Educating Musicians for a Lifetime of Learning

Proceedings of the 17th International Seminar of the
Commission for the Education of the Professional Musician
(CEPROM), International Society for Music Education (ISME)

edited by
Michael Hannan

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The full papers of these proceedings have been peer reviewed by a panel of international experts.

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Editorial

Michael Hannan
Southern Cross University
Lismore, NSW, Australia
michael.hannan@scu.edu.au

This publication contains the papers presented at the17th International Seminar of the Commission for the Education of the Professional Musician (CEPROM) which was held at the Scuola di Musica "J.Du Pré" in Spilamberto (Modena, Italy) from July 15 to July 18, 2008.

CEPROM is a special study group of the International Society of Music Education (ISME). Its mission is "to engage in and promote a variety of activities in international and local settings which":

1. Focus on the professional musician as one who accepts responsibility for advancing and disseminating music as an integral part of life, and whose creation and performance of music reflects perception, understanding, appreciation, and mastery in a manner that conveys meaning to people;

2. Foster the recognition of the many modes of educating and training musicians, as those modes exist in various societies and cultures; and

3. Emphasise ways in which to enable present and future educators to employ modes of preparing musicians that reflect an awareness of the continually changing role of the musician in various societies and cultures.

The theme of the 2008 CEPROM Seminar was "Educating musicians for a lifetime of learning". In calling for paper proposals for the Seminar the Commission suggested a number of sub-themes from this general theme, as follows:

• -Educating musicians for solo careers
• -Educating musicians for careers as teachers
• -Educating musicians for diverse careers
• -The musical aspect of training for enhanced musicians' skills
• -The psychological aspect of training for enhanced musicians' skills
• -The physiological aspect of training for enhanced musicians' skills
• -Catalysts for evolution and growth in the training and support of musicians

ISME Commission Seminars, including the CEPROM Seminar, provide the opportunity for more in-depth consideration of the papers presented and more formalised discussion following the presentation of the paper than is ever possible in the standard conference format. After peer review of the full papers, the Proceedings are distributed to all participants allowing enough lead-time for the participants to read every paper in preparation for the Seminar. In addition each participant also prepares two formal responses to two other papers. This is intended to stimulate further quality discussion in the ample time assigned to each session. Because the delegates are very familiar with each paper, all the participants are expected to "speak to" their papers, rather than read their papers verbatim, thus providing engaging additional materials which illustrate and illuminate the main points of the papers.

The intimate nature of the Seminar (typically 15 to 25 participants) provides the opportunity for quality networking and the formation of collaborative links between individuals and institutions. The jointly-authored paper of Rosie Burt-Perkins and Don Lebler in these Proceedings is one example of the kinds of projects that can emerge from CEPROM Seminar discussions. The Seminar also includes a number of sessions designed to brainstorm ideas for future Seminar themes and CEPROM projects.

Setting the scene for the need for a lifetime of learning in music, Helen Lancaster's study of change in Australian Conservatoria identifies the considerable challenges that the leaders of these music training institutions face when operating in a shifting environment of government policy on higher education. Lancaster focuses on the upheaval caused by the forced amalgamation of conservatoria with universities in the late 1980s. Suddenly the music schools (many of which were freestanding Colleges of Advanced Education) lost their independence and were forced to operate within "new systems of governance and different expectations". Music leaders within these organisations were forced to reinvent themselves by searching for new directions, new markets and new sources of funding to maintain the health and status of their disciplines.

One of the main challenges brought about by the location of conservatoria in universities was the expectation that university academics would

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undertake research as a significant part of their work. In the Australian research context, creative work and performance have never qualified for funding in National Competitive Grants (NCGs) and artistic outputs have been recognised in only a limited way for just a few years of the past two decades. None the less, research degrees in the creative and performing arts have flourished where the thesis submission is principally a creative or performance project with an accompanying written paper (commonly called an "exegesis"). Diana Blom, David Wright and Dawn Bennett document the struggle that music academics have had in negotiating the equivalence of arts practice with research. They investigate the relationship between creativity and research by interrogating the creative/research practices of three artists employed as academics in universities; and they discover a range of attitudes and approaches to the creation of new knowledge through artistic work. Taking a shot at music researchers in the conventional mould, they conclude that "if writing of this knowledge is to occur, then it needs to be undertaken by practitioners rather than non-practitioner observers".

Although both these papers document the Australian situation, they have significant relevance to the global situation of performers, composers and music technologists working in higher degree-granting institutions, and to the inevitable push towards establishing international standards in the awarding of higher degree qualifications.

Annie Mitchell's project examining issues around the casual employment of professional musicians to teach performance and other practical skills in the academy, also has relevance to conservatoire training worldwide, even though it too originated in an Australian setting and is focused on contemporary popular music rather than Classical music performance education. Too often professional musicians teaching in the academy have no grounding in learning and teaching theory, are unsupervised in their teaching, and are given minimal guidance in the skills of structuring curricula, motivating their students, and carrying out effective assessment. Mitchell documents a professional development strategy designed to deal with these issues of academic standards and to foster new learning opportunities for professional musicians who are attracted to imparting their skills.

The failure of tertiary music schools to grasp the implications of imposing inappropriate teaching and learning structures on world music traditions introduced into the curriculum is the subject of Huib Schipper's paper. Although there has been a trend since the 1960s for conservatoires to offer world music courses including performance training in select musical traditions, Schippers questions the approaches often used such as the separation of theory and practice and the imposition of analysis and notation onto largely aural traditions. His case study of the traditional music performance program at the Hanoi National Conservatory of Music reveals dubious practices creeping into the curriculum such as the teaching of fixed forms of works that exist in improvisatory traditions. Schippers' title question, "salvation or suffocation?" might equally apply, as he suggests, to jazz training, and by implication, to other forms of contemporary music training.

Appropriateness of teaching method is also the thrust of Rozalina Gutman's work on improving the learning experience of children beginning the study of music performance. Gutman's method revolves around encouraging students to invent narratives relating to the content and structure of the classical music pieces they are learning. Motivation for the child to enjoy the experience of learning and not be discouraged by the rigours of technique acquisition comes through personal investment in the meaning of the music being studied. Gutman also advocates the teaching of composition as integral to performance teaching and announces a method she has developed that enables music performance teachers with little composition training or experience to provide basic composition instruction to their young students.

Expanding the palette of "musicianing" skills was also part of the agenda of a project to develop an alternative ensemble performance experience for non-performance major students at the Sydney Conservatorium of Music. James M Renwick and Michael Webb report that many of the participants in their program were confronted by the requirements of improvisation and learning-by-ear in the Gospel/Bulgarian, Celtic, and jazz/free improvisation options they offered their students, but they conclude that the extension of traditional notions of musicianship skills is essential for the "diverse future careers of [their] graduates".

The balance between depth and breadth in practical music education is explored in a two-part study by Rosie Burt-Perkins and Don Lebler. The first part reports a qualitative research project conducted by Burt at the Royal College of Music (RCM) in London, and the second analyses a questionnaire on musical identity given to both RCM students and three different cohorts of students (performance, music technology and popular music) at the Queensland Conservatorium

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in Australia. The paper dispels the commonly-held notion that classical music performance students in elite music schools are focused only on the in-depth study of their instruments, and it also identifies a wide discrepancy of identity-forming musical activities amongst the four groups who responded to the questionnaire. Notably the popular music and technology students placed a far greater value on their identities as composers and singers than their two classical music performance peer groups. Further studies of the depth and breadth issue in the education of musicians for diverse careers are needed because of the growing expectation in higher education standards policies that graduates in all disciplines should, for their employability, have generic skills in critical thinking, creative thinking, cultural literacy, technological literacy and entrepreneurship. These are competencies traditionally considered at odds with the time-consuming demands of music performance excellence.

In the topic area of "The musical aspects of training for enhanced musicians' skills", Kirsty Guster's paper on "intangibles" in music performance points to the failure of music researchers and music practitioners to come to grips with the nature of expressiveness in music performance, and how to articulate it in an educational setting. Guster believes that performers should undertake a regime of reflective "auto-ethnography" in order to illuminate their performance practices, and she also points to the need for cross-disciplinary approaches to gaining understandings of performance subtleties. Perhaps a collaboration of practitioners in the fields of critical performance practice, aesthetics, phenomenology, music cognition, psychoacoustics and ethnomusicology might be able to unravel the "technique" of the intangibles in music, rendering them finally tangible.

Stimulated by a 2006 CEPROM Seminar paper given on musical intangibles by Huib Schippers, and by two performances of works by Mozart and Chopin by contrasting performers, Glen Carruthers interrogates the related phenomenon of interpretation. He concludes that there has been an undervaluing of learning to perform through the sonic transmission of music as a result of an entrenched musicological and pedagogical fixation on the score. This paper has resonances with Schippers' critique of the imposition of notation on certain world music traditions, because a case can be made that even European Classical Music is an oral/aural tradition. As Carruthers implies, a score is surely just an *aide memoire* for tempo, rhythm, pitch, dynamics, basic phrasing and articulation, and excludes subtle aspects of music performance such as rubato, portamento and timbre variation, techniques that can only be understood and enacted by critical listening.

For Western Classical musicians and musicologists to come to an acceptance of this idea, it may be necessary for them to adopt John Drummond's proposal of re-naming Western Classical Music as "Northwest Asian Court Music". Drummond sees Europe as only a small corner of the larger Asian continent and with little claim to continental status. His provocative agenda is based on the inequities faced by other equally-deserving and often much older court musics when they are incorporated into Western Classical Music schools, even those Western Classical Music schools that are found typically in East Asian and Southeast Asian countries. He feels that if Northwest Asian Court Music were treated as just another tradition of court music alongside its many counterparts in other parts of the larger Asian continent, then a lot of the prejudice, egotism and "othering" that currently blights music training might diminish, making way for a better and fairer global perspective. Drummond even proposes jazz as a form of North American Court Music but has reservations about contemporary pop music unless certain court music characteristics can be established for it (e.g. theory, notation, a canon of works).

A number of papers addressed the sub-theme of the psychological aspect of training for enhanced musicians' skills. Inger Elise Reitan asked questions about stress and wellbeing to students in the aural training classes of a Norwegian music performance degree, and found that although stress is prevalent for a number of reasons such as feelings of shortcomings, anxiety, nervousness and frustration, many of the same stressed students were paradoxically reporting more general feelings of well-being in the class-room. These feelings were generally due to a recognition that the classes were ultimately beneficial to their musical development, and that the learning environment was supportive.

Memory lapse recovery was the concern of Elena Esteban Muñoz's survey of students in a Spanish conservatoire. Esteban Muñoz is an advocate for systematic training in improvisation and "re-elaboration" skills to allow performers to better cope with the embarrassing moment of memory loss in a public performance, a common enough phenomenon with even the most seasoned of professional performers. Her survey of the performance students found that although their

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teachers expected them to play from memory, the same teachers had done little to address the problem in the studio, either by probing what types of memorisation skills best suited the individual student or by introducing recovery strategies.

In the "catalysts for evolution and growth" sub-theme, Amanda Watson surveyed the range of music teacher education offerings in Australia. Watson is mostly concerned with the obstacles faced by musicians who wish to participate in instrumental teaching programs in schools, and she offers an analysis of the issues facing these musicians including recognition of credentials, registration difficulties and anomalies, restrictive school timetabling practices and access to professional development opportunities.

Recognising that a new generation (N-Gen) of "digital natives" is populating the contemporary academy, Eddy Chong devised a method of delivering a music theory subject to his Singapore music education students using blogging. Members of his online learning community were directed to offer for analytical discussion, music from outside the Western classical music sphere including popular and Chinese traditional genres. An advocate of "big ideas" and "enduring understandings" in music education, Chong found that his students engaged in a more collaborative and expansive form of learning than they would have in the traditional classroom, and that they also used the full potential of the blogging technology to enhance their contributions to the online discussion and their assessment presentations.

The specialised pre-tertiary school system attached to the Shanghai Conservatory is the subject of Yu Danhong's discussion of the merits and limitations of such an approach. Yu Danhong outlines the great success of this music-oriented form of school education as a feeder system to the Conservatory and as an elite music training environment in its own right, but suggests that the concentration on music subjects is to the detriment of the study of normal school subjects like Chinese language, English language and mathematics. As a consequence she suggests that students completing their senior school studies would find it virtually impossible to qualify for a standard university course if they decided not to enter the Conservatory.

Whereas the Chinese system of music education described by Yu Danhong has a definite focus on producing professional music performers, Dawn Bennett describes a global trend of pressure for conservatories to produce graduates with a broad range of skills, mainly because a career

exclusively in music performance is only available for a small percentage of music graduates. This situation has a significant impact on the identity formations of music graduates. Bennett's qualitative study of two focus groups of musicians examines notions of professional identity, in particular the idea that it is desirable for people working in diverse music industry roles (not primarily as performers), to identify with the descriptor of "musician". Bennett concludes that a broader definition of the term "musician" provides a catalyst for feeling an achievement of success for musicians involved in portfolio careers. Bennett's work has synergies with the earlier-described paper by Burt-Perkins and Lebler.

In the training of instrumental and vocal teachers there is primarily a focus on the developmental learning of children. Kaija Huhtanen proposes that this is a limited approach considering that adults often undertake practical music lessons and that their learning characteristics should also be considered in the training regime. Huhtanen reports on an adult pedagogy program at a Finnish university which is focused on the particular needs of adult learners and is providing music teacher trainees with valuable practical experience with adult learners.

The prior learning experiences that students bring to their music degree courses and how these should be considered in devising an appropriate learning process are examined by Don Lebler and Gemma Carey. They analysed the prior learning experiences of four contrasting cohorts of students (three within the same tertiary institution in Australian and one in the UK) and found significant differences. The focus of the second half of the paper is on one of these cohorts which is undertaking a degree in popular music production. The students in this cohort had the most divergent set of prior learning experiences from the other groups. The authors conclude that a very different approach is needed in approaching the teaching and learning of this group compared to the groups with more Western classical orientations. In particular independent and collaborative learning is a feature of the culture of popular music composition performance and production.

In a parallel paper based on the same questionnaire, Gemma Carey and Don Lebler, focus on the prior learning experiences of two cohorts of European classical music students, one from Australia and the other from the UK. Although there were some differences between the two cohorts, the study found that the students were the product of the same very traditional learning routines. The authors raise some concerns

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about the limitations of this 'dependent learning' approach for survival in the contemporary workplace.

Independent learning is the key to educating all types of musicians for a lifetime of learning. This collection of papers has addressed issues covering many of the stages of lifelong learning relevant to the profession of music. The scope of the issues is broad, ranging from the challenges faced by teachers of young children to those faced by global reformers of the conservatory tradition.

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Identity as a Catalyst for Success

Dawn Bennett
Curtin University of Technology
Perth, Western Australia
d.bennett@curtin.edu.au

ABSTRACT

Success as a musician is most commonly assumed to be the attainment of a performance career; however, careers solely in performance are rare, often short-lived, and not desirable to everyone. This paper is drawn from a study which explored the perception of the musician as a performer, and which sought to find out whether practising musicians would support redefining their profession to encompass those working within non-performance roles. It presents the results of two focus groups held with musicians working in performance and non-performance roles. The musicians were asked: 'What is a musician?' The ensuing debate encompassed notions of success, career expectations, performance careers, and the importance of intrinsic career satisfaction. Participants suggested that musicians' careers continually evolve according to available opportunities and both professional and personal needs. The definition of the musician as a performer was found to lack specificity and to suggest an unrealistic perception of the profession of music. The results of this study support the argument that the term musician needs to be redefined; that redefinition has support within the profession; and that music educators have a crucial role to play in encouraging students to consider what kinds of musician they would like to be.

KEYWORDS

artist, academic, arts practice as research

INTRODUCTION

Around the world, musicians work in protean careers which necessitate the continual development of new opportunities and the attainment of the skills required to meet each new challenge. Protean careerists consider their success in terms of personal career satisfaction rather than a pre-ordained hierarchy of success; however, for the profession of music this is problematic given the common use of the term musician to mean performer. Several issues are crucial to this debate, among them the issue of success. Previous Julliard School principal, Joseph Polisi, called for success to be redefined for Julliard graduates, and asked 'to see more of them

accept that a full-time performing career is "just not very tenable any more"' (in Freed, 2002, p. 1). As he suggests, the characteristics of work as a musician appear not to reflect the career ambitions of those entering the field. Performance aspirations are frequently instilled before students commence university level training, and often the intensity of commitment is dictated by parents when training commences (Ellis, 1999). Sand (2000) hypothesises that it is often early teachers and families

> who make these performers feel that they have failed if they do not make it as soloists. The unspoken threat of being a disappointment to these adults has loomed over them from the beginning and can remain a source of trouble throughout their lives (p. 139).

The performance bias can be seen clearly within examination systems and in school and tertiary curricula. It is also evident in general dictionary definitions of 'musician', which suggest something like 'one who performs, particularly professionally'. Music students, graduates and practitioners conform to a hierarchy of success, aspiring to careers as soloists ahead of careers as orchestral players, teachers or other arts professionals (Arian, 1971; Metier, 2000). Perhaps students would not aspire so quickly to solo careers if they understood what life would be like at the top: according to McDonald (1979), 'a career just as a soloist makes demands that few can meet artistically, temperamentally or financially' (p. 42). Top soloists admit that the stress can be overwhelming: Isaac Stern (1999) describes the profession of the solo performer as 'both simple and cruel' (in Stern & Potok, p. 265).

A second issue is the increasing pressure upon conservatories to produce well-rounded graduates. However, performance measures and graduate data collection exercises do little to help conservatories offer a broader curriculum. For example, US data reported by MENC in the year 2000 focused solely on the number of graduates 'gainfully employed' in performance roles (Campbell, 2001). No data were collected about non-performance roles such as teaching, or about casual and part-time performance work. Likewise, the Higher Education Funding Council for

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England (HEFCE) requested English conservatories to justify their funding by ensuring that 75% of graduates are working principally in performance within five years of graduation. Firstly, it would be almost impossible to accurately measure the average proportion of performance roles over time given the tendency towards protean careers. More alarming is the narrow definition of success suggested by such a statement.

Self-identity is crucial to finding intrinsic success and to building sustainable careers. Rogers (2002) found that many musicians hold skilled or unskilled roles outside of the music industry and still identify as musicians. Mills and Smith (2002) concur, suggesting that conservatorium alumni often have a career identity that does not correspond with their income sources. For many people, as in the case of an accountant, professional identity is the same as job title. For a musician who engages in a portfolio career, the situation is much more complicated; self-definition as a musician could in fact relate to careers which include performance, teaching, audio engineering, administration or research. Career identity appears to stem from musicians' aspirations and goals: for example, if, as in Huhtanen's research (2004), a musician is teaching as a means of financial support whilst aspiring to a performance career, the individual is likely to have a subjective career as a performer rather than as a teacher. Conversely, someone who takes on a teaching role as part of a portfolio career and who views teaching as a positive professional activity in which the majority of time will continue to be spent is likely to have a subjective career identity that concurs with their objective one. Overall, these issues support the notion that the term musician needs to be redefined in order to encompass the whole profession rather than the very few who work in performance. Logical though this argument appears, however, the question arises as to whether practising musicians would accept or support such a move.

METHOD

Two focus groups were held with practising musicians (N=13). Participants, who were aged between 18 and 65, worked in a variety of roles ranging from teaching and composition to the facilitation of community music, full-time orchestral performance and part-time performance roles. Two participants were members of staff at Australian conservatories. A pivotal aim of the focus groups was to ascertain how practising musicians would react to the suggestion that the definition of a musician as a performer should be replaced with a new and broader definition: that of a person who works within the profession of music within one or more specialist fields. Each of the potential respondents was contacted personally and invited to participate. Data were coded so that they were not traceable back to participants, and the focus groups were recorded for later transcription. An initial coding booklet was then developed, after which inductive coding was employed to extract and expand upon each of the themes.

RESULTS AND DISCUSSION

The first focus group centred its discussion on the proposed definition of a musician, which read: 'A musician is a person who works within the profession of music within one or more specialist fields'. Participants discussed changes in the role/s of the musician over time and within different cultures, according to the societal uses of music. Musicians for whom performance is the sole activity were recognised as being historically rare, and the group cited examples such as Telemann, who was well known for pursuing multiple roles. Diversity of genre was iterated, and it was agreed that the range of music to which musicians are exposed is greater now than perhaps ever before. Exposure to non-classical genres was considered beneficial to personal development, to the acquisition of a greater range of work, and to the enhanced understanding of classical music performance.

The terms 'vocational' and 'professional' were discussed at length, and although the group initially considered vocational activity to be essential to the definition of a musician, the notion was rejected on the basis of notable exceptions such as Borodin, who was a chemist, and Kreisler, who was a doctor. Likewise, formal training was rejected as a criterion due to the commonality of informal musical training. The group then considered the term 'practising', and one group member stated that being a musician is 'as fundamental as being involved'. The conversation progressed to the question of whether performance is integral to being a musician, and this led to discussion about composers and musicologists who may not perform. The consensus of the group was that composers and musicologists are musicians; therefore, the inclusion of performance is not essential to being a musician, but rather to being a performer.

The group next considered background as a criterion. One group member, who ran an instrumental ensemble, was asked whether she would remain a musician if she ceased performing with her ensemble and focussed exclusively on the

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administrative role, to which she replied, 'of course I would. It's as fundamental as being what I have always looked at myself as doing'. The same participant noted that when she had commenced undergraduate performance training she was aiming to become a violinist and not a musician. Everyone agreed that self-definition as a musician comes later, when other roles have been added. One musician claimed that he was no longer a musician as he had ceased to perform for medical reasons. The group insisted that he was still a musician: he was simply no longer a violinist: 'being a musician does not [necessarily] mean performing, but if you say you are a performer, paid or unpaid, then that is your sole occupation'. A week later the musician called me to say that the loss of his performance role had led to the loss of his identity as a musician, to which he had no longer felt eligible. This had caused a significant amount of psychological stress. Having listened to the other musicians' comments, he had regained his musician identity. Rather than identifying as a performer, he now identified as a musician according to his non-performance roles. The group concluded that the term musician refers to engagement within the wider profession rather than to the specialisation of the individual. Self-definition is crucial. Involvement had been earlier described as fundamental to being a musician, and the group debated direct and indirect involvement with performance. Participants emphasised that musicians engage in multiple roles: 'how often is it that a musician only plays? That is very unrealistic in our society'. The inclusion of indirect involvement seems to underpin the acceptance of self-identity as a musician regardless of the regularity with which performances are secured.

Akin to the first focus group, musicians in the second group spent a considerable amount of time discussing the issue of definition. The societal role of musicians was considered with respect to Merriam's functions of music: emotional involvement, communication, societal contribution, and entertainment (1964). Following the suggestion that a criterion for being considered a musician is society's support for the musician's activities, the historical civic and community involvement of musicians was discussed. One group member suggested that both the dictionary definitions referring to a musician as a performer, and the suggested definition, are both 'correct but incomplete'. Her observation was that a performer is someone who performs, and a musician includes 'whatever else we do that is attached to being a musician'. Thus the identification of specialist fields within the profession of music

arose as a vital issue. It was noted that the new definition could result in a concert hall usher being defined as a musician, reflecting Small's concept of 'musicking' (1998). This wasn't popular, and led to the conclusion that it is crucial to identify specialist fields, all of which require specific musical skills and knowledge. The group suggested that specialist fields ought to include, but should not to be limited to, the performer, composer, conductor, teacher and artistic director. Another point of reference raised by the group was Elliott's term 'musicing', which refers to music as an activity (1994). The participant who cited Elliott's work suggested that musicians perform active work within fields of music, echoing the earlier discussion about being 'involved'.

The presence of an active performance role was rejected as a criterion for being a musician on the basis that musicians such as composers may not perform, and it was agreed that a composer's intimacy with the music is most often with the musical product rather than with the expression, or performance, of that product. The group agreed that a performer is a specialist within the profession of music: 'All musicians can be performers, but performers can have the exclusivity of being a performer'. Echoing the first focus group, musicians noted that they trained initially to be a specialist such as a pianist or a saxophonist. Self-definition as a musician arose with the addition of roles other than performance, and the group reflected that very few musicians work solely in performance.

A mention of Yehudi Menuhin as one of the world's most revered performers prompted the observation that many top performers include a teaching role in their practice. One group member observed a difference in the role of the elite jazz musician, who is often not a teacher. The point was made that the process of teaching and learning in jazz is evolving; whereas jazz was once learned informally, it is increasingly studied in a formal setting. As a consequence, the traditional role of the jazz performer as mentor rather than teacher may also be changing. The participant described himself as a commercial performer on the basis that his performance activities are driven by the need to earn an income.

CONCLUDING COMMENTS
It is incomplete to describe a musician as a performer. Musicians engage in multiple roles within and outside of the music profession, and success is meeting personal and professional goals rather than a pre-conceived hierarchy of roles. The

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dictionary definition of a musician as a performer echoes the general perception of a musician's role; however, musicians in the focus groups argued that musicians' roles evolve according to professional and personal circumstances. It is not feasible to define someone as a musician based on a set of criteria such as performance, income or formal training: 'you can't lock one person into a narrow definition because that's the way music is: always evolving'. The term musician is 'an umbrella term under which all these other activities happen'.

Many musicians engage with the process or the product of music, rather than with its expression. A musician whose only role is in performance is a performer, and is more likely to self-define according to instrumental specialty: for example, as a violinist or a clarinettist. Likewise, a composer is most likely to self-define as a composer rather than as a musician. Musicians initially define according to their intended role, and self-definition as musicians occurs only when their practice includes more than one role. The research suggests that the proposed definition is acceptable to musicians as a starting point from which the perception of a musician as a performer may progress towards a broader and more inclusive understanding of the profession. Given the evolving nature of careers in music, the definition was welcomed because it positions the musician as someone working within a wide portfolio of activities. This enables musicians to adopt multiple identities as specialties, rather than having to redefine themselves on a regular basis. A broader identity is undoubtedly a catalyst for success, and needs to be communicated to intending and practising musicians as well as to the general public. Music educators have a crucial role to play in encouraging students to consider what kinds of musician they would like to be.

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The Artist as Academic: Arts Practice as a Site of Knowledge

Diana Blom
School of Communication Arts, University of Western Sydney, NSW, Australia
d.blom@uws.edu.au

David Wright
School of Education, University of Western Sydney, NSW, Australia

Dawn Bennett
Research Academic, Curtin University, Western Australia, Australia

ABSTRACT

Recent history has seen a global shift towards the arts as part of larger university systems, but within this the relationship between arts practice and research is increasingly contested. As creative research output struggles for recognition as 'legitimate' research and as arts faculties vie for limited funding within an increasingly competitive environment, artists working as academics have to rethink the complex relationships and interactions between their academic and creative identities. While methodological theory looks to creative practices as sources of knowledge, funding authorities and, as a consequence, universities, struggle to align research and art. Artists working as academics feel the weight of this conflict as they struggle to gain recognition for their creative research. This article represents the first phase in a more extensive study and approaches this issue through the eyes of three academic arts practitioners. Each of the participants expressed different views of whether and how they view their arts practice as research or as a site of knowledge. The findings have implications for undergraduate curricula, suggesting that reflective practice can, and should, be encouraged: modelling 'research' as 'normal' in the creative arts and developing a positive perception of practice as research. The study raises several questions for further enquiry.

KEYWORDS

artist, academic, arts practice as research

INTRODUCTION

Many highly educated arts practitioners have careers as teachers in universities, sharing their skills and knowledge of arts practice with undergraduate and graduate students. Generally, however, institutions will not, or can not, recognise their professional arts practice as research—as a site of knowledge—unless the process and thinking behind the practice is documented in a traditional written format. Understanding the relationship between arts practice and research is of growing interest to research students, universities and funding

institutions in Australia and overseas. While there is a body of literature on arts practice, much of this research comes from researchers who are not arts practitioners. In contrast, this empirical study is conducted by three arts practitioners working as academics. The paper discusses a preliminary study investigating the views of arts practitioners who work in academia, asking whether and how they view their practice as a site of knowledge (that is, as research).

METHODOLOGY

Respondents were identified from within professional networks, and purposeful sampling was employed to locate successive informants likely to give a wealth of information with respect to the study (Patton, 1990). Three arts practitioners: an actor (Ava), an electro-acoustic composer and performer (Brian), and a songwriter and popular musician (Damon), were interviewed by the researchers. All have an active professional practice and all are employed as academics in Australian universities. Firstly, participants were asked to situate themselves as artists and as academics, and to situate their research on a continuum (Table 1). This paper focuses on responses to the question: do you view your arts practice as a site of knowledge (that is, as research) and if so, how is it so?

Table 1. Continuum

The Artist as Academic
Name of participant: Name of interviewer:
Date:
1. Mark (with a black pen) where you perceive yourself in the university environment as artist and as academic.
2. Mark (with a red pen) to situate your research on the continuum
Artist----------------------I----------------------------------Academic

Each interview began by building a short profile of the participant including qualification, academic position, years spent in academia, and a description of his/her arts practice. Interviewing

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commenced with the question: do you view your arts practice as a site of knowledge (that is, as research) and if so, how is it so? Interviews were recorded and transcribed. Analysis focused initially on answering the research questions and then, using Glaser's 'constant comparative method' of analysis, codings were compared 'over and over again with codings and classifications that have already been made' (Flick, 2002, p. 231). Seeking new responses to the topic, aspects of grounded theory were adopted to develop 'analytical interpretations of … data to focus further data collection' (Charmaz, 2000, p. 509).

FINDINGS

Despite the small number of interviewees, three distinct perspectives were reflected in relation to how practice is viewed as a site of knowledge. Brian is an electro-acoustic composer and performer with a particular interest in interaction, extending into interactive audiovisual installations with several issues in common. An academic for five to six years, he has a doctorate and is senior lecturer in a creative arts school. Brian situates in the middle of the continuum both his research and his perception of himself as artist and as academic within the university environment Brian commented: 'my practice is always research to me'. And yet in the academic environment the artistic and academic functions are separate, with the production of the artwork not research in and of itself. Brian felt that academics need to 'expand upon the path and the discoveries that we have made and share that in order for it to be research, because for me research is fundamentally about contributing to the discourse and contributing to the body of knowledge'. Therefore, he continued, if an artist wants to be an academic, they 'need to contribute to the body of knowledge and be part of the discourse [and if they] don't feel the need to do that then you can just do your stuff in your studio and go and do your performances and so on'. Practice is not research 'until it becomes more explicit and is shared and … open to other people'.

Brian's view on research as being about the development process and placing this, rather than artwork as product, in the discourse, is heard also in the writings of several arts practitioners in academia. George Odam (2001), a musician heading up a research program designed to encourage arts practitioners in a British tertiary conservatoire to engage in systematic enquiry through practice-based research into their own arts practice, describes this approach as being 'at the forefront of arts research thinking … plac[ing] the artist and her/his own practice at the centre of the enquiry and … usually carried out by the artist'

(p. 81). For the artist working in academia, systematic enquiry into his/her arts practice stimulates 'interesting thoughts … concerning the way our society values, understands, trusts and respects its artists and teachers' (p. 82). Bruce Crossman, a composer working in academia, offers a way of thinking of the composition process. Crossman (2005) writes of the need for the development of a 'personal compositional voice' which, for him, includes a broad personalised range of interests unique to the individual: 'a type of cultural DNA' (no page) that nurtures a composer's inner voice.

The PARIP (Practice as Research in Performance) project at the University of Bristol was established to investigate issues raised by practice as research in performance media (theatre, dance, film, video and television). In a group-authored document, PARIP write that, in the university environment, the practitioner-researcher should fit in with what the university expects from research. This imposes a set of protocols: 1) … the practitioner-researcher must necessarily have a set of separable, demonstrable, research findings that are abstractable, not simply locked into the experience of performing it; and 2) it has to be such an abstract [sic], which is supplied with the piece of practice, which would set out the originality of [the] piece, set it in an appropriate context, and make it useful to the wider research community (Piccini undated, p. 12).

Ava, a drama teacher and theatre director, has worked as an academic in a performing arts school for ten years. She is nearing completion of a doctorate in her arts discipline. On the continuum Ava situates her research favouring slightly the artist role, and her perception of herself as artist and academic in the university environment is positioned closer to the artist role. This lean towards the role of artist was clearly articulated: 'I think of myself as a creative artist rather than an academic'.

Ava's thinking was challenged when she became an academic, a move taken with the understanding she was a practitioner designated by the university as '50% practitioner and 50% academic'. Ava mourns the reality in Australia that most artists, unless they write and publish, are not revered as they are in Vietnam and other parts of Asia. In Australia, 'western performance is a denigrated position. It is not respected in the same way as language is respected. … The writer is regarded as a scholar. It is not the same with a performer, with embodied artists. I think that is a problem'. Her interview traces her change of thinking when post-graduate study required her 'to articulate my practice'. For Ava, 'performance [whether dance,

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mime, acting] is really about embodiment. Even if it is acting using language … it is the performer's body that has to vocalise the language and join the body with the text to make the text come to life'.

Ava expresses how her arts practice is a way of communicating beyond its own medium, with creativity as 'an unfolding or a revelation rather than a decisive direction'. Also heard in the words of arts practitioners from outside academia as they discuss their practice, this view reveals some of the creative and conceptual thinking that underpins the artistic process. Interviews with pianist Glenn Gould reveal the different creative and cognitive issues and decisions involved in performing on the piano. He describes the role of the performer as 'someone who should be more concerned with the development of musical and spiritual ideas rather than the physical manifestations connected with music making' (in Angilette, 1992, p. 91). For this to occur, Gould first commits a musical score to memory and only later plays it on the piano, and he describes his method in detail. Composer Lisa Lim (2006) comments on the artistic collaborations between non-Indigenous and Indigenous Australian artists, she notes, have progressed from a reliance on anthropological books and recordings to being 'quite robust in their engagement with each other' (p. 11). The physical and psychological aspects of performing also effect creativity. For example, pianist and piano teacher Eugenio Zapata (2005) uses his own performing experience to assist with the anxiety and fear experienced by student performers. His structured 'list of aspects that often concern my process' (p. 35) includes memory, body endurance, tension and relaxation of muscles which can help students to 'create a strategy' (p. 35) for their future performance experiences.

Academic inquiry helped Ava to articulate her practice. Her PhD study 'has had immense impact upon my teaching and what I am able to say about Yet Malmgren's technique'. She talks of how Malmgren and Stanislavsky talk in 'mystical terms' about their acting, a habit 'heightened by certain Hollywood actors renowned for having strange positions or approaches,' but tries to place her research 'in a rigorous discourse'. The process or journey, she says, is not clearly articulated in arts practice: 'it isn't a scientific paradigm'. Ava explains that the artist does not sit down in some sort of linear mode and say 'I am trying to discover "this"'. Instead it is the reverse. Discovery arises through moving through arduous skilled regimes. When working on the studio floor you are definitely testing the limits of the body … and coming to the understanding that arises

through that. For Ava, this is the crux of the problem of arts practice as research. While a group of actors might 'explore certain themes and modes' and could document the understandings that emerge, this kind of written analysis most often occurs 'through reviewers or people writing about us rather than us writing about ourselves'.

In the past, Ava would have seen herself as 'part of the performative tradition' but through reading in other disciplines such as psychology and philosophy, she now sees herself 'in a broader tradition'. She draws on Gadamer's notion of 'shared horizons', saying: 'we are shifting our bodies into understanding another writer and through that empathic link we are taking an understanding … and this is the way history is formed'. This thinking also emerged in Wright's (1997) writing about a project in which Western-trained actors were introduced to the training methods and performance styles of Peking Opera by Chinese actors and musicians who spoke very little English. He found that he was bringing the Peking Opera character-types close to his own experience:

> I was, I realised, writing my experience as theirs. … While my experience is not that of an alien culture it includes enough to allow me to try to feel my way into the experience of these others. Yet, while representing others to others, it is remarkable for me to realise that I am finally only talking to and about myself (p. 13).

Damon is a songwriter and popular music performer who has been an academic for four years. His undergraduate degree is in classical music and he is currently undertaking a Masters degree in popular musicology. On the continuum (Table 4), Damon aligns his research with his role as an artist, and in the university environment he places himself on the academic side.

Since primary school years, Damon has been accumulating what he describes as scholarship: 'my history as a scholar of popular music, and I mean popular in the absolutely widest sense'. This has taken place through playing popular music, collecting recordings and, from 13-14 years of age, song writing. In later years he embarked upon journalistic writing and, more recently, academic writing about popular music. He is still actively engaged in all of these activities. Song writing is his main interest and he views this as a site of knowledge and as research: 'definitely where I learn a lot of things, where I've always learnt things about the way that music is structured and the way that music works. … That's the core of my understanding'. At times, 'the song writing is an aspect of that scholarship; in a sense … an investigation into how I can make shapes that are

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pleasing'. Yet it is 'an intuitive mode of research' that he is reluctant to analyse. 'I almost don't want to know why the songs that I consider are successful, work'. He speaks of having 'a kind of superstition about that'; a self-consciousness that probably stems from a time in the first half of the 1990s, when 'experiments that I was conducting with rock as a form … made the work less successful'. However, Damon advises students that

> these theoretical concepts [for example, multimeter such as going] … from 7/8 to 3/4 back to 4/4 are always present and all of our learning and all of our listening predisposes us to musical choices that ultimately result in pieces that we like to listen to, and that's no coincidence.

In his own song writing, he would rather 'those things happen intuitively … [than] use that theory at the moment of inspiration'.

Damon's reference to intuition is common to the thinking of many songwriters. For Keith Richards, songs 'arrive at your doorstep and all you do is give them an airing, make it possible for them to exist' (Richards, interviewed by Flanagan 1986/87: p. xiii). Bono 'feel[s] like the songs are already written' (Bono, interviewed by Flanagan 1986/87, p. xii). Singer songwriter Paul Simon reminds us that it is difficult to write about one's own arts practice: 'The music part of song writing is much more potent and powerful than the lyric part. But it's harder to write about' (Simon in Flanagan 1986/87, p. xi). Composers Thomas Reiner and Robin Fox, both working in academia, discuss music composition at post-graduate level as a site of knowledge drawing on the OECD (Organisation for Co-operation and Development) definition of research. According to this definition, for composition to qualify as research it i) would have to be 'of an investigative nature, ii) the investigation would have to be systematic, and iii) the investigation would have to result in an original contribution to knowledge' (Reiner & Fox, 2003, p. 5). Reiner and Fox find that terminology referring to a submitted portfolio of compositions as 'creative work' (p. 3) is somewhat degrading, and they argue against creative work as a research equivalent instead of 'a form of proper research in its own right' (p. 7) involving aesthetic knowledge, perception, cognition and appreciation of beauty, and originality. If approaches to research funding are any indication, it would appear that contemporary academia has difficulties working with these sorts of criteria.

CONCLUSIONS AND DISCUSSION

Three distinct views of arts practice is research emerged from participants' comments: 1) the artistic outcome is separate to the documented (and publishable) process considered to be research; 2) the artistic outcome and academic research overlap; and 3) the artistic outcome and academic research are integrated.

