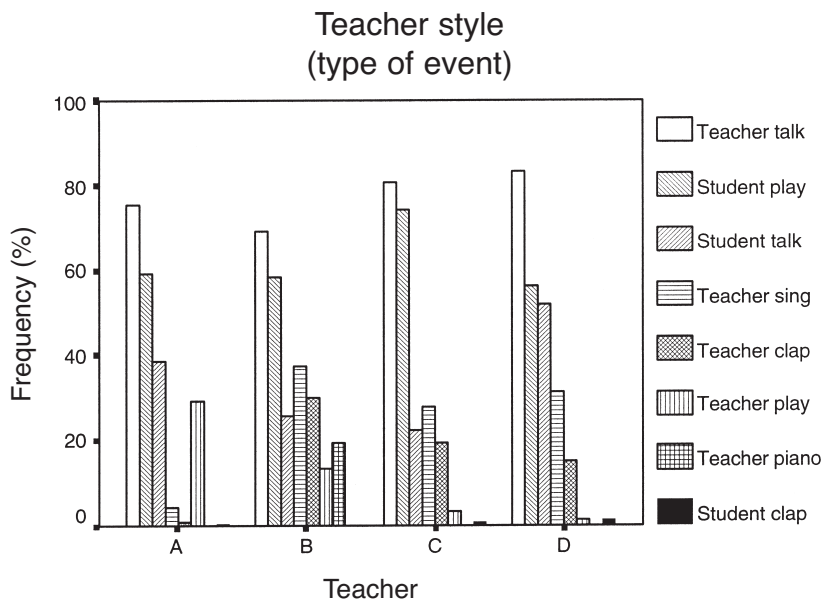


Figure 1 Frequency of event for individual teachers.

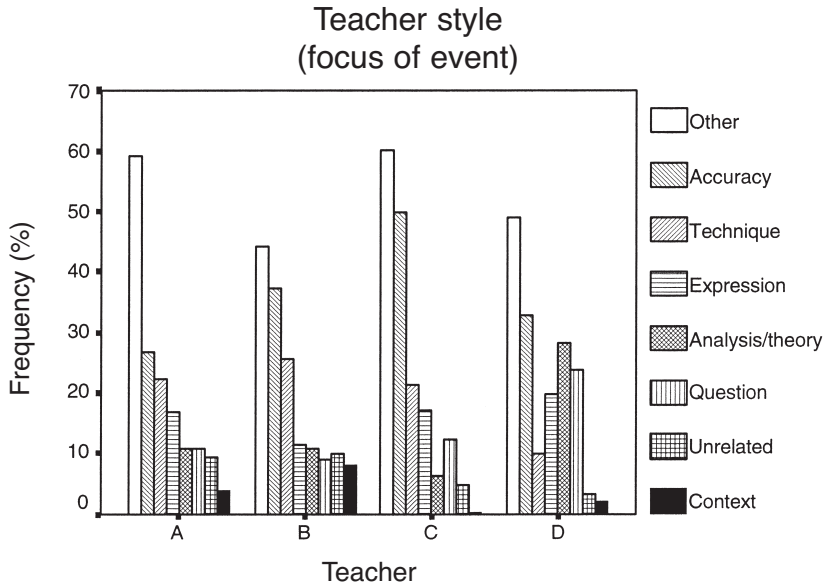


Figure 2 Frequency of focus for individual teachers.

included episodes of student play which lacked a clearly defined purpose and non-specific evaluation and feedback by the teacher. The second most frequent focus was on accuracy, whilst the third most frequent focus for three of the teachers was on technique, and for the remaining teacher was on theoretical and analytical issues. The least frequent focus for all teachers was on context.

Although the most and least frequent activities and foci were broadly the same across all four teachers, the teachers nonetheless had quite different individual teaching styles. Chi-square tests assessed whether there was a significant association between teacher and the frequency of each type and focus of event. The chi-square statistic was highly significant ($p < .001$)¹ for all categories, with the exception of student clap and expression, showing that teachers did not form a homogenous group, but had distinct individual teaching styles.

