Conceptions of Teaching and Learning

Instrumental and Vocal Music

A study of the ways musicians and their students
experience the phenomenon of teaching and learning music
at a tertiary level

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Certificate

I certify that this thesis has not already been submitted for any degree and is not being submitted as part of candidature for any other degree.

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Acknowledgments

Abstract

This thesis describes variation in the way musicians and their students experience the teaching and learning of music at a tertiary level.

The teaching and learning of instrumental music has a long tradition where students seek out a master musician and 'learn' the master's style. The tradition assumed that master musicians could naturally 'teach' by virtue of their own experience of learning and watching their master, and by virtue of their own formidable abilities.

Instrumental music is unusual in that there has been no defined pedagogy, or curriculum, for the field. Research on teaching and learning music has concentrated on the obvious product of learning music, the performance. The quality of performance, and by default learning, has been studied using various behavioural and constructivist methodologies. This research found that the musicians' and student musicians' experience of the world of professional music may be related to their experience of teaching and learning music.

The research for this thesis takes a relational view and uses phenomenographic and case study methodologies to address the following questions: *"what are the teachers' and students' conceptions of teaching and learning instrumental and vocal music?"*, and *"what are the relations between a teacher's conceptions and his/her students' conceptions?"*. The phenomenographic portion describes variation in the musicians' experience of teaching and learning as three sets of related categories of description: teachers' experience of teaching/learning instrumental music, students' experience of learning instrumental music, and students' experience of teaching instrumental music. This thesis also describes variation in the way musicians experience the professional music world. This has been called the Music Entity and it is found to be related to the way the participants' understand teaching and learning. Four case studies describe the relations found between individual teacher's experience of teaching and learning and those of their students.

Finally, the implications for the academic development of instrumental/vocal teachers, curriculum development for instrumental/vocal music, and understanding teaching and learning in general are described.

Chapter One - 'Prelude'

'A piece of music played as a preliminary to any other
piece. It forms a suitable preparation of the listener's ear
and mind for what is to follow.' The Oxford Companion to
Music

1.1 The World of Music and Higher Education

This research aims to discover the variety of ways that instrumental and vocal music
teachers and students in higher education experience and understand teaching and
learning instrumental/vocal music.

The teaching and learning of instrumental and vocal music has a long tradition of being
situated in the studios of prominent musicians and in 'schools' that are exclusively for
the study of music. Instrumental and vocal teachers tend to be established practicing
musicians and very few have 'formal' teaching qualifications. Teachers 'learn' how to
teach by doing it and by 'copying' how their teachers did it when they were students.
The 'content' of an instrumental/vocal lesson is mostly undefined and is determined by
a complex interaction between student, teacher and institution. The classes usually
involve one teacher and one student.

On the whole teaching and learning research in higher education has concentrated on
more 'normal' teaching and learning contexts, specifically, classes of more than one
student! Conceptions of teaching and learning in other established academic fields
simply have no counterpart in instrumental music education. This is due to the nature of
the isolated context of the learning environment, the lack of established curricula, the
lack of pedagogic understanding for most teachers, and the highly subjective and
physical nature of what is to be taught and learned.

Traditionally research in music education has been directed at the product of the
instruction, the musical performance (Bruhn, 1990), usually through research
techniques favouring the observation of lessons and performances (Gillespie, 1991;
Kennell, 1992; Sogin & Vallentine, 1992). Very little research has been directed at the
way the 'product' is produced through the processes of teaching and learning. (Indeed,
should the 'product' of instruction be the student 'performance' or the quality of student
learning?). There has been little study of the experience of teaching and learning

instrumental/vocal music. The way that instrumental/vocal teachers and students understand and give meaning to teaching and learning has not been addressed. There is a need to specifically target conceptions of instrumental/vocal teaching and learning as an area of research.

Understanding the variety of ways in which musicians, and student musicians, think about teaching and learning may provide a basis for the development of teaching and learning practice and enhance the quality of student learning and the practice of teaching.

The results reported here also contribute to the scant literature about instrumental/vocal teaching and learning. This study is significant as it begins to fill a chasm in music education as it seeks to develop an understanding of how students and teachers of music are aware of what they intended to teach and learn and how instrumental/vocal music is taught and learned. An understanding of how teachers and students understand teaching and learning within this context may enhance the quality of teaching and learning as both teachers and students become more aware of the variety of ways teaching and learning are understood. Becoming aware of the variety of ways musicians and their students understand teaching and learning will enable changes in what is learned, and how it is learned, to take place in an informed way.

Research suggests that teachers and students describe their understanding of teaching and learning according to their perception of the teaching/ learning environment (Ramsden, 1992; Prosser & Trigwell, 1999). Several studies have identified variation in the way that teachers experience teaching (Ramsden, 1992 & 1993; Samuelowicz & Bain, 1992; Prosser, Trigwell & Taylor, 1994 for example), variation in the way teachers experience student learning (Bruce & Gerber, 1995), and how students experience learning (Säljö, 1979). It is the intention of this thesis to describe the links between how teachers and students understand teaching and learning instrumental/vocal music. There has been no research as yet that describes variation in the ways that teachers and students of instrumental/vocal music experience teaching and learning at a tertiary level.

1.2 The Need for the Study

In the world of music musicians and students are frequently seduced by the auditory and tactile nature of their art (Bruhn, 1990). Consequently research is usually directed at the auditory level, performance being the product and evidence of learning (Abeles, Goffi & Levasseur, 1992; Gillespie, 1991; Gumm, 1994). Previous research in music education has emphasised the observation and judgement of performance and the observation of lessons.

The research described here is unique in the field of music as it categorises instrumental/vocal music teachers' and students' conceptions of teaching and learning through descriptions of salient characteristics and variation. This study will also contribute to the wider debate on teachers' and students' conceptions of teaching in higher education. The value of this study to the debate is that it is the first study to enable the teachers to describe their experience of teaching a single student rather than classes of many students. The enigmatic and aesthetic quality of the content will enable teachers and students to tease out their perception of the relationships between qualities of content and how the content is taught and learned. Relations have been found between teachers' conceptions of teaching/learning (Prosser, Trigwell & Taylor, 1994) and students' conceptions of learning (Ramsden, 1992). Little has been written on students' conceptions of teaching and the relations between these conceptions and learning. This dissertation will describe students' conceptions of teaching in the context of instrumental and vocal teaching.

1.3 The Layout of the Thesis

The thesis includes a review of literature in the area of qualitative research on teacher and student thinking about teaching and learning in higher education. The research cited is taken largely from studies reporting the use of a relational perspective. An overview of research trends and findings in music education follows. A discussion of the research method follows the literature review. Research results are presented in the following chapters concluding with a final chapter demonstrating the significance of the research.

Chapter Two introduces the literature associated with teacher and student thinking in higher education and demonstrates the need to examine teaching and learning in

instrumental music. It explores the role of reflection on experience that may be related to conceptual thinking about teaching and learning. It does this by reviewing literature specifically related to teachers' and students' understanding of university teaching and learning. This chapter also describes the nature of the research in music education in order to demonstrate the unique ways in which music education is understood and to define the scope and need for this current research.

Research methodology is the focus of Chapter Three. Two methods of analysis based on the same data, and the complementary nature of these two methods, are discussed. It describes the phenomenographic methodology used to develop categories of description in relation to the experience of teaching and learning instrumental music. The second method of analysis is the description of selected cases of teaching and learning using the outcomes from the first method as criteria for the analysis. The context of the study is included in this chapter.

Chapter Four describes the results of research as three sets of categories of description. These sets of descriptions are the students' experience of learning music, the students' experience of teaching music and the teachers' experience of teaching/learning music. These descriptions include an analysis of what I have called the 'Music Entity', which describes the way teachers and students conceive of the meaning of music and how this meaning constitutes the content of the instrumental lesson.

Four case studies are the focus of Chapter Five. These case studies describe the relations between an individual teacher and his/her students. They explain the complex interactions described by the participants involved with their specific experiences of teaching and learning. The sets of categories of description and variation in descriptions of the Music Entity are used to inform the analysis of the specific cases. The cases have been selected to demonstrate the richness of the variation that may be found between individual experiences of teaching and learning instrumental/vocal music. This chapter also includes a re analysis of the case 'Studying with a Musical Maestro' (Persson, 1996) from the perspective of my phenomenographic and case study results.

The concluding chapter summarises the major findings of the research and possible implications for the academic development of instrumental/vocal teaching and teachers. It reviews the relations between the categories of description of teaching and learning instrumental music, the Music Entity, and the data from the case studies. Three issues raised in the review are addressed. These include the meaning that can be attributed to aspects of the categories of description of teaching and learning, the musicians' awareness of the professional world and the relations of this awareness to their

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experience of teaching and learning, and bringing experience of content and teaching and learning together in categories of description.