The academic environment appeared to influence the views of each participant. The university as employer and as home for critical discourse acts as a catalyst for thinking about artistic process as research. The participant who considered the artistic outcome to be separate to the documented process considered to be research had completed doctoral studies in his arts practice. He felt strongly that while process and product are both research, academic research constituted the documentation of that process. The participant who had almost completed doctoral studies held the view that artistic outcome and academic research overlap, and was coming to accept and understand the benefits of writing exegetically about the creative process. Both participants felt that this was where the site of knowledge, as research, could add to the academic discourse. The third participant held the view that artistic outcomes and academic research are integrated; however, an over-analytical experience had made him nervous about analysing artistic outcomes and he was reluctant to demystify the creative process. He was part way through post-graduate study not focused directly in his arts practice, yet he showed a clear understanding of song writing as a site of knowledge. His reluctance to unravel his intuitive song writing is common to many professional songwriters outside of academia and this sense of artistic process as a mystery is found in many other arts practices.

Participant views aligned with the literature in a clear recognition, often plainly articulated, of the embodied knowledge within different arts practices. If writing of this knowledge is to occur, then it needs to be undertaken by practitioners rather than by non-practitioner observers. The viewer or reader needs a deep knowledge of the arts practice in order to understand and appreciate that practice as a site of knowledge. In several cultures, artists and their arts practice are recognised and valued without the need for written publications. In academia, this acknowledgement may require understanding of a research process that is quite the reverse of the traditional research paradigm. Analyse to create becomes create then analyse.

These initial interviews suggest the need for further investigation of several key points, such as:

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- the relationship and interaction between the roles of artist and researcher (that is, arts practice as research) and tertiary educator;
- participants' perceptions of, and attitudes towards, these roles;
- the place of creative arts practitioners (accepted, secure, challenged, obsolete, for example) in contemporary academia.

Through this research with artist academics, the means by which artists create and communicate new knowledge is starting to be identified and articulated. The researchers hope that future outcomes will generate greater understanding of the research implicit in creative work; a framework for current discussions around the quantification of arts practice as research, particularly in terms of 'impact'; and scholarly articles adding substance and rigour to the current debate.

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'Music Isn't One Island': The Balance Between Depth and Breadth for Music Students in Higher Education

Rosie Burt-Perkins
Royal College of Music,
London, UK
rperkins@rcm.ac.uk

Don Lebler
Queensland Conservatorium Griffith University,
Brisbane, Queensland, Australia

ABSTRACT

Educating music students for a 'lifetime of learning' in a diverse musical profession is a complex task. As specialists when they enter higher education, music students spend large proportions of their time honing this specialism to a high degree of expertise. Yet we know from previous research that a career in music is broad, wide ranging and diverse; made up of a portfolio of different activities. How, then, can higher education institutions provide both the depth and breadth required for a successful career in music? Here, we address this question in two ways. Firstly, we draw on data from the Learning to Perform project, which has been running at the Royal College of Music London since 2004. We use interview data to identify key themes that explore the delicate balance between breadth and depth of learning. Secondly, we consider how we can inform practice through cross-institutional and cross-genre collaboration. Along with data from the RCM, we present quantitative data on student identity collected at the Queensland Conservatorium Griffith University (QCGU) from western classical, popular music and music technology students.

Results show that RCM students demonstrate awareness of the need for breadth as well as depth, that they often seek opportunities to create breadth, and that they adopt broad ways of learning their specialism. Extending the sample to BMus students at QCGU, we see that RCM students place a higher emphasis on performing as part of their career. We unpack this though exploring student identity, and present implications for preparing students for a lifelong and diverse career in music.

KEYWORDS

higher education; cross-genre; depth; breadth; learning

INTRODUCTION

Students entering UK conservatoires of music are highly skilled instrumental, composing or conducting specialists. They will already be experts on their specialism, and will have one-to-one lessons throughout their higher education to hone this expertise. We know, however, that a career in music is wide ranging and diverse; what is known as a 'portfolio career' (Mallon, 1998; Rogers, 2002). Those embarking on such a career require expertise on their specialism as well as the ability to expand this expertise to a broad range of musical and extra-musical activities.

We have argued elsewhere that music students can best prepare themselves for their career through engaging in 'expansive learning'. Defined by researchers analysing learning in the workplace, expansive learning is 'participation in multiple communities of practice inside and outside the formal educational setting; opportunities to extend identity through boundary crossing' (Fuller & Unwin, 2003: 411). For music students this could involve working in a range of musical genres, teaching their instrument to others, working in schools, reflecting on their own learning or engaging in any other activity that takes them outside of their immediate area of expertise, or that encourages them to work creatively to enhance their learning. Crucially, expansive learning introduces students to new skills and ideas, and encourages them to expand not only their portfolio but also their identity.

Identity is an important theoretical and practical tool in music education. We know, for example, that many of the expert performers who teach at the RCM identify themselves as 'performer-teachers' (Mills, 2004). We know also that students at the RCM identify themselves primarily as 'musicians', often choosing not to identify themselves through their specialism (Burt and Mills, 2006). In using identity here, we agree with Kaija Huhtanen in conceptualising it as temporal and 'in-process', a way in which individuals describe themselves as they make sense of their changing lives (Huhtanen, 2006). Identity is constructed in the moment, and can tell us about where people position themselves at a certain point in time.

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Here, we focus on expansive learning and identity. Accepting that students need to be both experts on a specialism and broad musicians in order to enter the diverse musical profession, we examine the balance between depth and breadth for these students, and consider where and how the most efficient balance can be struck. Since CEPROM 2006, researchers from the RCM have been working collaboratively with researchers from Queensland Conservatorium Griffith University (QCGU) in order to compare RCM students with those specialising in western classical music at a second institution, those specialising in popular music and those specialising in music technology. Preliminary findings showed that while students entering all contexts share broadly similar patterns of apprehensions and aspirations, there are important differences (Burt, Lancaster, Lebler, Carey & Hitchcock, 2007). In this paper we extend this work to include students' identity, examining what this can tell us about students' preparation for their career.

METHOD

This paper is divided into two parts: a qualitative investigation of depth and breadth at the RCM, and a quantitative investigation of identity for students at the RCM and QCGU. In taking a close look at learning through qualitative data, we are able to ascertain the ways in which individuals address the balance between breadth and depth, and the ways that this changes over time and as career aims shift. To broaden this out to other students, however, we pragmatically chose a quantitative approach in order that we can examine trends that highlight similarities and differences. We envisage that a further, qualitative, investigation will follow. The mixed method approach is informed by the project under which this work has been conducted: Learning to Perform. *Learning to Perform* is a four-year mixed-method investigation of musical learning at the RCM. Funded by the Teaching and Learning Research Programme of the Economic and Social Research Council since 2004, the project has worked cyclically to inform its quantitative work through its qualitative enquiry and vice versa. Here, we seek to do likewise.

Part One: The Balance Between Breadth and Depth for RCM Students

We focus here on five RCM students (three women and two men) who are currently in the fourth year of their undergraduate course. Table 1 summarises key characteristics of each student, including their pseudonym.

Table 1. 'Focus' student characteristics

	Age	Specialism	Number of interviews
Sophie	22	keyboard	9
Jane	21	strings	7
Emma	22	vocal	6
Nick	21	strings	3
James	21	keyboard	7

The five students were part of a group of 22 students who became 'focus' students, and who were interviewed regularly throughout Learning to Perform. The number of interviews varies for each student because participation was voluntary, and students occasionally 'missed' interviews or joined the project midway. These five students represent a mix of gender and specialism, but we do not seek to generalise from them, or to claim that they are representative of RCM learners; rather, they have something important to tell us as we begin this investigation. Interviews were semi-structured, ranging across students' learning and career aims. All interviews were conducted individually with the first author, and recordings were transcribed fully. Transcripts were analysed for emergent themes using Atlas.ti.

Part Two: Expanding to Queensland Conservatorium Griffith University (QCGU)

In April 2005, 88 RCM students completed a questionnaire that included a specifically designed question probing identity. Students were offered up to 30 'crosses' (X) to put next to one or more of 19 pre-determined identities[1]. The questionnaire grew from qualitative data on student identity, and allowed students to identify themselves in multiple ways. In March 2007, the identity questionnaire was completed by 147 western classical students, 33 popular music students and 14 music technology students at QCGU.

Data were ranked according to the number of crosses aligned with each identity. For each respondent, the highest ranked identity was given a rank of 1, the next highest a rank of 2 and so on. An equal number of crosses were assigned the same ranking, and subsequent ranks adjusted accordingly (e.g. three identities ranked as 1, the

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[1] 'learner'; 'music student'; 'student'; 'popular music musician'; 'western classical musician'; 'jazz musician'; 'traditional Scottish musician'; 'teacher'; 'conductor'; 'composer'; 'orchestral player/choral singer'; 'performer'; 'singer'; 'chamber (i.e. small group) musician'; 'musician'; 'instrumentalist e.g. clarinettist, pianist'; 'instrumental player e.g. brass player, woodwind player'; 'soloist'; 'other'.

next as 4 and so on). Each 1 ranking was then allocated a 'score' of 10, each 2 ranking a 'score' of 9 and so on, until a rank 10 received a score of 1. Individual scores were summed and divided by the number of people per cohort, allowing us to compare across the four cohorts.

RESULTS

Results are organised according to emerging themes. Depth here is characterised as specific focus on one aspect of learning, requiring significant time and expertise in order to accomplish a goal, as Sophie illustrates: "your teacher will tell you and correct only some details cos it's very hard work… how you use your hand, and sometimes for one hour or two hours…I corrected only three or four bars". Breadth, on the other hand, is characterised as learning which looks outwards to accomplish goals, some of which may include new ways of approaching depth. Sophie again provides an example:

> I took part in many masterclasses, and it is very necessary, because you can solve many problems…and compare that different professors have different tips for you, and you can compare it and use for you what it the best, and the most appropriate way to solve the problem, improve your play(ing).

Depth and breadth are not mutually exclusive; rather they overlap and inform each other. But how do different students manage this relationship, and what is a useful balance for a diverse career as a musician?

Depth of Learning

Four themes emerged under the 'family' theme of depth: depth of technique, depth of interpretation, depth of teaching and depth of musical knowledge. We summarise each, providing examples from the five RCM students.

Unsurprisingly, the RCM students and their teachers take a detailed and in-depth approach to mastering the technique of their instrument. Jane, for example, explains how she worked on her bowing arm:

> "I think I can now sustain the same tone throughout the whole bow because before to do that you - it is all to do with the way I change bow at the tip and the heel but sort of to do with the position that my arm gets to once I have turned around because before there was a point in the middle of the bow where it lost a bit of control and it was quite hard to sustain the sound evenly throughout the bow and I think I have analysed exactly what my arm is doing now"

We see evidence here of careful, analytical learning that improves an aspect of technique. The same kind of care is also evident in the students' approaches to interpreting the music:

> I would go and find the exact, precise translations for the pieces so that I knew word for word what it meant and I would practice just speaking the poem that it was set to, to work out where the stresses fell. (Emma)

There is little doubt that these students engage in in-depth learning in their quest for expertise.

This approach also extends also to the students' work outside of their specialism:

> so I learned all about different kinds of textures and how all the rules that he [Bach] used…, the different ways of analysing the counterpoint… I went and found an invention that Bach had written in the same key and I looked at the structure of it and where he modulated it and stuff like that.

For Jane, at least, her in-depth approach is not limited to her specialism. But how do these students approach their learning more generally? Are they only interested in the depth of their specialism, or do they in fact match this with breadth of interest elsewhere?

Breadth of Learning

We again see four themes emerging under the 'family' theme of breadth: breadth in specialism; breadth out of specialism; breadth out of music and breadth of career. We see evidence of the students using a breadth of approach in order to achieve the depth of technique which they seek. James speaks, for example, of how he plays his concert programmes to friends before he performs them: "They are really willing to help and they are not necessarily pianists but they come out with clever musical things - things that I wouldn't think of because I am too engrossed in the pianistic pattern of the music". James is choosing to perform to peers who are not necessarily keyboard specialists, and recognises the benefits that this brings to his own work. Similarly, Sophie demonstrates a breadth of learning that goes beyond her specialism: "I think it is CD production which I enjoy the most, however, the professional skills - kind of career development - different aspects of music as a business". In terms of the music that they listen to, Nick illustrates that this also is broader than western classical:

> I bought the [rock] album because my Dad and brother went out and bought me a tee shirt and I had never heard any of their music before and I found out that I really enjoyed it so I thought I would research into it a bit more.

While we have seen the depth that these students apply to their learning, then, we are also seeing the breadth which runs in parallel and which they use as they strategise and plan their detailed learning.

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This group of students also demonstrate a breath of interest that goes beyond music. Describing his identity, James says:

> I would go for the broad umbrella term of musician because it is not only solo but it is also chamber music and also bringing academia into performing… I don't want to pigeonhole myself as a musician and also, you know I am still doing this other degree in English literature and I like arts and I like bringing everything together because music isn't one island.

For James, then, the music that he studies in depth is only one part of his life, a sentiment that is shared by the other four students. Jane expands on this as she talks about her plans for her career:

> I don't want to be someone who just plays the instrument really, because I don't think that is very interesting…and also I think that the more versatile you are, the more kinds of music you do; whether it was sort of educational whatever, the more interesting you are as a player, as far as I can tell.

This is particularly interesting in that it not only shows Jane seeking a diverse career, but also that she conceives this diversity as improving her performance on her specialism. We return to this point later, after moving to consider the identities of the larger sample.

Comparing Identities

We can see from figure 1 that the conservatoire students in all four contexts identify themselves across a wide range of musical activities. 'Musician' is the identity most frequently used, while 'performer' and 'music student' are also prevalent. RCM students identify themselves more often as instrumentalists (i.e. clarinetist, violinist) than those at QCGU, suggesting a stronger alignment with instrumental specialism. They also chose 'soloist' more frequently, and are less likely to identify themselves as 'composers'. When we compare the RCM cohort to the western classical BMus cohort at QCGU, we see that RCM students are more likely to identify themselves as 'performers', but also more likely to identify themselves as 'musicians'; they see performing as only one integral part of their musical lives.
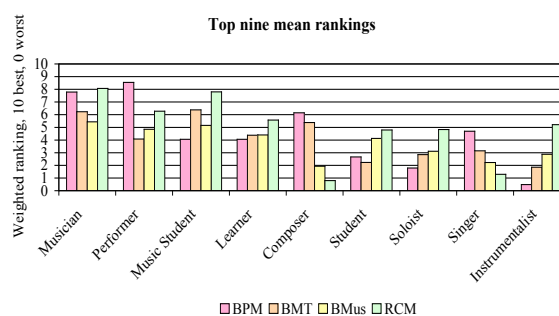

Figure 1. The top nine ranked identities

Comparing outside of the western classical cohorts, we see that the popular music students (BPM) identify themselves most often as 'performers', 'composers' or 'singers', but less often as 'music students' or 'soloists'. Similarly, the music technology students (BMT) identify themselves strongly as 'composers', and also as 'music students'. The range of identities for these two cohorts moves more clearly beyond solo instrumental performance to broader musical activities. As we unpack this quantitative work with interviews, we seek to understand the breadth of these identities, and the ways in which western classical musicians can add to their breadth through expansively broadening their identity profile.

CONCLUDING DISCUSSION

The need for both depth and breadth in learning to be a professional musician is anecdotally accepted; this paper explores the reality for five RCM students and looks outward to learn lessons from other contexts. The depth with which the students approach their instrumental learning is not surprising, but the breadth of learning that surrounds this depth requires comment. The notion that conservatoire students do nothing but practice is proven wrong; the students in this paper learn languages, read books, listen to all kinds of music, visit art galleries, travel and so forth. In these ways alone they are expanding their identities. But the breadth in which they plan their learning – through performing to other students, reading around their pieces, finding ways to address problems – may be key to determining success in a portfolio career.

What we have seen here are students applying a breadth of learning strategies to highly focused tasks. We see students engaging in diverse activities for a broader learning experience and a belief that this will also enhance specialism performance. Ongoing analysis is seeking to establish the extent to which this is true in relation to assessment scores (Mills and Burt-Perkins, in preparation). We see through the identity data that breadth is also important for the sample as a

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whole; across all four contexts the students identify themselves broadly. Those studying popular music, in particular, identify themselves strongly as performers, singers and composers.

The balance between depth and breadth is of course different for all individuals, but we suggest here that higher education institutions can help students to find their right balance in three ways. Firstly, through encouraging small group work where students can explore the breadth of learning strategies that their peers employ. Secondly, though encouraging students to articulate their identities and to reflect on how this may impact on their careers (see Huhtanen, 2006). Finally, we suggest that there is much to be learnt from those learning in different contexts. As we progress the preliminary collaborative work presented here, we unpack the ways in which different learners construct their identities. As we do so, we consider what being a 'musician' is for these students, and the ways in which they can guide each other in finding the right balance between breadth and depth. We know from this paper, though, that the students are only too aware that '*music isn't one island*', and are already advanced in finding some kind of working balance between depth and breadth.

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Prior Learning of Conservatoire Students: A Western Classical Perspective

Gemma Carey
Queensland Conservatorium, Griffith University
Brisbane, Queensland, Australia
g.carey@griffith.edu.au

Don Lebler
Queensland Conservatorium, Griffith University
Brisbane, Queensland, Australia

ABSTRACT

The accomplishment of excellence in performance has been the unequivocal goal and most highly valued measure of success in conservatoires. The master/apprentice model of teaching has traditionally been regarded as the sole way of achieving this. More recently however there has been much debate about the need to consider more innovative pedagogy in order to provide students with a diverse range of skills that will enable them to build a portfolio career. This paper reports on recent data from surveys about the prior learning of first year conservatoire students in Australia and England. It opens up issues around the prior learning experiences of a generation of young people and seeks to understand how student expectations and dispositions to learning in conservatoires are shaped at least in part by the pedagogical culture they have experienced prior to entering tertiary music institutions.

KEYWORDS

prior learning, western classical music learning, instrumental pedagogy, master/apprentice

SETTING THE CONTEXT

There has recently been much debate among researchers and practitioners from a range of contexts regarding the importance of diversity in preparing music students for a portfolio career, a likely outcome for many graduates. Many (Burt & Mills, 2005; Johnson & Homan, 2003; Lebler, 2007b) argue that tertiary institutions should reflect the broadness of a portfolio career in their curriculum by offering skills development and learning experiences that are "musically inclusive and likely to produce multi-skilled and adaptable graduates who are self-monitoring and self-directing in their learning, [and] able to function across a range of activities…" (Lebler, 2007a).

Yet many teachers in conservatoires continue to invest in programmes that largely concentrate on developing performance skills required for a narrow career. While the value of traditional pedagogy in the conservatoire should not

necessarily be dismissed, young musicians who are likely to have a portfolio career will need to experience a range of pedagogical approaches in preparation for the music industry of the future.

Most students in conservatoires are trained in a traditionalist manner founded on a one-to-one teaching model, which is, as Uszler (1992, p. 584) describes, "one of the most enduring forms of tutorial teaching." In this one-to-one setting the teacher takes responsibility for the transmission of the performance skill and "is the dominant source of feedback" (Lebler, 2006, p. 42). This is also the established model for teaching in private music studios where students prepare for conservatoire study. As Skaggs (1981, p. 275) argues, "teaching privately is so comfortable, so traditional, so accepted, and so appropriate… that it continues to perpetuate itself."

Recent research (Carey, 2004) suggests that while the master/apprentice based model of learning has its initial seductions for students, it can have long-term negative consequences for the student as learner resulting in a dependency culture, limited employment opportunities and disillusionment (Carey, 2004; Daniel, 2005; Renshaw, 2001). It also has a tendency to restrict the development of skills which may enable students to connect with different contexts and changing cultural values (Carey, 2004; Daniel, 2005; Renshaw, 2001).

Given the diverse range of skills needed to prepare music students for the many challenges of the music profession and related industries, is not the most suitable framework for learning one which ensures that music students are equipped with a broad range of abilities? Even though teaching practices in conservatoires may relate well to the earlier learning experiences of students, the likely outcomes for students also need to be considered before judgements on the appropriateness of the process can be made.

METHOD

Students enrolled in three Australian conservatorium programmes participated in this project. Although a Bachelor of Music Technology (BMT) programme and a Bachelor of

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Popular Music (BPM) programme were also studied, this paper is focussed on a Bachelor of Music (BMus) programme which provides professional training for the classical and contemporary instrumentalist, vocalist or composer and a fourth cohort consisting of 209 third year BMus and postgraduate students from the Royal College of Music which educates undergraduate and postgraduate performers, composers and conductors, predominantly in the western classical tradition. A companion paper reports findings from the popular music perspective. The John Biggs 3P model of learning (1999) has been adopted to provide a structure for this study.

A survey was conducted with each cohort and is included in the companion paper. Table 1 shows the breakdown of participant numbers, the date that the questionnaire was administered and the cohort from which the sample was drawn. Because of the large international enrolment at RCM[1],, the results for this institution have been separated into UK students and students from other countries.

Table 1: Number of students, date and cohort

	QCGU: popular music	QCGU: music tech.	QCGU: western classical	RCM UK:	RCM Inter-national
Number	33 (85% of cohort)	14 (74% of cohort)	147 (90% of cohort)	39 (19% of total cohort)	28 (13% of total cohort)
Date	March 2007	March 2007	March 2007	July 2007	July 2007
Cohort	BPM Yr 1 2007	BMT Yr 1 2007	BMus/BMus Studies Yr 1 2007	BMus, MMus, PGdip & one BSc	BMus, MMus, PGdip & one BSc

RESULTS

Results are presented hereafter as percentages of the respondents for the QCGU Bachelor of Music students, RCM UK students, RCM International students and RCM students as a whole.

Demographics

Table 2: Demographic information

	BMus	RCM UK	RCM Inter-national	RCM All
Male	44	38	46	42
Female	56	62	54	58
<20	81	15	11	13
20-25	14	72	61	67
>25	5	13	29	19

In the students surveyed there are more females than males in both cohorts. The Australian students are mostly aged under 20 while their RCM counterpart's ages range from 20-25.

Learning History

Table 3: Learning history

	BMus	RCM UK	RCM International	RCM All
Private lessons	97	100	100	100
Other Bands	65	46	18	34
Classroom	93	90	68	81
School Bands	78	67	14	45
Friends	41	21	18	19
Bandmates	33	10	4	7
From Video	24	18	18	18
Records	29	18	36	25
Group tuition	32	41	29	36
Masterclasses	40	87	68	79
Orchestras	50	82	54	70

Differences between cohorts are most pronounced in the areas of band-related learning experiences and learning music from friends. International RCM students also frequently display marked differences from their RCM UK peers though all RCM students have much greater engagement with orchestras and masterclasses compared to Australian BMus students. There are only marginal differences between cohorts in relation to private lessons, group tuition and classroom music.

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[1] 45% of the RCM cohort studied were international students, and 7% of QCGU BMus and BMT students studied were international students.

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Engagement with private lessons

Table 4: number of lessons

	BMus	RCM UK	RCM International	RCM All
<10	5	0	4	1
10-20	2	0	4	1
20-50	6	5	4	4
>50	87	95	88	93

As evident in the above table an overwhelming majority of students from all three cohorts reported having had more than 50 lessons.

What was learned

Table 5: lesson content

	BMus	RCM UK	RCM International	RCM All
Popular	18	18	11	15
Theory	63	54	64	58
Jazz	33	28	11	21
Classical	80	97	100	99
Other	12	18	11	15

Almost all RCM students reported to have had exposure to classical training compared to only 80% of the BMus cohort. Both cohorts reported similar experiences in the learning of theory.

Feedback

Table 6: sources of feedback

	BMus	RCM UK	RCM International	RCM All
Own Opinions	88	95	93	94
Audience	49	62	46	55
Bandmates	44	28	25	27
Friends	42	51	32	43
Audio recording	41	44	46	45
Teachers	91	77	89	82
Family	44	54	36	46
Video recording	16	5	4	4

Students indicated a universal reliance on their own opinions as a source of feedback for learning. Not unexpectedly, both cohorts rated teacher feedback as a dominant feedback source although the RCM cohort relied less upon this. The most notable difference between the cohorts was in the area of feedback from bandmates.

Activities

Table 7: musical activities

	BMus	RCM UK	RCM International	RCM All
Vocals	29	54	46	51
Guitar	13	3	14	7
Composition	20	21	25	22
Piano	25	79	68	75
Bass	7			
Computer	8	10	7	9
Other Keys	3	10	11	10
Drums/perc	10	10	7	9
DJ	3			
Woodwind	20	44	21	34
Strings	18	41	21	33
Brass	12	8	11	9
Conducting		15	11	13

Student responses demonstrate a sizeable difference relating to involvement with piano activities. There is also a substantial difference between the cohorts in terms of involvement in woodwind and string activities.

Number of activities

Table 8: number of activities

	BMus	RCM UK	RCM International	RCM All
1	71	13	32	21
2	12	28	25	27
3	7	28	21	25
4	5	21	11	16
5	2	8	11	9
6	1			
7				
8		3		1
9	1			

Substantial differences occur between the BMus and RCM cohorts with a large majority of the former listing only one musical activity. This single focus is more than twice as common in BMus students as it is in the RCM International cohort, almost six times larger when compared with RCM UK students.

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DISCUSSION

These data have been analysed for the purpose of identifying how students learned music prior to commencing their studies at tertiary level and to ascertain the likely impact of the prior experience on subsequent learning in conservatoires. As a method for understanding learning systems, John Biggs' 3P model categorises a system as factors in play

1. before the learning takes place (presage),
2. as the learning takes place (process), and
3. at the completion of the learning cycle (products).

Presage

Demographics

The data reveal that the majority of BMus students (81%) are under twenty years of age whereas 67% of RCM students fall in the 20-25 year age group. This may be due in part to the fact that Queensland students typically complete secondary education at age 17. The equivalent age for completion in the UK is 18-19. Additionally, the Australian samples were all drawn from students commencing their conservatoire studies, whereas the RCM samples were drawn from students in their third or later years of their conservatoire studies.

Learning history

The learning history reveals that the majority of students in both the RCM and BMus cohorts engage with the master/apprentice model of learning with an overwhelming percentage reporting to have had more than 50 private lessons. Both cohorts also share heavy reliance on teacher feedback. However another dominant source of feedback common to both cohorts is "own opinions" with 88% of BMus students and 94% of RCM stating that they relied on this constantly or frequently.

While there are similarities in the above, there are however differences between cohorts in the other feedback categories. BMus students have substantially greater engagement in feedback from 'bandmates' and 'school bands' than do RCM students, 78% of BMus students having had experience with school bands compared to 45% of RCM students. Further, 65% of the BMus cohort have also had experience with bands other than school bands in contrast to only 34% of the RCM cohort.

Engagement with Masterclasses is twice as common among RCM students (79%) than with BMus students (40%). There is also a higher incidence of experience with orchestras in the RCM cohort (70%) compared to the BMus cohort (50%). Differences in engagement with orchestras are also pronounced within the RCM cohort, UK residents (82%) and RCM international students (54%).

Activities

An area of substantial difference is in the number of activities in which students have engaged. Students in the BMus cohort have largely concentrated on only one musical activity. Their single focus is more than three times greater than reported by RCM students. Fifty-two percent of RCM students have engaged in 3 or more activities, while only 17% of BMus student report engagement with 3 or more.

Process

The focus and direction of most tertiary one-to-one instrumental teachers in conservatoires still largely revolves around preparation for exams, recitals and competitions. To this end, students are usually encouraged to concentrate on their major area of study through weekly one-to-one instrumental lessons with teachers considered eminent practitioners in their field. Wills (1997) believes that:

> this [one-to-one] type of intense learning, based on an individualized, educationally interactive exchange between master musician and student is vital to develop the highly sophisticated blend of musical, interpretative, artistic, and highly technical skills an instrumentalist or vocalist requires to become a professional musician.

An emphasis on performance is also reflected in the curriculum design and credit point allocation where performance and practical components are awarded considerable weighting, normally in excess of 50% of a program (Carey & McWilliam, 2007). Thus, although students are required to enroll in other academic courses, performance is the dominant way they are supposed to experience music in their lives.

The performance culture is well entrenched not just in the classroom of conservatoires but in the selection process which is largely based on demonstrating an ability to perform in an audition setting. Academic achievement, although desirable, is usually a secondary consideration.

Most students who audition for conservatoires come from a background of one-to-one learning through private lessons. Many have undertaken annual external examinations where the tools for assessment are largely designed "to rank pupils according to what they know or can do" (Bridges, 1992, p. 51). Because of the need to produce quick results, rote teaching and authoritarian techniques are usually employed, resulting in a dependency culture rather than the fostering of

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independent thinking and learning so necessary to the educative process (Bridges, 1992).

Product

Previous studies indicate that whilst during their initial studies at the conservatorium, many students retain high expectations of a career on the concert stage. Initial expectations rank performer or composer first. However a substantial proportion of graduates will not achieve their primary goal and may well opt for their fallback position, teaching (Burt, Lancaster, Lebler, Carey, & Hitchcock, 2007).

Although both programs would appear well matched to the prior learning of their respective cohorts, it could be argued in the Australian context that the comparatively narrow focus of the traditional learning system in conservatoires may not serve all of its graduates well. Seen in the context of a diverse Australian musical sector, this narrow focus does not demonstrably produce graduates with a range of skills and abilities that equip them well for their inevitable futures. In prior learning as well as in conservatoria, the dominant focus is the one-to-one tuition model as central to achieving successful performative results.

CONCLUSION

In light of the above it would appear that these students are a product of learning routines on which we have relied in the past. Instead of relying on past practices and saying 'this is the way we have to do it' we may need to 'rethink' our habits (McWilliam, 2005). While this does not necessarily mean that the traditional curriculum in tertiary music institutions should be discarded, it does mean that we should be considering what processes are necessary to best prepare students more effectively for sustainable learning outcomes that are required for a portfolio career. This cannot be achieved by the mere selection or application of one model versus another. Rather it needs to be considered in terms of the characteristics of a learning environment that provides students with a diverse range of skills which will serve them well in their likely futures: a model that provides a deepening of insight among students, exposing them to a breadth of experience appropriate to a portfolio career. To achieve this is to produce students who are 'expansive' learners thinking and working beyond a narrow focus, and therefore more likely to be prepared for careers as musicians.

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The Pedagogy of Interpretation

Glen Carruthers
Brandon University
Brandon, Manitoba, Canada
Carruthers@brandonu.ca

ABSTRACT

Two events at the 2006 CEPROM and ISME meetings in Southeast Asia inspired this paper. At the CEPROM meeting in Hanoi, Huib Schippers gave a presentation entitled As if a little bird is sitting on your finger . . . Metaphor as a key instrument in the education of professional musicians. A couple of weeks later, in Kuala Lumpur, I heard a recital by the Polish pianist, Krystian Zimerman. Coincidentally, the classical and romantic sonatas on the program – Mozart's Sonata in C major, K. 330 and Chopin's Sonata in B minor, op. 58 – were the same sonatas I had heard the American pianist Lang Lang perform three months earlier in Chicago. As anyone who knows the playing of Lang and Zimerman could imagine, the interpretations were not at all similar. I recalled Schippers' paper, which concerned, in part, the teaching of music's intangibles. Given that the possibilities are endless, how is interpretation taught and learned? Why is interpretation taught and learned this way? What are the alternatives and what are the implications for educating professional musicians?

The present paper explores the ways and means by which an interpretation is developed, and focuses particularly on the discrepancy between studying music by reading it and studying music by hearing it. Pianists whose approaches to interpretation are discussed include Martha Argerich, Claudio Arrau, Andor Foldes, Glenn Gould, Vladimir Horowitz, João Carlos Martins and Krystian Zimerman. Scholars whose findings and opinions are discussed include Bengt Edlund, Joseph Kerman, David Elliott, Thomas C. Mark, Charles Rosen and José Antonio Bowen.

Recordings by Sergei Rachmaninoff, Glenn Gould and João Carlos Martins will enliven the presentation of this paper.

KEYWORDS

interpretation, performance studies, piano pedagogy, performance practice, authenticity

Analysis puts a man outside the thing he studies, while intuition puts him inside. Analysis therefore renders partial knowledge while intuition renders absolute knowledge. (Guy Vanderhaeghe, The Englishman's Boy, p. 19)

As Bengt Edlund explained at the 1994 CEPROM meeting,

[T]he identity of a [musical] work is cumulative. [Because it] comes about by [the] accretion of properties belonging to a work's various emanations, the main interest is not what performances necessarily must have in common (some basic structure is taken for granted) but the respects in which they may differ. (1995, p. 70)

Nonetheless, the distinctive features of performances are more than the sum of their differing parts. Real artistry occurs in a value added dimension, usually called interpretation that critics, teachers, scholars and others struggle to describe.

The challenge of talking about interpretation is addressed in two ways, subjective and objective respectively. Most teachers work along a continuum shifting back and forth from one side to the other. At the subjective end, colourful adjectives and fanciful metaphors abound. This seemingly unscholarly method of describing music is receiving more scholarly attention all the time (Spitzer, 2004; Schippers, 2006). At the objective end are scientific studies, often involving computer analyses of tempi, rubato, dynamics etc. A listener might perceive that Lang pulls back where Zimerman pushes forwards. A scholar may want to know precisely by how much the performances differ. Although objective descriptors can be quite useful, they are still little applied in the teaching of interpretation.

Despite that performance and musicology became comfortable bedfellows in the historical performance movement of the last century, the study of how

interpretation is taught and learned is still in its infancy. Even important studies of interpretation rarely touch on pedagogy. A case in point is the compendium of writings edited by Rink (1995). Howat's 17-page article, that opens the collection, is typical. It mentions teaching only twice, both times just in passing and in negative contexts.

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Howat's opinion that teachers miss the point when it comes to rubato and rhythm in composers as disparate as Beethoven, Chopin and Debussy has an unspoken corollary – that applied musicology and performance studies have failed to inform piano pedagogy sufficiently.

Studying performances and dissecting recordings are steps in the right direction, but neither approach is wholly credible as long as the score – whether facsimile, *Urtext* or performing edition – remains sacrosanct. The sanctity of the text separates western classical music from musics of other cultures, and from other musics within western culture. In theory, it might seem this would make learning and interpreting classical music comparatively easy, since there is a score to follow. In practice, this is not at all true. The problem is that these texts involve several layers and each layer succumbs to the inaccuracies and insufficiencies of western musical notation.

> Musical experience shows that, even if the "notes" and the style are strictly observed, several *musical* structures, being different in important respects, may emerge from a given notation. One and the same score may thus contain different "texts". . . . (Edlund, 1995, p. 76)

The text, which is simply an attempt to write music down, reveals little beyond the most obvious. "After arriving at a critical text . . . [t]he musicologist must establish or try to establish all those features of the music that conventional musical notation leaves out" (Kerman, 1985, p. 187). The book from which this quotation is taken is about musicology so its bias is understandable. From my perspective, just as important as musicologists in the deciphering of musical notation are teachers and performers, who have grappled for centuries with the limitations of standard notational practice.

If the score is merely helpful but hardly conclusive, where does the rest of the musical text lie? This is a complex matter, since a musical work combines many diverse elements, each of which has an interdependent role as an interpretative determinant. These elements are far from purely musical. There are historical, philosophical, moral and ethical factors at play in any piece of music (Elliott, 1995, pp. 164-168). These factors, whether embedded in the musical work itself or imposed upon it, *implicitly* but rarely *explicitly* inform studio teaching.

> In the actions of performing, performers convey their understanding of a composition in relation to (a) what the composer must/could/should have intended, (b) what past performers must/could/should have intended, (c) what they believe their audience would expect or enjoy

hearing emphasized in a composition, or (d) some combination of the above. (Elliott, 1995, p. 165)

The studio teacher steers the student through a labyrinth of what must, could and should be. The performer's personality is generally suppressed in favour of the composer's because of historical and proprietary considerations. But the creative and re-creative roles of musicians are not neatly separable, nor clearly defined.

> What are the respective roles in the musical experience of the creative and executive faculties? Does the musician have some "responsibility" to the composer or to the score? What is the ethical status of that responsibility, and what is the ontological status of the score? (Kerman, 1985, p. 197)

Conventional wisdom is that the interpretive artist walks a fine line between interpretation and intrusion with each new performance. Too much Horowitz, not enough Chopin, is a frequent lament. Andor Foldes, writing in 1958, describes "the danger that threatens every performer – of over-emphasizing the performing end of his work to the detriment of his function as a re-creator of great music" (1958, p. 91). But what does this really mean?

We can only state with certainty that what it meant in the 1950s is different from what it meant in the 1980s, and that what it meant in Chopin's day is different from what it means today. In 2007 "appropriate" does not necessarily mean "in the style of the composer." It can mean this, of course, but it doesn't have to. It is likely that composers of the past would reject many interpretations of the present that we, as listeners, find perfectly acceptable.

There exist, for example, wildly divergent interpretations of Bach's keyboard music. A unique conception of the Concerto in G minor, BWV 1058 is João Carlos Martins' (Concord Concerto CCD-42050-2). The second movement would strike most listeners as bizarre. But is it appropriate? If this means, "Is this what Bach heard in his mind's ear?" the answer is likely no. If this means, "Is this what Bach heard in his own day?" the answer is assuredly no. Why should that matter? Is authenticity germane to interpretation at all? Kerman raises an interesting question. "Authenticity is no guarantee of a good performance, certainly. But does the reverse hold: can there be such a thing as a good [performance] under conditions of, say, gross inauthenticity?" (1985, p. 192).

Edlund has an answer. He believes that "while we are willing to assign the composer the right of deciding *what* should be heard, it appears desirable, indeed necessary, to leave the

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understanding of the sound events, and thus the command over *how* the music is to sound to the [performer]" (1995, p. 71). This view is not held by everyone. More usual, especially from the standpoint of studio teaching, is Arrau's position, that composers' interpretive markings are imperatives. "You should start by respecting the text exactly as it is written. If Beethoven wrote 'piano' and you play forte, it's definitely wrong!" (Horowitz, 1982, p. 121).

Mark sheds light on the matter (or muddies the waters further, depending on your viewpoint) in his article "Philosophy of piano playing: Reflections on the concept of performance." He believes that a performer relays what the composer has written (this is quotation) and imbues it with a particular meaning (this is assertion). Therefore, "When Horowitz plays a Chopin etude, we are in the presence of two works of art, one by Chopin and the other by Horowitz" (1981, p. 320).

Considered in this light, interpretation involves, not the re-creation of borrowed art, but the creation of original art. Two performers quoting the same work may assert it very differently, so differently that we enjoy each conception as an artwork in its own right. This is why in our CD collections we have multiple recordings of a given work (some of which may not resemble what the composer intended at all). If assertion did not have a role in interpretation, there would exist only one definitive interpretation of every work, repeated over and over by different players, with greater or lesser degrees of accuracy. Fidelity to the original conception would be the only measure of a performer's success.