The effects of the analytical teaching method were examined by comparing the frequency of categories between the two groups. For this comparison all teachers were combined, producing overall frequencies.

The frequency rankings for type of activity were the same for both the control and analytical groups, as shown in Figure 3, but chi-square tests were performed in order to see whether there were any significant associations between frequency of event type and group. These revealed that there were significant associations between student playing and group ($p < .001$), teacher playing piano and group ($p < .001$) and student clapping and group ($p < .001$). Individual teacher responses to the analytical instructions appeared to be the cause of the significant differences in the frequency of the teacher playing piano, teacher singing and student clapping between the groups, as the four teachers were not consistently affected by the instructions. However, all four teachers reduced student play episodes within analytical lessons.

Whilst 'other' remained the most frequent focus and 'context' and 'unrelated' remained the least frequent foci for the analytical group, there were alterations in the rankings of other categories between the two groups, as shown in Figure 4. In the analytical group, accuracy was replaced by theoretical and analytical issues as the second most frequently

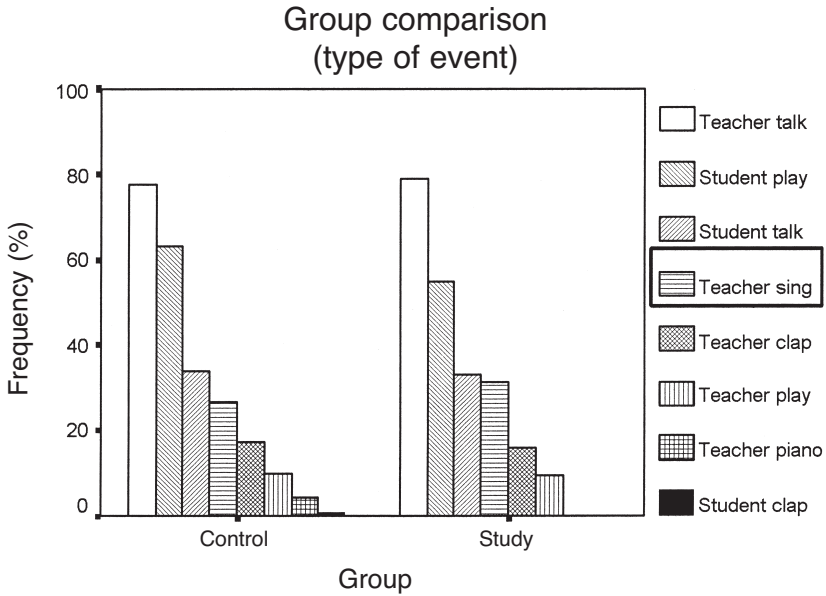


Figure 3 Frequency of event for each group with significant differences highlighted.

occurring focus. Similarly, whereas technique was the third most frequent focus for the control group, it dropped to only the fifth most frequent for the analytical group. A chi-square test examined the effect of group on the eight identified foci and was found to be significant in four cases; accuracy ($p < .001$), technique ($p < .001$), theory/analysis ($p < .001$) and context ($p < .001$). However, only Teacher B was responsible for the decreased frequency of context, suggesting that this result was influenced more by individual teacher response to the instructions than by the method itself. All four teachers decreased their