Chapter Two - 'Score Analysis'

'It is about the practical process of examining pieces of music in order to discover, or decide, how they work... Although analysis allows you to get directly to grips with the pieces of music, they won't unfold their secrets unless you know the questions to ask of them.' (Cook, 1987.)

2.1 Qualitative Studies of Teaching and Learning in Higher Education

The focus of this chapter is to discuss issues of commonality and variation found within qualitative research on teacher and student thinking about teaching and learning in higher education. Recently teacher and student thinking about teaching and learning in higher education has become an important focus for research. Emphasis has been placed on the link between how teachers and students understand teaching and learning and how this may be related to how they go about teaching and learning. There has been no study in instrumental music that describes teachers' and students' understanding of teaching and learning. Traditional observational or behaviourist studies that relate actions to academic achievement in the form of student results, fail to express how the participants understand the phenomenon of teaching and learning. Research in music education has been largely confined to these behaviourist and observational studies (Gillespie, 1991; Bruhn, 1990; Kennell, 1991; Persson, 1996).

The way that teachers and students describe their understanding of teaching and learning may change according to their perception of the teaching/learning environment. Research aiming to uncover the ways that teachers and students understand teaching and learning must do so within the context of the teachers'/students' situation. Failure to do so often results in inconclusive and general statements (Clark & Peterson, 1996; Dunkin, 1995). Prosser, Trigwell & Taylor (1994) suggest that *"there is growing evidence that conceptions of phenomena associated with teaching and learning are relational which means that conceptions of teaching science may be different to conceptions of teaching history"* (p. 218-219). Contextually based research makes obvious the variety of ways that teachers and students understand teaching and learning in relation to specific disciplinary domains. Changes in, and developments affecting, teaching and learning practices and outcomes may occur as a result.

This chapter contains a discussion of the research into ways in which teachers and students understand teaching and learning in higher education in a general sense and within some disciplinary fields. Firstly teachers' conceptions of teaching and learning are explored. Several recent studies (Dall'Alba, 1991; Martin & Balla, 1991; Fogart & Lennon, 1991; Pratt, 1992; Prosser, Trigwell & Taylor, 1994; Samuelowicz & Bain, 1992; Samuelowicz, 1994; Bruce & Gerber, 1995; to name a few) have been seen to have commonality through a teacher-centred/ content-oriented or student-centred/learning-oriented focus (Kember, 1997). Also, some studies have described teachers' conceptions of *teaching* and also teachers' conceptions of *learning*. It has been suggested that teachers' conceptions of teaching and of learning may be related to each other (Trigwell & Prosser 1997, Bruce & Gerber, 1995). Conceptions of student learning (Säljö, 1979; Ramsden, 1992; Keogh, Cook & Bruce, 1994; Entwistle & Marton, 1994; Dall'Alba, 1996) will follow, relating student conceptions of learning to the importance of the perceived environment (van Rossum & Schenk, 1984; Trigwell & Prosser, 1991; Entwistle & Marton, 1994; Prosser & Trigwell, 1999).

Secondly, trends in qualitative research in music education are discussed. The focus on aspects common to, and the variation between, studies of teacher and student thinking on teaching and learning provides a 'ground' from which current research in instrumental music education can be seen. Identification of these trends, and the relationship these trends have with the literature describing conceptions of teaching and learning, defines the main area of focus for my research. Current research in music education omits the study of instrumental teaching and learning within higher education, preferring to discuss beginning students within primary and secondary environments. This chapter discusses the need to examine teachers' and students' understanding of teaching and learning instrumental music within the higher education context.

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2.1.1 Generic Themes found in Studies of Teachers' Conceptions of Teaching and Learning

Recent qualitative studies on the way teachers' experience and understand teaching and learning have identified several 'generic' themes. Whilst each study has focused on a specific phenomenon and describes many unique aspects, generic themes such as the teachers' experiences of teaching and learning, and the way content is understood, have become evident. The following sections focus on teachers' experience of teaching, ways of experiencing content, and the role of reflection. Identification of these themes, which are critical in understanding the experience of higher education, reveals an approach for the exploration of variation in the ways teachers' experience instrumental and vocal teaching/learning.

2.1.1.1 Teachers' Experience of Teaching and Learning

Understanding teaching, implying a complex relation between what and how something is taught, can be treated as a set of generic themes and conceptions. Part of the complexity is the teachers' experience of teaching/learning which may be related to their intentions for teaching and student learning. Larsson (1983) first identified and described a teacher focused or a student focused orientation in the results of research studies in higher education. Teaching as a generic set of theories was described by Ramsden (1992). These 'theories' also described a teacher/student orientation by describing teaching as something that focuses on the activity of the teacher or the activity of the student. Dunkin (1991) identified four generic 'dimensions' of teaching whilst Samuelowicz and Bain (1992) expressed ways of understanding teaching in terms of themes and dimensions. Prosser, Trigwell and Taylor (1994) acknowledged some of these studies (and that of Fox, 1983; Clark & Peterson, 1986; and Dall'Alba, 1991) and suggested that they *"all report conceptions ranging from teaching as delivering, presenting or transmitting content, to teaching as facilitating or helping students grow or learn or change their conceptions of the subject matter"* (p. 218).

Each of these studies described ways that teachers experience teaching and, by implication in some cases, learning. Teachers perceptions of students, student learning, content, discipline context, teaching, and the role of the teacher, are all aspects that were incorporated to a greater or lesser degree within the descriptions. The main focal aspects of each research study are constituted by each researcher's principal object of study. Differences in the object of study (ie. teachers' conceptions of *student learning,*

teachers' conceptions of *teaching*, teachers' conceptions of teaching *science*, or students' conceptions of learning *mathematics* and so on) and researchers' intentions provides contrasting, yet in some cases similar, descriptions of understanding teaching and learning.

Several studies have focused on teachers' experience of teaching. Ramsden (1992) collapsed the findings of several studies into three generic 'theories' of teaching. These are:
a) Teaching as 'telling', or transmission
b) Teaching as organising student activity
c) Teaching as making learning possible (p. 112-115).

The definition of these three 'theories' was an attempt to describe the salient similarities found in the studies of which he was aware in 1992. Although each of these theories is focused on a description of different ways of understanding teaching, they imply a relation to student learning. Any study of 'teaching' implies that 'learning' may be involved. Ramsden's theories support the importance of the teachers' contribution to teaching and learning and suggest that some teachers think that students are passive receivers of knowledge (a), or that students need knowledge and activities to be highly structured by the teacher (b). The third theory, teaching as making learning possible (c), suggests a focus on the students' needs. In this final theory the focus is on student needs, with the teacher and teaching receding into the background.

Less strongly implied is the relation of teaching to some kind of content. Ramsden's theories imply a relation to content as an object that can be delivered by the teacher (a), structured by the teacher (b) or discovered by the student (c). These implications will be discussed in section 2.1.1.2.

Dunkin's (1991) four dimensions of teaching may be related to Ramsden's three theories. The first two of Dunkin's dimensions, (i) teaching as structuring learning and (ii) teaching as motivating learning, appear similar to ' teaching as organising student activity' with a focus on structuring content, and by doing something with the students. Dunkin' s final dimensions, iii and iv, may be considered as a 'making learning possible' [(iii) teaching as encouraging activity and independence in learning and (iv) teaching as establishing interpersonal relation conducive to learning]. Dimensions iii and iv describe a more affective dimension to teaching that relies on encouraging students to view learning as something intrinsic and personally meaningful. The main elements of these dimensions are to encourage 'independence' and to develop

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'interpersonal relations' with students that will encourage learning to take place. The four dimensions are not inclusive or integrative of each other. For instance, developing interpersonal relationships may or may not imply that teaching is a structured activity. In fact a personable and friendly teacher who exhibits great warmth and camaraderie with the students could also transmit information within a highly structured environment. The difference between the affective domain described by Dunkin and the themes described by Ramsden is that one focuses on the students *feelings*, and the other makes students *learning* its focus. But neither have been developed using the phenomenographic approach used for the research described in this thesis.

Samuelowicz and Bain (1992) did use a phenomenographic approach, and relate five conceptions of teaching with five dimensions of teaching, each containing two differing perceptions. Samuelowicz & Bain's model described qualitative differences between and within conceptions. They suggest that there are several dimensions that support each conception of teaching. The conceptions of teaching identified are as follows:

Level 1:   Teaching as supporting student learning (found only at post graduate level).

Level 2:   Teaching as an activity aimed at changing students' conceptions or understandings of the world.

Level 3:   Teaching as facilitating understanding.

Level 4:   Teaching as transmission of knowledge and attitudes to knowledge within the framework of an academic discipline.

Level 5:   Teaching as imparting information.