Interpretation, however, is an amalgam of conscious and subconscious influences. Some pianists, when moulding an interpretation, intentionally mine the performances of their colleagues and predecessors. Zimerman, in preparation for his recording of Brahms Piano Concerto in D Minor [DG 477 6021], "listened to more than 80 different recordings of the work in an attempt to find what he considers the right tempo. . . ." (Pfister, 2005). Other pianists, including Foldes, assiduously avoid influence as much as possible. "In preparing for an important concert – and for a full-blooded artist every concert is important – I try to shut myself off tightly from outside musical influences which could have a bearing upon my own way of playing" (1958, p. 94). Foldes acknowledges, however, that this is largely a losing battle. "Behind every performance lie memories of hundreds and hundreds of other performances – performances given by ourselves and by other artists. Whether we like it or not, we are influenced by all these" (1958, p. 93).

Unavoidably, musical works become laden over time with other people's ideas and acquired traditions. Rosen incites performers to rise against what, to him, is this unhappy state of affairs.

> [J]ustification for the study of performance practice . . . is not to unearth the authentic tradition of performance and to lay down rules, but to strip away the accretions and traditions of the past (including those accepted by the composer himself . . .). (1971, p. 58)

Once performing traditions have been stripped away, we're back to relying on a supposedly evidentiary score.

If interpretation is a moving target, if it means something different from one generation to the next, if intelligent and thoughtful musicians have diametrically opposed views regarding the rights and responsibilities of performers, if the score is a starting point for some performers and the be all and end all for others, how can interpretation be taught and learned?

In most studios, teachers help students select from a pool of interpretive options those that seem to suit, primarily, the composer's style and the musical work and, secondarily, the student's musical proclivities and inclinations. The process is reductive – to distil from limitless possibilities a single coherent interpretation. On the surface this seems reasonable enough, since it is what concert artists must do all the time. They derive from the musical work, their experience of it, and historical precedent a composite of inherited and original ideas that ideally coalesce into an interpretation.

But *an* interpretation may not be the goal at all. Performance involves millisecond-by-millisecond adaptation. What performers may need most is a range of interpretive options at the ready that have not been exhaustively sifted beforehand. This is the *modus operandi* of some superb pianists, who are legendary for never playing a work the same way twice. Turini reveals that Horowitz' "goal was having at his disposal as many approaches to one passage as he could imagine, and in performance he chose any one of them spontaneously" (Plaskin, 1983, p. 302).

Argerich, too, relishes spontaneity in performance. The unplanned and unexpected make music come alive.

> I think interpretation is trying to liberate what one is unconscious about . . . [I]n a performer I am interested in what happens behind or in spite of the things the performer consciously wants to do. Maybe I am a bit of a voyeur, you know that way. But this is what I love. (Elder, 1982, p. 153)

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Gould is very different from Argerich and Horowitz, but there are important similarities too. Gould did not plan out the details of his interpretations beforehand – at least, not to an extent that predetermined the final product. On the contrary, his recordings combine multiple takes in ways not even he could predict. He describes a particularly striking instance concerning the A minor Fugue of the WTC, Book 1. Two takes were each valid in their own way, but combined they provided a third interpretive option.

> It was obvious that the somewhat overbearing posture of take 6 [he earlier referred to its "Teutonic severity"] was entirely suitable for the opening exposition as well as for the concluding statements of the fugue, while the more effervescent character of take 8 [he earlier referred to its "unwarranted jubilation"] was a welcome relief in the episodic modulations with which the center portion of the fugue is concerned. And so two rudimentary splices were made. . . . (Gould, 1966, p. 339)

Gould's pliancy, like Horowitz' and Argerich's, makes for a convincing interpretation, whether decisions are made *ex post facto* in the control booth or *in loco* on the concert platform.

The whole idea of interpretive pliancy is anathema to many teachers. In striving towards an interpretive ideal – that elusive definitive performance – some interesting questions fall by the wayside. Should, for example, performers play differently to different audiences (as Elliott implies happens all the time)? Bruhn, in his response to Edlund, weighs in on this. He believes that "end users" (audiences) determine not only what repertoire performers play, but how they play it (Edlund, 1995, p. 84).

Most students, teachers and scholars would find this suggestion – that an interpretation might be gauged to an audience's expectations – discomfiting. But the idea of adapting interpretations to suit particular tastes should not to be rejected out of hand. Even Newman, who can be quite austere in his scholarship, broaches and rejects the notion of a normative interpretation. Although Newman's bias is evident from the title of his book, *Beethoven on Beethoven: Playing His Piano Music His Way*, he concedes that:

> Tastes change from one era to the next. Whatever the performer's resolution of a performance question from an earlier era, it must be reconciled with current tastes. . . . [There is] some justification for respecting a consensus of today's most widely respected performers as revealed by a comparison of their recordings. (1988, p. 30)

All would be straightforward, and the score would reign supreme, if music were not a performing art.

As it is, the performer has a significant role to play in shaping and directing the end result. What the listener hears may be much more what the performer intends in the here and now than what the composer intended at some point in history (Elliott, 1995, p. 166).

Interpretation is the process of manifesting music by determining the indeterminate. It takes what is imagined (by the composer, by the performer, and by the listener) and makes it real and concrete. A musical work does not even exist for most people until this process is consummated. Audiences generally do not read a score like they read a book. A performer is a translator who renders text in an unfamiliar language intelligible. In the same way that some literary translations are considered better than others, "the performance itself is open to the consideration and criticism of knowledgeable listeners" (Elliott, 1995, p. 165).

Bowen, ten years ago, was concerned that musicologists "tend to discuss the score as if it were the musical work, and to ignore Roman Ingarden's distinction between performances (which are events), scores (which are objects) and musical works (which enjoy a different kind of emphasis separate from both)" (1996, p. 111). Bowen suggested that the

> . . . reluctance to study performance has been more practical than phenomenological; as musicians we relish the differences, but as academics, the fear of 'subjectivity' and the desire to move our discipline away from journalistic criticism, has kept us focused on the ever-present score. (1996, p. 112)

Writing at about the same time as Bowen, Kerman was "spelling out . . . how the investigation of performance practice of the past fits into a theoretical model for positivistic musicology" (1985, p. 187). He went further to take a swipe at music teachers. He noted that "personality" and "intuition" are "always heavily constrained by the norms of a performing tradition (not to speak of the brainwashing applied by some particular teacher)" (1985, p. 191).

It might be that institutionalization and positivism go hand in hand – that individuals question while institutions affirm. The institutionalization of music teaching and learning in the nineteenth century engendered a musicology and pedagogy based largely on score-study. We acknowledge that popular music may lose something crucial when transplanted to a classroom. Perhaps institutionalization also smoothes the rough edges and rounds the corners of the classical repertoire. Whatever the explanation, the same reluctance that discourages musicological discourse without close reference to the score continues to constrain piano pedagogy. Although performance studies

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has become an important sub-discipline within musicology, its relevance to pedagogy is largely unexplored.

Bowen believes "the sound of music in performance, and not just the score, should be the 'text' of musicology" (1996, p. 156). By the same token, "the sound of music in performance, and not just the score" is fundamental to the pedagogy of interpretation. The sooner the score is set aside, the sooner students can transcend its limitations by developing a pliant and original interpretation. Such interpretations emanate, not from studying music academically, but from hearing it authentically. Authentic, in this instance, simply denotes "in the context of performance." This is music's real home, far removed from the interpretive red herrings that riddle even the most scrupulously annotated scores.

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Teaching Music Theory Using Blogging: Embracing the World of Web 2.0

Eddy K. M. Chong
Nanyang Technological University
Singapore
eddy.chong@nie.edu.sg

ABSTRACT

Music educators have been aware of the changing world in which modern professional musicians work. This was clearly evident in the numerous papers presented at the 2006 ISME-CEPROM international seminar. Thus far, changes or expansion of curriculum/programme content might have largely sufficed, with the basic teaching/learning paradigm remaining intact. But, with the rise of the Net Generation and a music marketplace that is increasingly globalized in its practice and outlook, music educators now need to meet these emerging challenges in order to better prepare our future musicians for the new networked world. Taking my point of departure from George Siemens's basic recognition that "We derive our competence from forming connections", this paper translates the notion of "connections" to propose a way of transforming our teaching of music theory through the use of blogging, one of the Web 2.0 tools, to meet the needs of n-gen musicians.

KEYWORDS

music theory teaching, Web 2.0, blogging, Net Generation, digital natives, enduring understandings

LATEST CHALLENGE FOR MUSIC EDUCATORS

Music educators have been aware of the changing world in which modern professional musicians work in. As was strongly evident at the 2006 ISME-CEPROM international seminar, the prevalence of diverse portfolio careers for professional musicians have resulted in the recognition of the relevance of pedagogical skills, business skills and even people skills training, amongst others, for music students (Barkl, 2006; Bennett, 2006; Bennett & Stanberg, 2006; Burt, 2006; Weller, 2006). The professional needs of popular-music musicians have also impacted mainstream music curriculum in terms of content and teaching approaches (Blom, 2006; Fitzgerald, 2006). Thus far, changes or expansion of curriculum/programme content as a response might have largely sufficed, with the basic teaching/learning paradigm remaining intact. However, a new generation of students—digital natives (Prensky, 2001) or the Net-Generation (Tapscott, 1998)—are now entering our classrooms. These students have their unique learning profiles and will eventually join our increasingly globalized world where, for musicians, interaction across musical cultures is becoming commonplace, both in and outside of cyberspace. As music educators, we therefore have the responsibility of paying heed to this change in order to better prepare our future musicians.

THE WORLD OF WEB 2.0

To take up this challenge, we need to first understand the nature of what has been termed Web 2.0, a concept popularized by the O'Reilly Media (O'Reilly, 2005), though (it may be noted) Tim O'Reilly might not have been the first to coin the phrase (McCormack, 2002). Whilst some disagreement remains over its definition and its meaningfulness (O'Reilly, August 5, 2005; MacManus, August 22, 2006), it nonetheless signifies an emerging new world, and some education researchers have already called attention to its educational implications (Downes, 2005). Essentially, we now live in an increasingly networked world in which the World Wide Web—in being transformed from a "Read Web" to Tim Berners-Lee's ideal of a "Read-Write Web" (Lawson, August 9, 2005)—has become an important platform for various forms of social networking, including for the purpose of learning. The seven key characteristics of Web 2.0 identified by Ross Dawson capture well the Zeitgeist of this emergent milieu: participation, standards, decentralization, openness, modularity, user control, and identity (Dawson, 2007).

For educators, the possible impact on the teaching/learning process is obvious. As a platform for interacting with content, Web 2.0 is no longer just "a Web of data": its "microcontents" can now be easily accessed and remixed or modified "in new and useful ways" (MacManus, 2005). In other words, as made

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evident in Stephen Downes's portrayal of what he calls "E-learning 2.0" (Downes, 2005), online learning can be transformed from "content-consumption" to "content-authoring". Students are thereby connected via e-learning applications in a communal e-learning environment with, nonetheless, individual space for personal learning as well as for creating and showcasing their work.

Such personalized yet syndicated learning activities, which are tantamount to a form of informal learning, are particularly relevant in the modern real world. It is perhaps fair to say that formal education, which increasingly constitutes less of our overall learning in comparison with informal learning, is now seen more as a stepping stone towards one's lifelong learning journey than as a point of arrival upon completion. In George Siemens's advocacy of Connectivism as a new learning theory for the digital age, he notes that "Informal learning is a significant aspect of our learning experience,…[be it] through communities of practice, personal networks [or] through completion of work-related tasks"; and that our competence is derived as much from "meaning-making tasks" as from "forming connections between specialized communities" (Siemens, 2004).

At the same time, we also note that the 21st-century working world is placing more premium on organizational learning whose key elements include interaction and collective learning (Smith, 2001). As such, Downes's view of Web 2.0 as "an attitude" rather than a technology—"It's about enabling and encouraging participation through open applications and services." (Davis, 2005)—cannot be more apt as a pointer for educators when rethinking current teaching/learning paradigms in light of the emerging Web 2.0 world.

OUR N-GEN STUDENTS AND US

In aligning with this emergent "attitude", one certainly needs to better understand the profile of digital natives. In Educating the Net Generation (Oblinger, 2005), Diana Oblinger and James Oblinger note that the Net Gen "have seized on the potential of networked media"; they prefer collaborative learning, adopting "a peer-to-peer approach,… where students help each other." As "prolific communicators", they reveal their "crave" for interactivity: "they gravitate toward activities that promote and re¬inforce social interaction—whether IMing old friends, teaming up in an Internet game, posting Web diaries (blogging), or forwarding joke e-mails." Their online behaviour tellingly sets them apart from previous generations:

The Net Gen displays a striking openness to diversity, differences, and sharing; they are at ease meeting strangers on the Net. Many of their exchanges on the Internet are emotionally open, sharing very personal information about themselves.

Now, to be effective in our responses as educators, we also need to be mindful of our own profile vis-à-vis the digital native/immigrant divide. These two profiles have been usefully contrasted by researchers Ian Jukes and Anita Dosaj of The InfoSavvy Group (2003):

Table 1. Comparison of digital native learners and digital immigrant teachers (cited at http://www.apple.com/au/education/digitalkids/disconnect/landscape.html)

Digital Native Learners	Digital Immigrant Teachers
Prefer receiving information quickly from multiple multimedia sources.	Prefer slow and controlled release of information from limited sources.
Prefer parallel processing and multitasking.	Prefer singular processing and single or limited tasking.
Prefer processing pictures, sounds and video before text.	Prefer to provide text before pictures, sounds and video.
Prefer random access to hyperlinked multimedia information.	Prefer to provide information linearly, logically and sequentially.
Prefer to interact/network simultaneously with many others.	Prefer students to work independently rather than network and interact.
Prefer to learn "just-in-time."	Prefer to teach "just-in-case" (it's on the exam).
Prefer instant gratification and instant rewards.	Prefer deferred gratification and deferred rewards.
Prefer learning that is relevant, instantly useful and fun.	Prefer to teach to the curriculum guide and standardized tests.

Regardless of the extent to which the above applies to us, the basic potential mismatch between teacher and student here cannot be ignored lest we risk becoming ineffective as teachers—music theory teachers being no less in danger.

TEACHING MUSIC THEORY IN THE WORLD OF WEB 2.0

To meet the N-Gen musicians on their terms, the teaching of music theory needs to be more radically revamped in one respect—instead of looking again at the curriculum content. The N-Gen profile suggests that connectivity is one important appeal element for this young generation of learners, and it is this element which lies at the heart of Siemens's new learning theory mentioned above. When Siemens highlights the importance of "meaning-making and forming connections between specialized communities", he in effect points to two kinds of connectivity for educators:

I.   connectivity between people
II.   connectivity between subject areas

For the modern musician, this means both people connection within and amongst different music communities, and connection in terms of subject understanding. Where music-theory teaching is concerned, the latter entails equipping students to understand other musical traditions—potentially anything in the whole gamut of western classical music, popular musics, and world musics—as and when the need arises, whether they be performers, composers/arrangers, or some kind of music consumer/user.

To these ends, I identify two necessary key changes. First, the music theory class needs to shift from fostering passive knowledge consumption to offering active and collaborative knowledge construction opportunities. Second, for this to succeed—especially given the impossibility of teaching or learning every musical tradition "out there"—the class needs to focus on key concepts and skills. Furthermore, these need to be taught/learnt in such a way as to facilitate lateral application across musical traditions as well as the creation of new knowledge. In other words, to borrow Wiggins and McTighe's terms, we need to help students "uncover" "enduring understandings" or "big ideas" that will see them through their individual lifelong (self-) learning (Wiggins, 2005).

I submit that, to facilitate the first change, our new pedagogy can take advantage of blogging—one of the Web 2.0 tools which has proven to be a great empowering tool for collaborative content creation (Downes, 2005). And to achieve the second element of change, our pedagogy (together with our mindset as teachers) needs to be reshaped to effectively embrace the use of blogging.

BLOGGING IN THE MUSIC THEORY CLASS

The ensuing presentation draws upon my personal experiences in the last three years exploring blogging as an instructional strategy in teaching music theory and analysis to year-one undergraduates. Previous presentations elsewhere have focused on its potential to motivate learning, foster higher-order thinking and take advantage of distributed expertise (Chong, 2006; Chong, 2007; Chong & Soo, 2007); the present paper will focus on using blogging to transform the teaching of music theory for the world of N-Gen.

Prior to my adoption of blogging, my teaching approach had centred around the delivery of pre-determined theory topics—and western ones at that—by way of explanation and illustrations; students in turn were given assignments to demonstrate their level of understanding and hone their music-analytical skills. With the introduction of blogging as a mode of assignment, the nature of teaching and learning in my theory/analysis class has gradually changed in some significant ways.

Taking advantage of the online connectivity afforded by blogging, I require students to not only upload their analysis assignments as blog entries, but also engage in peer discussion and even peer evaluation of the "submitted" work. Given the 24/7 access of the internet, class interaction both between teacher and students and amongst students immediately extended beyond curriculum time and space. (It may be added here that certain quieter members of the class also found a more comfortable platform to "speak up".) Indeed, the class community later expanded beyond the official class when I invited ex-students to participate in the blog discussion and the students themselves invited their own friends to "drop in" as guests. The online discussions have certainly been enriched by these external inputs.

More recently, I have explicitly encouraged my class to see themselves as members of a community of learners, in which individuals have differing and differing levels of expertise, but are collectively engaged in learning. I highlight their diverse musical backgrounds—and here I was fortunate to have students whose music expertise have ranged from popular music and band music to Chinese traditional music—and encourage them to share and develop their special knowledge when choosing music for their analytical discussion. For this purpose, I stipulate that the music they choose must not be from the western classical repertoire, which is the main focus in the taught component of the course. And to help students move beyond the level of mere sharing of

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expertise, I participate in the blog discussion as a fellow member, prompting them to make connections with the western musical concepts taught where appropriate and when necessary. On two occasions so far, I have even invited fellow colleagues who were more specialized in certain musical tradition under discussion to contribute to the blog discussion. The students, on their own, have of course turned readily to the rich repository of information on the internet in their search for knowledge.

Needless to say, such a manner of learning necessarily introduces a certain non-linear randomness: whilst I might have systematically sequenced the topics in the taught component of the course, allowing students to choose music for their assignments did mean that the musical concepts and analytical approaches called for might not have been covered yet or even be intended to be formally taught. As a pragmatic measure, I try to design assignments suitably with appropriate guidelines to minimize situations whereby students choose music that may over-challenge them; at the same time, I offer just-in-time input where necessary in the course of the blog discussion. As far as the taught component is concerned, I now make an effort to emphasize the underlying "big ideas" when teaching specific topics and relate the western musical concepts to other musical traditions where possible to not only help students appreciate the "big ideas" involved, but also sensitise them to differences across traditions.

The resultant learning has, inevitably, become more enriching for both the students and, I hasten to add, myself too! For example, our understanding of musical structure was broadened when students introduced such terms as "turnaround", "pre-chorus" and "outro" in the context of pop songs, and one student drew structural parallels between a modern Yangqin Concerto and traditional Peking opera. In my pre-blogging teaching days, the students would have only learnt the standard structural elements in western classical music. Similarly, having learnt how to analyze western classical harmonies, the students' encounter with non-classical repertoire, whether western or otherwise, alerted them to the style contingency of the analytical concepts and tools they have learnt.

Such was the impact of allowing my students to open up the curriculum as it were that I now see myself more as a fellow member of the learning community, learning as much from my students as I may be teaching them. This is certainly going beyond the traditional idea of student-centred learning. Of course, I have not gone to the extreme of allowing students to entirely dictate the scope of learning: they were merely given sufficient freedom to apply what has been taught to domains of music that is of interest to them (which may be less familiar or even totally unfamiliar to me). Therein lies the challenge but also excitement for me as the teacher learning with my students. This has perhaps been the most fundamental change in my teaching mindset in aligning with the Web 2.0 "attitude"!

Finally, it should be pointed out that the nature of the students' submissions has also changed. Instead of the previous essay submissions with analytical illustrations, students now typically supplement their uploaded analytical commentaries and illustrations with hyperlinks to audio and/or video recordings of the music discussed. They frequently also upload other relevant picture files and provide hyperlinks to sources of additional information for those interested. Judging by the few batches of students who have embarked on blogging with me, I can see that they increasingly come with an ease and readiness to create such media-rich environments on their blogs, not to mention their increasing level of comfort when learning online.

CLOSING REMARKS

Evidently, the blog, far from being a mere online journal, has become a personal learning space. The whole learning endeavour, because it is conducted in the environment of a blog, appeals to students on numerous counts—namely, the 24/7 access, the interactivity, the multimedia richness, and the individual ownership of the blog. And when students are allowed to choose the music for discussion, the personal interest and relevance add another level of motivation for them.

In adopting blogging as a mode of teaching and learning, a traditional class is transformed into a community of learners, one which can potentially be syndicated with various communities of expertise at large. Not only is the nature of the class changed, the teaching/learning process is also necessarily transformed. The teacher's role is certainly changed in some radical ways. Beyond delivery of predetermined content knowledge and facilitation of discussion, it actually calls for a willingness on the part of the teacher to be a fellow-learner in the community, to the extent of acknowledging ignorance and learning from students instead. And as far as the teaching (in the more traditional sense) is concerned, the content delivery needs to be focused on "big ideas" and "enduring understandings/skills" as opposed to mere facts and skills to help students deal with the

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kinds of music that they may encounter in their later professional lives.

Less obviously but no less importantly, the teacher's focus also needs to include helping students develop learning skills and engage in collaborative learning effectively. In our 21st century networked world, such a mode of teaching/learning prepares our students to continue their life-long learning. The teacher-guided experience of negotiating between different musical traditions should put them in good stead when they enter the globalized music marketplace. At the same time, the communal element in their blog-based learning experience will predispose them towards further collaborative learning, particularly in a Web 2.0 environment, in their working life. All these, in short, represent a change in teaching approach that has been called for most recently at the ACER-sponsored National Education Seminar for education leaders in Indonesia:

> Unless we give attention to Web 2.0 development, we will encounter students who have expectations that are incompatible with our own thinking and the ways we integrate technology. It is also a danger that unless we accommodate Web 2.0 developments in our teaching, we might find ourselves producing students unable to function in the Web 2.0-literate world outside. (Churchill, 2007)

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On the Music Education System of Music Middle School Affiliated to Shanghai Conservatory

Yu Danhong
Shanghai Conservatory of Music
Shanghai, China
bb07052002@yahoo.com.cn

ABSTRACT

This paper, with a summary of the history, achievements and position of Music Middle School Affiliated to Shanghai Conservatory, as well as an analysis of its teaching syllabus and curriculum schedule, evaluates in an all-round way the advantages and disadvantages of this specialized music education system, along with its contributions to the development of China's music cause and the cultivation of music talents.

KEYWORDS

Music Middle School affiliated to Shanghai Conservatory, curriculum schedule, syllabus, teaching system, students after graduation

1

Music Middle School Affiliated to Shanghai Conservatory (Affiliated Middle School) was formerly the Music Class for Youth founded in 1951 by Professor He Luting, which enrolled school-age students to receive strict skill training from childhood. The Music Class for Youth had its opening ceremony on Sept. 2nd that year, with Cheng Zhuoru as the teacher in charge. Later, when the Music Section of Xingzhi School was incorporated into the class, the name of the school was changed to Affiliated Middle School. In 1953, the Affiliated Middle School was formally founded, with its full name as Middle School Affiliated to East China Branch of Central Conservatory of Music, with six years of schooling in the three disciplines of folk music, piano, and strings. For the high school level, composing and vocal studies were added. In 1955, the Affiliated Middle School started its music training class for children, with its opening ceremony held in the Hall of Zhenru District Government in Caoyang New Community. In 1956, with the changing of the name of the Conservatory, the Middle School changed its name into Music Middle School Affiliated to Shanghai Conservatory. It was in the same year when the Music Primary School Affiliated to Shanghai Conservatory (Affiliated Primary School) was founded, thus forming a music education system with primary education, middle school education and higher education in one series. In 1996, the Affiliated Primary School was incorporated into Affiliated Middle School.

The Affiliated Middle School has two education goals: to provide students for the Conservatory and to train secondary music talents for the society. As a result, a large number of students in the performing majors of Shanghai Conservatory are graduates from the Affiliated Middle School, who, with the education and training in the Affiliated Primary School and Middle School, have provided a substantial guarantee for the source and quality of the new students in Shanghai Conservatory. On the other hand, the students in Affiliated Middle School also participate in the performing activities of renowned music groups in Shanghai and in China at large, gained a high reputation for their performing skills.

2

Music Middle School Affiliated to Shanghai Conservatory has its unique teaching system, which is a special education pattern oriented toward professional skill training. First, the uniqueness of the school from ordinary middle schools or primary schools can be seen from the great difference in the curriculum schedule.

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Table 1. Weekly Curriculum Schedule of Affiliated Middle School

Curriculum indicating specific time

Courses/ Grades	Grade 4 (Primary School)	Grade 5 (Primary School)	Grade 6 (Primary School)	Grade 1 (Secondary School)	Grade 2 (Secondary School)	Grade 3 (Secondary School)	Grade 1 (High School)	Grade 2 (High School)	Grade 3 (High School)
Ethics	1	1	1						
Political science	2	2	2	2	2	2			
Chinese	6	6	6	5	4	4	4	4	5
English	3	4	5	4	4	4	4	4	5
Mathematics	5	5	5	3	3	2			
Physics	2								
Geography	2	2	3						
History	2	2	2						
Information technology	1	2	2						
Physical education	2	2	2	1	1	1	1	1	1
Art	1	1							
Class meeting/ school meeting	1	1	1	1	1	1	1	1	1
Solfeggio, music theory	2	2	2	4	4	4	3	3	2 (first semester)
Folk songs	2								
Appreciation	2								
Harmony	2								
Chorus	1	1	1 (first semester)						

Time arranged by teachers of the major

Band	4	4	4	4	4				
Major	2	2	2	2	2	2	2	2	2
Composing piano									
Composing harmony	1	1	1						
Composing appreciation	1	1							
Composing polyphony	1 (first semester)								
Composing mode	1 (second semester)								
Piano accompanying	1-2	1-2							
Chamber ensemble	2	2	2	2	2	2	2	2	2

Piano rudiments, harp   6 years   bass, percussion 3 years   other majors 2 years

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Shown above is the current curriculum schedule of the Affiliated Middle School. It can be seen in the table that students in this school spend much less time working on general courses. Take the course of Chinese as an example. In the primary school students learn Chinese for six periods a week, but in middle school they only have four or five periods of Chinese every week, about half or even one third of the time in ordinary schools. The time for English and mathematics is even more surprisingly limited. Seen objectively, this curriculum schedule means that the level of students in general courses cannot be compared with that in ordinary schools. In other words, if the students cannot be admitted into Shanghai Conservatory, they can hardly pass the entrance examination of any non-music-major comprehensive university.

Such a situation was not obvious at the starting period of the Affiliated Middle school, as in the period of the Class for Youth as well as in the years after that period, the general courses in the school were similar to those in ordinary schools, with all the courses for arts and science included in the curriculum schedule in similar time periods to those in ordinary schools. It was, therefore, possible for the graduates from the school to apply for admission into comprehensive universities. However, as time went by, there has been an increasing discrepancy between general courses in the Affiliated Middle School and those in ordinary schools, mainly because of the absolute orientation towards courses in the specialties. Students spend half a day on general courses and fundamental courses in the specialties, and the other half of a day on their own specialties. All their spare time is devoted to practising, hence their focus of life is on their specialties such as practising the piano, instrumental music, folk music, or composing. The students seem not to care much about their performances in general courses. What they do care about is their own specialty, as an outstanding performance in a specialty can cover many shortcomings in other aspects.

It can be seen from the curriculum schedule that the courses in specialties, the three courses of solfeggio, band, as well as concert, unison, and ensemble take up much time, which shows the emphasis of the Affiliated Middle School on the cultivation of the basic quality in music. Over the years, students are given hearing training before classes begin every morning, which has greatly enhanced the sensitivity of ears. The two courses of band as well as concert, unison and ensemble, on the other hand, are aimed at improving the cooperative skills of students, avoiding their

becoming excessively self-centered, and further advancing their music senses.

The specialty of each student is still of the greatest concern in the teaching of the Affiliated Middle School, which has devoted surprising resources in the teaching of specialty courses. A large number of outstanding professors in the Conservatory teach part-time in the Affiliated Middle School, including renowned violin teachers like Yu Lina and Shen Xidi, who have their own students in the Affiliated Middle School. The professors in the Middle School are even more devoted to their work. In the music education field of the school, the relationship between teachers and students, far beyond that between ordinary teachers and students, is similar to the relationship between the master and the apprentice in a traditional workshop, even with an intimacy and sense of responsibility as found between a parent and a child. A typical example is the relationship between Professor Fan Dalei in the piano department and his student Zhou Ting. Prof. Fan not only teaches the student in the regular time of the class, but also spends much time practising with him. During the summer vacation and winter vacation, the professor even accommodates the student in his home so that the student can practise without a break. A key factor plays a significant role in the quality of teaching in the education system of Affiliated Middle School: the personal selfless commitment and the professional dedication of the teachers. In fact, in the general principles of the syllabus of the piano department, two principles for the teacher are: "Teaching should be given to each student in accordance with their aptitude", and "Teachers should constantly make efforts to improve their levels of teaching and education, and pay attention to the ideas, culture, and health of students in an all-round way so as to cultivate qualified talents".

In the general principles of the piano department, another principle for students requires them to "Study in a difficult and strict way", which can be seen from the teaching syllabus: the piano lessons in the Affiliated Middle School are divided into seven different levels, with the students of the highest level competent in playing the following pieces when they graduate from the third grade of high school:

- Etude: Chopin Op.10; Liszt: Concert Advanced Etude
- Polyphony: Bach: Chromatic Fantasia, Toccata, and Fugue, Chaconne (transcriptions by F .Busoni)
- Mozart: Concerto K537 etc.
- Beethoven: Sonata Op. 109,110 etc; Fifth Piano Concerto

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- Chopin: Sonata Op. 35, Op. 58, Ballade Op. 52, Polonaise – Fantaisie Op. 61
- Barber: Sonata Op. 26
- Schumann: Sonata Op.11 etc., Kreisleriana Op. 16, Symphonic Etude Op. 13, Carnaval Op. 9
- Brahms: Variations and Fugue on a Theme by Handel, Sonatas Op. 1, and Op. 5. Piano Concerto No.1 Op. 15
- Liszt: Mephisto Waltz, Concerto No. 1, Concerto No. 2
- Rachmaninoff: Piano Concerto No. 2 Op. 18, Variations on a Theme by Corelli Op. 42
- Prokofiev: Sonatas Op. 29, Op. 82, and Op. 83
- Mussorgsky: Pictures at an Exhibition
- Debussy: Estampes, Images
- Ravel: Piano Concerto in G major

With the industrious efforts in their specialties and the unremitting dedication of the teachers, the students in the Music Middle School Affiliated to Shanghai Conservatory have achieved outstanding achievements in numerous major contests both home and abroad. Statistics show 51 awards in the major international contests from 1962 to 2001, with 21 first prizes. The number of first prizes in national contests is even larger. In May 1993, the Affiliated Middle School was awarded a copper plaque of "Four First Prizes Continuously in International Music Contests in Three Years" to honor the extraordinary achievements of the School in international contests.

Up till now, the Music Middle School Affiliated to Shanghai Conservatory has remained one of the specialized music schools that are the most competitive to be admitted into. A large number of excellent students, though not the most excellent of all, have been rejected by the school due to the extreme difficulty of the entrance examination. The enrolling principles of the violin and the piano departments show the requirements of the Affiliated Middle School for new students, which are in fact only the lowest standards needed for the examination. In actual fact, all the candidates choose pieces more difficult than the required standard, and they can perform the pieces perfectly. In past few years, the candidates have been choosing increasingly difficult pieces, which means even fiercer competition.

3

From the original aims of the Music Middle School Affiliated to Shanghai Conservatory, it is easy to predict the future of the graduates from the school. They may either begin to work as a secondary vocational student or pursue further study in Shanghai Conservatory. In the recent years, few students begin to work after graduation, and most of them go on to study in higher education.

Therefore, the Conservatory professional music education has had a continuity of teaching from primary education, secondary education, to higher education. The numbers of students in each level show an inverted pyramid of the whole system: there are the fewest students in the primary school, more in the middle school, and the most in the higher education section of the Conservatory. This structure leads to the question: Does the structure of inverted pyramid show that the Affiliated Primary School is the most difficult to be admitted into, the Affiliated Middle School is less difficult, and the Conservatory itself is the easiest to be admitted into? What's more, does that also mean that the quality of students is dwindling as they study in higher levels?

Judged from the structure, the inverted pyramid structure is contrary to that in ordinary education. Generally speaking, in ordinary education, there are more high school graduates than those enrolled by universities and colleges, which means some of the graduates have to be weeded out. In contrast, in the Music Middle School Affiliated to Shanghai Conservatory, the number of graduates is much smaller than that of students enrolled by the Conservatory, and some students from other high schools have to be enrolled in addition to all the students of the Affiliated Middle School.

Concerning this situation, some senior professors in the Affiliated Middle School have pointed out that the education in the school can be regarded as elite education. Students are chosen from thousands of millions of children in China to receive the best music education here, which means they are the most excellent talents. The number of students in middle school is small so as to ensure the high quality of education. The education system of the Affiliated Primary School and the Middle School has made it possible for students to have deep-rooted ideas about their specialties, so much so that their knowledge structure can never be compared with peer students in ordinary schools. If they are not admitted by the Conservatory, their future is uncertain. It is for this reason that the rate of admission into the Conservatory should be very high. If the state were still responsible for assigning jobs to graduates, things would be better. The fact, however, is that in China the state does not arrange a job for any graduate, and those who cannot get admitted into a university can hardly have access to a good job, a situation which can only be regarded as a terrible waste. In

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the past, the Affiliated Middle School did attempt to achieve the numbers of students in different levels in accordance with the proportion in the ordinary education system, a situation which has resulted in numerous negative factors, one extreme example being a graduate working as a person responsible for boiling water. Some other graduates went to work in a music instrument manufacturing factory. It can thus be seen that the smaller number of students in the Affiliated Middle School than the Conservatory is justified both by the future of students and in the current social system. As to whether the Affiliated Primary School, Middle School or the Conservatory is more difficult to be admitted into, the answer is that each has its difficulties. The quality of education is also displayed in different levels: some students in the Affiliated Primary School or Middle School may be recognised as "genius children", while students in the Conservatory are relatively more mature and more comprehensive in their skills.

In recent decades, there has been another tendency for the students graduating from the Affiliated Middle School: pursuing their studies abroad. With the implementation of the reform and opening policy in mainland China, there have been increasing cultural exchanges between mainland China and overseas. People overseas have found that China boasts of a group of gifted music students with great talents and strict training. The renowned American musician Issac Stern once exclaimed when visiting the piano rooms of the Affiliated Primary School, "There is one genius behind every window here!" For the students of the school, the possibility of studying abroad has become much greater. One example is instructive: When the U.S. vice Secretary of State George Schultz and his wife visited Shanghai, Ying Tianfeng, a student of Grade Two in the Affiliated Middle School played *Rhapsody in Blue* at the welcoming party, which moved Mrs. Schultz to tears. Immediately, the US Consulate in Shanghai prepared all the necessary procedures for Ying to study in the U.S. After the summer vacation, Ying left China, which enraged the leaders in the school at the time. Later, more students left the school to study abroad, having obtained patronage or scholarships through various means before or after their graduation. The Affiliated School also changed from a public school into a school where students pay for their own tuition fees. Students studying abroad no longer creates such a great sensation in the school, as people get more used to the phenomenon. At its peak time, almost all the outstanding students in the school were enrolled by music teachers in

Europe and America, who have been devoting unremitting efforts to search for young musicians in China when it seems difficult for them to find students with such comprehensive skill training and high levels of musicality in their own countries.

There is still room for studying abroad today in the school. It has been noted that all the best students have gone abroad, with the rest studying in the Conservatory, a situation which has compromised the quality of students in the Conservatory. On the other hand, among those who have gone abroad with great enthusiasm of pursuing their studies, the reality is far from what they have imagined, and some have given up their specialties, while some others changed into other majors. Very few of them have been able to advance in the music field. With China's opening up further, the difference between studying in Shanghai and overseas has become smaller, and the idea of studying abroad has changed from a blind choice into a more prudent choice, with less students going abroad and increasing numbers of students coming back from abroad.

4

In the past several years, some people have expressed doubts about the Music Middle School Affiliated to Shanghai Conservatory. They believed that the strict training of the school might have killed the free imagination and other comprehensive abilities of the children. Some of young students who achieved major prizes in international contests later had the fate like Zhong Yong, the genius in Chinese history who turned out to be an ordinary person after becoming famous at an early age. Some theorists severely criticized the school's neglect of the fundamental education of general courses, which they believe is the explanation of why the young geniuses become "nobodies" in the end. Great attention has to be paid to this point. According to the experts, performances in international contests cannot prove everything. The teaching system of the Affiliated Middle School has adopted professional training means to enhance the skills of students, while overseas contestants are all amateurs. The difference between the two is without doubt, and it can be accepted with no wonder even if the Affiliated Middle School can get all the prizes.

Obviously, people have different ideas about the teaching system of the Affiliated Middle School. Generally speaking, however, the Music Middle School Affiliated to Shanghai Conservatory, with its central aims of "elite music education" as its teaching system and its strict yet distinctive

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teaching patterns, is a conspicuous flag in the field of China's professional music education.

The school is a key link in the continuous education of primary, secondary and higher education. The Affiliated Primary School is from the fourth grade to the sixth grade while the Affiliated Middle School includes three years of junior middle school and three years of senior middle school, providing years of intense foundation for the students' future pursuit in their own specialty fields.

Secondly, the school provides professional music education with the aim of cultivating professional musicians. In the curriculum schedule, teaching syllabus, teaching methods and the choosing of students, the school has its own system, with everything oriented towards improving professional skills and enhancing artistic quality. The intensified music quality and skill training system is greatly different from the education system of ordinary schools, but it has proved to be very effective in accomplishing its own goals.

Thirdly, the school is the cause of a minority of people. Its ultimate value and significance can be revealed only when it cooperates with the few high-quality, high-level conservatories such as Shanghai Conservatory.

As a teaching system, the principles and methods of the Affiliated Middle School have been adjusted and improved gradually. Since the 1950s, great changes have taken place in numerous methods and measures, with the single common goal of ensuring constant prizes of students so as to allow the school with excellent traditions to keep up with the times.

It is with no doubt that the music education system in the Music Middle School Affiliated to Shanghai Conservatory is an extraordinary while effective field in China's professional music education cause. The achievements of the school have attracted worldwide attention to China's professional music education, and have played a remarkable role in improving the overall music level of the whole society. In spite of many aspects that remain to be improved, the music education system of the Affiliated Middle School is still a very successful pattern.