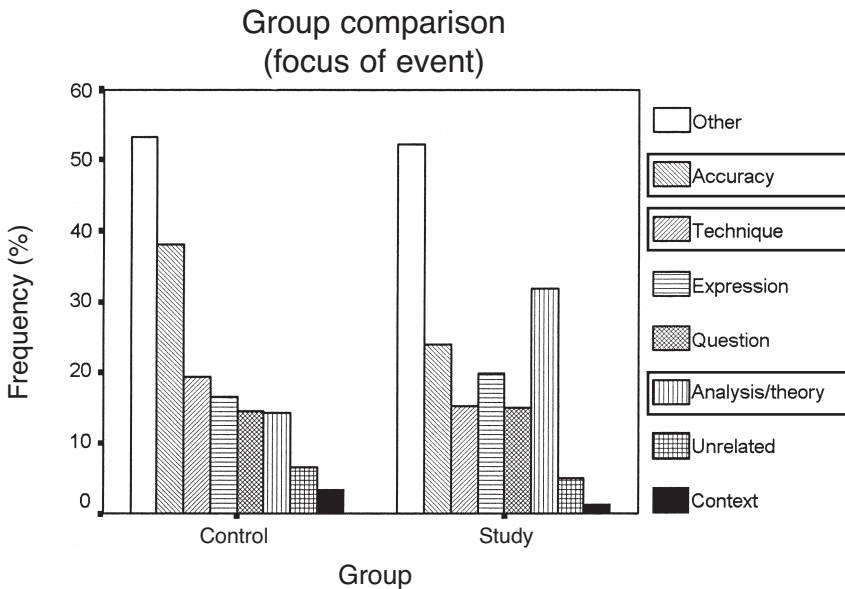


Figure 4 Frequency of focus for each group with significant differences highlighted.