Within each of these levels five dimensions were examined and described. These dimensions were the content (teacher controlled or student controlled), teaching (one way transmission or two way cooperation), students' conceptions (not taken into account or taken into account), knowledge (curriculum bound or an interpretation of reality), and learning outcome (to know more or to know differently).

Samuelowicz and Bain identified dimensions that may each have a relation to the way teaching or learning is understood and described. They attempted to tease out a totality of experience that recognised aspects that could be simultaneously focused on by the participant teachers. The five levels identified, and the related dimensions, provide another example of variation in the ways teachers experience teaching as 'telling', 'organising' and 'making learning possible'. Conceptions that were described as 'lower level' (in this case, higher numbers) were focused on transmitting and imparting

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information. These levels were focused upon the teacher, the content and the teaching. Conceptions that were described as 'higher level' focused on supporting various ways students learn.

Kember (1997) asserts that the majority of studies on this area (with the exception of Pratt (1992) and Fox (1983)) present their categories of understanding teaching and learning along a *'linear sequence'* and that *'there is an implication, which is often made explicit, that conceptions towards the student-centred end of the continuum are superior'* (p. 261). Kember's view of a 'linear sequence' implies a series of events through which teachers may pass. These studies (Dall'Alba, 1991; Martin & Balla, 1991; Martin & Ramsden, 1992; Prosser & Trigwell, 1991 & 1994; etc.) are phenomenographic and aim to describe variation in their participants' experience of a phenomenon. The descriptions reflect a snapshot in time and may have logical internal relations which appear linear, but are not developmental.

Table 2-1 illustrates the teaching and learning orientations identified by Kember in relation to the phenomenographic studies of teachers' conceptions of teaching and learning.

	Teacher - centred / content - oriented			Student - centred / learning - oriented		
Dall'Alba (1991)	Presenting information Transmitting information	Illustrating the application of theory to practice. Developing concepts or principles and their interrelations	Developing capacity to be expert	Exploring ways of understanding	Bringing about conceptual change	
Martin & Balla (1991)	Presenting information		Encouraging active learning	Relating teaching to learning		
Prosser, Trigwell & Taylor (1994)	Transmitting concepts of the discipline or teacher's knowledge	Helping students to acquire concepts of the discipline or teacher's knowledge		Helping students develop conceptions	Helping student change conceptions	
Samuelowicz & Bain (1992)	Imparting information	Transmitting knowledge		Facilitating understanding	Changing student conceptions	Supporting student learning

Table 2-1 Orientations of teachers' conceptions of teaching and learning (adapted from Kember, 1997)

Kember's analysis supports the strengthening evidence that teachers' conceptions of teaching/learning may have more of a focus on teacher-centred/ content-oriented or student-centred/learning-oriented, but in differing contexts there may be different degrees of integration and interaction between these two descriptions. Kember relates teacher-centred/ content orientation with an imparting information or transmitting structured knowledge approach, and student-centred/ learning-orientation with a facilitating understanding or conceptual change approach.

Kember's analysis highlights the important commonalities that may be found in these studies of teachers' experience of teaching in higher education. It is significant that all of these studies focusing on different aspects of teaching/learning phenomena, confirm

these two qualitatively different ways teachers' experience teaching and learning. The variations described in the studies may be related to each researcher's specific object of study. As Pratt (1992) suggests, the categories of description (conceptions) may contain meanings that are related specifically to certain phenomenon. In this sense it is reasonable to assume that Kember's commonalities may be found in many categories that describe teaching/learning, and that specific contexts, environments, disciplines and research questions may uncover a wider variation in teachers' understanding of teaching and learning.

Teachers' conceptions of teaching/learning in terms of teacher-focused/content orientations and the student-focused/learning orientations, are notions that have not yet been described in the music literature. What is in the music literature is presented in section 2.2. Variation in the way that instrumental and vocal teachers experience teaching are described in Chapter Four.

2.1.1.2 Ways Teachers' Experience Content

The previous section described generic themes incorporating descriptions of conceptions characterised by either a teacher-centred/ content-orientation or a student-centred/ learning orientation. This division does not recognise the intent, or focus, of many of these studies. The intention of many of the studies was to describe variation in the ways people understand teaching or learning in specific circumstances. Researchers constituted categories that describe the structure of the *variation* in the way people experience specific phenomenon. Whilst Kember defined generic themes across the variety of studies, the studies focused on the description of variation. An examination of aspects of difference found between each of the studies would seem to be a logical extension of the researchers' aims. The variation between the studies can be found in the object of study, in the relations between conceptions of the object of study, in the research question(s) posed, in the researchers' intention for analysis and in the different focuses for the outcomes of research. Kember (1997, p. 261) states:

'Several authors rely on substantiating their categories with quotations from interview transcripts. This approach can lead to substantial numbers of categories, but the distinctions between them can be quite subtle phrasing within the category description and exemplar quotation. Whether the interviewees would themselves have recognised these minor distinctions in wording is often questionable'.

This quote explains Kember's search for areas of commonality found in relational studies of teaching. The 'questionable' differences initiated the search for commonality rather than investigating why 'subtle' differences were evident. Much of the research cited by Kember (Dall'Alba, 1991; Martin & Ramsden, 1992; Prosser, Trigwell & Taylor, 1994) intended to define qualitatively different categories describing experience of a phenomenon within a specific *group* and not as a description of a single individual's experience. Some categories however were constituted from single instances where a qualitative difference was discerned in relation to the group as a whole. 'Subtle phrasing' may be used to clearly define this qualitative difference between one category and another.

This section describes the variation in teachers' experiences of content that has emerged from these studies focusing on teachers' conceptions of teaching and learning.

Prior experiences and reflection constitute ways of knowing and understanding the world around us. Specific phenomenon may be interpreted through conceptions constituted from reflected experience and determine, in a sense, the ways in which future experiences may be both understood and acted upon. Course content is an aspect of variation between studies as 'content' can mean different things in different disciplines/professions and can also have a different meaning to individuals according to their own understanding or experience of teaching. Each person's experience is unique yet seen in relation to others, variation and similarities between the description of experiences can become apparent.

To 'teach' is to teach *something,* and to 'learn' is to learn *something.* In the previous section we saw how content could be a partial focus of categories describing teaching. However, what is taught (or learned) can be experienced in very many different ways. In higher education, disciplinary content forms a basis for the teaching and learning relation. Teachers' and students' experience of disciplinary content may be related to how they understand teaching and learning. The following paragraphs detail ways in which the content of teaching and learning has been understood in various contexts.

Disciplinary knowledge, or content, is often the starting point for a teacher's experience of teaching in a specific environment. How teachers encounter the problem of content as a way of structuring teaching (and learning) is related to their own view of themselves as teachers and their view of students as learners (Ramsden, 1992; Dunkin, 1991; Samuelowicz & Bain, 1992). Larsson (1983) described this aspect of teaching to be a 'paradox'. He speculated that the teaching situation (which includes the

environment and a body of related knowledge) grounds the teachers' decision making. Larsson described variation in understanding the content as a relation between strong teacher control (or teacher focus) or as weak teacher control (or student focus). Specifically Larsson identified two conceptions of teaching that focus on teaching as content (amongst other inferences).

A: The essence of teaching is that content should be presented and structured for the students. This means that the content should be prepared so that the students can learn without too much interpretation.

B: The teaching ought to involve the students in the interpretation and structuring of work, if they are not involved, real changes will not occur or they will not develop into real knowledge. (Larsson, 1983, p. 358)

These two conceptions of teaching are constituted from two different ways that teachers in Larsson's study understood content and teaching. In the first category disciplinary content provides a means of structuring and presenting disciplinary material. This view supports the idea that disciplinary content is fixed, or finite. Content, as an unchanging entity, can be packaged and delivered in various ways. A perception of content as a body of knowledge to be structured and presented may be related to a perception of student learning. In this instance 'learning' is considered to take place within a highly structured environment where the students can learn 'without too much interpretation' and 'teaching' involves the careful structuring of appropriate knowledge. Learning, in this situation, could be described as passive activity where something is being 'done' to the students. Students are regarded as passive receivers of content derived from the teachers' understandings, or as something external to the students who are not expected to make any personal commitment to the content. The focus of Larsson's first conception is on the teachers' control of what is to be taught.

Opposite to this view is one where content is experienced as something that is interpreted and structured by students. Teacher control is replaced by an emphasis on the way that students structure their work. The assumption is that the quality of learning is changed through the students becoming involved with the structuring and ordering of the disciplinary content. Teaching is no longer considered to be a matter of structuring knowledge for students to acquire, as in the first conception, but as a matter of supporting students to structure knowledge for their own learning. The second category assumes that the quality of learning will be improved as the students engage personally with the content.