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Renaming the Rose: A Sweet Future Offered for Professional Music Training

John Drummond
University of Otago
New Zealand
john.drummond@stonebow.otago.ac.nz

> What's in a name? that which we call a rose
>
> By any other name would smell as sweet.
>
> (William Shakespeare, *Romeo and Juliet)*

The importance of recognizing the cultural diversity of the world in our music training and education programmes is now widely accepted. It is included in ISME's own statements of principles, and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions states that those parties who sign the convention "shall encourage and promote understanding of the importance of the protection and promotion of the diversity of cultural expressions, inter alia, through educational and greater public awareness programmes." (UNESCO 2005) The music curricula of many countries now include an encouragement for teachers and students to spend time exploring the diverse musical cultures in their localities, their nations, and further afield. To subscribe to the principle is one thing: carrying it out in practice is quite another. How it might be carried out in general school curricula and teacher training is the subject on ongoing debate, especially in the Cultural Diversity in Music Education network, and there seem to be significant impediments to its successful implementation. How it might be carried out in settings for the training of the professional musician is even more fraught with difficulty.

Training in European Classical Music performance occurs in conservatoria and university Schools of Music across the world. Usually it focuses only on that single musical culture, with the intention of training musicians who are experts in that music, and, even more curiously, only in one instrument in that music.[1] This has been the case since the development of the conservatoire model in the mid-nineteenth century. However, the historical hegemony of this music, which meant manifold employment opportunities, is vanishing fast, and wise training establishments are reconsidering what they offer.

Various attempts have been made to broaden the curriculum, of which Peter Renshaw's Performance Communication programme at the Guildhall School of Music in the 1990s is an influential example. It quickly spawned imitations in other institutions across the world and encouraged professional musicians training in European Classical Music to develop extra skills to use their professional expertise in a community music context. I have myself presented papers and spoken widely about the range of performance practices, pedagogical methods and cultural contexts that have occurred historically within the European Classical Music tradition itself, in the hope that this might encourage teachers and students working in that music to view move beyond the nineteenth-century paradigms and protocols which seem to govern it nowadays.[2]

Proposals along these lines have been resisted by many students and teachers. Young people working within European Classical Music are often brought up by their teachers to believe in its superiority, and this attitude is frequently reinforced by their parents. The historical reasons are not hard to find. In the nineteenth and early twentieth centuries Classical Music (the geographical modifier was quite unnecessary) was regarded as the music of a superior race and culture, and was transported around the world as the official music of that colonising culture. Access to other musics was strictly limited, and books about music tended to reinforce the view that all other musics were comparatively 'primitive.' In the master-apprentice system which lies at the basis of training in European Classical Music this attitude was inevitably going to be passed down through the generations. Even though European Classical Music may be a minority music, and professional opportunities for employment within it increasingly scarce, and even though there is wide acknowledgment nowadays of the need to treat musics in a more equitable manner, many educational authorities within the culture continue to communicate the simple message that music <u>is</u> European Classical

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[1] The strangeness even within the European Classical Music tradition of only studying one instrument is highlighted in Schenk and Hagelthorn (1991)

[2] See, for example, Drummond (1996)

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Music; everything else is inferior, and if attention is paid to non-Western musics they should be viewed through the lens of the characteristics of European Classical Music. This attitude is common in generalist music education, but it predictably predominates in conservatoires. As the Association of European Conservatoires has discovered, even though it may have an initiative to persuade European conservatoires to introduce a wider perspective into their teaching, most of those who have been brought up professionally in European art music find it too challenging to open their minds to the value of other musics. Sometimes the opposition is direct – "our job is to teach Classical Music and nothing else"; sometimes it is indirect – "we need to look at other music in European terms," sometimes it is covert, culturally egotistical and destructive – "suggest what you like but we'll keep on teaching in the same way as we've always done." Those enthusiastic about cultural diversity have found these attitudes as baffling and frustrating as conservatoire teachers have found the admonitions of the reformers.

In a paper delivered at the CDIME Conference in Seattle in April 2008 I proposed a new way of thinking about European Classical Music, a way designed to try and break through the impediment of privileging that music without causing its supporters to close the castle gates and defend the battlements to the last man.[3] The proposal is to classify European Classical Music as Northwest Asian Court Music. This is ethnomusicologically appropriate: despite the European insistence that Europe is a continent (the naming of continents was designed by Europeans, who were hardly likely to design a system which did not reflect their own sense of superiority), it is in fact the northwestern part of the Asian continent. The term 'court music' is based on the fact that this particular music emerged as music for European Renaissance courts, a music characterised by professional performance (and therefore professional training), a music notation, a theory of music, the creation of a canon of 'great works' by identified composers, and a sense of musical aesthetics. This music developed over the following five hundred years, but always retained these basic characteristics, and always remained close to the centre of power. As royal houses and aristocratic courts gave way in Europe in the nineteenth century (and in America a little earlier) to nation states, and democratic governments based on the bourgeoisie, so this 'court music'

still retained its position as the music of the new ruling class. Perhaps it could more accurately termed 'state music,' but allowing that the word 'court' defines the group in a community which holds the reins of power, no matter what the political system, then there is no need to find another. During the nineteenth and twentieth centuries the same music spread across the world as part of European colonisation.

European Classical Music is by no means unique. In other planetary locations musics have developed with the same characteristics of professional performance, notation, theory, great works, identified composers, and aesthetics, and have been connected with ruling political and/or religious elites. Ethnomusicologists customarily refer to them as 'court musics', prefixing this description with a geographical term: it is common to speak of East Asian or South Asian or Southeast Asian Court Musics. There is nothing odd about the term Northwest Asian Court Music.[4]

At first sight this paradigm shift may seem radical. In fact it removes nothing from European Classical Music, nor from its public face. To be an expert Northwest Asian court musician is no less impressive than to be an expert European Classical musician; there is no threat to the canon of the music, nor to its status in the culture, nor to its history, nor to its artistry or aesthetic significance. What changes is its relationship to the other musics of the world, for the new terminology removes its exclusivity without removing its importance. Indeed, at a time when other global musics are gaining a leading position in the world, there may be some advantage to the name North-West Asian Court Music, for it may suggest that, like other musics with similar names, Western Classical Music is a minority music in need of special care and attention.

* * *

The new terminology also invites a fruitful reconsideration of the way we train professional performers. If we acknowledge that our European Classical Music is simply a local version of the species 'court music,' other versions of which are found in other parts of the world, then we can allow ourselves to acknowledge those other versions too, without seeing them as a threat to

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[3] I should point out that I was born and bred into European Classical Music, I perform and compose it, and Mozart is my favourite composer.

[4] In the CDIME paper I propose that some contemporary pop music can be classified as North American Court Music, where it is characterized by performance by professional musicians, notation, a canon and register of significant creative artists, a notation, a theory (developed by IASPM) and a culturally specific aesthetic. Jazz is another form of North American Court Music. Both can therefore be properly included in professional training institutions like conservatoires.

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our version – and a similar process can take place in the other direction: other Asian court musics, for instance, can regard European Classical Music with respect and without assuming it is better or worse than their own.

This opens the door (gradually, so as not to frighten anyone) to the prospect of including other court musics in the conservatoire. In some university Music Schools this already occurs: ethnomusicology programmes may well include practical work in other court musics, from Japan or China or Indonesia for example. The long campaign mounted by Huib Schippers to develop a professional training centre in World Music reached its culmination last year in the opening of the World Music and Dance Centre in Rotterdam, and it offers training in many different musics; notably absent however, (at least at this early stage) is Northwest Asian Court Music. This reinforces the privileging of European Classical Music, which is allowed its own separate institution. More beneficial for cultural diversity would be to include a range of court musics in institutions traditionally devoted only the Northwest Asian kind.

Such a step introduces a further possibility: to encourage all students who major in one court music to minor in another. Indeed, a committed implementation of the UNESCO Convention would occur if all students were <u>required</u> to study more than one court music. Clearly it would be difficult to take more than one to a high professional performance standard, but the study of a second court music to a reasonably proficient level would bring a number of crucial benefits to the student. Firstly it would allow the student to understand his or her primary court music in a wider context, as an example of a worldwide phenomenon of professional, canon-based, aesthetically driven music-making. Secondly, it will bring the student into contact with professional musicians working in another culture, and open the ears and the aesthetic sensitivity of the student to other sounds and ways of creating pleasing music.[5] Thirdly, it will offer an opportunity for collaborative music-making between cultures, which has the potential for creative advancement. One ingredient in cultural development and renewal is the introduction of elements from other cultures, and musical cultures have often renewed themselves in this way. Fourthly, it offers the student the opportunity to compare pedagogical techniques between cultures,

and while the teachers may be defensive about this, and (as has been known to happen) may be dismissive of pedagogies other than their own, the students can be encouraged to be more open-minded and analytical about the learning circumstances in which they find themselves. Fifthly, it allows the student to experience directly different performance protocols, which allow a more objective consideration of what performance is about in its cultural context, and may encourage innovative practices.

Some students are already working in this way: while they follow a formal training programme in Northwest Asian Court Music they may well also be pursuing performance activities in other musics. Usually they are the most enterprising, creative and interesting students of their cohort. Certainly, student composers benefit from the opportunity to work in more than one musical culture, and the introduction of a range of different court musics into the conservatoire will be beneficial to their development of the compositional versatility so essential to the professional composer who wants to be successful nowadays.

Which musics might it be most useful to introduce? I suggested earlier that jazz can be considered to be a North American Court Music, and it can be found as a professional training strand alongside Northwest Asian Court Music in many institutions. They are close cousins, and enjoy some of the same theory and history, although it would be wrong to assume jazz can be studied as though it were a branch of Northwest Asian Court Music. What is proposed here, however, is not two parallel and independent training programmes in the same institution, but a requirement for students who take one to be involved in another as well. If both are regarded as court musics (with an understanding of what that term means), then both can be considered equal without any loss of face. The benefits to Northwest Asian court musicians of learning the improvising techniques central to North American Court Music cannot be underestimated – at the lowest level it will put them in touch with the eighteenth-century performance practice of their own court music.

If jazz is an obvious option to introduce into the Northwest Asian Court Music Conservatorium, other court musics might be considered. An opera school could well consider introducing Peking Opera, whose narrative techniques, musico-dramatic structures, relationship to the audience and stylised delivery modes form an interesting counterpoint to the opera styles of Northwest Asia. Guitarists could explore the court music

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[5] The impact on Debussy of hearing the professional musicians of Asia and the Arab countries at the World Exhibition in Paris in 1889 serves as an example.

created for the Arab ud. Violinists could consider exploring the techniques of playing the Chinese erhu, and pianists the Hungarian dulcimer (which would give them an insight into some of Bartók's music).

It is important to stress that these developments are all possible without the introduction of the term Northwest Asian Court Music. But they don't happen, at least partly because 'other musics' are still considered to be inferior, not useful, and of little value. This attitude is an inherited one, and will continue to be passed down the generations unless some means is found to break the cycle. Classifying European Classical Music as Northwest Asian Court Music may not be the final answer, but it does offer a way to put all court musics from different regions on a par, to remove the historical privilege granted to one music and the marginalisation inflicted on others, without denying to European Classical Music any of its essential qualities, or attacking its intrinsic

value. And if we can introduce the next generation of students to a wider understanding of cultural diversity, even though they are training to be professionals in a single court music, then we give greater hope for the flourishing of all the musics of the world, including Northwest Asian Court Music.

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Teaching the Intangible: What Conservatoires Should Not Forget to Tell Their Students

Kirsty Guster
Queensland Conservatorium, Griffith University
Brisbane, Qld Australia
k.guster@griffith.edu.au

ABSTRACT

Achieving a balance between cognition and emotion, or in practical terms, technique and expression in performance and pedagogy is a crucial challenge for pianists. While there have been many schools of piano technique, most professional musicians will agree that expression is perhaps the decisive factor between musical competence and excellence. It is this area that makes use of such intangible and subjective qualities as imagination, inspiration, visualisation and emotion. That makes it a crucial realm in the process of making music, yet it is also one that we find difficult to quantify, discuss, teach and assess. As psychologist Patrik Juslin argues:

> *In treatises on music, one of the recurring themes is that music is perceived as expressive of emotion (e.g. Davies, 1994). This idea applies not only to the notated or implied structure of the music but also to the way it is performed. The performance is essential in shaping the expression of the music. Yet, of all the subskills that make up music performance, the ones to do with expressivity are often regarded as the most elusive. Moreover, research has indicated that expressive skills are often neglected in music education (Juslin, 2003a).*

It is perhaps because of the elusive nature of these skills that they are so poorly represented in most formal conservatoire curricula. With the rise in interest from the cognitive and affective sciences, this problem has begun to be addressed to some extent, yet one could argue that it is an ongoing concern in the fields of musicology, performance studies and music education. Consequently, this paper explores the need for musicians, music researchers, pedagogues and educators to acknowledge the importance of intangible aspects in the training of professional pianists, and to attempt to comprehend and communicate that which perhaps we cannot 'grasp', but which may be essential to musical artistry. The argument will be supported with insights from psychology, musicology, music education, which lead to the voices of performers and pedagogues themselves

INTRODUCTION

In their authoritative Music and Emotion, Juslin & Sloboda report that many of the contributing authors "express a general perplexity that it has taken so long for emotion to gain even a foothold in the arena of academic discourse about music (from whatever disciplinary perspective)" (2001, p.457). From a scientific perspective this is perhaps understandable given the "enormous difficulty of measuring emotions" (ibid. p. 461), but as they point out, the problematic nature of explorations into this realm exist before the measuring equipment can be brought into the equation. Firstly, there is the problem of "tying down musical emotion to some 'formal object'", leading to many theories on whether the expression of emotion, or emotive affect of the music lies in the music, is about the music, is a result of the music ... and so on. This problem of locating the emotions in music is then compounded because it is "difficult to say what musical emotions are 'about'" (ibid, p. 457).

As Juslin and Sloboda point out, there has been a backlash in the last 20 years in which "many of the core assumptions of the field have been turned on their head, in favour of emotion (and much else that has been traditionally excluded)" (ibid. p.458). They argue that the barriers to the future progress of research into music and emotion are significantly affected by "the relatively independent way in which research in the various disciplines develops" (2001, p. 461). In particular they boldly challenge the discipline of musicology itself, pointing to what has been a reliance on "formal structural descriptions of the work; that is, analysis" as responsible for the current state of knowledge:

> Delayed progress in understanding musical emotions partly reflects the cultural assumptions about music that have been shared by those people most well equipped to move the field decisively forward … Since dominant conceptions of music are almost entirely determined by what dominant groups do with music, it is inevitable that the belief should have developed that emotion is not core to music. Such a stance has contributed enormously

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to the disengagement of the general population from entire genres of music … In effect, many people feel they are being told, 'the thing that strikes you most immediately and powerfully about the music you hear, the things which keeps you engaged with it and wanting to hear more of it, is really totally irrelevant to a proper appreciation and understanding of it. (ibid. p.457-58)

Turning the argument around, Schippers has suggested that the problem may lie in the fact that musicologists have felt obliged to adopt and rely on scientific methodologies and outlooks in order to position the discipline as a serious academic pursuit:

> Since its principles were outlined 120 years ago, traditional musicology has been predominantly modeled on approaches borrowed from science and history. Ideas emerged that structure can explain beauty, to the point of suggesting that the sound of a piece of music may be an inessential property. As a result, the analysis of written music has been a principal concern. This scored well in the field dominated by science, and dealt effectively with the inconvenience of having to explain beauty and creative processes in non-scientific terms. (2005, p. 37)

The musicological categories historically available for the study of performance in the Western art tradition can be categorized as the historical, analytical and psychological dimensions of the practice (Dunsby, 2006). Despite however Juslin and Sloboda's identification of a "gravitational inertia of traditional historical musicology" (2001, p. 458), there has been in recent years a division and expansion of traditional musicology into numerous sub-disciplines: historical musicology, comparative musicology, systematic musicology, ethnomusicology, evolutionary musicology, sociology of music, psychology of music, philosophy of music, philosophy of music education, etcetera (See Dunsby ibid. and Parncutt, 2006). Each of these fields adopts a different ideological approach, employs different tools in the research and analysis, positions themselves accordingly on a qualitative - quantitative continuum, and collaborates, in varying degrees, with the ideals, approaches or tools of other disciplines.

Of these subdisciplines, ethnomusicology and sociology have opened the road to acknowledging values, attitudes and perceptions in music research, while philosophy of music and music education has engaged with the concept of aesthetics. Few, however, have made major inroads towards a workable approach to intangible aspects of music making and learning. Perhaps David Elliott's (1995) 'praxial' approach gets

closest, with its insistence on performance at the core of what he calls 'musicing.' In his Grove music online entry on 'performance' Dunsby considers the basic elements of musical performance to be: understanding, actuality and the ineffable. Given that this considered by many as the definitive (or at least most reliable conservative) resource for Western Classical music, Dunsby's explanation of this basic ineffable element is significant:

> The 'ineffable' can be discussed under many different rubrics – artistry, charisma, inspiration, magic, star quality – none of which can ever quite capture a quality to which performers would nevertheless not aspire if they did not believe that audiences were acutely sensitive to it" (Dunsby, 1995, pp.12–14).

Yet, as Dunsby points out, while musicians throughout the centuries have written about performing, "it has always been agreed that one cannot effectively learn to perform, be it singing or playing, from a book, or from musical notation, given that "the text carries no more than the minimal necessary information for a new performance" (2006). This view, as Juslin also highlights, is widely held: "It is often said that music expresses emotions so subtle and complex that we cannot describe them in words. They are "ineffable" to use a popular term. This view has not proved very helpful in music education. How could teachers say anything about the ineffable?" (Juslin, 2003a) And yet they do.

In one-to-one teaching, as in master classes, forums which Schippers has argued are like "musical performance in slow motion" (2007, p. 40), we find myriad references to both tangible and intangible aspects of performance. The 'gap' between the two worlds is all too clear in the following instructions, heard in a series of international piano master classes in Austria: "Create an aura of sound and play within it" (Nelita True 24/7/04, Dohnányi Rhapsody Op. 11 no. 3),"What does your heart tell you – what were your instincts?" (Ruth Harte 23/7/04, on a matter of articulation, Chopin Fantasy in F minor), and "You warm up with your imagination" (Fernando Laires 25/7/04). These appeals, not uncommon, are far from tangible in a practical or technical sense, and strongly suggest that the pedagogues are relying on an understanding that extends beyond a purely technical, or cognitive (or conscious) appreciation of the music. While the cognitive and psychological sciences are generating much knowledge of the brain's responses to musical input, there is far less understanding of how to input musicality into the brain. [See table 1 for further voices of musicians]

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Why are such exchanges not at the core of research into performance and pedagogy? Is it a case of, as Julian Johnson suggests (2004, p. 643), "a kind of avoidance of something more urgent, a way of holding music's power at arm's length, an ordering in rational networks of what might otherwise be too disturbing"? The French philosopher Jankélévitch explores this tension in his 1961 publication Music and the Ineffable, which (surprisingly or significantly) has only been translated into English four years ago. In a review of this translation, Johnson highlights that "speaking about music is an attempt to mediate the worlds of the ineffable and the rational, not to reduce one to the other" (2004, p. 647). While the 'ineffable' or 'intangible' may be for many too confusing and confrontational to the desires and tendencies of an analytical mind, this mediation, and inherent tension, argues Johnson, is productive: "it begs serious questions about what we do as musicologists and the relationship that our work constructs to its object, about how that work serves others in their relation to music, and what it says about our own" (ibid).

Despite critical voices about the relevance of musicology to performing musicians, explorations of the intangible may be well positioned within some philosophical and musicological approaches. In his discussion of the philosophical field of hermeneutics, Bent refers to Kramer's "theoretical formulation of the way in which musical hermeneutics operates, and a practical means of proceedings", supporting Kramer's assertion that "meaning in music was not of the sort about which claims of truth or falsehood can be made":

> [Kramer] saw music not as a species of 'language', but rather as a form of activity within society: a cultural practice. He maintained nonetheless that meanings do inhere in music, meanings 'definite enough to support critical interpretations comparable in depth, exactness, and density of connection to interpretations of literary texts'. However, those meanings have to be worked for, since music 'resists fully disclosing itself.' (Bent, 2006)

The subjectivity of these 'truths' is increasingly catered for in current trends in musicological research. As Duckles & Pasler outline:

> Postmodern notions have begun to inspire questions about the validity of global, universalizing perspectives and to shift attention to the truths embedded in the local, everyday, variable and contingent aspects of music and music-making. Scholars engaged in this work see truth as always relative and subjectivity as multi-layered, contradictory and performative, as influenced by the body as well as the mind and sometime spiritual concerns … Postmodernists

also tend to concentrate more on the role of the performer and listener in determining the meaning of a musical work … they seek to understand musical expression independent from the structure, and some, music that is not written down. For postmodern scholars, the musical experience is essentially cooperative, collaborative and contingent. (2006)

Duckles & Pasler include the possibility of an alternative methodological approach in which "a scholar can focus on personal insight, considering one's personal experience of music as a source of knowledge. Taking personal relevance or one's own perspective as the point of departure makes it clear that the scholar plays an important role in producing musical meaning." The authors add however, that "such a perspective may have limitations as to the general relevance of the insights produced" (ibid). This tension between the objective and subjective seems to lie at the heart of much of the criticism against traditional musicological approaches to the very personal and subjective realm of music. It is a tension however that will increasingly need to be confronted as more musicians turn to research, and more research turns to musicians. It is pertinent to offer here the words of Oscar Wilde: "It is only about things that do not interest one that one can give a really unbiased opinion, which is no doubt the reason why an unbiased opinion is always valueless" (cited in Kalb, 2003).

A logical avenue to take this argument forward lies in the rapidly emerging field of auto-ethnography, or the voice of the reflective practitioner. There is increasing support for this kind of approach, which has been building for three decades. The following abstract is from John Honigmann's article "The Personal Approach in Cultural Anthropological Research", published in Current Anthropology:

> The personal approach in cultural anthropology, self-consciously and deliberately undertaken, perceives value in the unique combination of interests, personal values, theoretical orientation, imagination, sensitivity, and other idiosyncratic qualities embodied in a particular competent investigator or team of investigators. Because of the uniqueness of the factors through which the personal approach yields knowledge, the approach is not easily taught, and the conclusions it reaches are incapable of being fully tested for their reliability. The credibility of the conclusions reached by that approach depends heavily on the cogency, consistency, logic, and persuasiveness with which they are argued and presented (1976, abstract).

In a commentary on the current state and future survival of musicology, Parncutt, Professor of Systematic Musicology, suggests that while not

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easily found, we will need to search for a way to embrace both subjective and objective knowledge:

> Plausible answers to important musical questions are most likely to be formulated when musicology does not adopt a purely humanities or science approach, but instead strikes a reasonable balance between the two. The location of that "reasonable balance" depends on the kind of question being asked." (Parncutt, 2006)

Which prompts the question: In out attempts to explore what is currently intangible, yet perhaps essential in music, are we moving forward in a balanced way? In the arena of expression and emotion, as depicted by Juslin, there is reason to suspect not:

> A lot has been written about expressivity by philosophers, musicologists, and musicians – often with the implication that there is something mystical about expressivity. Different authors have described surprisingly different facets of expressivity. This has led to the belief that expressivity is an entirely "subjective" quality which cannot (or at least should not) be described in scientific terms. Musicians are often unable, or unwilling, to define the concept of expressivity or to probe its underlying mechanisms. Does this mean that it is impossible to study expressivity objectively? Not so. Acoustic correlates of perceived expressivity can readily be obtained and manipulated in musical performances, and listeners' judgments of expressivity can be systematically and reliably related to acoustic correlates. (Juslin, 2003a)

Are we unable – unwilling - or just quiet in the face of a research paradigm that requires a systematic reliability, or worse, might label us as mystics? Anthropologist Ruth Behar speaks of "efforts to map an intermediate space we can't quite define yet, a borderland between passion and intellect, analysis and subjectivity, ethnography and autobiography, art and life (1997, p. 174). Will we, as musicians and music educators allow, engage in and celebrate this 'intermediate space' in order to continue to contribute to a 'reasonable balance' in the exploration of what is intangible in music?

In order to advance our understanding of this complex subject matter, it would seem to me that the arguments put forward in this paper urge musicians, music researchers, educators and other interested disciplines to at least acknowledge, but even better, explicitly include intangible aspects of music making and learning in the training of professional pianists. One of the strongest resources researchers have at their disposal for this are the voices of the pianists themselves: the interpreter, the pedagogue, the reflective practitioner. It would seem very odd indeed to exclude the voices of those we are trying to emulate while trying to acquire the full gamut of the skills that make a well-rounded pianist.

[The proposed presentation will feature video interviews with 12 prominent pianists (conducted in 2007), reflecting on the importance of a wide range of intangible elements of their music making, and their potential value for the education and training of emerging musicians.]

Table 1. Sample of musicians' voices

"What has interested me most of all is the relation of the physical act of playing to those aspects of music generally considered more intellectual, spiritual, and emotional, the different ways that body and spirit interact." (Rosen, 2002, prelude)
"If we succeed as a performer we step into the intangible (Professor Kim Walker, 2005)
"Every generation of performers brings their own understanding of the spiritual message of music. This makes the art of music live." (Vlassenko & Stepanov, 'vision and inspiration', Lev Vlassenko Piano Competition 2005)
"Some one has said that the factors in playing are a trinity of H's—head, hand and heart. I try at once to awaken thought, to give a wider outlook, to show that piano playing is the expression, through the medium of tone, of all that the poet, painter and philosopher are endeavoring to show through other means: to this end I endeavor to stimulate interest in the wonders of the visible universe, the intellectual achievements of men and the deep things of spiritual discernment." (Carl M. Roeder as cited in Brower 1915, ch. ix)
"The mastery of music doesn't stop with the mastery of musical technique. The musicians we think of as true masters of their art are the ones whose artistry we admire, and that goes way beyond technique, into a place that even the word "excellence" can barely touch, that almost indescribable realm of human depth which we refer to by such terms as 'character' and 'soul'" (Barry Green, 2003, p. 7)
"This sense in which music seems to come from beyond the frontiers of our knowledge and understanding is key to its place in our lives. If musicians are able to remind themselves of this truth when they perform the music of the last 1,000 years, then there is an important role for classical music in the cacophonous musical highway that lies ahead." (Howard Goodall, 2001. p. 225)
"Every once in a while we have feelings that are so deep and so special that we have no words for them and that's where music is so marvelous, because music names them for us, only in notes instead of in words" (Leonard Bernstein, 1993)

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> "It has always been my viewpoint that intuition is the decisive element in both the composing and the performance of music. Of course technique and intelligence have vital functions – one must master the technique of an instrument in order to exact its full potentialities and one must apply one's intelligence in exploring every facet of the music – but, ultimately, the paramount role is that of intuition." (Pablo Casals, in Kahn, p. 96)

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How to Design Optimal Educational Experience in Order to Awaken the Spark of Creativity in Music Students

Rozalina Gutman

Founder/Artistic Director of the Non-Profit Foundation "CHARISMA:

Community Helping to Assure the Rescue, Inspiration & Support for Music & the Arts

Berkeley, San Francisco Bay Area, CA, USA

RozalinaPiano@comcast.net

ABSTRACT

The goal of my presentation is to point to the methodological answers for the following questions:

How passionate and proactive are today's music teachers about teaching the creative subject of music creatively? (Copland, 1952, p.40) How much intention and attention do music teachers place on accomplishing this complex and yet rewarding goal?

Are the music teachers equipped with the necessary methodology? Were the music teachers of our generation taught to do what they would like to teach the next generation of music students? Or, do they have to make personal transition about teaching in the new style of exploration that they need to develop on their own and while experimenting?

What is the individual capacity of the music teacher to serve as an advocate for the current global devaluation of music education and creative arts education in general? (Eisner, 2002)

Due to my involvement as an adjudicator for the Certificate of Merit Exam at Northern California Branches of the Music Teachers' Association of California, USA, as well as my more than 25 years experience of having to teach students who have transferred from other teachers, I have had the priceless opportunity to observe the formation of an alarming trend in students' musicianship, that can be described with the following characteristics: the lack of sincere and well-defined expression in students' music performances, the scarcity of students' personal engagement, no authenticity of musical thought and great shortage of excitement about music-making.

*In this presentation I will examine the reasons for this and offer a variety of practical solutions that include my and my mentors' original methods and approaches that proved to be productive in overcoming the above problem. I will showcase strategies for creating the **Optimal Educational Experience for the Child®** in music lessons (using piano lessons, as an example) that include a variety of unconventional strategies, directed at improvement of common issues, such as technique, theory studies, self-motivation, and cognitive development of the student. Also I will demonstrate why integration of composition activities in music lessons can be very productive and simple to achieve.*

*That is why my presentation is also the timely practical step that is vital for expansion of the data for the ongoing collaborative international research project **Mozart Genome®**, devoted to furthering advocacy for music education in various parts of the world. It evaluates the effects of **Proactively Creative Educational Activities™** on the mental and emotional development of students (Eisner, 2002), who are actively involved in the process of musical composition. My **Composition Project Book "Let's Compose Variations"**, based on the theme "Scherzo" by Kabalevsky, serves as the foundation for the current research. It is designed for the use by teachers with little or no composition experience and demystifies the process. (Submissions are open to qualified participants of ISME Conference/Seminars from different countries, and copies of the Project Book will be distributed to them at that time as well.)*

KEYWORDS AND TERMINOLOGY:

sequential achievement approach, holistic effect, emotive engagement approach, sustainable knowledge blocks, authentic music game experience, 3-plane linguistic approach, proactively creative educational activity

BACKGROUND

As a sign of our time, music lessons compete with a multitude of other activities that offer children instant engagement and emotional gratification (Fave & Massimini, 1988, p.193). Therefore, every one of those unfortunate manifestations of our student's boredom caused by music-making, drastically diminishes the laborious advocacy efforts of the world and local communities of

music educators, power of which is vital for the existence and the vitality of most of currently struggling music programs.

That is why, in the name of assuring the future of music education, we need to recognize that the time for teaching young musicians to speak the language of music passionately and clearly manifesting its creative capacity is now.

If we explored current acclaimed methodological literature on the subject of piano teaching, we would find numerous accounts by acclaimed specialists, stating that students of a young age are traditionally perceived as unable to comprehend complex music expression content due to the ability for multi-tasking being perceived as too difficult for them (Haroutounian, 2002, p.226). In fact, many teachers believe sincerely (yet mistakenly) that emotional expression is not a suitable task for young students, but instead should be reserved only for those more advanced students who had mastered the basics.

Indeed, nobody would doubt the fact that young beginner musicians are often busy struggling with mastering such basic skills as pitch recognition, rhythm interpretation, basic technical issues of finger-hand coordination, etc. Unfortunately, most teachers that I observed, are not trained to teach these important components properly – while providing *Optimal Educational Experience for the Child®* (Czikszentmihalyi, 1997, p.116) and while applying the *Sequential Achievement Approach®* (in essence where a new skill/element is introduced only after the previously introduced skill is mastered fully and completely). Therefore, their piano students seem to be overwhelmed by unresolved technical issues, and lack cognitive mastery of musical content, etc.

As the result, most unfortunately musical expression (as just a "not so necessary bonus" feature in music) is often not addressed even minimally by the teachers, or not addressed enough to produce a convincing music performance that is engaging and satisfying emotionally for both the performer and her/his audience of family and friends. (Dostal, 1977/1981)

Consequently, while making their very first steps during very beginning lessons of music making, these young students end up engaging their Brain's Open Zones into activities that are actually counterproductive to the very essence of music, which is actually the most emotionally authentic of all the arts. Such cognitive and emotional habits form easily in early age and stay with us for lifetime. (Taylor, J.A. 1990, p.214).

The actual explanations of such confusion of the purpose and the tools, which were given by colleagues-teachers sound like:

fear of making the student too bored by working on the same piece – after the text is finally mastered, in order to achieve expressive performance

general belief that the young student is not mature, not intelligent and not capable to even strive for sophisticated expression of the emotional content during the performance

So, often the majority of young students who did not develop the skill and the habit of treating music as the vehicle for expressing emotional content at the beginning of their music studies, would often completely revert from even attempting to be expressive performers during later, more "advanced" stages. In addition, the likelihood of such students quitting altogether their music studies early is very high, since they can not relate emotionally to the content that requires much time and effort of concentration during practice. Fortunately, some students are flexible enough and may be able to shift to an expressive/engaging style of performance (but often only through the transfer to another teacher). Although the process of replacing the old habits may be frustrating for the child and requiring lots of patience – an attitude that may be in short supply, particularly at a young age.

THE PURPOSE OF THE STUDY

Throughout my over 25 years teaching experience, I have observed that those young students who were lacking expression in their music performances, also often lacked in other areas. That is why, in addition to general disbelief in the sophisticated emotional capacity of the child, often other practical obstacles lie in:

1. the lack of teacher's ability to communicate the essence of the music in the terms and language that are engaging and resonant to the young child
2. the shortage of centering the learning process around music content, using other learning goals (such as technical aspects of piano playing, etc.) only as the tools for expression
3. the lack of appropriate technique that manifests the above aspirations, making the learning simpler and rewarding
4. the shortage of nurturing young student's self-motivation and self-engagement in a particular piece of music, and the overall lack of attention to fostering self-motivation for the laborious and time consuming process of learning to perform music in general.

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The purpose of this study is to demonstrate that by addressing the above issues through my *Cognitive Multi-Sensory Musical Storytelling Method®*, the currently common view of the young child's limited ability to master musical skills (including the ability to express music emotionally) can and should be seriously revised.

THE METHOD

By addressing at least the above listed 4 obstacles, I will demonstrate how the teacher is likely to succeed in developing the lifelong habit of expressive music performance in young students *(Tharp & Reiter, 2003, p.168)*

1. *The teacher's ability to communicate the essence of the music in the terms and language that are engaging and resonant to the young child through the* ***Cognitive Multi-Sensory Musical Storytelling®*** *process*

Genrih Neigauz, the renowned mentor of many internationally known Russian pianists and teachers, Professor of Moscow Conservatory, once insightfully declared a rule for any piano teacher: "Playing piano contains the same elements as any other kind of playing."

When young students come to the first music lesson/interview, they bring a whole array of emotions that they experience everywhere (Ortobolevskaya, 1985). Since the essence of musical art is to communicate emotional feelings through a variety of organized sounds, one of the entry tests that my potential students go through is the *Creative Listening Test®,* along with traditional music memory, pitch and rhythm tests. (Actually, this particular "test" is more of the teacher's test, since the teacher has to succeed in making immediate emotional connection with the young, often shy newcomer.) It includes my live performance of emotionally definitive and contrasting fragments of music that the prospective student is asked to interpret through drawing (sketched at the lesson, developed at home). The same fragments serve as the *Emotional Memory Test®*, since during the next lessons I ask the student to recall the pieces using their own labels and references.

Then I proceed with the *Emotive Engagement Approach®.* Right from the very first lessons it is essential for the Teacher to find out what brings out most powerful emotions in the student, both positive and negative.

At times, parents of my young students are puzzled at the initial lesson/interview by my "unrelated to music lessons" questions about what makes the child really happy – at school, at home, with friends, in the nature settings. I often appear particularly nosy to unsuspecting parents due to asking also what my students dislike. Such

knowledge is important for the teacher, since it can serve as both direct and indirect allusions for immediate and future interpretive references at the lessons that are yet to come. It is worth taking written notes about that in the student's file.

For example, let's say, it comes down to learning that the child dreams and is excited about riding horses. That means, that we'd have the emotional expression "ready-made" by the student, that I call **Direct Emotional Reference®** for pieces like "Wild Horsemann" by Schumann (see Exhibit# 1). Or, I'd try to take notes about the student's description of her/his complaint about a painful bruise that the child can easily associate with the word "sickness". That will play the important role for the choice of pieces like "Sick Doll" by Tchaikovsky (see Exhibit# 2)

Often the teacher has to use such *Direct Emotional References®* indirectly. For example, the 2nd Theme in E-Minor, from Sonatina by Kabalevsky (see Exhibit# 3), can be referenced indirectly, using a specific child's expression of earlier shared sadness, easily making engaging connection with the word "Sonatina" and making it far from abstract. Such a remark serves as the starting point for child's personal emotional investment and self-motivation. Often, young students respond with lots of enthusiasm to the assignment to paint a picture that illustrates certain part in music with in their own life's experience. Psychologists consider such expressions to be of high healing power and often use such holistic approaches in therapy sessions. (Ortiz, p.287, 1997)

The next and more complex, yet very engaging step would be to develop the personal content for the piece called "Sonatina", a term still too abstract for the young musician. The real art of the teacher in this Stage (1) is to ask the student to acknowledge the character of most appealing themes, expending the entire piece, while analyzing the form/ structure, and while referencing emotions in general. The following Stage (2) is to ask the child to describe her/his own characters, resembling the expressions of each theme. The final Stage (3) is the time for creating the storyline that connects all the characters according to the particular details of music structure/development. The true mastery of the teacher in this stage is to suggest the parts of music form (the essence of the sonata as the form in our particular example) as the "rules to direct our story's development".

2. *The teacher's ability to center the learning process around the music content, using other learning goals only as the tools for expression* ***(Sustainable Knowledge Blocks)***

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From this point, the natural motivation to create fun stories and fairy tales needs to be supported with the specific tools - the specific semantic elements of musical language. This is the perfect time to look into details of the music, such as articulation, mode, texture details, dynamics, voicing, etc. and ask the student to invent specific story references to each element.

Now, as a logical continuation of *Cognitive Multi-Sensory Musical Storytelling®* process, every teacher's reminder to remember about let's say *subito p* and observing *staccato* signs in left hand (see Exhibit# 4) is guaranteed to be perceived by the student not as abstract and often repeated nagging, but as desired suggestion to improve the musical appearance of student's own character's image, since they were determined earlier by the student to be the sign of character's hiding and contemplating surprise action. (Of course, the teacher should continue referring to these characters' features, already established by the student.)

In other words, the teacher and the student become co-creators of the plot where all the "conspiracy" is not about playing so many particular musical text's symbols correctly (as it would be in one of many tedious teacher's assignments). Instead, the goal mutually shared by teacher and student is rather stimulating – it is about making the musical canvas exciting, alive and appealing, where exact performance of the text's details serves as perfect expression tools. Needless to say, the young student's self-motivation surges instantly in such an *Optimal Educational Experience Situation*. (Czikszentmihalyi, 1997, pp.34,116)

Formation of such *Sustainable Knowledge Blocks®*, where required curriculum content serves as the child's personal tools for creating his/her own *Authentic Music Game Experience®* (based on Sonatina) is also highly enjoyable for both student and teacher and therefore it is infectious and habit-forming. (Arieti, 1976, p.40)

3. *The teacher's suggestions of appropriate technique tools that manifest the above aspirations, making the learning simpler, more effective and rewarding*

There is no secret that technique is a complex subject, requiring an extended amount of the time & demonstration facility for its review. Due to the format/size limitations of this paper, I will refer those interested in my in-depth coverage of piano technique issues from the perspective of the renowned Russian Piano School, while employing my original Methods/Approaches (listed above) – to my Workshop/Master Class at the 28th ISME Conference.

However, it would be unfair to avoid at least some brief references to the ways of approaching the issues of piano technique, since technique plays a crucial role in the execution of expression nuances, which enable the resemblance of actual music performance to the student's already contemplated (in the above example) "authentically expressive performance".

Various elements of technique have their own significance. But, if I were asked to choose the component that is the most determining for the effective execution of musical expression, and yet the most overlooked, I'd have to nominate the functions of the wrist.