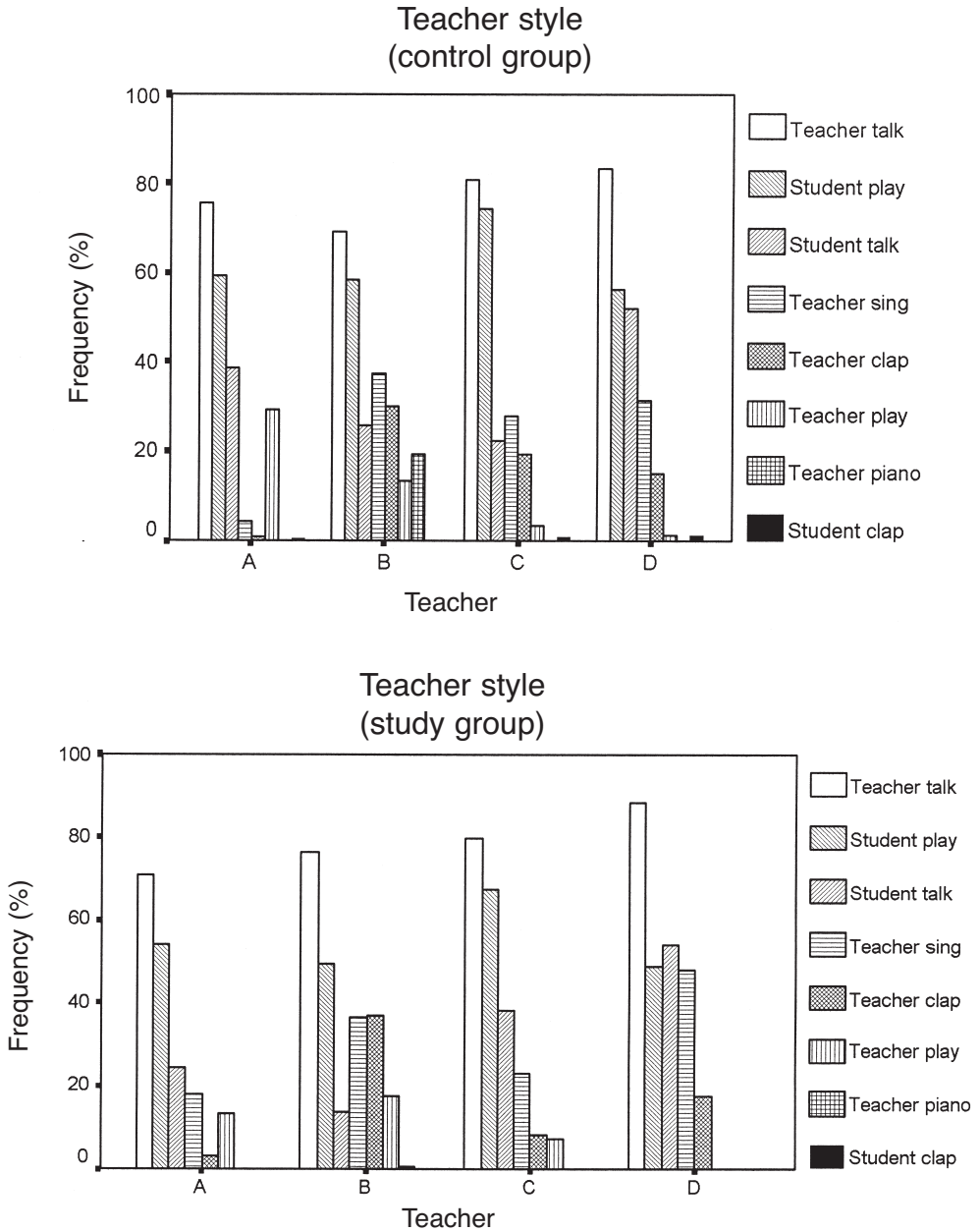


Figure 5 Frequency of event for individual teachers for each group.

focus on accuracy in the analytical group lessons, and all four teachers decreased their focus on technique. In addition, all four teachers increased their focus on theory/analysis. As such, these differences would appear to be a direct effect of the analytical method.

Comparisons of control and analytical groups for individual teachers revealed that teachers continued to use quite different teaching styles and that individual teaching styles and relationships between teachers were generally preserved (Figure 5).

Summary of quantitative data analysis

Key points from the quantitative data analysis were:

1. Control lessons were largely based on the teacher talking and the student playing and many of the episodes of student play lacked any clearly defined purpose. The main specific focus of control lessons was accuracy and technique.
2. Teachers displayed relatively distinct individual teaching styles during control lessons.
3. Episodes of student play significantly decreased during analytical lessons. The focus on accuracy and technique significantly decreased, whilst the focus on theoretical/analytical issues significantly increased, during analytical lessons.
4. Whilst there were significant differences in the frequencies of type and focus of event, teachers continued to display distinct individual teaching styles during analytical lessons, which were strongly related to the styles observed during control lessons.

Qualitative data analysis

Interviews with teachers and students provided the opportunity to assess the perceived effects of the analytical teaching method. All of the interviews were transcribed and coded according to the following themes: perceptions of usual lessons; perceptions of analytical lessons; and specific perceptions of music analysis.

Teacher A's students stated that elements related to accuracy were usually focussed on in lessons. This was supported by Teacher A, who made four separate references to accuracy in this context. This perception was supported by the quantitative data analysis, which confirmed that accuracy was usually the most frequent focus for this teacher. In addition to this, one student said that expressive aspects would usually be looked at, whilst the other student said that analytical aspects (phrasing) would usually be considered. The students continued to list accuracy, expression and analysis as foci within the analytical lessons, but both expression and analysis were mentioned more frequently within this context. The data showed that Teacher A focussed on both accuracy and expression less in the analytical lessons, whilst analysis was focussed on more.

When questioned, both students said that they did not notice any significant differences between the analytical lessons and those they would normally expect to receive. This assessment was broadly supported by Teacher A:

[The instructions] made me think in a slightly different way, but having said that a lot of the things are things that I would've talked about anyway, but not maybe, maybe so ... structured. (Teacher A)

Teacher B's students said that accuracy was the main focus of lessons, and this was supported by comments from Teacher B and data from the control group. One student also mentioned expression as an important focus in lessons, but neither student mentioned technique, which occurred more frequently than expression for this teacher. Students listed the same foci for the analytical lessons.

When interviewed, one student said that the analytical lessons involved more focus on dynamics, which were looked at much earlier than usual. Whilst data showed a slight increase in the focus on expressive aspects, this was not significant. Despite this, Teacher B also mentioned looking at 'musical' aspects earlier than usual as well as generally spending more time on the piece. The second student was very unclear about whether there were any differences in the analytical lessons.

Teacher C's students said that technique and accuracy were important elements within

their lessons and one student mentioned expression. This was supported by data from the control group, where accuracy, technique and expression were the most frequent foci (discounting 'other' as a focus). Technique was the first aspect of a lesson which was mentioned by Teacher C, followed by accuracy and expression. Students continued to list accuracy as the main focus of the analytical lessons and one student continued to mention expression. Technique was not mentioned by either student, which perhaps correlates with the decreased frequency of Teacher C's focus on technique during analytical lessons.