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Larsson's study suggests two ways of experiencing content. Firstly content is fixed and controlled by the teacher, and secondly content is experienced as a body of changing knowledge that students structure. Other ways of teachers' experiencing content have been described in studies focused in specific discipline areas. These conceptions also fall neatly into Kember's (1997) teaching/content and student/learning orientations.

Trigwell and Prosser (1996) infer that there are three ways in which content may be perceived. In their study of science teachers' conceptions of teaching, content was experienced by teachers as a body of knowledge that was either defined by a syllabus (an external entity to the teacher), as the teacher's own knowledge (intrinsic to the teacher) or as a way of thinking within the discipline. Each of these experiences of the content had a related view of what should be done with the content.

Science Teachers' Conceptions of Teaching:

Conception A: Teaching as transmitting concepts of the syllabus.

Conception B: Teaching as transmitting the teachers' knowledge.

Conception C: Teaching as helping students to acquire concepts of the syllabus.

Conception D: Teaching as helping students to acquire teachers' knowledge.

Conception E: Teaching as helping students to develop conceptions.

Conception F: Teaching as helping students to change conceptions.

Trigwell and Prosser's categories infer that content can be limited to concepts bound by a syllabus or by the teacher's own subject knowledge, or it can be seen as something that can be perceived as a set of concepts that can be developed or changed. Content as a syllabus can be seen to have two qualitatively different intentions for student learning - either transmitting information or the teachers' knowledge (a teacher-focused / content-oriented view - Kember, 1997), or helping students 'acquire' concepts of the syllabus or the teachers' knowledge. Conceptions A -D infer that learning content is cumulative such that it has to be either 'transmitted' or 'acquired'.

Content, as a way of thinking, was expressed in conceptions E-F. Here the related intentions for student learning could be described as 'student-focused / learning-oriented'. These two conceptions have a focus on assisting students to either develop their understanding of the content *area* (a specific knowledge object is no longer being defined), or to change their understanding of a content area.

Larsson's study and Trigwell and Prosser's study both describe a limiting experience of content (Larsson: Conception A; Trigwell and Prosser: Conceptions A-D) and contents that are inclusive, flexible, and controlled by the students (Larsson: Conception B; Trigwell and Prosser: Conceptions E-F).

Trigwell and Prosser refer to a related study where they reported quantitative empirical evidence in the form of a correlation study that related teachers' approaches (including the elements of intent and strategy) to teaching with conceptions of teaching (Trigwell, Prosser & Waterhouse, 1999). They assert 'results confirmed the proposed relationship between intention and strategy, and showed that a student-focused strategy was associated with a conceptual change intention while a teacher-focused strategy was associated with an information transfer intention'. This paper also describes the significant relations between teachers' approaches to teaching and the quality of student learning.

Trigwell et al. (1999) suggested relations could be found between approaches and conceptions of teaching. These relations also suggest a way of experiencing content as limiting (focusing on facts), or as flexible (focusing on ways of thinking). Both of these ways of experiencing may also be related to the teachers' experience of their discipline. Dall'Alba (1993) described three related views of the nature of course content: course content as a body of knowledge and skills; course content as concepts and principles to which knowledge and skills are linked; and course content as experiences of a field of study and practice. She describes these three conceptions as hierarchical and inclusive.

"In some instances, elements of one way of seeing the course content appear within other ways of seeing. For example when course content is seen as concepts and principles, knowledge and skills are also incorporated as parts of the content but those parts do not constitute the whole. Instead they are linked together through the concepts and principles." and
" Hence, the ways of seeing course content form a hierarchical relationship. More comprehensive ways of seeing the course content incorporate aspects of more limited views, although the meaning of the incorporated part changes in accordance with that way of seeing."

Whilst Larsson's example described the *teaching* of a *content*, resulting in a variation in the focus of the teaching (strong or weak teacher control), Dall'Alba's study described variation in the teachers' understanding of the *nature* of the content.

The nature and breadth of content, teachers' experience of content, and the related field of practice, have not yet been described in the instrumental and vocal music literature. The traditional nature of the discipline and the largely undefined nature of a syllabus in this area, may have contributed to this lack. Chapter Four describes the ways in which musicians and their students experience the professional music world (called the 'Music Entity') and the ways in which their experience constitutes the sorts of content that are either taught or learned.

2.1.2 Teaching and its Relation with Learning

Teaching and learning should not be considered as two separate entities despite research studies that describe teachers' conceptions of teaching or their conceptions of student learning in isolation. To 'teach' implies that there is a relation between that which is understood to be teaching, and learning. The relations are more than simply a shared cultural context or a perception of content or of a profession. The relations contain some shared attributes, but are associated more with conceptual thinking. In a study of university teachers of first year physics and chemistry, Prosser et al. (1994) described a possible link between teachers' conceptions of teaching and their conceptions of student learning.

As previously cited in section 2.1.1.2, Prosser et al. (1994) described six qualitatively different ways in which the teachers understood teaching. These conceptions of teaching were seen to be closely related to the teachers' conceptions of learning. The teachers' conceptions of student learning were described as follows:

A) Learning as accumulating more information to satisfy external demands.

B) Learning as acquiring concepts to satisfy external demands.

C) Learning as acquiring concepts to satisfy internal demands.

D) Learning as conceptual development to satisfy internal demands.

E) Learning as conceptual change to satisfy internal demands.

It appears that a conception of teaching that is about transmitting some sort of content (in Prosser and Trigwell's case the content is defined by the syllabus or the teacher's own knowledge), is more likely to be associated with a conception of learning where learning is seen as the accumulation of information to satisfy external demands. More complete conceptions of teaching such as 'Teaching as helping students change

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conceptions' are more likely to be related to the teachers' conception of student learning 'learning as conceptual development or conceptual change, to satisfy internal demands'.

Whilst Prosser and Trigwell's categories focused on the sort of learning that was perceived to be occurring combined with an intention for learning, Bruce and Gerber's (1995) categories focus on the sort of learning, how the learning is achieved and how the accomplishment of learning is demonstrated. Bruce and Gerber further explored university lecturers' conceptions of student learning using data collected from a wider range of academic disciplines than Prosser and Trigwell. Bruce and Gerber described six qualitatively different ways in which their lecturers understood student learning. These included:

Category One: Learning is seen as acquiring knowledge through the use of study skills and assessment tasks.

Category Two: Learning is seen as the absorption of new knowledge and being able to explain and apply it.

Category Three: Learning is seen as the development of thinking skills and the ability to reason.

Category Four: Learning is seen as developing the competencies of beginning professionals.

Category Five: Learning is seen as changing personal attitudes, beliefs, or behaviours in responding to different phenomenon.

Category Six: Learning is seen as a pedagogic experience.

Both studies yield an hierarchical model where acquiring or accumulating knowledge is described as the least complete category and where categories of change are amongst the more complete. Examination of both category sets indicates that there are differences between the results of the studies, as well as the stated commonalities. The differences may result from the different teacher groups. Prosser and Trigwell's categories were constituted from a group involved only with science, whilst Bruce and Gerber's teachers came from four different discipline areas. Bruce and Gerber suggest that their categories may have been affected by cultural shifts and interventions in their institution.

Biggs (1990) described three levels of teaching/learning relations, one of which describes an institutional view of teaching and learning.

A) Quantitative - knowledge acquisition/transmission.

B) Institutional - object of assessment/outcomes.

C) Qualitative - meaning and understanding/support and facilitation.

Levels A and C are similar to the main qualitative difference between the previously cited studies. Quantitative conceptions of learning focus upon the acquisition of knowledge, students who express learning in these terms often talk about knowing if they have learned about something by 'knowing more'. These attitudes promote strategies such as comprehensive note taking, memorisation and rote learning. The intended outcome is usually to perform well in exams. Teachers who express the view that learning is about knowledge acquisition usually have an associated view of teaching which incorporates that transmission of information. Teaching strategies associated with this conception usually include lectures, detailed overheads and notes with assessment items that measure the amount of information remembered.

On the other hand qualitative conceptions of learning define a way of understanding student learning that emphasises meaning and understanding. The parallel conception of teaching is that teaching should support students in their endeavours to develop meaning about the subject and the world from the classroom encounter and to facilitate the quality of learning through assisting students develop understanding and meanings that relate to areas outside the specific disciplinary domain. The essence of these conceptions is the development of students into independent, critical and reflective practitioners who will be able to continue to learn outside a university context.

The studies by Prosser et al. (1994) and Bruce and Gerber (1995) may have implications for the focus of this sort of relational research where conceptions of teaching and learning in specific disciplines may describe conceptions of learning and teaching that are different from studies aiming at more generic results.

There has been no research in music education that links teachers' understanding of teaching to their conceptions of student learning. On the whole the quality of learning has been linked to the institutional values described by Biggs (1990) where the focus has been in the quality of performance (assessment). Bruce and Gerber (1995) suggest that *Given the correlation between lecturers' conceptions of student learning and lecturers' conceptions of teaching, it may be that an individual's conceptions of teaching and learning are related*' (p. 456). In my study the relation between teachers' conceptions of teaching and learning instrumental and vocal music will be made explicit in Chapter Five.