In order to trace the expressive capacity that can be achieved through employing contemporary pianos, we need to make a brief, yet careful examination of the evolution of keyboard instruments: from harpsichord to contemporary piano. Understanding of that alone can prevent the formation of obviously harmful, yet persistent technique habits.

We would find immediate connection between changing functions of the wrist throughout the history of keyboard instruments, that naturally followed (or rather, should be following) the changes from limited wrist engagement due to the dynamics-lacking keyboard action of the harpsichord - to the expanding functions of the wrist in conjunction with the mechanism of fortepiano, capable of exciting sound of varied dynamics, and later on the role of wrist, grown even further and allowing utilisation of all the capacities of the broad spectrum of dynamics and velocity that can be delivered by the action of contemporary piano, as employed by the masters of advanced piano-texture such as Liszt, Chopin, Rachmaninov, Prokofief, etc.

This subject is carefully investigated and vastly illustrated in standard piano methodology textbooks, widely published in Russia. (Alekseev, p. 250, 1988) And yet, unfortunately today's reality shows that some pianists approach piano without consideration of the above evolution. Therefore, they continue passing onto their students such unfortunate techniques. For example, one of my young students had to struggle very hard to change his habit of playing with stiff wrists, after transferring from an acclaimed San Francisco Conservatory Faculty member, who simply does not know better than requiring young beginning students to start playing piano while maintaining coins laid over their wrists, thus keeping the wrists motionless.

Most unfortunately, such approaches that actively promote constant use of the wrist that is full of

accumulated tension, lead steadily and directly to nothing but nerve-related pain, requiring medical intervention.

Once again, I would like to stress, that first and foremost, the technical issues must be evaluated by the teacher very carefully - from the point of the student's readiness and benefit at the particular point of overall technical development for that particular student and according to the principle of *Sequential Achievement Approach®.*

4. *The teacher's efforts to nurture young student's self-motivation and self-engagement in the particular piece of music, and general efforts to foster self-motivation transforming the laborious and time consuming process of learning to perform the music into exciting and engaging activity.*

What makes the child want to play games? And, how can we re-create the same situation, while integrating the important curricula of music lessons?

These and other crucial questions can be answered through exploration of my *3-plane Linguistic Approach®* that I propose to apply in any musical studies, since no one would argue against the idea that music is a language.

It is obvious that any linguistic studies always consist of at least 3 planes: listening/comprehension, reading (of ready written content), and speech/writing (creating authentic content), (Rodari,1978). No linguistic studies program would even conceive of an idea of offering a course without speech/writing. And yet, most music educators don't see the vital purpose of similar activities in the training of musical language, activities that should be also offered currently at different levels of Music Education.

In fact, at the time of Mozart the word "musician" meant both performer and composer. Composition provides young students with hands-on experience that affords invaluable insight into a composer's mindset that is essential for proper formation of future performers, amateur musicians and intelligent audiences.

In fact, even such a simple composition project as *Proactively Creative Educational Activity®* provides teachers with a perfect motivational tool for young students. Transformed into an enthusiastic and excited "Mozart-alike" learner, such a young student is self-motivated to study the best of the existing, often challenging musical canvases composed by the masters, since that in turn provides resources and tools for the student's own authentic music expression (but not only because the teacher required the student to practice and gave homework assignments).

Composition activity provides an amazing opportunity for the holistic self-expression of the child that may be the only way to express those deeply stored emotions that she/he was not able to verbalize.

Csikszentmihalyi (1996) claimed that "To be human means to be creative." Composition activity presents a multitude of opportunities for the development of higher cognitive operations in children of a young age.

Due to the size/form limitations of this format I will direct those interested in in-depth exploration to my participatory Workshop/Master Class and Poster Session at the upcoming 28th ISME Conference, where I will review multitude of the details pertaining to the Composition Project.

Also, I have designed hands-on *Composition Project Book Format®,* that can be used by teachers who were not trained in composition*.* I will introduce this book, titled *Let's Compose Variations®*, offering copies to those who would like to contribute (via mail/e-mail) their personal accounts of the book's application in teaching their beginning students - as officially credited submissions to the ongoing collaborative international research project "Mozart Genome®".

SUMMARY
My mentor G. Shatkovsky proclaimed and proved that all children are able to compose. Other examples, including public performances by my 7 year old student (playing his own Variations for the regional Master Class with the sincerely amazed piano method author Jane Bastien), and by my 8 year old student (playing the 3rd movement of Mozart's Concerto #21 in C-Major K.467 with custom-composed *Cadenza for her still small hands* - Exhibit# 5) – prove that the Mozart Genome® can be awakened in other music students as well.

IMPLICATIONS FOR MUSIC EDUCATION
If our students would learn to speak their original musical thoughts passionately and authentically, they will turn into our best advocates for the cause of creative arts education.

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Exhibit# 1:

Fragment from "Wild Horsemann" by Schumann, from "Album for the Young"

Illustration for the application of the child's Direct Emotional Reference® Concept

Allegro con brio

Exhibit# 2:

Fragment from "Sick Doll" by Tchaikovsky, from "Children's Album"

Illustration for the application of the child's *Direct Emotional Reference® Concept*

Andante

Exhibit# 3:

Fragment from "Sonatina", op. 13, No.1, by Kabalevsky

Illustration for the application of the child's Indirect *Emotional Reference® Concept*

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Exhibit# 4:

Fragment from "Sonatina", op. 13, No.1, by Kabalevsky

Illustration to building **Sustainable Cognitive Blocks®,** part of **Cognitive Multi-Sensory Musical Storytelling Method's®** process: *staccato* sign in LH and *subito p* may resemble not some mere abstract articulation term, but assist in developing nuances of meaningful for the child story character, involved in particular student's story development, such as "hiding suddenly and preparing for surprise action" (as one possible example for interpretation), contributing to self-engagement and overall learning effectiveness, by forming **Sustainable Knowledge Block®** of well-structured curriculum acquisition.

Allegro assai e lusingando

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CADENZA for 3rd Movement of Concerto# 21 in C-Major by Mozart
for little Genius with small & fast-running hands

by Rozalina Gutman
written for 10 year old S.M.

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Exhibit# 5. CADENZA for 3rd Movement of Concerto# 21 in C-Major by Mozart

for little Genius with small & fast-running hands

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Adults as Learners in the Field of Music: A Pedagogical Challenge

Kaija Huhtanen
Lahti University of Applied Sciences
Lahti, Finland
kaija.huhtanen@lamk.fi

ABSTRACT

Instrumental pedagogy has traditionally been designed with children in mind as the ideal target group. Quite often these children have been tested and labeled as "musically gifted". The pedagogical programs in music universities and conservatories have been based on the idea of a child beginner aged five to twelve years. That age group is in no way homogenous; still, in a pedagogical sense the phenomenon belongs to childhood. Learning music as well as gaining instrumental skills is easier as a child – this is a common belief.

What makes the difference when an adult learner enters an instrumental lesson? In what way should the teacher be equipped in order to start a fruitful teaching practice?

Adult learners' lives consist of all kinds of learning experiences. For that reason an adult has a self-image of a certain kindof a learner. He "knows" his strengths as well as limits: what is possible, what is out of reach. For a teacher it is important to know these definitions as they set the scene for learning.

A project named HARMOONIhas been going on in the Faculty of Music in Lahti University of Applied Sciences. The aim has been to examine adults' music learning and teaching. The origin of the project started from the idea that in future the group of "customers of teaching services" will be expanding to new age groups. Not only children or young people but also other age groups will become engaged in music activities.

In what way should instrumental teacher training respond to this challenge?

KEYWORDS

music education, adult pedagogy, skill, instrumental teacher training, "crack"

INTRODUCTION

In this paper I will examine the challenges the pedagogical teacher training has to face while the focus of instrumental teaching is expanding to other age groups. First I will outline the traditional music education system in Finland which has produced lots of highly qualified professionals.

Second, I will present some excerpts from an interview of a voice teacher who has been working with adults. Third, I will examine the process of learning a skill and the role of a teacher. After that I will compare a child learner to an adult one. In the final section I will present a pedagogical project, HARMOONI.

MUSIC EDUCATION SYSTEM IN FINLAND

The music education system grew into its present form by the end of last century. In Finland we have a network of music schools (appr. 100) which is mainly funded by the state. The functioning of music schools is regulated by laws relating to basic art education (see more in Heimonen, 2002). These music schools provide childhood music education (before school age) and instrumental teaching until the age of 16. The basic art education is followed either by the open department or by conservatory level. The next stage is higher education either in Universities of Applied Sciences (BA level) or Sibelius Academy and other universities (BA and MA levels).

Typically music education is characterized by the principles of esthetic art education. The system provides a straight path for a gifted individual to progress from one level to another up to the university level to become a professional. The system has, however, been criticized for focusing too much on educating professionals (Lehtonen 2004, Anttila 2004). A critical interpretation of the system points out that music schools are due to produce material to professional studies. However, it is noticed that about 1-2% of the total amount of music school students will undertake professional studies. What happens to the remaining appr. 98% of students? Where do they end up? It is clear that no society could provide work for any larger number of music professionals with traditional training.

As soon as the gaze is directed to other age groups or to a different music education philosophy – like praxial music education (see e.g. Elliott 1995, Regelski 1996) – we notice that the available training has not the right contents nor methods. Esthetic music education takes for granted child

pupils who are musically tested and gifted. There seems to have been no special passion to tailor music training to amateurs, older pupils, adults or even senior citizens.

The last bases for the curriculum of basic art education (2002) consists of two parts: extensive and common syllabus. Extensive syllabus seems to have been the norm until these days and it includes grade examinations which have to be reached in a regulated schedule. Common syllabus (concerning mostly the open departments) has been left virtually open, with no articulated goals or explicated curriculum. There is more freedom for setting goals and progressing in a self-tailored schedule. Common syllabus has a label of ambition-free studying: it's just playing for fun, in a more amateur style. For a teacher this freedom creates an empty space – a terrain without a map to orientate. What happens when the safeguarded steps of examinations will not pump up motivation? How does one measure progression – or is it to be measured *at all*?

ROARIN' ROCK? BEING A PATIENT THERAPIST?

To get to know more closely the world of teaching adults I interviewed a voice teacher, Kaarina. She has mainly taught adults whose ages have varied from 16 to 70 years. Singing and voice lessons typically begin later than instrumental lessons.

Kaarina grew up in a small town in Southern Finland. She started her musical activity by playing the violin. In secondary school she was in a music class singing in the school choir. Gradually singing started to take up more of her time while the violin activity became secondary. Before starting her voice lessons Kaarina had already performed as a soloist singer with a symphony orchestra. Her professional studies qualified her as a voice teacher in the mid-1990s.

Kaarinas's teaching career has consisted of teaching in a music school in the open department where pupils don't have to pass examinations. Singing is a typical subject in the open department. Kaarina describes her professional training in two parts: first, the know-how of building the voice instrument; and, second, learning repertoire. As far as the building of technique and instrument is concerned Kaarina is happy with her education. But the repertoire knowledge she gained turned out to be limited: she has not been able to use the music she learned. The pupils in the open department are not "good enough" to sing classical repertoire. Instead of that she has had to learn to teach pop and jazz music. "What they want is to 'roar' rock." Pupils simply want to learn the music they normally listen to.

According to Kaarina one "has to learn both classical and pop-jazz repertoire".

Another aspect she points out is the much needed "therapeutic dimension". She finds herself "giving her time" to a tired housewife, and the meaningfulness of a lesson lies in "the ability to be present". However, Kaarina "always gets inspired about her interaction with her pupils". Of course she would be happier if the pupils would practice – but they do not. Instead of using ready-made models, Kaarina has to tailor her teaching individually to each pupil.

Reflecting upon her singer identity Kaarina finds it disappointing that she has no use for Vaccai, Schubert, lieds etc. "It is awful – but I have dealt with it". A central principle in teaching is that she "never tells the pupil how poor he is". Kaarina prefers to defraud her pupils – it's good to let them be stars of their life. Aiming at examinations – a must in an extensive syllabus – should not be the only way to set targets. Progress can be recognized in a variety of ways, not just through examinations.

"Without a sense of humor this would have been crazy" says Kaarina. It has been beneficial that she "likes people". Kaarina hopes that one day she could teach "normal" music school pupils. Teaching in the open department is lonely business without collegial sharing.

LEARNING A SKILL

Kaarina's teaching practice is an example of providing a musical activity for adults whose interests resonate with music but who do not invest a lot of energy in practising. Learning a skill properly is not necessarily their primary goal; they prefer searching for enjoyment and fun. Christopher Small (1998, 9) enlarges the concept of musical activity by presenting a concept, "*to music*", which means "to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing) or by dancing". One has not to be a master of a certain instrument in order to enjoy music. Almost anyone can learn, to a certain extent, to make music, "to music". However, a fundamental distinction between "art" and "a skillful performance" is evident.

Skills are built up gradually in the course of time through repeated training. When observing a skill being realized one can discern a serial process where one stage leads to the next one in a flexible way, resulting as a solid performance. (Keskinen 2002, 43.)

Most researchers, according to Patrick (1992), agree with the following characteristics of skills:

- Skills are learned or trained, and they need practice (hours, days, weeks, years depending on the skill) which means a huge amount of repetitions
- Performing a skill includes orienting a physical and/or cognitive activity towards a goal
- A skill manifests itself to an observer as a flexible and adaptable performance consisting of various stages

Fitts (1965/1990, 284-287) describes the process of learning a skill in three stages:

- 1. **cognitive stage** – one learns the principles of carrying out a task with the help of a teacher; the task to be learned will be analysed and verbalised and the procedures will be considered
- 2. **attachment stage** – the principles of a learned skill are tested and practised; the right models of action will be engaged by continuous practising
- 3. **automation stage** – the learner increases the speed or accuracy of his faultless performance step by step (Fitts 1965/1990, 284-287.)

In cognitive psychology the emphasis is in understanding the cognitive processes behind actions. Every skill consists of a mental model, an inner representation, formed through sensual information. The model works as a controlling basis giving our action a "script". The knowledge contained in mental models has an essential role in directing all the actions. (Keskinen 2002, 45-46.) Creating mental models, especially in music, can not be dealt with in depth in this paper (see more in Immonen, 2007). In sum, each skill is learned by doing, first by creating a model and then by repeating it through action.

Traditionally teaching music has taken place in master-apprentice –relationship where the "master" transfers his expertise to a novice. This is behavioristic model learning based on imitating the perceived action of the master. A modern version of this tradition is found in imitating the skills of music videos stars. However, not much of the observed action is cognitively understood nor analyzed before the private practising on one's own is in full action.

The influence of a teacher is of great importance as he is to create an encouraging learning environment which supports the pupil to build a realistic mental model for directing the actions. Gradually the influence of the teacher will be diminished as the pupil will grow to be self-directive. In the end the teacher is needed no more. Setting the pupil's motivation for building

up sensible mental models by practising in a thoughtful manner is a key element in successful teaching.

ADULTS VERSUS CHILDREN AS LEARNERS

Adult learners cannot be handled in the same way as children because they bring to the task many kinds of experiences. The independence and self-directiveness of an adult give a different starting-point to learning as well as to the role of a teacher. Is he going to be a coach, a director, a consultant or a facilitator? What sort of attitudes towrds the learner would be most beneficial?

Anita Malinen (2000) has examined adult learning through well-known adult pedagogy theories by Kolb (1984), Knowles (1985), Mezirow (1991), Schön (1983) and Revans (1982). Malinen calls the critical point in adults' learning "a crack" which has to appear in order to overcome the learner's prejudices. An adult has gained his own experiental knowing based on his lived life. This knowing consists of two parts. The inner part, "the hard core" – tacit, holistic, 'true' and inadequate – contains the learner's most fundamental conceptions developed through first-order experiences. Around this core lies a "protective belt" with more flexible conceptions, 'auxiliary hypotheses'. (Malinen 2000, 134-135.) What happens in a learning situation is that a second-order experience succeeds in penetrating through the protective belt and quakes the personal experiential knowing. This "crack" will expose an adult to a change, leading to a re-construction process resulting in "real" learning on a deep level. Otherwise the learner just passes an exam without any authentic change.

When learning a skill an adult will surely face a motoric challenge. Motoric facility for learning skills is very high as a child. On the other hand, an adult can partly compensate the motoric stiffness by higher motivation and more developed cognitive skills. An adult is able to set his own goals which gives motivation for learning. He also has the ability to analyze music as well as his own practising. Surely these are not typical actions for a child.

Adults having history in music are in an interesting situation: obviously they have knowledge about music and a set of skills. They have adopted certain procedures which may be either useful or in need of updating. The teacher has to examine first the state of an adult pupil and then start to plan his teaching. Sometimes the old skills need to be "unlearned" in order to learn more appropriate skills. Adults typically have an

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idea about their giftedness. Changing this image is hard but not impossible (see Numminen, 2005).

Kaarina's teaching practice with adult pupils seems quite hopeless as far as gaining skills is concerned: the pupils do not practice. Their motivation flows either from a certain repertoire – "Wanna learn this David Bowie!" – or by aspects which could be described therapeutic. Autioaho (2007) points out that adults are seeking relaxation in their musical activity. Efforts needed in building the technique are not necessarily cherished. It is easy to sympathise with this view: adult life certainly is not lacking of demanding tasks. Adults prefer free time activities that provide entertainment instead of struggle. According to Autioaho (2007) most adults are motivated by the music itself and its beneficial effects. Music lessons seem to provide a private space, a room of one's own where one can act in a different role.

"HARMOONI" –PROJECT: TOWARDS ADULT PEDAGOGY

Faculty of Music in Lahti University of Applied Sciences is running a project named HARMOONI. The aim of the project is to examine the musical activities of adults by providing instrumental and voice lessons to adults in the setting of the pedagogical program. In this way the pedagogical students can accomplish their guided teacher training with "real" adult pupils.

The project has already revealed that adults manifest their self-directiveness by setting their own goals. On the other hand adults seem to engage in activities with social dimension. A musical activity can provide a community of individuals who want to be active around the same subject.

The HARMOONI project and some theses written within it (Autioaho 2007, Pekkarinen 2007, Muikku 2007) has also shown the special meaning of music making as a private "space". Changing one's role from the humdrum of normal working day routines is rewarding and enhancing. This goal is not to be underestimated when thinking of music as an element of well-being.

HARMOONI, completed by the end of 2007, has shown the need for adult pedagogy in instrumental teacher training. The philosophy of lifelong learning has to do with music, too. In the future it is obvious that "customers of teaching services" can come from any age

group, due for example to the fact that people are getting pensioned younger and are in a better financial situation than ever. People have more time and wealth to invest in their well-being and they might like to learn or refresh their musical activity. Future music teachers should be equipped to work among any age group.

In Lahti we are in a process of reform to develop our pedagogical program to respond to this challenge. We are also convinced that a growing number of our graduating students will be working in an entrepreneurial setting. This means that they have to learn to acquire as well as take care of customers coming from any age group. Entrepreneurship is, however, going to be the subject of our next project.

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Change or You Don't Survive: The Evolving Conservatorium

Helen Lancaster
Queensland Conservatorium Research Centre
Brisbane, Queensland, Australia
helenlancaster@iprimus.com.au

ABSTRACT

Conservatoria deal with preservation and change in parallel, maintaining traditions in a constantly evolving artform. The forces of change which have been exerted on conservatoria over the last two decades have caused institutions to realign themselves in various ways. Shifting social priorities have reshaped the artistic climate and evolving government policies have restructured governance and funding, impacting on the potential shape and climate of each conservatorium.

This paper emerges from recent research which investigated the challenges confronting contemporary conservatoria. By interviewing fifty leaders in a cross-section of conservatoria around the world, the study gathered data on the sector generally and specifically. In Australia, data from interviews were confirmed by surveys which further probed specific aspects of the emerging results.

From this study it is evident that Australian conservatoria have experienced pressures which are more intense than those felt in conservatoria elsewhere. For reasons which are specific to the Australian condition, their tertiary music institutions are more diverse, less likely to be traditional, and primarily located within the university sector.

Using data from the study, this paper examines the impact of change on Australian conservatoria and its consequent implications.

KEYWORDS

conservatoria, change, Australia, future.

INTRODUCTION

Conservatoria in the past trained prospective musicians in performance, generally in the classical Western European tradition. Most were independent of universities, free from academic constraints, focused on performance, and flexible in their practice. The last two decades in particular have generated significant change, placing conservatoria under increasing pressure from new challenges. Whilst confronting a shifting artistic climate, Australian music institutions have been compelled by government policy to relocate into the university sector, resulting in new systems of governance, and different expectations. Changing funding structures have further complicated the situation for Australian institutions.

This research asked conservatorium leaders "What are the challenges for your institution, and for you as leader?" This paper focuses on data emerging from the first part of the question, specifically among Australian conservatoria. They reveal that Australian conservatoria exist within a distinctive environment, which is to a large degree based on their relocation into the university sector.

The Conservatorium Mindset

Conservatoria evolved to identify and foster potential musical talent and train performers, principally of music in the Western classical tradition (Camden, 2001). For two centuries, this focus on performance was the principal difference between conservatorium and university models for training musicians.

Despite some academic courses, traditionally the conservatorium objective has remained primarily vocational. Universities, on the other hand, have offered a more comprehensive music education. Historically, academic posts and courses in the conservatorium have not been highly regarded by practicing performers. Although some universities offer performance training, there has remained a clear divide between the two cultures. Yet, in structure, conservatoria and universities share a family resemblance – a somewhat tribal culture. Each has a tendency for individual departments to maintain a degree of independence from each other (Lancaster, 2006a, p.115).

In Australia, the past two decades have seen a blurring of differences between university music schools and conservatoria. Curiously, the early conservatoria in Australia experienced less division – the first were established by the universities of Adelaide and Melbourne. Time exaggerated the perception of difference, if not a difference in real terms. By the middle of the last century, there was clear disparity between university and conservatorium, arguably made more obvious by the development of rivalry

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between some institutions. This changed during the 1980s, when conservatoria began offering academic awards, once again blurring the boundaries.

It might therefore have been expected that amalgamations with universities (Dawkins, 1988) might have met with little resistance. However, few found it so simple. In some cases, the tension was palpable and enduring, as demonstrated by the example of the amalgamation of Sydney Conservatorium with The University of Sydney (see next section). Despite any family resemblances, the conservatorium mindset and the university culture were to find this marriage difficult (Lancaster, 2006b, p.5).

Method
The goal of this research was to provide insight into the impact of various challenges on contemporary conservatoria. This paper focuses on data from interviews with Australian informants, and on their responses to two surveys taken twelve months apart, which confirm and extend our understanding of the Australian conservatorium condition.

Results
Data from these various sources have been integrated into the narrative under those categories which emerged as significant drivers of change in Australian conservatoria: governance, resources, core business, and leadership. In all of these, change is fundamental to realignment.

Perhaps because change was being forced upon them, few Australian informants were personally responsible for initiating change. Conceivably, internal pressures experienced in meeting new expectations at the time of amalgamations limited most masterminds of change to periods outside the decade of amalgamations.

Such initiators include Rex Hobcroft, Greg Whateley, Clive Pascoe and Anthony Camden. Only Camden straddles the amalgamation period – he arrived as it began, and left once he had achieved a successful result.

Hobcroft bounded into the position of Director of Sydney Conservatorium in 1972, immediately signalling the need for change. He introduced new programs and research, and overhauled administrative processes. Greg Whateley was appointed to the relatively new Central Queensland Conservatorium of Music (CQCM) in 2000, specifically for his management and technological experience. He initiated the 'Virtual Conservatorium', increasing access for geographically-remote students normally unable to attend an institution.

When the music school at the Northern Rivers College of Advanced Education (NRCAE) was threatened with closure in 1984, Pascoe chose to reinvent it as Australia's first specialist pop music conservatorium (Pascoe, 2003). More than twenty years later and now part of Southern Cross University, it remains committed to the genre which saved it from closure. Camden recognized the public benefit of Queensland Conservatorium, relocating it to the South Bank cultural precinct in Brisbane and engaging with community festivals on one level whilst importing the world's best musicians to work with students on another. Each of these leaders recognized different drivers of change, bringing considerable growth to their respective institutions.

1. The Imperative for Change
In Australia therefore, the most significant change over the past two decades has been to governance, caused by the 1988 Higher Education Policy (Dawkins, 1988) which forced conservatoria from outside the university sector to find a university partner. Music institutions which had formerly enjoyed a degree of autonomy were thus absorbed into megafaculties, many among the lower ranks. Those already located within universities were affected by default, obliged to develop working relationships with colleagues who had in some cases been former adversaries. Given no guidance in negotiating their partnerships, conservatoria stumbled into the university sector with varying degrees of success. Angst was felt both ways: the different organisational cultures did not easily mix (Lancaster, 2006a, p.120).

The effects were felt more by conservatoria: conservatorium informants ranked the challenge of change highest, whilst informants from university music departments placed it third. Ostensibly, the difference might seem inevitable because "traditions and norms of universities are so sacrosanct and […] their organizational structures are so fragmented that change is especially difficult for them" (Guskin and Bassis, 1985, p.13). Whilst change might be difficult, enforced amalgamations in Australia have made it unavoidable, as was suggested by one university informant: "I think change is coming, and will that be disruptive for this Faculty? *Unbelievably* so!" (Lancaster, 2006a, p.127).

Nowhere was the effect of amalgamations more obvious than in the tensions between university department and conservatorium in the amalgamation of Sydney Conservatorium and The University of Sydney. This merger resulted in a decade of public and often acrimonious debate. Resistance from both had a domino-like impact on

successive leaders and generations of students subsequent to amalgamation. Prolonged public debate over the possible relocation of the building, the resignation of senior staff and successive proposals to merge with the University's Music Department, eroded public confidence in the Conservatorium and drew attention to the problems being experienced by the University's Music Department (176). Progressive funding cuts resulting in a "seriously depleted Sydney University music staff" had made the Department "unviable as a long-term activity" (Covell, 2001, p.16). Resisting any change, the Department bunkered down "around sacred cows in under-resourced facilities" (McCallum, 2001, p.16). Head of the Department, Anne Boyd, became the subject of the film *Facing the Music* (Connolly and Anderson, 2001) which depicted the plight of the Department as it faced financial constraints and the threat of closure.

As Boyd had predicted when appointed to the University prior to amalgamation, "The function of the Conservatorium is to train performers while Sydney University offers a unique course in the study of world music. Try to combine them and the result is bound to be a blurring of identities" (McCallum). Despite extended friction, the passage of time and new leadership in both Conservatorium and Music Department have since diminished tensions and restored public confidence. From 2005, the Music Department officially became an arm of the Conservatorium, challenging the partners to clearly define the parameters of their relationship. Existing areas of overlap will test the capacity for effective compromise (Lancaster, 2006a, p.177).

Changes in governance also had an effect on the capacity of conservatorium leaders to take a significant role in decisions affecting their institutions. In most cases, leaders were left with responsibility but no direct influence. The 2003 Survey found that the leader's ability to realise goals was directly related to their reporting structure and the level of decision making allowed in budget matters (264).

2. Money Changes Everything!

Few conservatoria accept that their income is sufficient to meet their goals. In a reference to Sydney Conservatorium which speaks for most Australian institutions, Blanks writes that "its busiest percussion instrument [was] its rattling begging bowl" (2002). Interviews in this study unlocked a high level of concern about funding. For leaders, resourcing the institution was (at 80%), second among the challenges volunteered. Confirming this unease, the 2002 Survey had

100% of respondents indicating that finding and managing resources was the greatest challenge to their institutions.

The 2003 survey offered more detail: 40% were preoccupied with guaranteeing funding from their universities, 40% with external funding, 50% with resourcing new projects, and 70% with finding additional funding. Indicating that money had to come from somewhere, 50% of respondents confirmed spending considerable time initiating or maintaining relationships with sponsors. Figures from this survey show a degree of overlap between categories of financial stress. Still, there was a sense of the inevitable among the responses. Australian conservatorium leaders now spend more time developing and managing external funding than with what has been the principal source of funding, government sources (albeit now via the university).

Existing in a culture which associates philanthropy more with sport, conservatoria understand that finding external funding is difficult. Further, altered funding mechanisms have delivered conservatoria less immediate control over their financial climates. Still, philanthropy is the exception rather than the answer.

Nonetheless, it seems that publicity brings results, even if as exceptions. Following the screening of *Facing the Music*, a donor offered $1m to the Music Department at Sydney University on condition that the University matched the amount. This merely provided breathing space for the severely-depleted Department. In 2005, Sydney Conservatorium received a welcome boost via the largest philanthropic gesture ever made to an Australian conservatorium – a gift of $16m from the estate of the late pastoralist George Henderson (Lancaster, 2006a, p.142). Describing the gift as "pivotal to our future", Dean of Sydney Conservatorium, Kim Walker explained that "less than 20 per cent of [the Conservatorium's] revenue comes from government" (Meacham, 2005, p.5).

Residing inside the university sector has thus placed Australian conservatoria in a situation which affords them less control over their funding. Lamenting changes to budgetary discretion post-amalgamation, one leader said that ten years ago "You basically had a one-line budget […] but now it's all very, very regulated" (Lancaster, 2006a, p.143). Although university administrators now place more pressure on departmental leaders to manage within a business framework, few conservatorium leaders take an entrepreneurial approach.

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The most damaging consequence of financial hardship is the loss of quality in intake, programs, teaching, resources, facilities, and outcomes, all of which affect the institutional profile, and consequently the likelihood of attracting good students. Some institutions have been forced to question the sanctity of the most expensive cost component – the weekly individual lesson. Speaking of Elder Conservatorium, Charles Bodman Rae explained that there had been a lot of damage to public perception of the Conservatorium because the university "had lost the plot as to what a conservatorium is, should be." His concern about quality came from "the absurd idea that it should even be discussed whether or not the institution should continue with one-to-one professional level performance training […is] not a thing which one should waste time and energy arguing about" (147).

3. The Shrinking Core

For some conservatoria, repositioning core business has averted financial hardship and the threat of closure. Following the successful lead of NRCAE in the 80s, some Australian conservatoria began to address a wider constituency or employ specialization as a shield against diminishing numbers.

Whateley's Virtual Conservatorium was the second reinvention of the CQCM in less than 10 years. In 1996, as a newly-constituted conservatorium located in the hunting grounds of its former (and larger) parent (Queensland Conservatorium), the CQCM chose to specialize in music theatre, a genre previously not available on the east coast of Australia. It paid off, attracting a national intake of competitive quality (169).

In the emphasis on change there is an implication that conservatoria which persist with traditional programs may not be as effective as those pursuing new curricula. But for some institutions, repositioning core business or modes of delivery is simply not an option. Commenting on the probability of including popular music and jazz in his institution's traditionally-based curriculum, one informant said "We don't have the staff and we *certainly* don't have the soundproofing or the equipment […] and I don't underestimate what's involved in changing genre" (153). Nonetheless there is a consequence. For institutions adhering to traditional training, the preservation of quality remains a genuine concern. As the same informant explained, "if we were to limit ourselves to the kind of students we would want to teach, we wouldn't be taking the number we do because they're just not out there in quantity" (154).

4. Leadership: 'Hitting a Moving Target'

This study indicated that leaders consider leadership one of their major challenges, a fact with ramifications for the institution. Different leaders respond to this challenge in different ways, some with greater success than others. Each conservatorium has an individual context which is constantly changing, suggesting that leaders must seek to "hit a moving target" (Ehrle and Bennett, 1996, p.197) as they attempt to modify vision and leadership style to fit evolving contexts.

In Australia, there is ample evidence of the impact different leaders might have on an institution, seen in the example of Queensland Conservatorium. Prior to amalgamation, a succession of leaders shaped this conservatorium in various ways. Roy Wales (1981-1986) initiated intersections with the community and awareness of the Conservatorium and its programs spread. Wales also prepared the way for the establishment of a regional campus in Mackay. Under his influence, the Voice Department experienced rapid growth and international success. The subsequent appointment of Anthony Camden in 1988 brought his extensive international network of orchestral connections into the Conservatorium. Camden expanded the Conservatorium's international profile, attracting international students into the Conservatorium. Inheriting the decision to establish the first regional campus, he shaped its early development. Camden's greatest gift to the Conservatorium was locating it amid the cultural precinct of Brisbane's South Bank. His successor, Simone de Haan shifted growth to jazz, contemporary music and music technology. Under his leadership, the regional campus was abandoned, and replaced with another at the Gold Coast, specializing in pop music. De Haan developed links with multicultural communities, resulting in indigenous and world music traditions being drawn into the Conservatorium.

Just as leaders mould conservatorium programs, so too they have potential to define the success of their institutions. This study found that leaders contribute to success and decline among institutions, making leadership, leader preparation and succession, important issues for contemporary conservatoria (Lancaster, 2006a, p.282).

Conclusions

This study clearly demonstrated the effect of amalgamation on Australian conservatoria, and the consequent implications for programs, resources, community outreach, and leadership. There have been positive effects, including access to broader programs, research and university infrastructure. But given that conservatorium

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timetables tend not to allow much flexibility, these benefits are to some degree superfluous.

Evidence from this study of fifty conservatorium leaders in ten countries (34% Australian) underlines a stark truth: in comparison to their European counterparts, post-amalgamation, most Australian conservatoria operate at a disadvantage.

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Prior Learning of Conservatoire Students: A Popular Music Perspective

Don Lebler
Queensland Conservatorium, Griffith University
Brisbane, Queensland, Australia
d.lebler@griffith.edu.au

Gemma Carey
Queensland Conservatorium, Griffith University
Brisbane, Queensland, Australia

ABSTRACT

This paper presents data from surveys about the prior learning of commencing conservatoire students in Australia and the UK. This is regarded as presage in the 3P learning model developed by Biggs and used as the framework for understanding the learning systems under investigation. The process and product aspects of one Australian learning system are related to the student presage factors, and it is concluded that the three aspects of the learning system align well and produce positive outcomes for students.

KEYWORDS

prior learning, popular music learning, popular music pedagogy, learning systems

INTRODUCTION

This project aims to determine how musicians have learned music prior to commencing their studies at tertiary level and what the likely impacts of this prior experience on subsequent learning in conservatoires might be. John Biggs (1999, p. 18) provides a model of learning and teaching that is helpful in understanding learning systems, as represented in Figure 1. Named the 3P model, it categorizes the factors influencing learning as

- presage, those factors in place before the learning takes place
- process, those factors in play as the learning takes place, and
- product, those factors present at the completion of a learning cycle.

Presage factors include attributes of the students including their prior knowledge, abilities and approaches to learning along with institutional factors including objectives, assessment practices, teaching processes and the ethos within which all of this is positioned. Process factors relate to the way the learning system functions to achieve its objectives. The product factors are the learning outcomes and include the acquisition of knowledge and skills, the functionality of this knowledge and the influence the entire system has on the learning dispositions of the students.
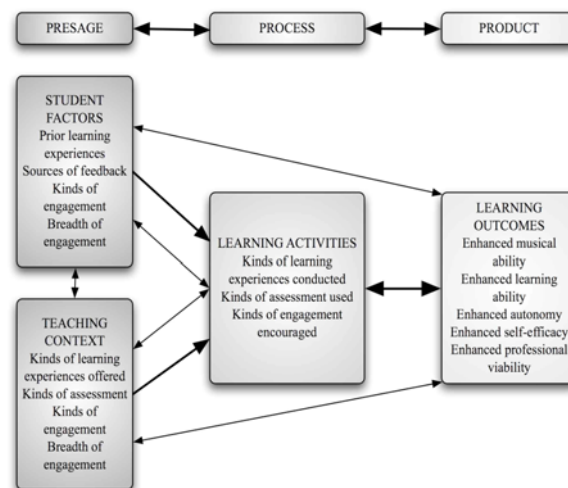

Figure 1: 3P model of learning

If learning is regarded as an ongoing activity, and not an isolated once-only event, then the product of a learning cycle will become part of the presage of the next cycle for both individual students and programmes of study. The pre-existing learning characteristics of students should be acknowledged, valued and accommodated in the learning structures provided by programmes of study. The appropriateness of learning activities and their influence on the nature of the learning outcomes can be considered taking all three aspects of the learning system into account. The prior learning experiences of students is one aspect of the presage that is not always explicitly taken into account when considering the appropriateness of a learning process, although audition and selection processes are likely to favour students who demonstrate abilities and attributes appropriate to the context.

METHOD

One hundred and ninety-four students enrolled in three Australian conservatorium music programmes participated in the project; 147 Bachelor of Music (BMus) students (of a total enrolment of 164, 90%) training as classical and contemporary instrumentalists, vocalists or composers; 14 Bachelor of Music Technology (BMT) students (of a total enrolment of 19, 74%) whose programme substantially follows the structure of the Bachelor of Music but substitutes a major in music technology for a performance

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major; and 33 Bachelor of Popular Music (BPM) students (of a total enrolment of 39, 85%) whose programme employs non-conventional pedagogical approaches which largely replicate popular music learning practices outside of structured environments. A total of 67 Bachelor of Music students at The Royal College of Music training as undergraduate or postgraduate performers, composers and conductors, predominantly in the classical tradition were also involved in the study.

A survey was conducted at the beginning of the academic year for each cohort and was based on an instrument developed by Lebler (2007b) intended to produce data that could be compared with the findings of Daniel (2001). It is intended to identify the prior learning experiences of students including:

- what kinds of music they have studied; their engagement with private lessons and other ways of learning music;
- the kinds of feedback used in this learning and
- the range of music making activities with which they engaged.

The survey questionnaire used in the Australian context is included as Appendix 1. A slightly modified questionnaire used at the RCM sought additional information on the number of lessons and the age at which lessons began.

RESULTS

Results are presented as percentages of the participants in order to provide an illustration of prior learning experiences in each of the contexts. The focus of this paper is to report on the relationships between the popular music cohort and the classical music cohorts. Although reported separately in the companion paper, the International and UK resident cohorts at the RCM have been collectivized here to provide some broad comparisons between students of the western classical music (classical hereafter) and students of popular music. The paper will then move on to relate these presage elements to the process and product of the BPM learning systems.