Initially, both students claimed that there were no significant differences between the analytical lessons and those they would normally expect to receive. However, later in the interviews both students did note that expressive aspects were focussed on earlier and with more frequency than usual.

Um, I think the expression, the crescendos, probably earlier on than we needed to do.
(Teacher C, Student 2)

Similarly, Teacher C initially stated that there were no significant differences between analytical lessons and those usually given, although it was conceded that more expressive and analytical work was done with Student 2 than would be usual.

Perhaps with [Student 2] I wouldn't have maybe done as much phrasing and stuff as early, 'cause there was so much else wrong with it. (Teacher C)

The broadest range of elements focussed upon in a usual lesson were expressed by Teacher D's students, who stated that accuracy, technique, theory/analysis and expression were all elements of a usual lesson. This range of foci was also reflected within the interview with Teacher D. In contrast, only two elements were mentioned in relation to the analytical lessons; accuracy and expression. However, both students stated that they did not notice any differences between the analytical lessons and those they would normally expect to receive, although one student later mentioned focussing more on expression than on rhythm. Teacher D only mentioned having more of a rigid lesson plan for the analytical group lessons, to which she attributed the faster and more concentrated progress of the students.

Responses to questions regarding music analysis were indicative of the general attitudes of these teachers towards the subject and further clarified the differences and similarities between the teachers. Three of the four teachers said that they had previous experience of music analysis, although this was whilst they were at university/music college, and in one teacher's words 'that was years, years ago!' Teacher C claimed that she had no prior experience of music analysis at all, was unable to provide her own definition of it, and had not considered it as being relevant to her teaching. In contrast, the remaining teachers were all relatively positive about their understanding and use of music analysis. Teacher A described it as 'giving a greater awareness of the music ... so that you can communicate [it]' and felt that this was definitely relevant to his teaching. Teacher B described analysis as 'relating parts of itself to other parts of itself', also talking about 'describing what you see'. Of its relevance to teaching, it was felt to be important 'even at a basic level' because:

[it's] what music's really about, it helps you in terms of understanding it yourself and therefore performing it better. Communicating it better. (Teacher B)

Teacher D spoke at length about being scared of music analysis at music college owing to its complexity, but now understanding it in simpler terms. She spoke about pointing out 'the form of the piece' and 'where phrases are coming back, where you've got repeats'. She also talked of using music analysis 'for myself, in my learning of pieces, and I use it more from ear rather than going through things'. In terms of its relevance to teaching, Teacher D felt that music analysis was very valuable:

It helps them remember if they've got a pattern to follow, if you point out moments in the piece that come back, or rhythmic patterns that they can use, that's definitely easier for them to remember. (Teacher D)

Summary of qualitative data analysis

Key points from the qualitative data analysis were:

1. Students and teachers appeared to have an accurate perception of 'usual' lessons as being concerned with accuracy and technique.
2. The majority of teachers and students perceived that expression and analysis were more important features of analytical lessons, but the perceived differences between lessons were slight.
3. The majority of teachers were positive about the role of music analysis and related it strongly to aspects of musical understanding.

Discussion

The audio recordings of both the lessons and student and teacher interviews have provided a rich source of data from which many observations can be made. Whilst not being exhaustive, the following discussion relates to the main findings in the areas of individual teacher style, the effects of the analytical instructions, student and teacher perceptions of instrumental lessons and attitudes of the teachers towards music analysis.

Whilst all four teachers had separate and distinct teaching styles, as demonstrated by lesson and interview data, the categories identified within their lessons broadly fell into the same rankings in terms of frequency. This may mean that amongst many instrumental teachers there is a commonality in terms of the importance placed on the various elements within lessons. Burwell, Young, and Pickup (2003) found that 'in spite of a number of significant individual differences, among teachers as well as within their own practices, the analysis of all 46 lessons revealed clear trends in the relative importance of the Areas of Study' (p. 6). In addition, the individual approaches of teachers involved in the study appeared to accord with previous research findings (Hallam, 1998). This suggests that despite the small sample size for this study, some general conclusions can be drawn.