2.1.3 Students' Understanding of Learning

The previous sections focused on teachers' understanding of teaching and learning and the possible relations that may be found between them. This section describes students' understanding of learning. The ways in which students' understand learning may be related to teachers' understanding of student learning.

Student learning has been described in cognitive terms in the form of conceptions or student understanding and thinking, in the form of approaches that can change according to the students' perception of the task, and as 'styles' which are regarded as relatively constant and transferable from context to context. Research in music education, at secondary level, often relates the quality of learning to the students' learning 'style' (Gumm, 1994).

A great deal of research has been conducted into student learning styles. These learning styles are focused on what students *do* to learn and are not about how students' experience or understand learning. Cano-Garcia and Justica-Justica (1994) provide a summary of four common learning styles. These were 'Deep Processing': or the ability to perform cognitive operations such as evaluation, organisation, and discrimination; 'Elaborate Processing': incorporating visualising, summarising, relating, encoding, applying; 'Methodical Study': this involved 'traditional' study techniques, and 'Fact Retention'. The error made by educators, and this is the case in music education, is to focus on identifying and developing student learning *styles* whilst ignoring the students' conceptions of learning which may inform these styles.

A different way of considering learning styles has been described in a more recent study (Vermunt, 1996). The distinctions between each of the styles described by Vermunt were based on differences between the students' intention - or focus, for the learning activity. Learning styles were described as undirected, reproduction directed, meaning directed and application directed. Learning styles were linked to outcomes and described what students did, rather than how they thought or understood learning. Vermunt explains *"The learning activities that students' employ determine to a large extent the quality of learning outcomes they achieve. Therefore teaching should be directed at encouraging students to use high quality learning activities"* (p. 25).

Research in music education has also included the study of learning styles (notably Gumm, 1994). Focusing on learning style tends to lead to confirmatory research

through observation of the frequency of those styles (Gillespie, 1991). Säljö (1979) and Prosser et al. (1994) suggest that there is a relationship between how students go about learning and how they understand the totality of their learning experience. Examination of learning *style* gives no indication how students' understand the totality of learning. Marton and Säljö (1976) suggest that students' approaches to learning may be related to their conceptions of learning and Ramsden (1992) develops this theme further. Prosser et al. (1994) suggest that conceptions of learning also include an approach to learning that incorporates intentions and strategies.

If conceptions of learning and approaches to learning are considered as different faces of the same coin, research in learning may turn up either face. Marton and Säljö (1976) determined that in response to reading a text, students either approached the task with an intention to remember all sorts of different facts in order to reproduce them when asked - this was called a 'surface approach', or that students approached the task by looking for the underlying meaning of the text with the intention to understand - this was called a deep approach. At the time this finding was considered almost revolutionary yet bounded by common sense. They stated:

"We have found basically two different levels of processing to be clearly distinguishable. These two different levels of processing, which we shall call deep level and surface level processing, correspond to different aspects of the learning material on which the learner focuses (p. 7)". They reiterated *"The fundamental importance of recognising the necessary link between the level of processing adopted by the student and the level of understanding reached cannot be overstated. Students adopt an approach determined by their expectations of what is required of them"* (p. 125).

In 1979 Säljö reported on the other face of the coin and determined that not only did students approach tasks in different ways according to the context of the tasks, but that students understood *learning* in different ways. Five related conceptions of learning were described:

1) Learning as a quantitative increase in knowledge. Learning is acquiring information or knowing a lot.
2) Learning is memorising. Learning as storing information that can be reproduced.
3) Learning as acquiring facts, skills and methods that can be reproduced.
4) Learning as making sense or abstracting meaning. Learning involves relating parts of the subject matter to each other and the real world.
5) Learning as interpreting and understanding reality in a different way. Learning involves comprehending the world by re-interpreting knowledge.

A sixth conception of learning was added later:

6) Learning as changing as a person. (Marton, Dall'Alba & Beaty, 1993)

Marton (1981) considered that conceptual understanding of learning was based upon the relation between the students' experience of learning and their reflections upon the experience. Marton suggests that learning is a complex interaction between an 'internal horizon' and an 'external horizon'. The internal horizon is the 'how ' aspect of learning and consists of three component parts, the actor, the act of learning and the object acted upon (ie. bits of knowledge). The external horizon comprises of the students' 'lived world'. These two aspects define an interplay between the student' experiences of the world in which they live, and their expectation for learning a specific thing.

Learning in higher education however, often neglects the idea that aspects of the 'lived world' impinge on students learning. Learning is typically explained in terms of the quality of the learning.

Ramsden identified three qualitative levels of learning.
"At the most abstract level, there are very general abilities and personal qualities - such as 'thinking critically and imaginatively' or being able to communicate effectively'. At the second level, there are more specific, content related changes in understanding, linked to particular disciplines and professions /.../ Finally, there are highly categorical proficiencies like knowledge of factual information, technical and manipulative skills, and specific problem solving techniques. Knowledge at all these levels, and the ability to connect knowledge at each level to each of the others, is regarded as essential if a graduating student is to be considered as an educated person." (1992, p. 18)

Ramsden explicates that the highest quality of learning is when factual information is linked with understanding the content resulting in critical thinking. The question to be considered is 'What is knowledge?'. Teaching cannot happen unless there is something to be taught, including an understanding of what knowledge is in a certain discipline and students' understanding of learning will also include the aspect of what knowledge is in the discipline.

Crawford et al. (1994) interviewed students about their understanding of *what* is learned in mathematics and elicited a wide range of responses. The responses ranged from understanding mathematics as ' the study of numbers and the application of various methods of changing numbers' to understanding mathematics as 'an abstract reasoning process which can be utilised to explore and solve problems'. Their paper

focused on the description of variation in the way that students understood a specific disciplinary content. Interestingly, the students' understanding of *learning* in mathematics was described as separate categories.

Entwistle and Marton (1994) postulated that when a content was 'learned' there were aspects of that content that came to the foreground when needed whilst other aspects receded into the background. The ability to discern the movement of encapsulated knowledge from background to foreground, was considered an important factor related to high quality learning.

"Only some aspects of these entities (integrated understanding) could be visualised, but additional associated knowledge was readily 'available' when needed. It was this recurring experiences among the students which we came to describe as a 'knowledge object'." (1994, p. 166)

A knowledge object is a body of knowledge that is tightly integrated and of which the student has become aware. The knowledge object is not something that can be given or 'taught' but is the summation of the students' experiences of the 'lived world', of the structures of meaning that have been established over time, and understanding of the content area. In order to be meaningful, learning embraces not only disciplinary content but relates content, experiences, and reflection on both of those areas, with their understandings of the world in general.

Learning is a complex interaction between teachers and learners, teaching and learning, and how the content and purpose of learning is understood. Every learning context produces a set of salient differences in terms of environment, content, process and intent. To 'learn' is no mere acquisition of facts, but a process involving an interplay between the students' individual intentions, experiences and reflections, a body of professional knowledge, institutional expectations and intended outcomes, cultural and societal expectations, and the students' own particular interests.

Students' understanding of learning may be related to teachers' understanding of learning. In both instances learning is seen as the acquisition of facts at the less complete end of the hierarchies. More complete ways of understanding learning are seen as creating meaning or changing as a person. These ways of experiencing learning also infer qualities of content as immutable, as different meanings that constitute the content, and as different ways of understanding self through the discipline. No generic definition of learning can satisfy the totality of experience of any group of students from any specific discipline. Descriptions of students' and teachers' understanding of learning within specific contexts, will add to the richness of understanding the world.

As yet there has been no study that describes students' conceptions of learning in music. Students' conceptions of learning instrumental and vocal music will be described in Chapter Four.

The previous sections have focused on teachers' conceptions of teaching, teachers' conceptions of learning and students' conceptions of learning. The research cited (except for the brief description of learning styles) has come from a relational and qualitative perspective. The following section describes major trends in research in music education none of which has been done from a relational view. The purpose of the following section is to place my study, which takes a qualitative and relational perspective, as a bridge linking the worlds of music education research and research in conceptions of teaching and learning.

2.2 Teaching and Learning in Music

The essence of music is sound. Music is generated from the delicate balance of tactile muscular control coupled with auditory skill, a sense of historical style and, hopefully, imagination. It is small wonder then that the mechanics of sound production surpasses the importance of education theory in the instrumental lesson (Bruhn, 1990). At a tertiary level most instrumental teachers are performing musicians and teach a small number of students for a variety of reasons that include the desire to pass on knowledge gained through their own performing experience, their dedication to their art form, or simply as an addition to their income. Instrumental teachers tend to be practitioners of their art rather than educational theorists. Much of their ability to teach is produced either by copying the techniques of their own teachers or learning on the job (Kennell, 1991; Persson, 1996; Olsson, 1997). It is for this reason that discussion in the literature of instrumental teaching and learning at a tertiary level is mostly confined to discussion of teaching techniques and methodology. Similarly literature involved with student learning in instrumental music is limited to discussions of student behaviours and assessment (performance) outcomes. Much of the literature related to these two areas is embedded within primary and secondary school contexts.