Demographics

In the BMus and RCM cohorts, more females then males are enrolled. This is in stark contrast to the BPM and BMT cohorts in which there are substantially more males than females. There is also considerable difference between the ages of cohorts. A majority of students enrolled in the Australian programmes are aged under 20. On the contrary, the RCM cohort has comparatively low enrolments in this age group with a majority aged between 20 and 25.
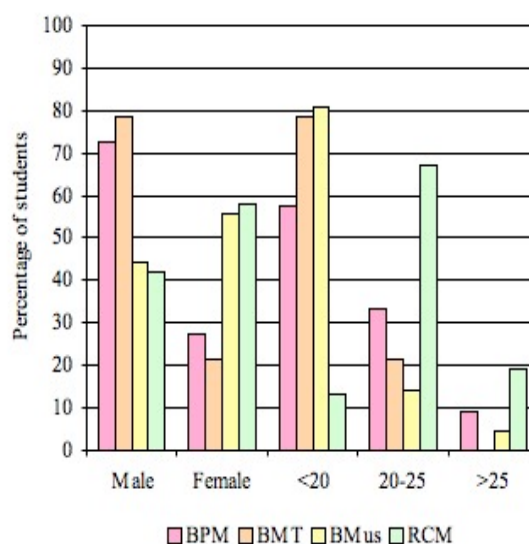

Figure 2: Demographics

Learning History

With regard to engagement with private lessons, group tuition and classroom music, the differences between cohorts are marginal. The differences are most pronounced in band-related and social learning experiences, engagement with orchestras and masterclasses. As might be expected in a genre where creative outputs are frequently presented in a form that utilizes videos, BPM students have substantially greater engagement with video as a learning tool compared with all the other cohorts. Similarly, BPM and BMT students share a not surprising high level of learning from recordings.
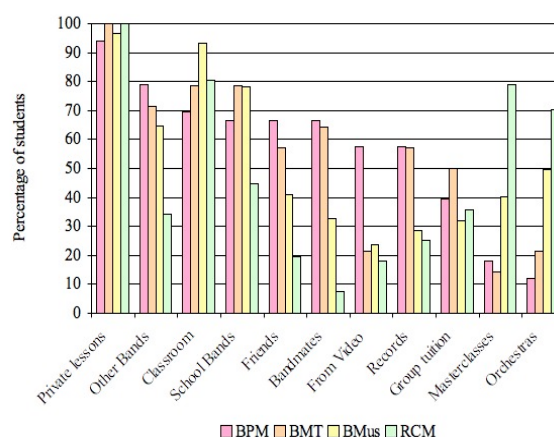

Figure 3: Learning history

Engagement with private lessons

A majority of BPM students have had fewer than 50 lessons, with 20% of students reporting to have had fewer than 10. An overwhelming majority of students from the classical music cohorts reported having had more than 50 lessons.

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What was learned

As might be expected, BPM and BMT cohorts had far less exposure to classical music learning and substantially more exposure to popular music and jazz in their lessons. Interestingly, the learning of theory figured strongly for all cohorts with more than half of each cohort having had theory lessons. Almost all RCM students reported to have had exposure to classical training, as did 80% of the BMus cohort.

Feedback

The student's own opinions were the dominant source of feedback for all cohorts. The most notable differences were feedback from bandmates and audience reactions. The BPM cohort reported these and their own opinions as their most often used sources of feedback. Teachers were a dominant feedback source for both classical music cohorts.
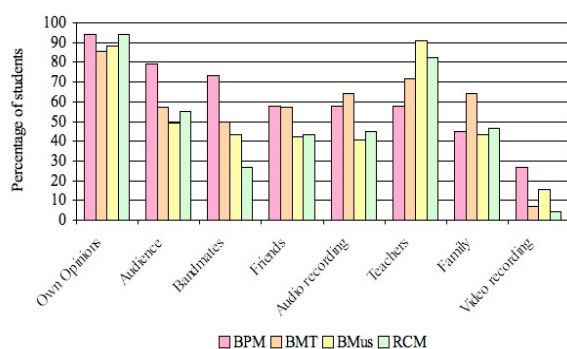

Figure 4: Constantly or frequently used feedback

Activities

Popular music students have a greater diversity of vocal/instrumental experience than the RCM and BMus cohorts.
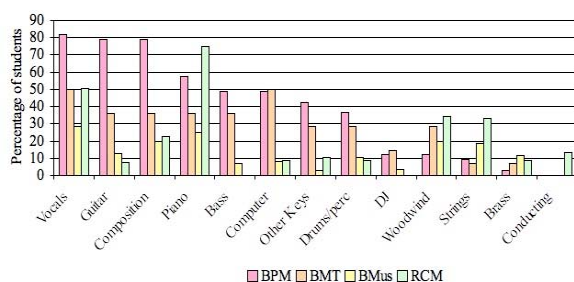

Figure 5: Musical activities

Number of activities

A large majority of the BMus cohort lists only one musical activity. This single focus is three and a half times as common in BMus students as it is in RCM students, almost six times larger compared with BMT students, and almost 12 times the rate reported by BPM students.

The contrast in numbers of activities listed by individual students is also noteworthy. The median number of activities listed by BPM students was 4, with a mean of 4.3 and a standard deviation of 1.88, whereas the RCM cohort reported a median number of activities of 3, a mean of 2.73 and a standard deviation of 1.4. The strongest contrast was between the BPM cohort and the BMus cohort who reported a median of 1, a mean of 1.67 and a standard deviation of 1.41.

DISCUSSION

Presage

Demographics

In almost all the characteristics measured in this survey, there are substantial differences between BPM students and the other cohorts. Apart from the striking difference in gender balance, the differences in the ages of students are also marked. Slightly more than half the BPM cohort is under 20 years of age while almost four fifths of the BMus cohort fall into this age group. This may be partly because students who are not successful in their first audition sometimes spend time developing their abilities in the areas that let them down. They do this either independently or in a non-university popular music programme, then re-audition, frequently successfully. While competition for places in the classical programmes is also intense, there is a more structured preparatory path for classical students that might likely result in students presenting for auditions appropriately prepared for their future study. The BPM programme is usually the first structured study of popular music practice that students experience, having learned largely autonomously previously.

Learning history

Although almost all BPM students have had some exposure to private lessons, these have been much fewer in number compared to the other cohorts studied. One fifth of BPM students have had fewer than 10 lessons, a far higher percentage than evidenced in the BMus and RCM cohorts. Less than half the BPM cohort has had more than 50 lessons, while this level of engagement with private lessons is very much the norm for BMus and RCM students. The content of these lessons reflects the obvious interests of the cohorts, with a majority of BPM students having studied popular music and only a third having studied classical music. Less than a fifth of the BMus and RCM cohorts have studied popular music but almost all have had lessons in classical music. Learning music from friends, bandmates, videos and recordings has been widely reported as being

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characteristic of popular musicians' learning (see Green, 2001, 2006; Jaffurs, 2004; Westerlund, 2006) so it is not surprising that these ways of learning are far more common for BPM students than for classical students. Similarly, it is not surprising that reliance on feedback from audiences, bandmates, friends and audio recording is more common for popular musicians than for classical musicians who tend to rely on feedback from teachers to a greater degree. It is interesting to note that a strong reliance on their own opinions is common for students in all cohorts. Learning research stresses the importance of an individual's ability to monitor progress and develop self-evaluation skills and these are characteristics of music learning that are particularly valuable (McCarthy, Ondaatje, Zakaras, & Brooks, 2004).

Activities

It is in this area that the differences between cohorts are most remarkable. Eighty-two percent of BPM students sing, and 79% play guitar. All BPM students are songwriters at least as contributors to collaborative compositions because this is a requirement of the selection process, and 79% of the surveyed students list composing as an activity. This level of engagement is also found in RCM students' piano playing, but otherwise, classical cohorts' levels of engagement with specific activities rarely exceed 50%. The differences in the numbers of musical activities reported is marked, with most BMus students engaging with only one activity, a majority of RCM students engaging in three or more, and almost three quarters of BPM students claiming involvement in four or more. These differences indicate degrees of expansive learning that may inform current research into the balance between focus and breadth in conservatoire study, a factor that may well influence students' abilities to engage effectively with the dominant portfolio mode of working after graduation.

Process

No one-to-one instruction is included in the BPM process and this represents a major departure from established conservatorium teaching practices in which the teacher is clearly at the centre of the teaching/learning process and has a dominant role in deciding what should be learned, how that learning should occur and how well that learning has been achieved (Lebler, 2005). Although the programme provides a structure that must be adhered to, much of the work is self-directed. This relates well to the prior learning of the cohort for whom the one-to-one lesson is not central to their learning.

Self-assessment and peer assessment are both important aspects of the major study course taken by all students in each of the six semesters of the programme. Sadler (2005) rightly asserts that learning environments should be designed so that students develop the kind of evaluative expertise that will enable them to monitor and evaluate the quality of their own work while it is in progress. The development of both the inclination and ability to self-assess is important so that students can monitor progress, identify strengths and weaknesses, recognize good work and develop professional judgment (Boud, Cohen, & Sampson, 1999; Claxton, 1999; Sadler, 2005). For this reason, the BPM programme has employed both peer assessment and self-assessment in addition to assessment by staff.

The informal feedback that is common in all popular music practice is enhanced by structured mechanisms included in the BPM programme. Although this is not a compulsory activity, most students participate in work-in-progress sessions and the peer feedback produced by this process is impressive (Lebler, 2007a).

As society becomes more complex and information-rich, people will need to constantly re-think, be adaptable, and develop new problem-solving strategies for new challenges. Therefore students need to develop keen reflective thinking capabilities so they will be able to apply new knowledge to complex situations (Koszalka, Song, & Grabowski, 2001). Students reflect on their learning in a journal as well as a track report that details their involvement in each of the recorded tracks they submit. The reflective journal enables students not to just list their activities, but to unpack the learning they experienced in order to increase their awareness of how they learn. All students are involved in the assessment of their peers' recorded folios, and this activity is acknowledged through the awarding of 20% of the course mark for the quality and quantity of a student's participation in this process.

Interdependent learning activities are in play during the preparation of the recorded folios in which students are typically involved in a number of ways with each track they submit. In semester 2 2006, of 292 tracks submitted, students had a single involvement in only 1% of submissions, and in 82% of the submitted tracks, individuals were involved in four or more ways (for example, songwriting, singing, production etc). Students frequently involve others in their creative work. Only 10% of submissions were done without the involvement of others, and half the submissions involved four or more participants (Lebler, 2007a).

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Product

All BPM graduates have extensive training in audio engineering and production, the theory and analysis of popular music, information technologies, computer music technologies and music industry studies in addition to the enhancements of musical abilities that result largely from their access to recording infrastructure and a learning community that includes their fellow students as well as staff. The resultant range of abilities prepares students for autonomous practice of popular music that will frequently involve the interdependent composition, performance, recording and dissemination of their musical outputs. In the current context, this is the most common mode for popular music practice. Enhancement of students' abilities to learn, to set their own agenda and monitor their own progress are explicit goals of the process. Importantly, graduates have an impressive rate of employment in the areas for which they have been trained, that is, the autonomous practice of popular music.

CONCLUSION

Like the other programmes included in this study, the BPM programme process provides a good match with the student presage factors. The products of the learning system include a set of abilities and attributes that are a good match for graduates' likely futures in which they will be able to utilize the diverse range of skills that they frequently bring to the programme and that are enhanced by their experiences in the BPM process. If education is intended to prepare students for what awaits them, programmes of study must ensure that student presage factors are taken into account and utilized where appropriate, and critically, that the learning system's processes will produce outcomes that will be useful in students' futures.

ACKNOWLEDGMENTS

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Renew, Refresh, Retrain: Turning Professional Musicians Into Professional Music Teachers

Annie Mitchell
Southern Cross University
Lismore, New South Wales, Australia
annie.mitchell@scu.edu.au

ABSTRACT

This paper presents the context, methodology, activities and outcomes of a Teaching/Learning Fellowship project I conducted at Southern Cross University (SCU) to refresh and renew the provision and delivery of practical music teaching in its Contemporary Music Program. The aim of this study is to report on the Teaching/Learning Fellowship project which was awarded to revitalise the Contemporary Music degree by benchmarking the program across the Australian university sector and music industry, renewing its curriculum, strengthening its delivery through best practice, and supporting its staff by the creation of a professional development training program in practical music teaching.

The Teaching/Learning Fellowship was conducted in two phases: i) research and benchmarking and ii) implementation. Sources of data include SCU's Contemporary Music curricula and staff, comparable programs in Australia, industry consultants, student feedback and attrition data. Data was collected through action research, interviews, case study observation, and reviews of literature.

The outcomes of my Teaching/Learning Fellowship project have been the:

1) benchmarking of SCU's Contemporary Music Program across the Australian university sector;

2) standardisation of its practical music curricula across studios in units of study with consistent objectives and content, and clearly defined assessment tasks, criteria and marking guidelines;

3) creation of a kit of documents for new practical music teachers assisting them in university policies, procedures and administration, clear and concise syllabi, templates for curriculum and lesson design, and a selection of repertoire with accessible resources;

4) development of a professional music training program for new practical music teachers which is supported by mentoring, and models best practice in teaching, behaviour management, case studies, the establishment of productive learning environments, and the nurturing of healthy practice ethos; and

5) fostering of a culture of collaborative research and creative output amongst the continuing staff, refreshed by engagement with a guest lecture and visiting artist program, culminating in professional performances by staff in the music industry, and presentations of research at conferences.

The implications for music education resulting from this project at SCU are a practical music staff fully engaged in the design, facilitation and assessment of a current and dynamic curriculum. The renewed Contemporary Music program models excellence in quality standards, curriculum, teaching, assessment and professional development.

KEYWORDS
professional development, practical music teachers

THEORETICAL BACKGROUND
This paper presents the context, methodology, activities and outcomes of a Teaching/Learning Fellowship project I conducted at Southern Cross University to refresh and renew the provision and delivery of practical music teaching in its Contemporary Music Program. A major outcome of this project was the creation of a Professional Development Training Program for practical music teachers. The paper reports on the curriculum renewal process and product; describes the professional development program which aligns with CEPROM's seminar aims of "educating musicians for careers as teachers" (CEPROM, 2007); and addresses the significant challenge of enabling professional musicians to develop into professional music teachers.

AIM OF THE STUDY
In 2007, Southern Cross University (SCU) underwent a major restructure called the Academic Program Review. One of its recommendations was the refreshing and renewal

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of the Contemporary Music Program. The aim of this study is to report on the Teaching/Learning Fellowship project which was awarded to revitalise the Contemporary Music degree by benchmarking the program across the Australian university sector and music industry, renewing its curriculum, strengthening its delivery through best practice, and supporting its staff by the creation of a professional development training program in practical music teaching.

Half of the Contemporary Music degree consists of practical study in one of the following studio majors: performance, composition, production. Delivery includes a variety of modes, and each unit is taught by a team of lecturers and tutors. This varied approach can result in inconsistent teaching practices, variations in assessment load, unclear criteria for achievement, and inconsistency in quality standards. The Teaching/Learning Fellowship aimed to create standardised curricula, delivered through best practice teaching strategies, with equitable assessment tasks and transparent criteria; across the different studios.

The benchmarking and research undertaken across the Australian university sector for this project identified a lack of specific professional support and training resources for practical music teachers. A specialised professional development program would assist in the training of new staff, refresh the practices of continuing staff, and be transportable to other universities, conservatoria and institutions undertaking affiliations with Southern Cross University.

METHODOLOGY

The Teaching/Learning Fellowship was conducted in two phases: i) research and benchmarking and ii) implementation. The objective of the initial phase was to gather data that could guide the redevelopment of the practical studies units. Sources of data include SCU's Contemporary Music curricula and staff, comparable programs in Australia, industry consultants, student feedback and attrition data. Data was collected through action research, interviews, case study observation, and reviews of literature. Significant outcomes from this phase were:

- identification of best practice for practical music teaching and assessment
- benchmarking of standards in practical music teaching (curricula, contact hours, delivery, assessment, staff training, resources)
- analysis of student feedback
- identification of causes of student attrition

- creation of a network of institutions and personnel providing comparable music programs.

The implementation phase focused on the redevelopment and renewal of the practical studies units, and the creation of a staff professional development program. Significant outcomes from this phase were:

- identification, mapping and embedding of graduate attributes for the Contemporary Music Program
- reviewing curricula to articulate quality standards and standardise syllabi, assessment and criteria
- workshopping with practical music teachers to identify best practices in delivery, teaching strategies and behaviour management
- increased student satisfaction through the implementation of best practice in curricula and delivery
- the creation and facilitation of a professional development training program for practical music teachers
- collaboration with music staff from other institutions to apply for a Carrick Institute grant to further develop this training program.

CURRICULUM

Content and Standardisation

Practical studies units form the core of major studio study in the Contemporary Music Program. Instruments taught are voice, keyboard, guitar, bass and drums. Classes offered are weekly individual lessons, studio workshop, ensemble, and a weekly concert. Each semester is based on a contemporary music genre: fundamentals, blues /rhythm and blues, funk, jazz, fusion and finishing with a student showcase semester.

The articulation, mapping and embedding of graduate attributes was fundamental to the standardisation of the practical studies curricula. The essential skills underpinning these graduate attributes include analysis, interpretation, creativity, application of technology, reflectivity and responsiveness, independent learning and communication. Assessment in the studio studies area was related to two themes: technique and transcription/analysis, and standardised to three items per semester.

Analysis of the content of each studio's curricula identified ten common themes around which assessment is designed: technique, theory and its application, playing in different roles, repertoire, reading studies, improvisation, assessment, occupational health and safety, equipment and resources. Several issues became apparent from

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this benchmarking of the studio curricula: variations in levels of difficulty and rigour, inconsistency in articulation of the syllabus in some studios, gaps in content, lack of evidence of a coherent developmental curriculum from the first to final semesters, and lack of cohesion between studios in working towards the broader, collective objectives of each practical studies unit.

Curriculum Design and Lesson Planning

Good curriculum design must synthesise the requirements of the institution (SCU's generic graduate attributes), the course (Contemporary Music Program's specialist graduate attributes), the unit (Practical Studies units), and the studio (instrumental or vocal major). Curriculum design in practical music units must be sufficiently flexible to fulfil the needs of individual students, and extend their abilities and creative talents. The highly intensive nature of studio teaching requires lecturers to develop specifically personal learning programs for individual students that correct errors in technique, address deficiencies in prior learning, meet current curriculum demands, and extend the student's potential.

Frequently the ability of practical music teaching staff to design such curricula is assumed, rather than supported by related workload allowances and funding to develop these skills in new staff and allow for mentoring of new staff by continuing staff. Benchmarking delivery across the studios found some evidence of inconsistent lesson planning for individual students. Methods to address this issue efficiently and effectively became a priority of the professional development program. Sequential planning of each semester workshop series was more adequately prepared across the studios.

Resources

Southern Cross University's Contemporary Music Program bases its practical studies music curricula on a range of contemporary music genres. The program keeps its curricula up-to-date by incorporating current popular trends in the music industry. This requires continual resource development. Benchmarking music teaching resources highlighted several critical elements in resource design: clarity, sequential development of information, coverage of content, accuracy of information, innovation and presentation. The studio teachers mostly design and write their individual teaching resources, which are supplemented by comprehensive reference and listening lists. However, most practical music studio teachers are employed on a contractual basis each semester, with little time or funding allowed for them to develop comprehensive

resources. This issue was identified as an area to be addressed in the professional development program.

TEACHING STRATEGIES/ LEARNING STYLES AND ENVIRONMENTS

Best Practices

Several valuable examples of best practice were identified from the benchmarking and research phase of this project. Best practice in SCU's Contemporary Music Program included its intended outcome of training graduates to be working musicians rather than specialised artists, who are multiskilled and can maintain viable professional careers in the music industry. Workshops conducted in the vocal and guitar studios were also seen as best practice, as students gave scheduled performances in front of their peers and teachers, and received immediate instruction on how to improve their performance, with demonstrations of how to achieve this, constructive criticism and feedback in a supportive and relatively safe environment.

An example of best practice in ensemble teaching was evident in Griffith University's Conservatorium of Music's Jazz Program. The top few ensembles are made up of the most accomplished students who are allowed to select their own ensemble line up. This is an effective motivational device, as competition for places in these ensembles is high.

Best practice in individual lessons requires teaching strategies that motivate students to practise and become increasingly independent and self-directed. Teachers must be proactive; diagnosing and addressing each student's needs, correcting inaccuracies in technique and execution, providing stimulating and appropriate repertoire, and extending each student's creativity through improvisation study.

Behaviour Management

The study revealed that two of the worst case scenarios in the music teaching environment are teachers not being proactive, and students not be willing to practise. In the highly personal micro-teaching environment of individual tuition, a strong dynamic is created between the teacher and student. Studio teachers must plan lessons effectively and manage time efficiently, so lesson content is well-balanced and essential work gets adequately covered within the time constraints. Students are often reticent to ask for guidance or request demonstrations of playing. An astute, proactive teacher must be able to diagnose student needs, choose appropriate exercises and repertoire

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to meet those needs, and ideally, activities that extend the student's creative potential.

The problem of students lacking motivation and being unwilling to practise was cited as one of the worst behaviours to manage. Preparation for performances and exams can be highly effective motivators. Engaging with the musical culture of an institution and playing in bands are valuable motivational processes for students to maintain healthy practice routines. Students in the music institutions benchmarked for this study are invited to observe staff performances, see rehearsals, attend gigs and play with staff and guest artists.

The problems inherent in studio teaching are exacerbated in ensemble classes. Teamwork and co-operation are two essential personal characteristics required in ensemble classes. An effective strategy for developing professional ensemble skills is for a teacher to create a high level of self-reliance in the group, using band members to support the teacher by reinforcing positive behaviours, disciplining students who are disruptive and unco-operative. Encouraging students to take turns at assuming the role of musical director in the group is also an effective strategy for building group independence and individual leadership.

ASSESSMENT

Quality Standards

The benchmarking study provided excellent evidence of quality standards relating to the outcomes of the music programs being provided, and the modes of delivery of these courses. The benchmarking compared a range of popular, contemporary and jazz programs. Each institution had an alumni of graduates who now enjoyed successful national and international careers in the music industry. The majority of graduates from these institutions had found employment in the music industry as performers, composers, producers and teachers.

Standards of teaching are variable within institutions, relative to the quality of teaching staff. Some well-established studio teachers are nationally renowned for the quality and product of their studios, with places for admission being highly competitive and limited. This level of excellence can be further maintained if the studio teacher has a long tenure in one institution, developing a culture where the standard is reliable and supported by testimonials from satisfied graduates.

The standard of provision also varies across institutions, being significantly dictated by funding. In the universities studied for this project,

the length of individual lessons varied from 30 minutes to one hour per week. The provision of other classes (ensemble, studio workshops and a group concert) was relatively consistent; totalling five hours contact time per week.

Criteria

While each assessment task demands specific criteria, some generic criteria can be applied to assessing music performance. Criteria for assessing first-year level performances in SCU's Contemporary Music Program are fundamental and include: technique, rhythm, intonation/tuning, accuracy, function in group, improvisation, reading and presentation. At an intermediate (second year) level, more complex musical skills such as the application of theoretical knowledge, phrasing, tonal quality, dynamics and expression, groove, stylistic nuance and soloing are required. Criteria for third year level performances assumes these fundamental skills, and focuses on skills demonstrating musical maturity; such as technical mastery, stylistic authenticity, interpretation, originality and stage craft. Clarity of assessment requirements and criteria is essential, with grades clearly defined by generic descriptors

While exam performances are assessed on the basis of their final product, the effort of achieving this product is rewarded through progressive assessment throughout the semester. Practical music exams are co-examined and videoed, enabling marking to be moderated between examiners and verified against the recording. Marks for each studio are further moderated by the unit assessor before final grades are awarded. New staff are buddied with experienced teachers so fair and accurate marking procedures and standards can be learned through a mentor process.

Feedback

Giving feedback on musical performances can be a highly sensitive task, requiring tact, professionalism and encouragement from the teacher. Students can easily interpret criticism of their performances personally, and need to be sufficiently committed to accept and learn from constructive feedback, and resilient enough to continue to place themselves in the learning environment so they develop professional musical skills that will be transferable to vocations in the music industry. Maintaining a challenging but nurturing learning environment for this growth to occur is a fundamental to the success of this learning process.

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PROFESSIONAL DEVELOPMENT

New Teaching Staff

A survey of SCU's practical music teaching staff identified the following priorities for inclusion in a professional development training program for new practical music staff: information, mentorship, skills update, teaching advice, and assessment guidance.

The new staff requested a kit to contain concise, important information on course structures, unit outlines, curricula, assessment and resources. To this should also be added a brief synopsis of university policy and procedures relevant to their employment, A brief summary of the program's staff profiles, student profile, entry and audition requirements was also recommended. This kit should also contain a glossary of academic and administrative terminology used in the university.

In addition to the information kit, the professional development training program consists of a one day training seminar where new teachers are mentored by experienced teachers in facilitated workshops. These workshops begin with an exploration of pedagogical theory about how students learn music. This is followed by a session modelling best practice in practical music teaching in individual, ensemble and studio workshop environments, including case studies in behaviour management. The creation of positive, productive learning environments is included in this session. Following this, a workshop on designing curricula, study programs and individual lessons, assessment and resources is conducted by experienced staff. The seminar is then followed up by some individual professional development in an area of the new staff members' choice, to enable them to update their skills in areas such as computer music programs, website development of lessons. New staff are also allocated an experienced staff mentor for one day.

Continuing Staff

Recommendations for professional development of continuing staff focused on keeping their teaching practices current and dynamic, refreshing their academic and creative product, and keeping up-to-date with new technology. The nurturing of a creative research culture within the Contemporary Music program was a priority, fostering valuable opportunities for collegiate discussion, modelling research output, networking for future research, and providing inspiration for creative projects.

An example of best practice in professional development of students and staff in SCU's Contemporary Music program is it active and vibrant visiting artist scheme. Using grants obtained through the Australasian Performing Right Association (APRA) and the Higher Education Equity Support Program (HEESP), there is an annual visiting artist program by renowned national musicians, composers and producers.

The other identified need for continuing practical music staff was annual updating of computer and technological skills, computer music programs, and the development of web-based teaching resources and strategies.

CONCLUSION

Turning Professional Musicians Into Professional Music Teachers

Expanding a professional musician's career to encompass professional practical music teaching is greatly facilitated when the new teacher uses his/her performance career as inspiration to students and to engage with colleagues. The dynamic "Jazz in the Countryside" Tuesday night gigs held in Lismore and run by the Contemporary Music Program's guitar teacher, Jim Kelly and his wife Julie, provide inspiring weekly concerts to a dedicated following of students, professional musicians and community members.

Outcomes

The outcomes of my Teaching/Learning Fellowship project have been the:

- benchmarking of SCU's Contemporary Music Program across the Australian university sector
- standardisation of its practical music curricula across studios in units of study with consistent objectives and content, and clearly defined assessment tasks, criteria and marking guidelines
- creation of a kit of documents for new practical music teachers assisting them in university policies, procedures and administration, clear and concise syllabi, templates for curriculum and lesson design, and a selection of repertoire with accessible resources
- development of a professional music training program for new practical music teachers which is supported by mentoring, and models best practice in teaching, behaviour management, case studies, the establishment of productive learning environments, and the nurturing of healthy practice ethos
- fostering of a culture of collaborative research and creative output amongst the continuing staff, refreshed by engagement with a guest lecture and visiting artist program, culminating in professional performances by

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staff in the music industry, and presentations of research at conferences.

Implications for Music Education

The implications for music education resulting from this project at SCU are a practical music staff fully engaged in the design, facilitation and assessment of a current and dynamic curriculum. The renewed Contemporary Music program models excellence in quality standards, curriculum, teaching, assessment and professional development that can be used as a benchmark for teacher education training in the combined Bachelor of Contemporary Music/Bachelor of Education degree, and the Diploma in Education.

New staff have been well-prepared for employment by being provided with a kit of documents and resources to inform and equip them for their positions as practical music teachers in the university. They are inducted through a professional development training program supported by experienced lecturers and mentors. This program has fulfilled the need for specific professional development in practical music teaching; a need identified as existing across the national university sector. The implications for music education are a more professional, collegiate, high quality standard of music education provision, renewed curricula, best practice in teaching, improved learning and higher student satisfaction and retention.

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Strategies to Overcome Memory Lapses in Live Solo Musical Performances: Educational Implications

Elena Esteban Muñoz
University Complutense of Madrid (UCM), Spain
Royal Conservatoire of Madrid (RCSMM), Spain
elenaesteban@edu.ucm.es

ABSTRACT

Memory is not an acrobatic accessory but a resource of control in live performances. This research shows the essential contents of memory development in order to achieve performance success. However, memory is always a potential risk and it must be given constant attention to rescue as far as possible. One of the inconveniences of memory for musicians is that, if they lose it during a live performance played by heart, they have not time to go back and reconstruct the musical material organized in the memory, as if nothing had happened. This occurs because of the present dimension of sound. It seems to be a catastrophic situation to break the musical discourse, but experience shows that even excellent musicians may suffer an occasional lapse of memory and their careers go on. Intelligence, training and intuition may work together to convert a problem of memory into a process of challenges to overcome a critical situation during a musical performance. This process must be carried out with effective strategies, which implies previous thought. Strategies to overcome memory lapses have to do with consistent musical knowledge, physical and mental awareness, trust and will. But over all with the motivation to respect a golden rule in musical live performances: "not to stop playing". Avoiding the overrated conception which affirms that "surpassing a lack of memory is an artistic and heroic act", we can observe, however, some positive aspects of overcoming memory lapses playing by heart, such as: acquire confidence in the capacity to defy a future weak memory or maintain the attention of the audience, in spite of everything. The purpose of this study is to expound that a memory lapse during a live musical performance is not a tragedy, because imperfection and weakness of capacities (which is just what it shows) are inherent to the human condition, and we must coexist with them while making the effort to control these states. The investigation is methodological, designed, on the one hand, around theoretical and observational research, and on the other hand, around a statistical, reflective and interpretative analysis of the answers given by 47 high level music students of the Royal Conservatoire of Madrid (Spain) in October, 2007 in an exhaustive questionnaire about memory. Subsections of the study are entitled: "Facing memory lapses on stage", "Memory assisting memory", "Strategies to overcome memory lapses" and "Educational implications: Asking high level music students about memory. Implications in musical education of the topics investigated in this study are as indispensable for teachers as for students. Teachers can not be deaf and blind in the face of their students' need to improve. They must offer a holistic comprehension of music, and as it has been revealed in this research, memory is a resource of musical understanding for students. And, if students regularly and rigorously develop strategies to overcome memory lapses using improvisation or re-elaboration of masterpieces' sonorous material, they will cease to be a problem, and become whilst undesirable, manageable experiences on stage.

KEYWORDS

memory, live performance, pedagogical strategies, successful, meta-cognition.

INTRODUCTION

Success in live musical performances is one of the stated goals of professional instrumentalists and music students. Playing in a live concert involves the musician in a complex process. The overall success of live performances depends of a chain of certain previous individual achievements, namely: positive motivation, technical control of the player's own body and instrument, appropriate comprehension and knowledge of music, consistent metacognitive process preparing repertoire, coherent expressive connection between sound and personal emotions or feeling, an ability to distance oneself from the score and a healthily developed ability to communicate; in

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sum, all those aspects included in the excellence of performing. As Janet Ritterman affirms: "whatever the genre or specialism, at the highest level, expressive impact supported by flawless execution is the goal to which professional musicians aspire". But the "present time" dimension of live performances demands players to implement a variety of abilities to maintain a high level in all of these aspects in order to show a global and unique performance experience at the concert hall each time they play.

This study focuses attention on memory, one of the abilities directly connected with the physical and cognitive distance, by which I mean, independence from the score, and especially engagement with strategies to overcome memory lapses in live performances.

Nowadays, to play by heart is almost an inviolable requirement for solo performances. For this reason, instrumentalists make an effort, with the help of attention more that repetition, to register the musical code within their minds to present themselves on the stage without the notational support represented by a score. Obviously this effort is minimal in highly skilled musicians "whose two principal encountered cited innate talents are: absolute pitch and exceptional musical memory" (Krampe R. Th. & Ericsson A., 1995). The opinion that "only when the ballast of the musical text is released, musicians may raise themselves to artistic improvement" (Barbacci, 1987, p.27), nourishes the wish of not exceptionally talented performers to "forget…" the score. Each public performance is different and, not essentially and totally but partially, unpredictable. One of the elements that limits the total control of interpretation is the lack of memory of the score, and consequently of the music.

Facing Memory Lapses on Stage

One of the golden rules to maintain the sonorous discourse and capture the audience's attention, even if lack of control appears, is: "never stop". When memory of music fails it can represent a microchaos or a macrochaos. If musicians stop playing, macrochaos emerges destroying any previous sublimely performed section and, probably, warning the listeners in advance of further possible memory lapses. So, players, aware of a possible failure because of a weak memory, implement different strategies to continue playing when memory doesn't respond properly, trying to overcome the lack of control that it involves, avoiding practical, even artistic, inactivity. Using specific strategies in such cases,

macrochaos can turn into microchaos, even into a barely perceptible chaos.

The aural result of these strategies have to do, on the one hand, with improvisation, if the lack of memory is total, and on the other hand, with a partial reconstruction of the material momentarily unstructured because of a weak memory (or maybe with a hybrid version of both). Because sound has no synonyms, as there are in aural or writing language with words, the musical result achieved through the strategies outlined above is always going to be different. Just because of this, performers try to use the closest musical contents to the original when developing these strategies trying to make up for the "disaster" of their memory's desertion.

Memory Assisting Memory

The biological process of memory is easily explained taking in account the electrochemical impulses happening in brain between neurons, in order to connect themselves, through the gap junctions called synapses, with the objective of sharing and recovering information. For the scientifically untrained, this process could be seen as virtual; even for neurology, memory is in some sense a mystery. For most people, memory is exclusively linked to cognition, but musicians can also describe memory in physical and psychological terms, including emotion and perception. Taking in account this assumption, Kato Havas (1973) explains that "fear of memory (in musicians) is the sum total of both the physical and mental anxieties". It is important to note that music exists in live performance as a practical event; in this sense, performing music becomes "to do music" (Elliot, 1995), and is in the physical domain of practice in which another kind of memory that musicians implement rests. It is well known that "as sensations are the first materials of human knowledge, offer them to memory: that is to prepare the future understanding of world" (Rousseau, J. J. 1762).

To memorize music doesn't consist only of remembering nouns, rhythms, nuances, articulation marks, velocity directions of a score or structure, but of building a strong connection between body, mind and emotions using the named elements of the musical code, in order to feel and to transmit music as an human experience and not as a sonorous translation.

Paradoxically, the cognitive strategies used by musicians to overcome an unstable memory situation trying to "save" the global performance of a piece, movement or a musical passage, are born from the background of their memory's ability. This occurs because improvising and

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reconstructing musical material, the strategies mentioned above to overcome memory lapses, are essentially cognitive processes of conceptualization, selection, association and recovery, just what memory's mechanism is. In the same way, bodily memory of the studied movements required to play an instrument may assists performers in their most primitive instincts to recover a lost motor inertia. The great Italian teacher and pianist Alfredo Casella (1936) considered digital memory inferior because it is non-reflexive, but al least he gave it some consideration.

Rodolfo Barbacci (1987) examines musical memory, classifying different kinds: "Tactile and muscular, aural, visual, nominal, rhythmic, analytic or emotive". Because not all memories are lost at the same time, performers have the opportunity to work with one of them in substitution of another one, which provides for memory to be assisted by itself. Even more, although one's memory does not fail it would be a healthy habit to adapt types of memory to the characteristics of different sections or passages, being selective with them.

Strategies to Overcome Memory Lapses

What is relevant for this research is to discover the decisions taken by performers when they partially or totally forget the music they are playing, involving in the process, cognition and body. Thus, the study refers to:

- What are the performers' thoughts, perceptions and sensations when memory lapses appear?
- What do performers plan to do to overcome memory lapses?
- What do performers finally do to avoid stopping playing when memory lapses occur?

At the initial stage, the most common sensations when lapses arise are anxiety (physical and mental) and lack of confidence, but immediately, performers who have the motivation to survive this critical situation "press an alert button" that puts their memory to the test again, as the way to recover the continuity of the musical discourse.

In a live performance, the three known memories are implied: sensory or echoic memory (Snyder, 2000), short-term memory and long-term memory. During the performing experience, sensory memory, which lasts very few seconds, allows musicians get in touch with their own playing experience. With sensory memory, performers compare the musical result with their aural, tactile and visual intentions related to technique and artistic dimensions. Short-term memory permits players to understand what is happening because

awareness goes on stage. And with long-term memory instrumentalists can project their intentions because musical parameters and structure already played acquire global significance even with the passing of time.

If memory fails in one of the categories mentioned, lack of control appears, and the piece suffers the consequences; this could negatively affect the notes, rhythm, nuance, speed, articulations, continuity, expressiveness, neatness, body control, motivation, etc. But musicians have an opportunity when this happens: to turn the musical discourse around with new or previous elaborated and stored material. So much so that it is not uncommon for the capacity to choose solutions to overcome a memory lapse be seen, depending on the creativity and confidence shown by performers, as an art.

To approach the initial question about what performers plan to do to overcome memory lapses and to begin this study from the empirical perspective of a musician, strategies to overcome memory lapses in live solo musical performances could be structured in the following categories:

- ❖ Unconscious reflex strategies: suspending thought, letting the body act
- ❖ Conscious acts strategies: searching assistance in awareness; as follow:
  - ➢ Improvising: adding new material supported by the player's musical training
  - ➢ Re-elaborating: working the with material of the piece played, altering its parameters

Both unconscious and conscious reflexes are induced by mind. But, how and why might *unconscious reflexes* be induced? It can happen when a performer decides not to think while he is playing, lets body act alone, avoiding connecting it with mind, although not switching off to emotions. To decide not to think is "to think not to think", which explains why unconsciousness is induced by mind. The first thousandths of a second of memory lapses in all cases represents a shock experience, which is immediately followed by a control intention or a will to find a solution (if a certain level of confidence exists). It is in this phase that the failure is discovered. After that, performers may (1) stop to think and rely on their bodily memory and physical sensations to continue playing, being their own spectators, or may (2) re-conduct the musical discourse and praxis from a perspective of reckoning about the different possibilities that music permits just at the point of error. Choosing what to do always entails assuming a risk. Fear of the result of an allowed risk could be one of the reasons which leads performers to "put on their hands and not on their minds" (I mean, open the door to the

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unconscious). Another reason for suspending the cognitive process may be not knowing what to do, entering in a blocked state that impedes awareness, trust and will acting in the inner discourse that researching solutions demand (Green, B. & Gallway, T.) What happens with music when mind is kidnapped by itself is entirely unpredictable, but what happens with music when mind tries to find a solution could be analyzed as follows, explaining what performers finally do to avoid stopping playing when memory lapses occur:

❖ If the consciousness acts by improvising, the result will depend on the performer's training with this ability, adding, moreover, the capacity to improvise, bearing in mind that it represents a transition into specific contextual rules. As Thompson and Lehmann (2004) remark: "Good improvising is thus, in one sense, the production of novelty within identifiable constraints"

❖ If the consciousness works re-elaborating the piece's material, the most usual sonorous results are:
  ➢ Repetition of cells, sentences or passages
  ➢ Restarting the piece
  ➢ Omission of cells, sentences or passages, going to the next material
  ➢ Execution of a sudden cadence into the key
  ➢ Changes of rhythm maintaining melody; changes of melody, accompaniment notes or harmony, maintaining rhythm; changes of other, different parameters of musical discourse such as nuances or articulations.

What musicians are capable of doing in a present-situation in repeating, restarting, omitting and changing, depends of their intelligence, technical training, intuition and conviction without forgetting the valuable mental skills related to relaxation and concentration (Connolly, C & Williamon, A, 2004)

Educational Implications: Asking High Level Music Students About Memory.

Through a structured questionnaire, 47 superior degree students of the Royal Conservatory of Madrid were asked about memory considerations in music performance. The students studies violin (17), viola (7), choir conducting (2), oboe (2), percussion (2), flute (3), violoncello (4), bassoon (3), clarinet (3), double bass (1), trombone (2) and French Horn (1). The average age was 21 years.