Four of the identified categories appeared to display strong links with the analytical method: student play, accuracy and technique, which decreased in frequency, and theory/analysis, which increased in frequency. Whilst it seems apparent that the analytical method should bring about an increase in frequency of theory and analysis, and it was hoped that teachers would decrease their focus on accuracy and technique, it was not expected that student play would decrease. However, it may be possible to explain this by identifying links between these seemingly disparate categories. Overall, 69.5 percent of the 10-second segments which contained work on accuracy also contained the student playing (when all collected data was combined). Similarly, 61 percent of segments containing work on technique also contained the student playing. The decrease in frequency of the student playing therefore corresponds with the decrease in accuracy and technique as a focus. In the same way, an increase in focus on theoretical and analytical issues contributes to this phenomenon, as only 20 percent of segments containing theoretical/analytical also contained the student playing. These results suggest that foci on both accuracy and technique within

instrumental lessons are generally linked to practical work, whilst a focus on theoretical and analytical issues is not linked to practical work in the same way.

The difficulty which teachers have in integrating theory/analysis and playing is a possible explanation of the perceived negativity of instrumental teachers regarding music analysis. Various studies (Persson, 1994; Siebenaler, 1997; Tait, 1992) have found that the student playing is the most common student activity within instrumental lessons, and teachers often perceive playing to be the most important element of a lesson (Ward, 2004). Interviews with students and teachers further reinforced the view of practical, playing-based work as the foundation of instrumental lessons, with teachers and students alike listing a variety of elements strongly related to playing (accuracy, technique, expression). In addition, despite numerous studies which have identified the teacher talking as the most common overall activity within instrumental lessons (Burwell, Young, & Pickup, 2003; Hepler, 1986; Schmidt, 1989), teachers generally reject this as a key principle of instrumental teaching (Ward, 2004). As such, if the inclusion of theory and analysis within lessons is viewed as an alternative to playing and as something which sees its outworking in the teacher talking, it is unlikely that teachers will respond favourably.

That being said, despite a decrease in the frequency of the student playing as the frequency of focus on theory and analysis increased, there was no corresponding increase in the frequency of the teacher talking. This seems to suggest that a focus on theory and analysis does not necessarily have its outworking in the teacher talking. However, the data does not clearly reveal how a focus on theory and analysis was incorporated into the analytical lessons, and this requires further investigation.

Although the data suggests that teachers had difficulty integrating theory and analysis with playing, responses to the questions regarding music analysis did not reflect this. Three of the teachers were positive about music analysis and its relation to teaching, noting ways in which it could help students to perform pieces with more confidence and more understanding. Teacher D specifically spoke of relating analysis to the practical elements of playing, and Teachers A and B both spoke of analysis helping performers to communicate the music better. However, Teacher B also spoke in terms of music analysis as something rather separate and different from the usual business of playing.

Because [music] is such a complex thing, you know, you achieve one challenge and then you've got the next challenge. It's that kind of brain ache of what's this note, what's that rhythm, let's do this, because it's so focussed and so particular, you, you've gotta just, just, you've just gotta balance that against something else. (Teacher B)

A further result of this study was that individual teachers appeared to incorporate a focus on theory and analysis in the analytical lessons without altering their usual lesson style. When the analytical lessons of individual teachers were compared, individuals continued to include a greater than expected frequency of many of the elements which had characterized their particular teaching style during control lessons. As such, the relationships between the frequencies of different types and foci of events remained static within lessons despite significant differences in frequencies between the two conditions. As interview responses showed that teachers and students were not aware of the extent to which the analytical method had altered lesson content, it therefore becomes clear that the perceptions of teachers and students are influenced more by within-lesson style than between-lesson differences. This is a positive result and suggests that music-analytical processes might be successfully incorporated into instrumental lessons without disturbing teachers' own style and approach.

Conclusions and implications

The relatively small sample size for this study necessarily limits the strength of the conclusions which can be drawn from it, but these conclusions nonetheless have some important implications for the relationship between music education and music analysis.