The areas of teaching theory and methodology, and student learning, need to be examined in order to develop a theoretical framework for understanding the theory and practice of instrumental teaching and learning evident in the tertiary context.

Literature that involves discussion of instrumental teaching and learning is sparse and is targeted, on the whole, at the preliminary and elementary stages of instrumental learning. Literature that refers to the tertiary context discusses the evaluation of teaching and learning outcomes as seen through student performances (Reichling, 1993; Abeles, Goffi & Levasseur, 1992), competence of teachers (Abeles, Goffi & Levasseur, 1992; Teabel, 1990), observation of lessons to examine effective teaching and learning behaviours (Gumm, 1994; Casey, 1991; Bannister, 1992), the understanding of music (or the content) (Storr, 1992; Reichling, 1993) and the experience of musicians in constructing knowledge through experience (Hallam, 1995; Reid, 1996; 1997a; 1997b).

The following sections describe the context of music education and the characteristics of 'good' teaching in class and instrumental music lessons.

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2.2.1 The Teaching Context

The teaching of instrumental music has a long and traditional background and teachers today adhere to teaching techniques and philosophies that date back in some instances for centuries.

'Applied music teachers are members of an important oral tradition in which personal experience and historical anecdote form the basis of contemporary common practice. Performance expertise is passed on from one generation of performers to the next through the lineage of personal experience and the applied lesson.' (Kennell, 1992, p.5)

It is well recognised that there are 'schools' of practice that can often be traced back to one notable teacher/performer in each instrumental category. Every musician spends a significant amount of time with a single teacher. In a four year course a student can expect to be with their teacher for an average of an hour per week, totalling to about 160 hours. The relationship and memories that develop are reflected later in the students own teaching practice.

'They remember how their teachers did it, how their teachers once asked them to play a certain work, movement or phrase, and find an easy solution in recapitulating these truths, inherited as they are through many a generation.' (Bruhn, 1990, p. 14)

Bruhn considers the instrumental teacher/performer and the duality of these roles. Bruhn claims that instrumental teachers lack a conscious knowledge about pedagogy and also the consciousness and knowledge about how to teach interpretational details. Bruhn alleges that instead of knowledge and understanding of pedagogy, teachers teach as they have been taught, passing on attitudes and values that have been established in previous generations. Successful teaching was defined as teachers having not only an understanding of the compositions that are being taught as a whole, but of every detail of the piece. This reflects the belief that teachers must fully understand the content of each musical encounter. Bruhn suggests that repertoire should also be selected according to the teachers' perceptions of each student, judging whether the student would be able to *"master a work spiritually, emotionally and technically"* (p. 14). Within these constraints teachers should also be guided by the goal of transmitting as much as possible of their understanding of the content and interpretation to their student.

Instrumental teaching in this context is perceived as the transmission of as many musical ideas as possible from the teacher to the student. In this educational model the

student is recognised as a passive acceptor of wisdom. Bruhn exegetes that well trained musicians must understand both musical and theoretical aspects of performance in order to perform creatively and authentically, and in the process acquire enough resources to teach their own students!

Some teachers are able to go beyond mere repetition of their own teachers' philosophies of teaching and perhaps move from one approach to teaching to another.

'During my first year of instrumental teaching, a more experienced member of the department offered his 'secret formula for success' as a teacher. He said "All teachers have two phases to their teaching career. In the first stage you teach exactly as your teachers taught you. In the second phase, you are more eclectic, borrowing the best ideas from many experienced teachers." My adviser continued "Some teachers teach in the first stage all their entire life. Others are able to shift into the second stage in a matter of hours!"' (Kennell in Casey, 1991, p. 12)

This quote suggests instrumental teachers expect to develop their teaching skills from contact with their own teachers or through some form of contact with others. Instrumental teachers do recognise that there is a need to develop some skills that are associated with teaching and that it is the implementation of these skills that will enable them to be a 'good' teacher.

'It has taken me fifteen years to define the task of teacher training. My observation is, "We can give people a lot of information and if we observe them, we see that they do little with the information." In the dictionary, teach means 'to show', it is not defined as 'to tell'. Therefore we need to build teaching skills so that teachers can show things. Skill training seems to make a greater difference in the success of teachers than giving them information. We have a lot of new ideas, but they are usually not new. The problem is the implementation of ideas.' (Froseth in Casey, 1991, p. 10)

As music is a sensual art involving both the ears and the fingers it is understandable that teachers equate the 'ideas' of teaching into the physical practice of doing or 'showing'.

Instrumental teachers also understand that teaching can be a valuable process through which they can refine their own thoughts through the process of passing it on to others. Combined with this is a need to pass on their own knowledge and understanding in deference to the traditions surrounding the art.

' Well let me say that I feel teaching is a very important part of my career, and I am very attached to my own students. Moreover, I think it is our responsibility to pass on to the up and coming generation the violinistic lore and tradition that we have imbibed.

Teaching helps me verbalise my own ideas about playing, and I sometimes find myself learning from students what not to do.' (Friedman in Applebaum, 1978, p. 16)

Instrumental teaching is seen as an integral part of the responsibilities of the professional musician. Learning an instrument can be seen as a complex initiation into the values attitudes and secrets of the musical world which are revealed portion by portion as the master musician chooses.

2.2.2 "Good Teaching" - The Music Classroom

The working environment of instrumental teachers is often one of isolation. It is not uncommon for instrumental teachers to be confined to a single room with the change of student every hour being the only change. Part time teachers teach either from home or in between other musical jobs. The opportunity for teachers to meet and discuss any aspect of their jobs, is rare. The definition of good teaching within the instrumental context then must be found in observational studies of instrumental teaching and also in research involving classroom music teaching.

Teabel (1990) outlined the results of the Alabama Career Incentive Program which was used to assess teaching competencies across a wide range of subjects. Four instruments were developed for measuring teacher performance which included the classroom observation record, the pre-observation data form, the post observation data form and the evaluator questionnaire (p. 9). A sample of music teachers, their principals and teachers from other subject areas was used. Ten competencies were established as indicators of effective instruction. It was indicated that 'good' teachers should:

1. Present organised instruction; 2. Use materials and equipment; 3. Provide for practice and application; 4. Monitor student achievement; 5. Use monitoring data; 6. Manage classroom time; 7. Maintain student behaviour; 8. Know the subject matter; 9. Maintain a positive atmosphere; 10. Communicate clearly and effectively.

The results from this study indicated that in general music teachers agreed that these competencies were important for music teachers to demonstrate. However many believed that this model of teaching was inappropriate to music teachers, especially those involved with instrumental teaching (p. 18).

Teabel concluded that the results indicated that music teachers were less proficient in the skills of teaching than their counterparts in other subject areas. These results however did not reflect the different needs of the music classroom. For instance higher ratings

were given to the teachers for the number of student/ teacher interactions which is difficult to determine if the music class is playing or rehearsing music. The importance of this study to music teaching is the recognition that in some areas, especially that of practical music lessons, that teaching competencies need to be determined through the context. Further, the list of competencies displays a distinct teacher focus with no reference to encouraging student independence in learning or critical thinking. Teabel's study was also based on secondary education classroom teaching and not applied tertiary lessons. The importance of evaluating music teachers was determined by Teabel as the study states:

'*Although we have many recommendations from general education, there is no known research on the evaluation of music teachers*' (p. 21).

More specific guidelines for 'good teaching' can be found in the list of items to be observed during music lessons in a study of 'The relationship between observers' recorded teacher behaviour and the evaluation of music instruction' (Duke & Blackman, 1991). The focus of the paper was on how the observers actually observed but the criteria for observation were considered to be important variables in the quality of teacher performance.

Every example of certain behaviours was recorded during class sessions. The items observed were that the teacher:

1. *Reinforces correct responses*. The teacher tells the students when and whose performance is adequate and identifies those aspects of performance that are adequate.

2. *Gives corrective feedback, or none needed*. When student misunderstanding occurs, the teacher takes time to correct it or allows other students to correct it. The teacher tells students when performance is inadequate, identifies specific misunderstandings, and provides suggestions for improvement.

3. *Reinforces appropriate behaviour*. The teacher offers specific praise to individuals or to the class and reinforces those aspects of behaviour that are acceptable.