The items of the questionnaire were the following:
• Implementation of memory in solo performance
• Memory in the educational domain
• Memory in personal practice
• Memory influences in live performances
• Appreciation and recognition of memory lapses
• Strategies to overcome memory lapses
• Personal opinions about memory in education

Analyzing the perceptual results of the questionnaire's answers, it is easily observable that high level students play by heart because their teachers require them to. However, most of them do not receive training about the kind of strategies they could implement in their performances for playing by heart in their classes. This is a pity, because a great number of them would like it. Although most of the students think that memory emerges spontaneously, they try to reinforce and maintain it consciously some times, because there is a strong feeling among them memory is an ability that everyone can achieve. Even more, when they memorize pieces they prefer playing without the score (maybe because it could interrupt their concentration). An extremely relevant general consideration about the importance given to memory by high level students, is that "to memorize influences the comprehension of music contained in the score" (84% against 16%), which reveals that memory is considered by them as part of the cognitive process of learning music.

Another interesting aspect is how high level music students appreciate their own capacities about the different types of memory they posses or they have developed. Aural memory seems to be the most developed, following by rhythmic, emotive, visual, bodily, analytic and nominal ones, in this order. An interpretation of the data leads to the conclusion that trusting in memory is a healthy measure for students, because exactly fifty per cent of the interviewees declared. They rehearse with colleges, friends and family before presenting themselves in live performances (probably to check their memory in order to improve it until the great event of recital).

Drawing on an ordered sequence of personal experiences on stage of playing by heart, the students affirmed on the whole that both their concentration, musical expressiveness, creativity, psychological security, bodily expressiveness and technical ability and flexibility are affected positively. Apart from this, the single item perceived as always being influenced is psychological security, followed by concentration; the remaining aspects are regarded by the

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responding students, in different percentages, as having no influence. From the information hidden far behind these answers, there is evidence that memory is a value of musicianship connected with control of effort and pleasure. Students' responses about accepting their memory lapses, shows that they consider it impossible to assert that they are going to fail in their live performances (which is the same as affirming that it is possible to fail); once again, prudence accompanies their longing to succeed. Memory lapses seem to be considered by the high level music students not as a tragedy, but rather as yet one more negative element. Curiously, they are more accepting of other instrumentalists' memory lapses than of their own.

The questionnaire reveals that when memory lapses unfortunately happen on stage, the most effective strategy implemented by students is to continue playing some subsequent bars or passages of the same piece. Trying to recover the music in which memory failed, repeating the same cell or episode, is considered the worst option. To improvise or restart the piece are some of "democratic valid opportunities" to avoid stopping playing.

Teachers can not be neutral about the students' observations that to integrate memory into their performances might positively affect their knowledge of music, their psychological security and their concentration. Against the passivity in this area, we can begin transmitting to the students our own experiences, researching together to discover the best remedies when memory is weak. Probably, humility and courage may save this situation. To admit that memory lapses are intrinsic to the human condition (even for excellent musicians) will free us from the fear of planning solutions for a problem, or challenge, which affects all of us, and which our instinct would wish to repair or overcome.

Questionnaire: Asking to 47 high level music students of Royal Conservatoire of Madrid about memory considerations.

1. Implementation of memory in solo performance				
1.1. QUESTION	Always	Usually	Few times	Never
1.1.a) Do you play by heart at the concerts of your conservatoire?	32%	43%	19%	6%
1.1.b) Do you play by heart at the concerts out of your conservatoire?	25%	42%	29%	4%

2. Memory in educational domain		
2.1. QUESTIONS	YES	NO
2.1.a) Does your instrument teacher oblige you play by heart?	77%	23%
2.1.b) Do you practise memory strategies with your instrument teacher?	23%	77%
2.1.c) If your teacher does not oblige you play by heart, do you impose it on yourself?	77%	23%
2.1.d) If you do not work with your instrument teacher in strategies for memorizing, would you like to?	79%	21%
2.1.d) Do you think that memory should be an item of evaluation for students?	41%	59%

3. Memory in personal practice		
3.1. QUESTION	Usually	Some times	Few times
Do you study consciously over organization, maintenance and reinforcement of memory with repertoire?	28%	39%	33%

3.2. QUESTION	YES	NO
If you do not study memory consciously, Do you think memory emerges spontaneously?	83%	17%

3.3. QUESTION	…an innate ability	…an ability that everyone can achieve
You think a memory is…	8%	92%

3.4. QUESTION	By heart without score	By heart with score
If you memorize pieces (consciously or not), How do you prefer to play?	62%	38%

3.5. QUESTION	YES	NO
Do you consider that memorizing influences the comprehension of music contained in score?	84%	16%

3.6. QUESTION					
Mark from 1 to 5 (-/+) the following types of memory considering your own development of them	1	2	3	4	5
Bodily memory	16%	16%	21%	26%	21%
Aural memory	2%	14%	10%	48%	26%
Visual memory	9%	12%	19%	32%	28%
Nominal memory	28%	12%	28%	9%	23%
Rhythmic memory	7%	19%	17%	40%	17%
Analytical memory	19%	21%	30%	9%	21%
Emotive memory	14%	7%	21%	37%	21%

3.7. QUESTION	Always	Sometimes	Never
Before a public recital, do you use to rehearse with your colleagues, friends or family?	28.5%	50%	21.4%

4.Memory influences in live performances

4.1. QUESTION				
Which ones of these aspects do you think influence you when you play by heart in a live performance;How?	In a positive way	In a negative way	No way	I don't know
Psychological security	61%	23%	0%	16.%
Technical ability and flexibility	58%	19%	12%	11%
Bodily expressiveness	59%	12%	17%	12%
Musical expressiveness	76%	7%	7%	10%
Creativity	70%	4%	7%	19%
Concentration	79%	7%	2%	12%

5. Appreciation and recognition of memory lapses

5.1.QUESTION	YES	It is impossible to know that
Are you sure that memory will fail when you are going to play by heart?	24%	76%

	1	2	3	4	5

5.2.QUESTION					
5.2.a) Mark from 1 to 5 (-/+) the importance that you give to your own memory lapses.	14%	14%	26%	21%	25%
5.2.b) Mark from 1 to 5 (-/+) the importance that you give to memory lapses of other instrumentalists.	39%	21%	7%	19%	14%

5.3.QUESTION					
Mark from 1 to 5 (-/+) the factors that you believe may unleash a memory lapse in your live performances.	1	2	3	4	5
Stress	13%	19%	11%	21%	36%
Tiredness	17%	21%	21%	30%	11%
Personal insecurity	4%	11%	11%	25%	49%
Lack of motivation	21%	21%	26%	21%	11%
Lack of study	17%	6%	13%	19%	45%

6. Strategies to overcome memory lapses

6.1. QUESTION	Always	Sometimes	Never
Do you use to dialogue with yourself when a memory lapse emerges, thinking of what are you going to do, what the audience is going to think the, what is going to happen until you finish playing…	34%	51%	15%

6.2. QUESTION		
How do you try to survive memory lapses in live performances to	Soloist live performance	Performance with pianist or orchestra.

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avoid stopping playing?		
I improvise with new material	19%	31%
I improvise with any material related to the piece I play	21%	38%
I restart the failed passage	21%	47%
I play any passage that comes to mind	8%	17%
I repeat just the musical cell I have failed till it goes on	8%	17%
I always try to search for a later passage	49%	47%
I block my mind and rely on my bodily memory	38%	40%
I play a cadence suddenly	6%	15%
If I play with pianist or another instrumentalists, I try to hear them to meet up again with music		66%
I sing to recover the melody, the names of notes, the rhythm, etc.	36%	38%
I do not know what I do but I go on	42%	42%

7. Personal opinions about memory in education			
7.1.QUESTIONS	YES	NO	It should not be necessary
7.1.a) Do you agree with the tendency to play by heart in live performances?	83%	13%	4%
7.1.b) Have you ever considered these or similar questions about memory during your studies?	63%	32%	5%

7.1.c) Do you think that to know the answers to all of these questions will help teachers in their daily pedagogy?	96%	4%	

ACKNOWLEDGMENTS

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Stress and Well-Being in the Aural Training Class – The Psychological Aspect of Training for Enhanced Musician's Skills

Inger Elise Reitan
Norwegian Academy of Music
Oslo, Norway
inger.e.reitan@nmh.no

ABSTRACT

Every music student is exposed to aural training in their curriculum as part of the craftsmanship for musicians, composers, music teachers etc. There is, however, a dualism in the attitude towards the subject. "Necessary, but unpleasant". Is that the real story? In a survey at the Norwegian Academy of Music, comprising 104 students in the 1st and 2nd years of study, I investigated aspects of stress and well-being.

The results show that the factor of stress is high for about 27% of the students. They argue differently as to what causes the stress and what sort of stress they feel. Several factors cause the stress, and it is closely related to motivation, self-esteem and self-efficacy.

The factor of well-being is positive, as 70% of the students feel that there is a high or even very high level of well-being in the classroom. What causes the positive atmosphere of well-being is: the class, the teacher, the student's competence and achievements and well-structured teaching.

INTRODUCTION

As a teacher of aural training I want my students to be motivated and open for learning, and also for the learning to take place in a positive and safe atmosphere. But, from time to time, I become aware that some students feel stress connected to aural training. This aspect should be investigated further to improve our teaching. As I see it, aspects of stress and well-being are important parameters in the teaching and learning situation.

In this presentation I will discuss some questions concerning stress:

- Is the student especially exposed to stress in the aural training class?
- To which degree is stress a reality in aural training?
- What is stress in connection with aural training?
- What causes stress?
- Is stress always a negative factor?

I will also discuss some questions concerning well-being:

- What is the degree of well-being in the classroom?
- What causes well-being?
- What is the relationship between stress and well-being?

What is Aural Training?

Every music student is exposed to aural training as part of his or her musical studies. It is normally a compulsory discipline in the curriculum. Aural training is often referred to as one of the theoretical subjects, in spite of its obvious practical character requiring a high degree of skill learning and performance. In this respect it might be compared to learning activities such as instrumental practice, though the instrument here is the musical ear.

The purpose of aural training - in spite of many institutional or national differences - is to contribute to a variety of aspects of the musician's craftsmanship: to instrumental practice, to general skills as a musician, and to theoretical and analytical skills, in order to achieve better understanding of the musical elements or structures.

I want to present some results from a study of aural training at the Norwegian Academy of Music where I teach. My informants were 104 students at the end of their 1st and 2nd years of study. They represented all categories of music students: orchestral instrumentalists as well as pianists, guitar players, organists, singers, composers, folk musicians and music pedagogues (with either classical or jazz background and profile). The study involved six different teachers.

My study is based on a questionnaire and comments from the students. Among many aspects I also studied the factor of stress and well-being in the class. My experience as a teacher told me that this topic is both relevant and interesting, and requires further investigation.

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Why Question About Stress?

We know that the musical ear is a sensitive matter as it is closely connected with a person's concept of himself or herself as a musical person. In the aural training class there is a high degree of exposure of skills, audible to the others in the group. In addition to that there is an exposure of the voice, another very personal matter, since many of the activities are vocally performed. The tolerance for making mistakes is also normally low, since the performance of a melody or a rhythm or the identification of an harmonic element is usually either right or wrong. Altogether the situation is dominated with demands of achievement that can cause stress. For that reason it is relevant to ask the question about the level of stress in aural training. It may not be as relevant in other disciplines, such as the history of music, or harmony and counterpoint.

The Aural Training Myth

There are oppositional ideas in the general attitudes relating to aural training. Holm-Hudson (2001, p. 62) calls it "musical dentistry, necessary, but inevitably unpleasant" while George Pratt (1990, p.1) reports that:

> An alarmingly large portion of musicians, questioned about their own experiences of aural training, admit that they disliked it, thought they were bad at it, and have found it l`argely irrelevant to their subsequent engagement in music. Something is clearly wrong.

I will not comment on these statements, but only conclude that we sometimes read or hear things like these. I will call this the "aural training myth". It confirms that there is some aspect of aural training that challenges the person's self-esteem. Except for the myths and our experiences, there are few studies, if any, connected to aural training with this focus, though there are many studies within the field of psychology of music, in perception, and in learning methods, for example.

RESULTS

When I asked for information about the level of stress and of well-being, I had one clear expectation: my experience as a teacher told me that there was a certain degree of stress, but to what degree, I did not know? About the degree of well-being, I really had no expectations, as well-being is seldom mentioned as part of the aural training myth. The question was: "To which degree do you experience *stress* in the aural training lessons?" In addition to marking on a scale of 1 to 5, the students could also could add verbal comments in their responses.

Table 1. The factor of stress in aural training

1 = low 5 = high	N	%
1	31	30
2	18	17
3	27	26
4	16	15
5	12	12
Total	104	100

The results show that nearly 50 % of the students feel a low degree of stress, 27% of the students feel a high degree and very high degree of stress, and 26% of the students feel a medium degree of stress. Is this an expected or surprising result? From my point of view the factor of stress is clearly documented and stress is obviously present and a reality for many students. I will discuss these results further after looking at the results for well-being. The question was:

"How do you experience the aural training lessons with regard to *well-being*?" on a scale of 1- 5 from low to high degree. Students were also invited to add comments in their responses.

Table 2. The factor of well-being in aural training

1= low 5=high	N	%
1	0	0
2	8	8
3	24	23
4	34	33
5	37	36
Total	103	100

The results show a rising curve toward a high degree of well-being. No student has answered in category 1, low degree of well-being, while about 70% of the students feel that there is a high or very high degree of well-being in the aural training lessons. I find these results interesting, especially since we often hear the opposite. I refer to Pratt's statement that an alarmingly high number of musicians disliked aural training. Thus there seems to be a contradiction between the idea of disliking aural training and having a high degree of well-being while attending the lessons.

THEORY AND DISCUSSION

What Is Stress in Connection With Aural Training?

According to a general definition stress is a state of tension in a person, and causes unwieldy pressure or conflicts which might lead to reactions like anxiety, anger, depression, continuous

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frustration and/or psychosomatic sufferance. We may distinguish between two different aspects causing stress:

- External reasons
- Psychological or internal reasons

External Reasons

Some verbal comments from my informants illustrate the external factor. One such factor is the work-load. A clarinet player says: "It is a lot of work to do, and I am never up to date." This person responded to the highest degree (5) of stress and also high degree (4) of well-being. A French horn player says: "If you tell the teacher that you have not done your homework, you should not be grilled". This person answered the highest degree (5) of stress and low degree of well-being. It seems that there is a correlation between work and teacher here. Some have mentioned the final examination as a contributing factor causing stress, but these did not involve especially dramatic states of stress.

Internal Reasons

Another kind of stress is expressed by a guitar player: "I feel especially exposed to stress because I do not master the subject very well". This person responded to very high degree (5) of stress and middle degree (3) of well-being. In the same category is this statement from a singer: "The lessons are not stressful, but the thought of what I do not master are stressful."

This person responded to very high degree (5) of stress and very high degree (5) of well-being.

Here the feeling of stress comes from psychological and internal reasons, connected to low self-esteem of being inferior in aural abilities, whether true or not.

The fact that you have to perform can be an obvious stress factor. A French horn player says: "For me stress is nervousness – to say the rhythms loudly for the others. It is nice to be in the lessons." This person answered to low degree (2) of stress and to very high (5) degree of well-being. Some students express that they are not bothered by the feeling of stress, like this flute player: "Often I am stressful before the lesson, but then it becomes OK". The person marked the stress to 3 (medium) and the well-being to 4 (high). Here the feeling of stress is shown to be unnecessary. It did not happen, and the student is obviously relaxed in the classroom. The interesting thing is that this student has absolute pitch and in spite of this has apprehensions about the lessons.

There is an obvious tendency in many comments for the students to blame themselves for the stress, not the teacher or other exterior factors. But is this justified? When a student feels that he does not master aural training, it might be because the demands are too high. The demands of achievement are normally defined by the teacher or the teaching staff, and thus there is a connection between external and internal reasons.

Stress-Reducing Factors

There are also several verbal comments on what reduces the factor of stress. A saxophone player says: "Good atmosphere in the class makes the discipline fun. Then it is not stressful." This person responded 1 for stress and 5 for well-being. A singer says: "I am satisfied with my teacher and feel that I have an overall understanding after the lesson, so that I do not panic when I start my homework". The background for these comments was 2 for stress (low) and 5 for well-being (very high). Here we see that the atmosphere in the class and the teacher's sympathetic attitude reduce the stress factor.

If the degree of stress is high, it might be a factor that blocks the way to achievement, as expressed by a singer: "You can never be sure that you hear correctly, if you become nervous you might achieve worse." (4 (high) for stress and 4 (high) for well-being). Here there is a fear that nervousness may contribute to poor achievement. This is also a form of stress: the fear of stress.

Some comments state that how you master the discipline has an influence on stress. Here is a positive flute player: "I fell that I am pretty good at it. I would have felt differently if I did not". (1 (very low) for stress – no answer for well-being).

From the comments we see that stress represents several negative "feelings":

- Nervousness
- Feeling of shortcoming
- Anxiety
- Continuous frustration

Factors connected to stress

Causing stress

- Low self esteem
- Low skill
- Having to perform
- Pressure to achieve good results
- Nervousness to make mistakes in performance exam
- Not prepared or not done home work/not be up to date

Reducing stress

- To master the subject
- Positive atmosphere in the class
- Small classes
- Homogenous classes
- Low pressure of achievement

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- To be up to date
- Good teacher

To sum up the stress factors of both external and internal reasons, I quote a trumpet player: "Much home work, some pressure to achieve good results, and the feeling of not mastering the discipline causes stress".

Is Stress Always Negative?

Whether stress is negative or not depends on the degree of stress. A comment from a singer is: "The lessons are intense, but not stressful" (3 stress and 5 well-being), and an electric guitar player says that " the lessons feel relaxed, but effective" (1-5). This kind of stress is positive and motivating.

It is obvious that there must be a balance between the challenges and the demands of achievement of skills. If you succeed, you will feel the pleasure of being competent and this will have a positive effect on your self-concept. When you believe that you can do well in aural training, it affects your self-esteem and your concept of self-efficacy.

Theories, among others by Kaplan a.o. (Skaalvik, 2003, p. 87) state that we have a motivational goal to attain positive self-esteem and tend to avoid attaining negative view of one's self. Studies by Covington and Bandura show that people are motivated to undertake activities that they feel capable of performing and tend to avoid activities that they are less confident that they will master." (Skaalvik, 2004, p. 2).

The comments from the students showed that some of them feel that they are not good at aural training and that this might lead to different feelings of stress. Whether stress is restraining the achievement or not, depends on the degree, since stress also can have a positive effect. In sport psychology (Jarvis, 1999, p. 64) there are three concepts connected to performance: arousal, anxiety and stress. The positive aspect of stress might be called arousal, which means a physiological or psychological activation towards a task. A high degree of stress can influence the achievement in a negative direction, but a certain degree of stress can encourage good achievement and motivation for learning.

There is a connection between the factor of motivation and the factor of achievement. John W. Atkinson's theoretical model (in Imsen, 2005, p. 394) for motivation and achievement describes two basic tendencies on the scale from positive to the negative: *The lust to attack the task versus the fear of failure.*

To be motivated for learning means that you want to be challenged and that you expect to master the task. If you are nervous, uncertain or anxious, it might cause you to achieve badly or even to avoid trying. Earlier experiences have consequences for further learning and mastering, as presented by Skaalvik (2003, p. 80) in a model describing the connection between expected mastering, real mastering and experienced mastering:

Expected mastering ⟶ Real mastering

Experienced mastering
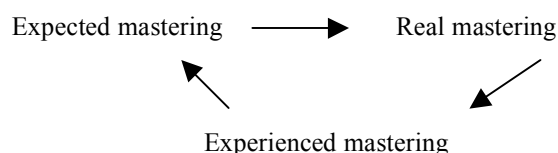
This circular process can be either positive or negative. One of the students in my study comments on this: "aural training is a subject for the talented; it is difficult to open barriers from earlier experiences". This seems to be a person with low motivation, low self-esteem and a pessimistic view on learning – a lack of belief that the learning of aural skills is possible.

The Myth of the Musical Talent

It might also be relevant to connect self-esteem with 'the musical ear' or being good at aural training to what Sloboda (2004, p. 276) calls "the curious case of 'musical talent'", which means that there is a belief that some have a natural born talent for music, while others do not. In this respect, a good musical ear is something you have or do not have, or "a discipline for the talented", as quoted above.

Motivation and Goal Orientation

Motivation is also connected to your goal orientation: a person with an *ego orientation* will mainly blame himself or herself when making mistakes. This student seems to be more ego-orientated: "you can never be sure that you hear correctly. If you get nervous, your achievement gets worse". (Singer. Stress=high, Wb=high).

Persons with a *task orientation* might not be threatened by making mistakes, but focus on the learning: "enjoyable challenges. Playing. Useful tool". (Singer. S=low, Wb=high).

It seems that many people connect aural training to their ego and musicality, and for that reason making mistakes naturally threatens the self-esteem.

Motivation and the Value of Success

The value of success or defeat connected to concrete tasks will also influence on your motivation. (Atkinson, in Skaalvik 2003, p.80). I will also connect this to what the students experience as relevant to their curriculum. In my study I found that 90% of the students felt that aural training is an *important* discipline and that

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more than 80% felt that it is a *useful* discipline. This might explain the positive result on well-being. I doubt that this factor would be so positive if there was not a good reason to value the lessons.

Well-Being, Motivation AND Learning

A study by Skaalvik (2004, p. 115) states that the pupil's experiences with the teaching and learning climate have consequences for their motivation, self-concept, achievement and behaviour. (Skaalvik's study is of children, not young adults).

Some comments from my investigation explain why well-being and the atmosphere in the class get a high score:

> The well-being is very high, and that increases the learning. That is crucial for learning. (Guitar. Wb=very high).
>
> Small classes give safety and well-being. We play the same instrument and know each other well. (Singer. Wb=very high).
>
> I think the teaching is well organized – interesting lessons – exciting lessons. No one is alike. (Organist. Wb=high).

Many of these aspects have to do with the teacher and the teacher's methodical and personal qualities. But also the social atmosphere among the students is important. All these positive factors promote learning.

But some experience a negative influence on the matter of well-being:

> I am a little "behind" the goal, feel that I do not master everything. This reduces my feeling of well-being. (Folk musician. Wb=middle).

Important factors for well-being are:

- ❖ The class/group
  - ➢ small class
  - ➢ nice people
  - ➢ homogenous level and background
- ❖ The teacher
  - ➢ sympathetic person
  - ➢ good pedagogue
  - ➢ well-organized lessons
- ❖ Own competence and mastering

The Connection Between Stress and Well-Being

We might conclude that there is a connection between the factors that promote well-being and those that restrain stress. Important factors are institutional frameworks: good and homogenous groups, having the same instrumental background and similar level of competence/skill. A nice and competent teacher is important for well-being, for a low level of stress and thus for a positive climate for learning. But well-being is also dependent on the feeling for mastering and achievement.

In table 3 we can see how the level of stress is connected to the highest levels of well-being.

Table 3. The connection between stress and the high degree of well-being

Stress	Well-being Very high (5) + high (4) N = 104
Very high (5) + high (4)	(4 + 7) = 11
Middle (3)	19
Low (2) + very low (1)	(16 + 26) = 42

Only approximately 10% of the students connect the highest degree of stress with high degree of well-being. The majority, app. 40%, is within the group that combines low degree of stress and high degree of well-being. So here is a clear tendency showing that there is a connection between the factors that promotes well-being and those that restrain stress.

CONCLUSION:

- There is a certain degree of stress in the aural training class.
- There is a high degree of well-being in the aural training class.

The fact that many comments revealed that the students mainly blamed themselves, and not the discipline itself or the teacher, for the negative thoughts or feelings, brings me to conclude that aural training affects self-esteem. The next question is "What we can do to reduce negative thoughts?" Should the students work harder, should we reduce the demands, should we work more individually with the students? It is difficult to find a good solution.

Perhaps we must accept that there will always be a certain degree of stress in the aural training class, and by accepting this and by knowing what reduces the feeling of stress, our task should be to avoid those conditions. The responsibility thus lies both in the hands of the teacher and in the school administration. On the other hand, the teacher must do what he can to strengthen the student's self-esteem and build a good atmosphere in the class to help the student's motivation for learning.

The Myth and the Fact

What about the myth? Since the feeling of well-being is so high, I tend to think that there is an exaggerated myth that aural training is so hated or stressful. Why so? There might be several explanations. I think that there is a general understanding amongst the teaching staff that well-being is important for learning and motivation.

On the other hand - a good atmosphere is not enough – there has to be a feeling of meaningfulness in the classroom as well. The purpose of aural training and the content of the lessons must be the most important considerations, and the student must experience the relevance of the activities and demands, either to the musical ear in general or to other parts or activities of music study, for example to instrumental practice.

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Going Global: A Pilot Project in Diversifying the Musical Experiences of Conservatoire Students in Non-Performance-Based Programs

James M. Renwick
Sydney Conservatorium of Music,
University of Sydney,
Sydney, New South Wales, Australia
jrenwick@usyd.edu.au

Michael Webb
Sydney Conservatorium of Music,
University of Sydney,
Sydney, New South Wales, Australia

ABSTRACT

We describe the rationale for a pilot project at the Sydney Conservatorium of Music designed to enhance and diversify the musical experiences of students in non-performance-based programs. Students studying performance at a "minor" level were surveyed about their experience in a range of musical settings and about their priorities for enhancement of their performance training. Experience and priorities were largely situated in the traditional Conservatoire skill set of notated Classical music. Our pilot project introduced students to a variety of non-Classical skills and styles—free improvisation, Jazz, Gospel soloing, Balkan vocal production, aurally improvised folk accompaniments, and Celtic fiddle-playing— through immersion ensemble workshops with expert practitioners over six weeks. The workshops concluded with a public concert and visits by students to primary schools to conduct performance workshops. We used an adapted version of Webb's (in press) "habits of 21st century musicianing" to assess students' confidence before and after the workshops in such skills as improvising, varying one's sound to fit in with other styles, and expressing one's own ideas in performance. Both before and after the workshops, these assessments of confidence reflected students' experience in notated Classical music, but there were notable increases in some dimensions, such as improvisation. We consider this model of performance training to be a valuable innovation at the Sydney Conservatorium, as a way to expand musicianship into the diverse future musical careers of our graduates.

KEYWORDS

multicultural music education; self-efficacy; improvisation; music teacher education; institutional change.

INTRODUCTION

The Sydney Conservatorium of Music (SCM) was founded in 1915 as the first European-style conservatoire in New South Wales (Collins, 2001). With this attempt to replicate the great music academies came a goal of creating musicians steeped in the dominant musical language of Western art music, with its typical focus on a high level of expertise in performing a somewhat limited repertoire of composed music. Since these early days, the institution has evolved considerably, with two significant changes being the introduction of a program to train high school music teachers in the 1960s and, in the 1970s, of a degree program in Jazz (Collins, 2001).

This paper reports on a pilot project that was designed to address the perceived need to enhance the performance training of a category of student designated by the institution as studying their principal study instrument at a minor level. Students designated minor are enrolled in degree programs that do not lead immediately to a performance career.

Minors and Majors

Approximately 50% of SCM undergraduates are enrolled in the prestigious four-year Bachelor of Music (Performance). These students receive performance instruction at a major level, which includes weekly one-to-one instrumental lessons, large ensemble participation, tutored chamber music rehearsals, and performance workshops. Bachelor of Music students can alternatively take a major-level principal study in composition or musicology.

Conversely, a significant minority of undergraduate students (as of 2007) are enrolled in the four-year Bachelor of Music (Music Education) (21%) or the three-year Bachelor of Music Studies (18%, including students taking this degree in conjunction with an Arts or Medicine degree). Of these students, approximately 80% are enrolled at a minor level,

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on the basis of their performance at entry auditions. This designation as a "minor" carries limitations on the frequency of their lessons with instrumental teachers and to some extent on their participation in other activities highly valued by the institution, such as orchestra and chamber music.

SCM degrees vary in vocational focus, from the specialised two-year diploma in performance and degree in Music Education to the Bachelor of Arts, with its wider choice of curriculum and focus on a liberal education. Falling somewhere in between, with its provision of individual performance tuition, the Bachelor of Music Studies degree is:

> for students seeking a broad musical education. Its structure facilitates creative interdisciplinary links within music disciplines and between music and other subject areas in The University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly in a variety of music and music-related professions. (University of Sydney, 2007, p. 30)

THE PILOT PROJECT

For many years, students enrolled in the minor stream have expressed discontent at their unequal treatment by the institution with respect to their performance training. As at comparable institutions in the USA (Kingsbury, 1988; Nettl, 1995), students perceive that their legitimacy as musicians is directly related to their level of technical accomplishment and ability to perform soloistically on their chosen musical instrument. The individualistic, competitive ethos that typically surrounds the pursuit and acquisition of such skills can lead to stress and insecurity, feelings of inadequacy as a musician, loss of enjoyment of music-making, and general institutional marginalisation. This was confirmed at formal consultations in 2004, where students expressed their concerns over exclusion from prestigious ensembles and inadequate performance opportunities.

These consultations led to a grant to the SCM's Associate Dean (Learning and Teaching), Dr Diane Collins, as part of the university's Teaching Improvement Fund. In 2006, the authors took on the challenge of designing a pilot project that would explore more diverse and flexible avenues for developing performance skills in an ensemble setting, in order to better equip graduates from the minor stream for the challenges of 21st-century musicianship.

By exploring facets of musicianship leading to increased musical versatility, diversity, and deepening of musical experience, the Pilot Project aimed to provide:

- enhanced self-efficacy in the area of musicianship
- increased performance and ensemble opportunities
- alternative models for leading and directing ensembles
- context-specific experience in arranging and adapting music
- opportunities for students to diversify their musical repertoire
- new performance skills and increased confidence through involvement in music styles and learning approaches not commonly offered in a Conservatorium setting
- creative improvisation skills (idiomatic and nonidiomatic)
- opportunities to present workshops (including performances) based on project experiences
- increased understanding of vocational opportunities for musicians

Many of these goals were motivated by our desire to broaden the range of skills and experiences of students in the music education and music studies programs in the light of their likely future career needs. Webb (in press) has proposed 21 "habits of 21st century musicianing" which give a far wider definition to cross-genre musical competence than might be tacitly presented to our students through their main focus in individual lessons and concert practice workshops on learning—from notation—standard Classical repertoire predominantly of the 18th and 19th centuries (cf. McPherson, 1998). Prior to giving an induction briefing to the students on our workshops, we surveyed them on their levels of confidence in a number of these broader competencies, and found some wide variation, as shown in Table 1. As might have been predicted, given the reputation of the SCM as the premier institution in Sydney for the study of Classical music and an audition process selecting for these skills, students were much more confident in skills endorsed by the "traditional" Conservatoire model. Given the strong emphasis on improvisation and composition in the Australian school syllabus, however, such low ratings for these skills in tertiary music students are disheartening.

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Table 1. Confidence ratings before participation

Skill	Mean
Reading music notation (staff and other forms)	5.6
Following an ensemble leader	5.5
Understanding through practice the demands of being an ensemble performer	5.1
Varying your sound to fit in with other styles	5.1
Playing music with and accompanying other musicians	4.9
Expressing your own musical ideas in performance	4.7
Understanding a wide range of musics in their historical and cultural context (from listening to recorded and live performances)	4.7
Transcribing and learning on your instrument musical ideas from recordings	4.6
Leading an ensemble	4.5
Transposing	3.8
Composing your own music	3.6
Improvising	3.1

Note. N = 33. Ratings on a 7-point Likert-type scale (1 = not at all confident; 7 = very confident)

A second series of items on our pre-participation questionnaire helps to explain the low levels of confidence in creative skills and the high confidence in following the directions of a music score or ensemble director (see Table 2). Students reported being far more experienced in playing Classical repertoire than Jazz, popular music, and non-Western music. Indeed, when asked to prioritise ways in which their performance training could be enhanced, students gave similarly high ratings to activities that they missed out on as minor students: participation in ensembles, performance opportunities, and development of technique (presumably through extra individual lessons). In short, it would seem that these minor students wanted their experience of the SCM to be the more like that of the major students. The ratings for enhancement priorities did not differ greatly according to the degree the students were enrolled in, suggesting that these priorities for skill acquisition may even pre-date entry to university and the selection of a vocational direction. Nevertheless, congruence between our own belief in the importance of skill diversification and budgetary limitations on the availability of weekly individual lessons for all students led us to develop a program of ensemble workshops designed to address many of the competencies in which the students reported lacking confidence.

Table 2. Students' priorities for enhancement of their performance training

Enhancement priority	Mean
Development of technique on main instrument	6.0
Participation in small ensembles	6.0
Ensemble performance opportunities	5.7
Solo performance opportunities	5.6
Participation in large ensembles	5.2
Learning a wider range of instruments/voice	5.1
Classical music experience	5.1
Non-Western experience	4.9
Jazz experience	4.9
Popular music experience	4.6
Folk music experience	4.6

Note. N = 34. 7-point Likert-type scale (1 = low priority; 7 = high priority)

THE ENSEMBLE WORKSHOPS

The pilot project operated as six weekly 3-hour workshops where students were immersed in largely unfamiliar musical styles and pedagogical contexts. The participants were mostly in their second year of enrolment in the music education and music studies degrees, with performance principal studies at minor level. There were three groups working with leading expert practitioners brought to the SCM especially for the project:

- an a cappella workshop focussing on Gospel and Bulgarian vocal music led by Mara Kiek and other members of the female vocal quartet, the Humming Birds.
- a jazz/free improvisation workshop led by saxophonist Sandy Evans and clarinettist Tony Gorman.
- a workshop in Celtic chamber music for bowed string players, pianists and a harpist led by fiddle player Chris Duncan and pianist Catherine Strutt.

The workshops involved a number of pedagogical features that distinguished them from the training the students usually receive on their principal-study instruments [although music education students at SCM receive a wide range of performance experiences in popular and non-Western musics, often on other instruments, later

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in the degree program (e.g., Dunbar-Hall & Wemyss, 2000; Marsh, 2007)]:

- There was a focus on repetition of musical material with minimal verbal instruction and learning by imitation of the expert practitioners
- The workshops were largely free of music notation and hence placed high demands on the students' ability to learn by ear and retain material in memory
- Especially in the improvisation workshop, there was a focus on experimentation and finding a personal voice (for a fuller description of the workshops, see Webb & Renwick, submitted).

The workshops culminated in a public performance (a rare event for minor students) at the Conservatorium, where all three groups took turns to perform together with their workshop leaders. There was also a series of follow-up performances in primary schools the following week led by volunteer music-education students who were based at each school on teaching practicum at the time. These workshop-performances included children in a pedagogical environment similar to that which the tertiary students had experienced, and gave the student teachers the opportunity to implement the teaching principles they had recently witnessed as students.

ATTITUDES AND EVALUATION AFTER PARTICIPATION

Students completed an evaluation questionnaire at the end of the final workshop (and before the performances). Figure 1 illustrates the changes in students' perceptions of their confidence with twelve of Webb's (in press) key competencies. The largest increase in confidence was in improvisation—the skill that had been rated lowest before the project. Curiously, the second largest increase was in reading music notation—the skill that had been rated highest before the project. Although traditional music reading was not emphasised in the project, it may be that our inclusion of the caveat staff and other forms prompted students to consider their increased experience to non-staff notations, such as chord symbols. Finally, the only skill to show a small decrease in confidence was expressing your own musical ideas in performance. Interestingly, this decrease was largest in the improvisation workshop, which had perhaps most emphasised free musical expression. It may be that students found, by being placed in a sometimes confronting situation of being asked to come up with their own musical ideas, that they were less capable in this area than they had previously thought when in the context of musical decision-making more constrained by familiar stylistic boundaries.
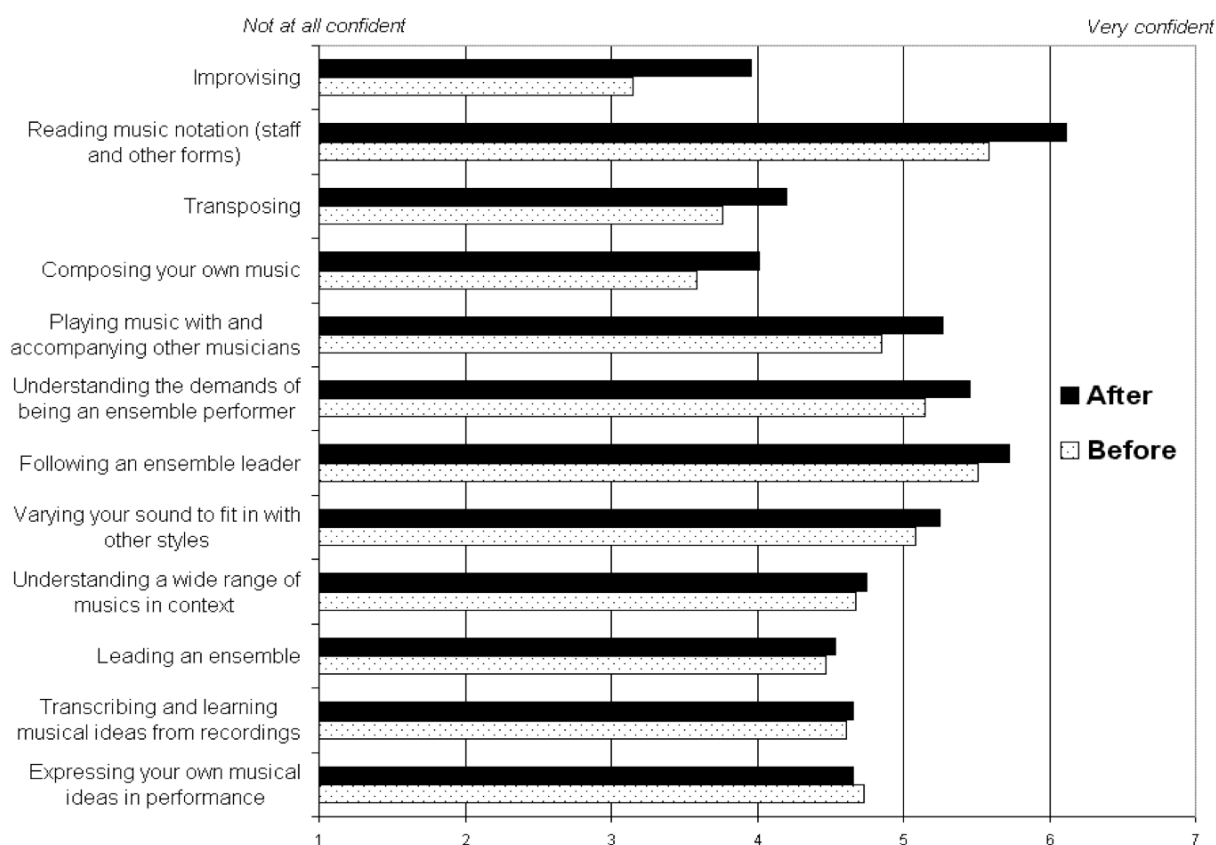

Figure 1. Confidence levels before and after participation

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Generally, students indicated a good level of satisfaction with the quality of the workshops (3.6 on a 5-point scale) and considered them to be relevant to their degree. On this latter item, there was an interesting difference between degree cohorts, with music education students (M = 3.7) finding the workshops more relevant than music studies students (M = 2.9). This distinction accords with our plans to continue the program in the immediate future with music education students and to further clarify its pedagogical relevance.