Based on the proposed benefits of music analysis for instrumental teachers discussed in the introduction, the aim of this study was primarily to investigate whether music analysis could be successfully incorporated into instrumental lessons. Two findings relate to this question. First, the relationships between teachers were generally preserved over the two groups: those who focussed the most on accuracy continued to focus the most on accuracy; those who talked the most continued to talk the most. This suggests that individual teaching style did not alter significantly as a result of taking an analytical approach. Second, neither teachers nor students perceived any of the differences that were apparent between control and analytical lessons. This suggests that it is the individual style of teachers which is most influential on perception of lessons. As such, it seems as if it may be possible to successfully incorporate music analysis into instrumental lessons without disturbing the relationship between teacher and student.

The second aim of the study was to see whether any of the proposed benefits of music analysis could be observed in practice. It was hoped that music analysis might allow teachers to fulfil some of their more general aims as music educators, becoming less dominant during lessons, focussing less on imparting psychomotor skills, focussing more on aspects of expression and interpretation, and integrating music analysis with playing. The findings were as follows:

1. Teachers did not become less dominant during lessons, as shown by the persistently high frequency of teacher talk.
2. Teachers focussed less on aspects of accuracy and technique (imparting psychomotor skills).
3. Teachers did not appear to focus significantly more on aspects of expression.
4. Teachers had difficulty integrating music analysis with playing, as shown by the significant decrease in student play as analysis increased.

The final aim of the study was to look at the opinions of instrumental teachers regarding music analysis and to see whether they could identify any of the links between music analysis as a theory and music analysis in practice. Interviews showed that the opinion of the majority of teachers involved in the study was very positive. Teachers appeared to conceive of music analysis in general terms and were able to relate these terms clearly to their aims and practices as instrumental teachers. Despite the above results, this suggests that instrumental teachers might still be best placed to integrate analytical learning with the practices of instrumental teaching.

Implications for practice and further research are varied. First, the study has clearly shown that there may be a possibility of adequately integrating music analysis and instrumental teaching, thus allowing teachers and students to focus on musical understanding rather than psychomotor skills. However, the way in which these teachers chose to integrate an analytical approach poses some problems. First, they did not appear to involve the student in discussion of analytical choices but remained dominant throughout lessons, reducing the power of music analysis to give students greater autonomy. This issue could be addressed through further strengthening and clarifying instructions for teachers. Second, they did not adequately integrate theory and practice and seemed to separate music analysis and playing. This issue could also be addressed by providing teachers with clearer suggestions for

approaching music analysis through practical activities. Finally, teachers did not appear to increase their focus on aspects of expression, suggesting that they did not make the connections between expression and structure. This issue could be addressed by making theories of expressive structure clearer and more applicable for teachers. Although teachers appear to need clearer guidance on the use of music analysis within instrumental lessons, it must be recognized that avoiding the use of any specific analytical methodology appears to have resulted in very positive reactions regarding music analysis as a whole. This suggests that future work must take into account the careful balance between the suggestion and prescription of music-analytical approaches.

Note

1. Owing to the large number of statistic tests performed on the same data, Bonferroni's correction was carried out. Alpha was therefore computed as 0.001.

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Appendix A: Instructions given to teachers

In 20 minute sessions over 3 consecutive weeks teach *Romance* from Finzi's *Five Bagatelles* according to the following lesson plans.

Lesson 1

Conduct the lesson in your normal style. Towards the **end** of the lesson the student should give the best possible complete performance, without piano accompaniment, of at least bars 1–8 of the piece. (Bars 1–16 would be fantastic.) It is important that there are no interruptions to the final performance and that teachers remain silent wherever possible.

Lesson 2

At the **beginning** of the lesson the student should give the best possible complete performance, without piano accompaniment, and without interruption, of at least bars 1–8 of the piece.

During the lesson the piece should be looked at in terms of form and direction. Suggested methods may include:

- splitting the music into large and small sections
- examining phrasing and phrase boundaries
- identifying phrase climaxes
- relating parts and sections to each other
- discussing the flow and direction of the music

Please be careful to clearly explain all reasons or foundations for choices regarding phrasing and the identification of sections. You may wish to demonstrate various choices to the student, but please accompany this with some verbal explanation. Please make any markings in the score wherever possible.