4. *Gives corrective social feedback*. Uses techniques to stop inappropriate behaviour, or none needed. The teacher indicates to specific students that behaviour is inappropriate or inconsistent with teacher expectations.

The number of behaviours displayed by the teachers was equated with good teaching practice. As with the instrument used by Teabel, the design of the research was not focused on the effectiveness of teaching methods for student learning but only in the

number of appropriate responses. Further, both studies were developed by 'non musicians' using criteria for 'good teaching' that was simply inappropriate for both the study of effective music teaching and learning.

Gumm explores various ideas relating to music 'teaching style' and the implication of these styles in the classroom. Unlike the previous two studies this paper was written by a musician for high school ensemble teachers (1994). Gumm identifies two aspects of music teaching that both inform and guide practice. The first is 'teaching style' and the second 'teaching behaviours'. Gumm considers that 'teaching behaviours' are chosen by teachers to meet the changing needs from one situation to another. By contrast 'teaching style' is used to describe the approach of teachers and is considered to drive the conscious decision making processes towards consistent patterns of instruction (p. 33). 'Teaching style' is claimed to be found in the 'relatively stable characteristics' of personality, learning style, background and philosophical beliefs! 'Teaching behaviours' and new 'teaching behaviours' are simply adapted into teaching style as specific teaching techniques used in classrooms are of less importance than the personal goals that led to the use of those techniques (p. 33).

Eight dimensions of teaching style were identified. These included teacher authority, non verbal motivation, time efficiency, aesthetic music performance, positive learning environment, music learning concept, student independence and group dynamics. Unfortunately there was no discussion about which of these dimensions were effective for learning, but rather left the choice up to teachers to choose combinations of the dimensions as their specific situations demanded. Common to the discussion of the eight dimensions was a strong teacher orientation and an emphasis on information transmission. Deep and surface approaches to learning (Marton & Säljö, 1976) were discussed but deep approaches to learning were considered unusual and mostly impossible to aim for, more modest aspirations were considered normal. The amount of material that students learn is more highly valued than the quality of their learning. Environmental interventions are designed to increase the amount of material learned.

'Positive learning environment is something of a kind and caring way of managing students. Through praise, encouragement, and clarity, students are led to enjoy and desire learning. The teacher gives attention to maintaining positive relations with students and to the act of learning. The connection between 'positive' and 'learning' is that a positive mood helps to hold students attention to the accurate presentation of learning material' (Gumm, 1994, p. 35).

Whilst providing a background to the study of instrumental teaching, classroom music teaching can only be used as a guide to inform successful applied teaching. The obvious

difference is the unique personal relationship that each instrumental teacher has with each individual student. 'Crowd control' is not needed in applied lessons. In an applied lesson there is also no possibility of interactions between students. Instead the teacher and student become involved in an intense educational experience. Further, the amount and type of content that each student engages with is determined by their teacher's perception of their musical ability, technical competence and learning style.

2.2.3 "Good Teaching" - The Instrumental Lesson

Qualitative research has determined some characteristics that are deemed, by some special groups, to be important for effective instrumental teaching. Abeles, Goffi & Levasseur (1992) assert that students consider five categories of teaching important. These five are rapport, communication technique, musical knowledge, musical understanding and performing ability (p. 7). Interestingly these categories were not generated from research involving students but were assumptions made by the researchers about what students should consider important!

Whilst developing schema for the appraisal of piano teachers Albergo (1991) reported that piano teachers identified patience, knowledge of music, humour, knowledge of teaching techniques and enthusiasm as important components of good teaching. The categories or characteristics described by Abeles et al. and Albergo show that there are two aspects that contribute to make teaching, and therefore learning, effective. Firstly teachers need to be able to communicate with their students using a variety of techniques that includes humour, patience, enthusiasm, and just being able to 'get on'.

' *The atmosphere in which an idea is presented may be as important in determining success as the quality of the idea itself.* ' (Johnson, 1991, p. 7)

and ' *The conditions most conducive to good learning and significant improvement always emanate from positive, objective encouragement, whether from a teacher or from oneself.* ' (p. 9)

Secondly there is the need to communicate knowledge. This is described in a variety of ways. The students perceive musical knowledge and musical understanding as essential elements. The teachers agree with this but add the need for knowledge of teaching techniques. Finally students identified one further aspect of good instrumental teaching and that was performing ability. The effect of performing ability as evidence of good teaching needs to be defined. Some instrumental teachers consider that students learn effectively through listening to them in concert situations. The assumption is that

students hear and see what their teachers are capable of and what they do, and therefore desire to learn from those teachers in order to emulate their teachers' sound and even mannerisms.

'Imitation is not only the sincerest form of flattery, but a way of learning. By identifying ourselves with those more gifted, we can actually improve our own capacities. Teachers of music know that 'to do it the way I do' is often a more effective way of teaching rather than theoretical instruction. ' (Storr, 1992, p. 106)

This attitude of imitation extends beyond the concert platform and into the practice studio.

'The personal example the teacher sets for his students is another potential source of high level motivation /.../ The quality and quantity of my students' work improve when they know I practice regularly and well.' (Johnson, 1991, p. 10)

In this view the quality and quantity of student learning is related to the teachers' performing ability. The amount of playing instrumental teachers do during the lesson time builds upon the students' view of their teacher's competence. This assumption however has been challenged.

'While Rosenthal suggests that modelling is the most effective pedagogical intervention in the applied music lesson, Hepler's observation of real teachers reveals that applied teachers talk almost four times as often as they offer models.' (Kennell, 1992, p. 7)

The results of the cited research indicate that whilst instrumental teachers imagine that students learn both through their own practice and through modelling from their teachers, modelling appears to be less frequent and less effective than intended. Teachers who are able to 'diagnose' error in student performances and who are able to suggest appropriate intervention, seem to produce students of higher quality.

'Leaders in string teacher education agree that competent diagnostic skills are integral to successful string teaching... This belief is based on the assumption that students of teachers with competent diagnostic skills perform better than those of teachers who do not have competent diagnostic skills.' (Gillespie, 1991, p. 282)

However further investigation of the relationship between teachers' diagnostic skills and student performances has only proved that diagnostic skills are only one component of effective teaching that when blended with other teaching techniques may enhance student performances.

Highly developed motor skills are critical in enabling students to execute a fine musical performance. Instrumental students devote a great deal of time, encouraged by teachers, to developing technical competence. Technical competence and an understanding of musical concepts work in tandem to produce good music.

'By allowing the musical concept [which in this instance means the understanding of sound] *to serve as the stimulus for his motor responses, the performer permits a more natural and efficient process to take place rather than when he consciously tries to direct the complex individual motor functions involved in performance. Most of the muscular systems involved in musical production operate below the level of conscious control and respond more readily to conceptual stimulation than to specific, conscious menial directions.'* (Johnson, 1991, p. 6-7)

This implies that musical concepts are subconscious and related to muscular activity. This is a particularly behaviourist view, yet within this musical context of requiring instant physical responses to optical and auditory stimuli, is reasonable. It could be argued that during a performance subconscious conceptions are superior to conscious ones, and that conceptions related to sound and the work of art as a whole are more important than conscious detailed understandings.

It is essential therefore that teachers develop ideas and methods of teaching that enable students to develop the technical skills required by their instrument coupled with an understanding of the musical concepts that underlie the techniques that will enable them to perform stylistically.

The definition of content in the discipline of instrumental music has largely been left to tradition and specific teacher's experience. The sum of knowledge has been 'passed down' from one generation of musicians to another bypassing any more 'formal' forms of documenting the content. Olsson (1997) indicates that *"knowledge formation in teaching and learning, can be identified through teachers' definitions and assessments"*. The emphasis on the role of the teacher in the identification of what is considered content in instrumental music has led to a very teacher focused view reminiscent of Larsson's strong teacher control. The musicians' working theories play a role in content formation, approach to teaching, assessment and performance criteria. Olsson suggests that there are five distinctions that can be made between teachers' views of musical content. These differences would provide a template for assessment criteria (his suggestion), or indeed for curriculum development for individual students. (The context of the instrumental lesson involves an individualised program of study for each student. Instrumental lessons usually have only one student per teacher). The distinctions comprise of a) expressive modes and instrumental skills, b) creativity and instrument

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skills, c) interpretive modes and instrumental skills, d) communication skills, interpretive modes and instrumental skills and e) prediction of future studies and interpretation.

These five distinctions combine the common thread of the importance of instrumental skills in all categories. These themes represent different ways of understanding musical content but are not inclusive, hierarchical nor relational. Yet they help to define the esoteric nature of musical content which relies heavily upon a medium, the instrument, and then various notions of aesthetics. Defining the variety of ways that teachers understand of musical content will have a vital role in determining the approach that instrumental teachers take.

Schön (1987) effectively describes the structure and relationships between technique and performance and how instrumental teachers need to develop understandings of these relationships with their students.