The visiting expert teachers and we as observers found that some students showed some reluctance to commit to the intense workload of the project for six three-hour sessions and showed limited capacity to work on the novel material and skills in between sessions. Some students confirmed in written evaluations that the opportunity to devote so much more time to performance-related classes required some adjustment of attitudes:

> The expectations of some tutors were too high and [their] teaching style is not adapted to students with no improvisation background and no background in learning works aurally.

Nevertheless, many student comments and our own observations suggest that this model of performance training is a valuable innovation at the SCM, as a way to expand musicianship in preparation for the diverse future musical careers of our graduates:

> Thank you for exposure to something different which included memorisation, expression of self and something different from the 'classical' forms that dominate most of our experiences.

ACKNOWLEDGMENTS

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Salvation or Suffocation: Can World Music Survive in Formal Education Environments?

Huib Schippers
Queensland Conservatorium Research Centre, Griffith University
Brisbane, Queensland, Australia
h.schippers@griffith.edu.au

ABSTRACT

In its mission statement, the ISME Commission for the Education of Professional Musician expresses the intention to "foster the recognition of the many modes of educating and training musicians, as those modes exist in various societies and cultures" (ISME CEPROM, 2007). While there seems to be growing evidence of world music entering the formal education of professional musicians in terms of content, the actual adoption of appropriate approaches to learning and teaching is much less evident. This paper investigates the implications of recontextualising world music traditions into formal environments which have a pedagogical focus based on practices in western classical music, and explores the long-term effects of changing approaches to transmission for musical cultures.

In a 2001/2 survey of some 500 institutions for higher music education funded by the European Commission, over 50 were identified that indicated activity in the field of teaching world music. Courses ranged from incidental, optional activities to sustained degree programs at Bachelors' and Masters' level. Typical 'points of entry' were training for music teachers; pop, rock, and jazz; percussion, and composition departments. These often served as "a benevolent Trojan horse": once the expertise entered the institution, other individuals and departments became interested (Kors et al, 2003). Since the survey, anecdotal evidence suggests that the number and intensity of world music activities has grown.

But what happens in the long term to (largely aural) traditions that are transplanted from a variety of family, village or court settings into a western formal environment, or a copy of this environment in an institution in a developing country? Although there appears to be an increasing openness to new contents and approaches, inevitably the ways of handing down musical traditions change with this drastic change of context, and so can the music itself. In some cases, this may be the salvation of a musical

tradition. In others, it may mean slow or even sudden death. Using the 2001/2 survey, the author's thirty years of experience in world music education, and data from recent fieldwork in Vietnam, this presentation explores the blessings and dangers of 'institutionalising' aural traditions.

SOUND LINKS

In 2001-2002, *Sound Links*, a project funded by the EU Program Socrates, concluded that cultural diversity in the form of world music has become part of courses offered at a large variety of institutions all around the world:

> The information gathered offers strong indications of a growing and diverse practice. Institutions such as Rotterdam Conservatoire, Sibelius Academy in Helsinki, or the School of Oriental and African Studies in London have profiled themselves in this area for decades, while others have developed new initiatives in this field. The Conservatoire de Paris has an accomplished Indian sitar player on its staff, the Conservatorium van Brussel works with gamelan, and the Escola Superior de Musica de Lisboa runs pilots to introduce world music in its teacher training programme. (Kors et al, 2003)

Almost half the institutions (49%) researched by *Sound Links* indicated world music activities in some form. These varied from world music degree courses to occasional project weeks. A large number of institutions that offered jazz and pop, also offered world music: about 67%: "This may indicate that those institutions that are open to innovation and new ideas, have a more welcoming approach towards other musical cultures. The same … can be said about the institutions that offered music education: 60% reported that they included world music activities" (ibid.).

Sound Links observed that "cultural areas addressed in both realised and planned activities range from Arab countries and Africa below the Sahara, to Latin America, the Caribbean and Asian countries." It noted that institutions tend to choose music from cultures with social relevance in the home country: "either 'neighbour cultures', or foreign cultures which are significantly represented in the population. A colonial past may

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play a role in combination with this, or separately." Often, institutions were also found to offer musical styles from their own indigenous peoples, e.g. Maori culture in New Zealand (ibid.).

Sound Links found courses fully integrated in existing curricula, as well as abundant evidence of extra-curricular activities:

> Degree courses in which world music has been integrated seem to be the most common format chosen, followed by optional modules, extra-curricular activities, and music in schools. Only few institutions offer *specialised* degree courses in world music, but a number indicate interest in developing such courses in the near future. In most cases, these are courses in national folk traditions. In addition, many institutions express the wish or intention of starting integrated approaches, professional development courses for world music, and embedding world music in music-in-school and extra-curricular activities. (ibid.)

The report tentatively identified a eight-step evolution of world music in institutions:

1. Occasional optional workshops and events from outside
2. Regular optional workshops with credits
3. Optional credit bearing modules
4. Obligatory credit bearing modules
5. Structural attention for cultural diversity in some courses
6. Structural attention for cultural diversity in all courses
7. Acknowledging cultural diversity in teaching methods and approaches
8. Reflecting cultural diversity in organisation of the entire institution (ibid.)

But in spite of a fair number of institutions having a history of involvement with world music (or traditions from their own region) spanning several decades, the report states "there is little evidence that the methods of teaching have changed significantly under the influence of cultural diversity. The general picture is that in integrated courses western pedagogical models continue to be used, while in practical courses in a single musical tradition, the traditional method of teaching is approached as much as possible" (ibid.).

However, most conservatoires, *Musikhochschulen*, and academies, whether part of a university or independent, fall under the jurisdiction of some higher education authority. Over the past decades, the sector has witnessed increasing demands on accountability in this sector. For music, this has often meant increasingly detailed curricula with references to linear progression towards clearly defined goals,

and to fixed repertoire and written sources. These can form a challenge to more holistic, aural approaches to music making and learning, and even be counterproductive to training professional musicians in certain traditions (cf Schippers, 2004, pp. 62-63).

INSTITUTIONAL IMPRESSIONS

It is worthwhile to relate these concepts to actual practice. Since the *Sound Links* survey in 2002, a number of new initiatives have come to fruition, perhaps most notably the World Music and Dance Centre in Rotterdam (opened by the Queen of the Netherlands in December 2006). This initiative consolidated the higher education in world music of the Rotterdam Conservatoire and the more classroom and community-based activities of the SKVR, the municipal arts education provider (http://www.wmdc.nl/engels/onderwijsenexpertise/index.php). Creating a dedicated centre for world music and dance of this nature raises profound questions about the long-term effects of new pedagogical approaches and practices for music from other cultures.

Historically, the World Music and Dance Centre (WMDC) used models from western classical music for its curricula. When flamenco was started in 1985, then Latin jazz, then Indian music, Argentinean tango and finally Turkish folk music, the common division between practice, theory, history and cultural background was maintained. Coincidentally (or maybe not), these musical cultures lent themselves rather well to such a division. Meanwhile, instrumental and vocal tuition by the master musicians at WMDC (including Paco Pena, Hariprasad Chaurasia, Gustavo Beytelman, and Talip Ozkan) very much took the form dictated by the masters. In some cases this meant heavy reliance on analysis or notation, in others it would be largely holistic and aural.

Turkish folk music (on *baglama saz*) tended to belong to the former category at WMDC. This is not necessarily the result of institutionalisation in the Netherlands. In fact, this tradition moved from living aural tradition of traveling *asik* to notated cultural heritage in its country of origin, at the instigation of the 'father' of modern Turkey, Kemal Atatürk (Markoff, 2002). Some will argue that this has taken the life from the music: from living to academic tradition. Similar debates rage on the institutionalisation of jazz, particularly in colleges in the US.

North Indian classical music, because of its high reliance on improvisations based on elusive, abstract melodic and rhythmic structures, has never become a notated tradition. Consequently,

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master *bansuri* player Chaurasia teaches without notation at WMDC, although he allows students to use it as an *aide memoire*. In India this is much the same. However, with a rapidly changing society and its economic pressures, the traditional setting for learning Indian music, living with him/her for many years, has all but disappeared. Formal music schools with a fixed curriculum abound, but they rarely train musicians beyond amateur level. Gurus still teach serious students, who at the same time may pursue a degree in engineering or law. There is some discussion on the desirability of conservatoires for Indian classical music. One striking initiative in this area is the Sangeet Research Academy (largely dedicated to vocal music, and ironically sponsored by Indian Tobacco Company), which occupies a campus in Kolkata, where masters are given free accommodation, and promising students scholarships to live and learn on campus. In this way, the traditional setting for learning Indian music is all but recreated (http://www.itcsra.org/sra_index/sra_index.asp).

That is often not the case in other cultures. While the various dedicated schools for gamelan players and dalangs across Indonesia demonstrate a commitment of the government to support their arts, critical voices will say that these overpopulated, classroom-based, underfunded institutions just serve to give a piece of paper to talented musicians who learned within the traditional system of aural transmission in the villages and courts (fieldwork notes, 1998). Other countries often combine a western conservatoire model with transmission within their own musical traditions. China Conservatoire in Beijing is an example of such an institution. While there is a great deal of high level music making at these institutions, it often gives the impression of being forced into a clearly predetermined mould, not unlike the guests in the Greek legend of Procrustes, and maybe with similar effects.

HANOI NATIONAL CONSERVATORY OF MUSIC

The Hanoi National Conservatory of Music constitutes another fascinating case study. The Conservatory and its Musicological Institute have a tradition of several decades of teaching as well as documenting traditional Vietnamese music. Over the past years, the institution has engaged in collaboration with Malmö Academy of the Arts, University of Lund, supported by the Swedish development organisation SIDA, to support their teaching of traditional music in particular. After initial observations during the 2006 CEPROM Seminar, I conducted exploratory fieldwork from 10-20 January 2007 in Hanoi and Ho Chi Ming City. The purpose was to investigate the interaction between musical material, traditional and contemporary contexts, and modes of transmission.

Vietnam offers a rich basis for this type of research. It has an abundant diversity of musical traditions, some of which are dating back 1,000 years, in various stages of strength in surviving. They can roughly be divided in the traditions of the Viet majority, who live in the plains, and those of the 53 ethnic minorities, who live in the mountains (Tran, 2007). Some of the former have been included in the Conservatorium curriculum for several decades; others have barely been documented and have all but disappeared. Overall, Vietnam provides eminently relevant case studies for music in the world in transition, given the changes in society and the organisation of musical life: traditional formats for performance and transmission are disappearing, and new ones are emerging. There are pro-active government policies for preserving and developing traditional music in Vietnam. Traditional musics have been relatively well documented in terms of sound recordings (and some video) by the Musicological Institute. The sound recordings have the usual challenges of rapidly changing formats and, connected to that, the possible loss of old recordings.

The institutionalisation of traditional music dates back some 50 years. At government and institutional levels, effort and resources are being made available for traditional music. However, at all levels, challenges are being identified in terms of appropriate approaches. This regards the general philosophy of music in context, authenticity, desirable and acceptable change in traditions, as well as appropriate methodologies to train the next generations of performers.

Interesting findings in this area included contrary views amongst stakeholders on the desirability to 'develop' traditional music by forming larger ensembles and orchestras, and the fact that the new generation of Conservatorium-trained musicians, even after 15 years of training, felt the need to go out to old masters to gain the knowledge they felt they needed to be competent culture bearers. As teachers, they also deplored the fact that they were stimulated to teach 'fixed' versions of pieces of music that were traditionally improvised. These observations are particularly alarming, as they make us question if some institutionalisation does not sometimes lead to music being 'dulled down', with the effect that it will ultimately lose audiences and emerging musicians. That would mean that some music,

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even if supported by state and institution, still has a very low chance of survival.

There are a number of fascinating potential case studies, including the music of the cither *dan tranh* (taught at Hanoi Conservatorium), and *ca tru* music (not yet included in the curriculum), a refined and vibrant tradition that originated in the villages, before moving to the cities, and ultimately being discarded around 50 years ago due to unfortunate associations. Now, a few masters survive, and a few young musicians are interested. It has not entered any form of contemporary formal organisation yet. The distance between the world of traditional performance and transmission practices and new settings is vast. The basis for and representatives of traditional practices are disappearing rapidly. Intelligent action involving all stakeholders is required to support sustainable futures for many of these traditions.

The situation is fascinating and quite complex. We live in a world where some musical traditions thrive, others die, and in the middle are those that have been adopted into institutional settings. With sensitivity to the core values of the music as expressed by masters and culture bearers, this recontextualisation can mean survival for musical genres that otherwise would have disappeared because of changing contexts (e.g. court music, or rowing songs in a time of outboard motors). In other cases, however, the positive impulse to help a tradition survive can be annihilated by either forcing it into a western mould that may not fit the essence of the music, or by dulling it down so that in the long run, it will lose its audience. Both of these can be avoided in most cases, but it will require sensitive and intelligent negotiating between traditional musicians and institutions.

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Educating Musicians for careers as Teachers and for a Lifetime of Learning: An Overview of Teacher Education Courses in Australia

Amanda Watson
Department of Education and Early Childhood Development
Victoria, Australia
arw@labyrinth.net.au

ABSTRACT

The aim of this paper is to present an overview of courses available for the education of a musician as an instrumental music teacher; to identify issues associated with their participation in these courses, and challenges they face as a practising teacher in schools and the private studio. In Australia, there is a variety of education and training courses that the professional musician can undertake to obtain accredited teaching qualifications. Three types of courses that service their needs are considered in this paper: those offered by universities, examination bodies and professional music associations. Courses offered by universities and examination bodies are both award and non-award and often fulfill professional learning/development for teachers. Activities provided by professional associations are of the non-award type and range from short courses to presentations over a few hours. These associations often have a specific focus on the needs of music teachers or the field of music and teachers refer to these activities as professional learning.

All instrumental music teachers in Australian schools must be registered with the teacher registration authority in the state or territory where they wish to work before they can seek employment. A discussion will be presented on the issues associated with registration. Instrumental music teachers may join music teachers' associations in an Australian state or territory. These organisations were primarily established for those working in private music studios. Alternatively they may choose to be registered with a professional association that promotes a particular music teaching method. The issues associated with memberships of these associations will also be discussed.

The final section of this paper is devoted to a consideration of the different work environments and cultures in schools that may be experienced by professional musicians. Having embarked on becoming educated as an instrumental music teacher in Australia, the professional musician has opened the door to a lifetime of learning with the option of participating in the variety of professional learning opportunities.

KEYWORDS

careers, education, life-long learning, musicians.

INTRODUCTION

The aim of this paper is to present an overview of courses available for the education of a musician as an instrumental music teacher; to identify issues associated with their participation in these courses; and the challenges they face as a practising teacher in schools and the private studio. This paper builds on the work undertaken by Bennett (2006), Bennett and Stanberg (2006), Burt (2006), Huhtanen (2006), Mark (1998), Mills (2005), Myers (2004) and Weller (2004, 2006). These writers have addressed various aspects of the training of musicians as instrumental teachers, being only one aspect of a musician's career. They highlight the need for professional musicians to have some training and knowledge of instrumental music teaching whether in the school or private studio. Through their research these writers acknowledge the concerns that musicians–at various stages of their careers from students in the conservatoire to experienced musicians–express about including teaching as a major part of their employment.

A related body of literature concerns beginning teachers' perceptions of the effectiveness of music teacher education courses offered by universities. Some of the writers in this area from an Australian perspective are Ballantyne (2007), Harrison (2004), Rosevear (2006) and Yourn (2000). Although the research on this topic reflects responses from beginning teachers who have entered teacher education courses shortly after finishing their secondary education. It would serve as a comparison with perceptions of experienced professional musicians completing the same type of courses.

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Bennett (2005) published a comprehensive list of the Australian providers of undergraduate performance-based degrees in classical music and the categories of study within these degrees (pp. 85-86) and undergraduate non-classical music degrees (p. 93). According to Bennett, professional musicians entering education and training courses will most likely have completed one or more of these courses. They may have completed postgraduate performance degrees and diplomas offered by examination bodies in Australia, attended professional learning activities, and completed performance qualifications including some education pedagogy in overseas countries.

Through content analysis of the literature, this paper explores the range of available education and training courses currently provided by universities and music examination bodies in Australia. Much of the information has been gathered from web searches and course material that the author accessed in a professional capacity.

AN OVERVIEW OF COURSES

This section of the paper presents an overview of the types of teacher education courses available for the professional musician. Universities offer both award and non-award courses and some subjects are offered as stand-alone short courses. The one-year (add-on to a degree) Graduate Diploma/Diploma in Education is a standard course offering teacher education that satisfies the requirements for teacher registration in Australia. In some institutions it also constitutes the first year of the two-year Master of Teaching. The content of the Graduate Diploma in Education is often similar to the first year of a Bachelor of Teaching. A typical example is the Australian Catholic University course. The first year of the course comprises four units of education studies (common to all curriculum studies), four units of curriculum studies and two units of professional experience (constituting a prescribed number of days teaching school-aged students). Units one and two of the music curriculum study focuses on the curriculum requirements of classroom music teaching for the secondary years of schooling including the senior school certificate. Units three and four address instrumental music teaching more specifically with a focus on designing and implementing instrumental music lessons in schools (ACU, 2007, pp. 118-129).

The only course offered by an Australian university with a specific focus on preparing instrumental music teachers who will be employed in schools is the Graduate Diploma in Music Studies–Instrumental Music Teaching

offered by Griffith University (Queensland). The course content has a practical emphasis and includes units on instrumental conducting, instrumental music pedagogy and an intensive study of learning about and playing a range of instruments.

A new course targeted at attracting people into teaching with substantial professional experience in business and industry to address teacher shortages in particular subjects is offered by Victoria University. In 2004, the university was awarded funding by the Victorian Government Department of Education and Early Childhood Development to develop a career change program to meet the needs of aspiring teachers from diverse educational and work experience backgrounds. Music is a targeted subject and is a pathway in the Bachelor of Education P-12 course. Applicants are employed in schools in their curriculum area under the Victorian Institute of Teaching 'Permission to Teach' category. They teach four days a week during the school year and on the fifth day, as well as school holidays complete the course requirements. The professional experience component is undertaken as part of their condition of employment.

The Master of Music Studies (The University of Melbourne) is an intensive mode program designed as a specialist qualification at the advanced level for those who hold school music positions. Entry is open to those with an approved four-year degree in music or a recognised equivalent record of professional experience and training. The subjects on offer include piano pedagogy, arranging for band, orchestral conducting, music technology, band direction, and choral direction, as well as a series with a focus on teaching aural musicianship, popular music, creativity in the music classroom and world music. In contrast to this, the Graduate Certificate/Diploma in Music (Queensland University of Technology) is a program aimed at professional performers and composers, music producers, music studio personnel, and music educators. Although the course does not include music teaching in schools as a potential career, it does offer a pathway entitled Instrumental Music Teaching/Music Coaching with subjects including instrumental music curriculum, conducting, arranging, and multi-instrumental units. A similar course offered by Wollongong Conservatorium of Music is the Advanced Diploma in Music designed especially for studio music teachers to gain a qualification in pedagogy.

Musicians and teachers can enrol in teaching courses provided by examination bodies and many are offered at the award level. These qualifications

are recognised by the studio music teacher associations in Australia for the purposes of membership and inclusion in their own lists of registered teachers. The Australian Music Examinations Board (AMEB) offers the diploma Teacher of Music Australia at three levels: certificate, associate and licentiate. The St Cecilia School of Music (Tasmania) offers professional teaching diplomas in music at advanced, diploma and fellowship levels. The Australian Guild of Music Education is a registered training provider and provides vocational training for performers and teachers. The Trinity Guildhall's teaching diplomas are available to Australian applicants. The Specialist Music Teaching and the Instrumental/Vocal Teaching diplomas are available at the associate and licentiate levels.

The Suzuki Music Association in Australia offers structured courses in instrumental teaching at the primary, intermediate and advanced levels tailored to its specific teaching philosophy. Applicants range from undergraduates to highly experienced teachers and many are professional musicians. All Suzuki accredited teachers are expected to participate in six hours of approved professional development annually to ensure their professional growth and maintain their accredited teacher status with Suzuki Music. (STEAA, 2007). In a similar way, providing a focus on a particular teaching philosophy, the Yamaha Music Foundation in Australia expects its teachers to participate in ongoing training and development programs associated with the system in order to maintain a current licence with the Foundation (Yamaha Music Foundation, 2007).

Studio music teacher associations, specific instrument and choral organisations with a focus on the work of the classroom music teacher, including those representing a particular philosophy, provide a variety of professional learning opportunities for teachers and professional musicians. They convene annual conferences and run intensive short programs and activities up to five days in length. One example is the Sydney Conservatorium open access program that provides an intensive annual summer and winter school covering the topics of instrumental pedagogy, jazz and classical repertoire, and music education methodology.

ISSUES ARISING

Five main issues arise from an analysis of the types of courses available to the professional musician training for a career as an educator in Australia. They can be grouped under the headings of pre-service teacher education programs, teacher registration, the private studio,

the school 'work' environment, and life-long learning opportunities.

Pre-Service Programs

Pre-service teacher education courses include programs such as Diploma in Education, Graduate Diploma in Education and degrees in Education or Teaching. Instrumental music is included in courses that prepare teachers to work in secondary schools. The four prescribed music discipline units must be studied in sequential order, with classroom music (two units) followed by instrumental music (two units). The associated professional experience (or practicum) cannot be undertaken in instrumental music only. Unless completing the qualification part time, most applicants undertake professional experience in both classroom music and instrumental music each time they complete a block in a school.

Access to instrumental lessons is limited during practicum, especially as the supervising instrumental music teacher may only be in the school one day a week. For the student teacher, combining classroom music (which is considered more important) and instrumental music is difficult as classroom music has a set timetable and instrumental music lessons often rotate through the day. Following through with the same group of instrumental students who have their lesson on a fixed day in the week is nearly impossible when consecutive lessons with classroom music is a necessary requirement for successful completion of professional experience. This issue is only resolved through careful planning by the music coordinator working with both classroom and instrumental music timetables, while considering the particular needs of the pre-service teacher.

Secondary school teachers in Australia are required to train in two discipline methods. This may be in two different disciplines (e.g., music and history) or a double method in the same discipline (e.g., classroom and instrumental music). In some Australian education jurisdictions students are actively discouraged from taking a double method in any discipline as it limits their employment opportunities. It is not possible to only study the instrumental units of a course such as a Diploma in Education.

A degree such as a Bachelor of Teaching is a two-year course normally undertaken in conjunction with another degree and is usually end-on. Once the first year is completed when the student undertakes the mandatory number of disciplines units, they are four-year trained and meet the minimum requirements for registration as a teacher in Australia. The student cannot graduate

or apply for full registration as the course is not complete. The second year of this type of course is an internship where the student teaches with minimal supervision and is completed without pay. This is a significant teacher union issue in that if they meet Australian standards to be called a teacher they should be paid accordingly.

Teacher Registration

Teacher registration for instrumental music teachers (without classroom teaching qualifications) in Australia is a major issue relating to employment in schools. All teachers in Australian schools must be registered and pay a registration fee annually or for two-to-three years. In addition, all teachers must comply with a police check, renewed at least every five years, involving the payment of a fee each time the check is carried out. If applicants for teacher registration cannot meet the requirements for full registration they may be granted restricted registration, although access to the full range of the pay scale is capped along with the limited potential for professional advancement. Restricted registration involves renewal every one or two years, with applicants completing the same paperwork for each renewal and sometimes the payment of an application fee. Teacher qualifications granted by music examination bodies are not recognised for full registration by Australian teacher registration authorities, and only restricted registration is available. Similarly, the musician who has undertaken advanced study cannot be granted full registration.

Private Studio

The other major employment opportunity for instrumental music teachers is the private studio environment, providing regularity of work with a relatively stable timetable in blocks of time out of school hours. Studio teachers are often self-employed and have practices in all Australian states and territories. The teaching of music at home or in a private studio is a cottage industry and is to date, unregulated. Anyone can set themselves up as a studio music teacher regardless of their qualifications and competence. Consequently the quality of their work is variable. Studio teachers also teach at schools and music conservatoria where their practice and quality of work is more regulated, as they are required to meet expectations of curricula and course requirements.

The music teacher associations in Australia exist primarily to support the studio music teacher improving the quality and status of the profession. They offer categories of membership accreditation based on qualifications, experience and referees.

They recommend fee structures for lessons and accompaniment for examinations, provide professional development, and maintain a register of accredited teachers.

Tertiary-awarded teaching qualifications are recognised for full registration of a music teacher association and agreements have been made recognising teaching awards from examination bodies. All music teacher associations accredit the teaching diploma awarded by the AMEB.

School Teaching Environment

The work of a school teacher is significantly different from that of a performer or studio teacher. Although there is a perception of a flexible professional life associated with the portfolio career of a professional musician, it is in many ways restricted, as the life behind the school gate is regulated with timetables, curricula, assessment and reporting requirements and student extra-curricula activities. The professional musician may find it difficult to accommodate the demands of the non-negotiable school routines combined with the short notice of other career opportunities to be able to maintain stable attendance as a teacher. The first priority is often for professional activities and they may decide to terminate a teaching commitment in a school after one year. The disadvantage is an unstable workforce in the school with students being allocated a different teacher every school year.

The professional musician who teaches in a school, even if only one day each week, needs to adapt to the culture of school life and the school music program. It is a requirement that instrumental music timetables are published one term (approximately 10 weeks) in advance and alterations to the day or specific lesson time may be at the discretion of the school principal or music co-ordinator. Instrumental music teachers need to adjust to school assemblies and *ad hoc* activities such as evacuation drills appreciating that they cannot teach students during these times. Students may also be unable to change their instrumental music lesson time to accommodate excursions, tests, presentation of projects to their class in another subject and other special activities. The curriculum for instrumental music studies in schools, especially in the Government and Catholic systems in Australia is required to comply with the authorised school curriculum. This does not preclude teachers from teaching the grade syllabus and entering students for assessment offered by the examination bodies, external to the school. There remains a requirement for them to assess their students

within the school to comply with the school policy.

Sessional teaching in the conservatoire is more flexible with professional musicians able to contribute effectively to a full time position in a symphony orchestra or ensemble and teach as a specialist in this setting. Students are able to accommodate flexible appointment times for lessons and routines are less rigid.

Life-Long Learning

Many professional learning opportunities are available for the instrumental music teacher in Australia, each contributing to life-long learning. These include study to develop advanced skills, attendance at master classes as a performer or listener, participation in teacher development and taking qualifications in other disciplines. The instrumental music teacher in a school can find their access to these activities restricted for a number of reasons. These include the cost of the activity and limited access to school funding, the inability to obtain release time from a school if not indicated in the timetable, and the requirement to give a specific number of lessons each term with any missed lessons made up by the teacher, including student absences for any reason. Teachers may find they are pressured into participating in professional learning in school holidays which may not be the best option, when as part of the their portfolio career, the professional musician may be using this time for performing opportunities and dedicated practice.

CONCLUSION

Although there is an array of education and training courses in Australia for the professional musician who chooses to specifically qualify as an instrumental teacher, the requirements of the state and territory registration authorities limit the type of training a person might take. In the Government school system, a teacher who does not meet the requirements for full registration has restricted access to ongoing employment and the full range of pay increments. No matter how well qualified or experienced as a professional musician or teacher these people may be, they are burdened with 'paperwork' as they re-apply for registration. This aspect discourages the professional musician to complete a self-funded course to gain the necessary teaching qualification, in favour of a course that has a focus on performance that may bring them a greater income and professional satisfaction. In an attempt by the authorities to standardise teacher registration, groups such as professional musicians are to an extent, disadvantaged.

There are currently programs available to facilitate a change of career, including financial incentives, however these are directed from the "profession" into education and not the other way. Teachers who may want to re-activate their performing careers through participation in professional learning need to reduce their teaching loads to accommodate relevant fee-paying courses offered during school semesters. They are not currently supported by the school system in this regard.

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Biographical Notes of the Contributors

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Dawn Bennett is a Research Fellow with Curtin University, investigating the working lives and economic circumstances of the creative workforce. She holds postgraduate degrees in education and music performance and has worked as a classical musician, educator, researcher and manager. Research has largely focused on sustainable professional practice within the creative industries, with a special emphasis on the effectiveness of related education, training and policy. Dawn's monograph *Understanding the Classical Music Profession: The Past, the Present and Strategies for the Future* will be published by Ashgate in August 2008.

Diana Blom teaches music at the University of Western Sydney. Current research areas include the artist as academic, music therapy and adolescents with mental disorders, collaboration and tertiary popular songwriters. A paper on tertiary performance has been published in *Inside, Outside, Upside-down* Black Swan Press (2008). Diana is a composer and plays harpsichord and piano. Recent CD releases include two Australian piano works on *Jo-Wha* (Wirripang); and *The Whale's Song* (cello and piano) by Blom on *Music of the Spirit* (Wirripang). She is co-author of *Music Composition Toolbox* (Science Press), a composition text for secondary level.

Rosie Burt-Perkins is a Research Officer at the Royal College of Music, London (RCM). Rosie completed her BMus (first class) and MA (with distinction) at the University of Sheffield, and is currently studying for her PhD at the Faculty of Education, University of Cambridge. Rosie works widely across music education research and primarily on the 'Learning to Perform' project, a three-year longitudinal investigation of learning at the RCM. Rosie has published in international peer-reviewed journals and conference proceedings and has specific interest in the 'learning cultures' of higher education music institutions.

Dr. Gemma Carey is senior lecturer in Piano and Head of Pedagogy at the Queensland Conservatorium Griffith University. In addition to teaching

piano, Gemma has designed Pedagogy programs at both undergraduate and Graduate level and for Community teachers. Gemma's expertise and research interests are in the area of Performance Pedagogy, Curriculum and Teaching and Learning. She has presented and published papers in the field of Instrumental Pedagogy both nationally and internationally and works with students from pre-tertiary to doctoral level.

Dr. Glen Carruthers is Professor of Musicology, Brandon University (Canada). He was Dean of the School of Music 1998-2008 and Dean of Graduate Studies 2006-2008. His dual interests in music education and musicology are reflected in publications in both disciplines, most recently in *The Musical Times* and *International Journal of Music Education*. His current research involves Percy Grainger and musical democracy, 20th-century performance practices in 19th-century piano repertoire, and creative, cultural and community capital. In recent years he has given conference papers and guest lectures in France, England, Ireland, Sweden, Australia, Malaysia, Vietnam, Serbia and Spain, as well as in Canada and the United States.

Eddy Chong teaches primarily music theory and analysis at the Nanyang Technological University, Singapore; he is also involved in music-teacher education. Taking a keen interest in pedagogy, he has previously developed an approach that modernizes Fux's species-counterpoint method. More recently, he has been exploring the use of ICT, particularly blogging, as an instructional strategy. His "Adaptive Learning through Blogging: A Case Study in Music Teaching" in *Redesigning Pedagogy: Voice of Practitioners* (2007), and "Harnessing Distributed Musical Expertise through Edublogging" in the *Australasian Journal of Educational Technology* (2008) are two recent publications. He is currently finishing a funded research project investigating the musical preferences of teenage students in Singapore.

Yu Danhong is Dean of the Music Education Department at Shanghai Conservatory of Music. She has a Ph. D in musicology, is a member of

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CPPCC Shanghai Committee, is director of the China Society for Music Education, director of the Shanghai Musicians' Association, a member of Shanghai Culture Association, a member of the Music Education Committee of the China Musicians' Association, and a member of ISME. She has published 5 books, 5 textbooks and numerous papers on comparative music education, curricula and musicology, and is in charge of several state and municipal academic projects on music education.

John Drummond studied music at Leeds and Birmingham Universities, and lectured at Birmingham before moving to Dunedin, New Zealand in 1976 as the Blair Professor of Music at the University of Otago. His professional work has focused on opera: *Opera in Perspective* was published in 1980 and he has directed over thirty productions, as well as composing ten operas.

John has served on the ISME Commission for Community Music Activity and the ISME Board. He was ISME President from 2000-2002. He has presented at many ISME events and at meetings of the Cultural Diversity in Music Education Network

Elena Esteban Muñoz was born in Madrid, where she earned the *Superior Teacher of Piano, Chamber Music and Musical Language* Bachelor's degrees. In September 2004 she presented her Doctoral Thesis, entitled *The Pianistic Version: defence of the aesthetic and stylistic manners of the pianist on his performance, considering his abilities, knowledge and creativity*, directed by Professor Claudia Colombati (Roma II University). Although her performance in public and teaching work is focused on piano practice, she has widened her studies with violin performance, choir and orchestra conducting and music education for people with special needs. She works as a Piano Teacher in the Superior Conservatory of Madrid and as an associated teacher in the Faculty of Education (Musical and Corporal Expression Department) at Complutense Universidad of Madrid, where she imparts lessons of Ph. D. and directs an International Educational Researching Seminar in Musical Appreciation and Performance.

Kirsty Guster is currently completing her PhD, *Talking the intangible: Classical pianists on elusive aspects of music making* at Queensland Conservatorium Griffith University. She completed her BMus at the Canberra School of Music, achieving first class honours and graduating with the University Medal. With the assistance of a Fulbright Scholarship and Queen's Trust Award she went on to complete a Masters of

Music majoring in Piano Performance at the Manhattan School of Music in New York. With an interest in the cognitive benefits of music making she spent two years in specialised teacher training and research with the New York program "Music and the Brain" before directing this program in a Bilingual Montessori School in Paris.

Rozalina Gutman studied at the State Children Music School, Crimea, USSR (Highest Honors Diploma,7 years program). She possesses Piano Performance Diploma and teaching credentials from the Tchaikovsky Music College, Crimea, USSR (Highest Honors Diploma). In Moscow, she attended an independent course in teaching composition to children by G.I.Shatkovsky, while studying at the Moscow State Pedagogical University's Music Dept. (founded by D.B.Kabalevsky). She found refuge in the San Francisco Bay Area, USA in 1991 where she's been teaching music and composing, as well as advocating for music community causes, as Founder of C.H.A.R.I.S.M.A.: Community Helping to Assure the Rescue, Inspiration & Support for Music & the Arts (www.CHARISMAfoundation.org).

Michael Hannan is Professor of Contemporary Music at Southern Cross University. His research interests include popular music, screen music, and the work practices and training of musicians. In 2006, with Rebecca Coyle and Philip Hayward, he received a four-year Australian Research Council Discovery project grant to research Australian feature film music. In 2007 he was awarded a Research Fellowship with the National Film and Sound Archive. Hannan is a member of International Society for Music Education's Commission for the Education of the Professional Musician and was its Chair from 2004-2006.

Kaija Huhtanen did her artistic piano studies in Sibelius Academy in the department of performing music and had her piano diploma in 1982 . Her debut took place in Sibelius Academy in 1983. She went on her performing in Finland and worked as a piano teacher in music schools, Turku Concervatory and Sibelius Academy. She also continued her piano studies in London 1988-1989 with Carola Grindea and Gordon Fergus-Thompson. Huhtanen did her scientific doctoral studies in Sibelius Academy and got her Ph.D. in 2004. Since that she had worked as a principal lecturer on music pedagogy in Lahti University of Applied Sciences in the Faculty of Music. She has written several articles in national and international publications as well as taken part to various conferences, on both national and international level.

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Helen Lancaster is Chair of the Research Committee of the Music Council of Australia, and Senior Research Associate of Queensland Conservatorium Research Centre. Founding Director of Central Queensland Conservatorium and the International Academy of Music (Bangkok), Helen also worked for Hong Kong Academy for Performing Arts and two Thai universities, and was Senior Advisor to Thailand's National Center for the Gifted. Her research examining challenges confronting conservatorium leaders generated considerable interest, as has work on flexible delivery in music. Guest editor of Sounds Australian No.64, 2004 (Post-Secondary Music Education and Training), Helen is a freelance researcher, writer and educator.

Don Lebler is Deputy Director Learning and Teaching at the Queensland Conservatorium Griffith University and convenor of its Bachelor of Popular Music program. Prior to starting work with the Conservatorium in 1995, he was a drumkit player and rhythmic percussionist in pop groups from the late 1960s to the mid 1970s, then a studio musician and programmer on television, film, advertising and recording projects. His doctoral research focused on reflective practices and assessment in the learning of music. Current research investigates the prior learning of music students across a range of higher education cohorts and how this might inform pedagogy.

Annie Mitchell is the Course Co-ordinator of the Contemporary Music Program at Southern Cross University, Lismore. She teaches music education, contemporary music theory, keyboard, composition, and musicianship. Annie's research interests include music education, curriculum development, jazz and third stream composition and edutourism. Annie composes for orchestra, big band, choir, contemporary ensembles and piano. She performs professionally as a pianist/vocalist, and is double bassist with the Lismore Symphony Orchestra and North Queensland Philharmonic Orchestra.

Inger Elise Reitan is an Associate professor of aural training at the Norwegian Academy of Music in Oslo. She has completed her MA in French, history of art and musicology and a diploma in music theory and aural training. She is also an active pianist. She has developed courses of aural training for a variety of music study programs, and has also focused on the education of aural training teachers. Inger Elise has published articles on aural training, textbook for choral singers and presented peer-reviewed papers at international conferences. In 2006 she published a comprehensive empirical study of aural training.

James Renwick is a lecturer in music education at the Sydney Conservatorium of Music, teaching research methods, instrumental pedagogy, and supervising research students. James' research focuses on applying the insights of educational psychology to music teaching and learning. His doctoral research at the University of New South Wales involved collaborating with Gary McPherson and John McCormick on a study investigating associations between students' motivational beliefs, their practising behaviour, and performance achievement. James' previous research has focused on detailed observational analyses of children's practising strategies. A musicology graduate of the University of Sydney, James also teaches clarinet and saxophone privately.

Huib Schippers has a long, diverse and profound history of engagement with music, education and training in various cultures. Trained as a professional sitar player, he proceeded with (partially overlapping) careers in performance, teaching, research, journalism, the record trade, arts policy, and project management. He has worked in and with dozens of conservatoires, and was the driving force behind the recently opened World Music & Dance Centre in Rotterdam. Currently, he is Director of the innovative Queensland Conservatorium Research Centre at Griffith University in Brisbane, where he continues to research, lecture and publish on music learning and teaching.

Amanda Watson is an Instrumental Music Teacher with the Department of Education and Early Childhood Development, Victoria, Australia. She has taught Classroom Music at primary and secondary levels and initially trained as an Early Childhood Educator. Her research interests include values education, music and arts curriculum development in schools, and developing professional standards for music teachers. She is the National Secretary for the Australian Society for Music Education, Vice President of the Council of Professional Teaching Associations of Victoria, Board Member of the Australian Joint Council of Professional Teaching Associations and a Member of the Victorian Institute of Teaching Accreditation Committee.