At the **end** of the lesson the student should give the best possible complete performance, without piano accompaniment, and without interruption, of at least bars 1–8 of the piece.

Lesson 3

At the **beginning** of the lesson the student should give the best possible complete performance, without piano accompaniment, and without interruption, of at least bars 1–8 of the piece.

This lesson should centre around placing the study done in the previous lesson in the context of a performance of the piece. Points which could be revisited may include:

- splitting the music into large and small sections
- examining phrasing and phrase boundaries
- identifying phrase climaxes
- relating parts and sections to each other
- discussing the flow and direction of the music

The final performance should reflect the above decisions as far as possible.

At the **end** of the lesson the student should give the best possible complete performance, without piano accompaniment, and without interruption, of at least bars 1–8 of the piece.

Appendix B: Interview questions

Students

How old are you?

How many years have you been playing the clarinet?

What do you most enjoy about playing?

What do you least enjoy about playing?

What is the most recent exam you have taken and when was this?

Can you tell me a bit about what you would do in a normal lesson? (Scales, pieces, aural)

When working on pieces in a lesson what kind of things would you do? (Fingering, notes, rhythm, expression, phrases, shape, structure)

If you were looking at a new piece for the first time what kind of things would you do in the lesson?

Can you describe to me what happened in the lessons you had over the last 3 weeks?

In what ways were these lessons different to your normal lessons?

Were there many similarities between these lessons and your normal lessons?

Did you find any of the differences in these lessons helpful?

Did you find any of the differences unhelpful?

How did doing things this way change your understanding of the piece?

How did doing things this way change your performance of the piece?

Teachers

How long have you been teaching?

What musical qualifications and training do you have?

Do you have any specific teaching qualifications or training?

What age range do you teach?

What is the range of standards you teach?

Do you undertake any other musical activities?

Can you tell me what things you would normally cover in a lesson?

Can you tell me what you feel to be the most important features of looking at a new piece with a student?

How did you find the lessons which you gave as part of the study?

Did you feel comfortable teaching in this way?

Did you feel that teaching in this way was significantly different to the way you normally teach?

Did you notice any differences in the ways the lessons progressed?

Did you feel that the students responded differently to normal?

Did you notice anything about the performances given in the 3 lessons?

Did you find it useful teaching in this way?

What kind of previous experience do you have of music analysis? (Training, reading, studying)

Can you describe to me what your understanding of music analysis is?

Do you feel that music analysis as you understand it is relevant to your teaching?

Abstracts

Der Instrumentallehrer als Analytiker: eine Fallstudie

Der Diskurs zwischen Aufführung und Analyse hat im allgemeinen einen wichtigen Bereich möglicher Beziehungen übersehen: den zwischen musikalischer Analyse und Musikerziehung. Nach der Feststellung, dass Analyse dem Lehrer helfen kann, seine Rolle als Musiklehrer zu erfüllen, stellt dieser Beitrag eine Studie vor, die den Anfang darstellen könnte, (a) die Effekte von Analyse im instrumentalen Einzelunterricht und (b) die allgemeine Haltung des Instrumentallehrers zur Musikanalyse festzustellen, wobei weiter nach Möglichkeiten zu suchen ist, wie Musikanalyse in den Instrumentalunterricht integriert werden könnte.

El maestro de interpretación como analista musical: un estudio de caso

El discurso interpretativo y de análisis ha descuidado ampliamente un área crucial de potencial relación, aquél entre el análisis musical y la educación musical. Una vez determinada la noción de que el análisis musical puede ayudar a los maestros intérpretes a completar su rol como educadores musicales, este trabajo presenta un estudio que comenzará por evaluar (a) los efectos de una aproximación analítica en una clase de música individual y (b) las actitudes generales de los maestros de interpretación hacia el análisis musical, y sugiriendo modos en los cuales el análisis musical y la enseñanza instrumental podrían integrarse.