'First he must deal with the substantive problems of performance, drawing for the purpose on many domains of understanding - for example, technical properties of the instrument, acoustics of the physical setting, features of the musical structure, style of the composition, and details of a composer's life that may hold clues for interpretation. All such issues, together with their implications for the performers' decisions, a coach may communicate not by academic analysis but by a kind of analysis in action.

Second, the coach must tailor his understandings to the needs and potentials of a particular student at a particular stage of development. He must give priority to some things and not to others. He must decide what to talk about and when and how to talk about it, deploying for this purpose the full repertoire of media and language at his disposal. He may give verbal advice or criticism, tell stories, raise questions, conduct demonstrations, or mark up a student's score.

Third, he must do all these things within the framework of the role he chooses to play and a kind of relationship he wishes to establish with the student, taking into account the ever present dangers of vulnerability and defensiveness. ' (p. 176)

This section has described the ways in which teaching and learning music are currently investigated. My research will describe teachers' and students' conceptions of teaching and learning instrumental and vocal music in Chapter Four. This description contains a new approach to research in music education and moves away from the behaviourist and observational models currently favoured. The relations between teachers' and students' conceptions of teaching and learning will be discussed in Chapter Five.

2.3 Implications for Research

It is the intention of this dissertation to contribute to the knowledge of teaching and learning in higher education within the context of the teaching and learning of instrumental music. Categories of description will be constituted that a) express the teachers' conceptions of teaching and learning b) express the students' conceptions of learning and; c) the students' conceptions of teaching.

Studies in higher education about teacher and student thinking on teaching and on learning have indicated that 'what' is taught can be understood in many different ways depending on the context and environment in which teachers and students are involved. 'How' teaching and learning are understood is related to the meaning teachers and students attribute to the content, what they hope to achieve, how they understand the nature of learning and so on.

The musical literature suggests that there is no sustained research about understanding teaching and learning instrumental and vocal music in the tertiary sector as a whole. Literature related to instrumental and vocal pedagogy of this nature and at this level is sparse. This research hopes to address the imbalance and provide a coherent framework for teaching and learning instrumental and vocal music.

Student understanding of teaching has received little attention within higher education literature despite the plethora of studies conducted on *teachers'* thinking about student learning and students' perceptions of the teaching they receive. Obtaining both teachers' and students' views of teaching *and* learning from within the same teaching and learning context will provide a basis for comparison between the teacher and student groups thus filling a noticeable gap within the literature. Individual case studies will support the phenomenographic findings. This is also the first report of a study examining thinking about teaching and learning in a higher education context for instrumental musicians, and to describe *students'* conceptions of *teaching*.

Chapter Three - 'Exposition'

'The first part of a sonata or symphony or other extended composition during which the main theme or themes are expounded.' (Gammond, 1959).

3.1 Research Design

This research is designed in two parts. The main research question, *"what are the teachers' and students' conceptions of teaching and learning instrumental and vocal music?"*, was approached using a phenomenographic methodology. The second question, *"what are the relations between a teacher's conceptions and his/her students' conceptions?"*, was approached using a case study method. The case studies were used to demonstrate the 'fit' of the phenomenographic categories and to describe the relations between the ways in which individual participants described their own teaching/learning situations.

This design, which will be described in detail later, differs considerably from the range of research methods usually associated with the investigation of teaching and learning instrumental/vocal music. Krueger (1987, cited in Bannister, 1992) claimed that qualitative research had yet to make a real impact in the world of music education despite it's wide acceptance in the cognate disciplines of ethnomusicology and general education. Initially quantifiable results were the dominant method in music education. Two dominant paradigms emerged, that of survey techniques and product evaluation. Common in both areas is the formulation of hypotheses where the variables are, as far as possible, isolated, controlled and tested. The data are analysed using quantitative techniques with the results normally being displayed in statistical terms. Survey instruments enable researchers to sample large sections of the population usually on topics such as the respondents' attitudes towards people, institutions, courses, and so on. Data collected and interpreted in this way however are limited and cannot hope to uncover the variety of reasons that enable people to respond to questions in a certain way.

Evaluation of the musical product, or performance, is often used to create assumptions about the effectiveness and extent of teaching or learning. Indeed there is a tendency to equate successful performances as evidence of teacher and/or student quality. Relating the outcome of teaching and learning to the product of the learning experience, the

performance, allows judgements to be made on the performance as an indicator of quality of teaching and learning.

'... because of the frequent opportunities to evaluate the products of instruction, namely the performances of the students enrolled, music faculties may not feel that it is urgent to systematically evaluate the process by which these products are produced.' (Abeles, Goffi & Levasseur, 1992, p. 17)

The equally frightening assumption is that a 'failing' performance is also equated with quality of learning and teaching and yet the criteria often used in evaluating a performance is entirely subjective and in no way related to the development that students have made over time. In this instance the performance becomes the indicator of 'successful', or 'unsuccessful' teaching and learning. Often performances are assessed giving students numeric results to acts that are both creative, interpretive, and intuitive. In a similar way instrumental teaching is also assessed not on the quality of the interaction between the teacher and each of their students, but on the results of student performances.

'Some faculty feel that the best way to evaluate applied teachers is by the success of their students. The moderately strong relationship between the [teaching] scores and the performance scores seem to indicate this position' (Albergo, 1991, p. 4).

Qualitative techniques allow for a more liberal approach to the gathering and interpretation of data. Ethno-musicologists have established, in conjunction with the social sciences, research methodologies that enable music making to be interpreted through a cultural context. Ethnographic methodologies can include systematic observation where the frequency of selected actions are measured. Typically the results of systematic observation are placed on a graph. A major study that used this technique was that of Sogin and Vallentine (1992) in which the components that made up an instrumental lesson were categorised, observed and then graphed. The results of this research were statistically analysed and the proportion of one activity to another were established within different instrumental contexts. They concluded:

' It would seem to be helpful for teachers and students to be aware of the time used for both performance and non performance activities as well as repertoire diversity during lessons. Perhaps a more efficient lesson time would include structured activities based on a semester by semester chart containing a checklist of the students abilities and what the student is expected to accomplish in a set time frame. Continued research in this area would help

identify aspects of private lessons which would most likely improve musical performances.' (Sogin & Vallentine, 1992, p. 36)

Here too, the emphasis is placed upon the measurable auditory outcome, rather than the quality of learning.

A contrast to the efficacy of systematic observation as a research method was provided by Duke and Blackman (1991) as they examined the relationship between observers' recorded teacher behaviour and the evaluation of music instruction. Admittedly the research was directed more to the actions and abilities of the observers rather than the observed. In this study observers were given a video taped lesson and were asked to note the times and length that the teacher 'reinforces correct responses', 'gives corrective feedback, or none needed', 'reinforces appropriate behaviour' or 'gives corrective social feedback'. There the criteria emphasised the teacher and teaching rather then the student. The conclusion of the study reinforced their initial hypothesis that using observers as the research instrument was, despite stringent guidelines, faulty and inaccurate.

'A problem that has been noted in several studies of observation in music settings is that even trained observers seem unable to maintain high levels of reliability.' (Duke & Blackman, 1991, p. 291) and *'Perhaps the most important finding of the present research is the apparent lack of relationship between the specific data recorded by the observers and the same observers' subsequent evaluation of teaching performance. '* (op.cit., p. 296)

The fundamental flaw in using observation as a research tool is that it allows for the observation of visible behaviours but not the thought that may be related to action.

'Highly automated cognitive strategies involved with the solving of complex musical problems might be invisible to the observer of applied lessons' (Kennell, 1992, p. 7).

The qualitative and interpretive research described in this thesis endeavours to describe the world of teaching and learning music as it is understood by the people involved within this context. Watkins states:

'Interpretive research endeavours to examine the empirical world as it naturally occurs rather than as the researcher imagines or hopes that it will be' (Watkins, 1983, quoted in Bannister, 1992).

It is only through considering human action from the understanding of people within the experience of a specific context that we can hope to attach meaning to their actions. In some ways ethnographic participant observation attempts to do this by seeking to involve the researcher within the world or context the researcher wishes to study. This concept has its roots formerly in 'Verstehen' and later in phenomenology. The essence of Verstehen is that at each stage of research, researchers concentrate on the interpretive understanding of the participants by recreating the participants experiences empathically. Phenomenology on the other hand attempts to provide an understanding of the meaning that participants ascribe to certain objects or events. Within these paradigms the researcher "*becomes a participant in the world of the subjects of study and seeks to understand their actions and the ends those actions serve* (Bannister, 1992)". These ideas attempt to provide a basis for understanding the expressive, intuitive and affective domains of human experience. Bannister identifies that it is only through an understanding of the nature of musical experience as perceived by the subjects themselves, rather than the researcher alone, that change can be made within the educational context.

The primary research method for this study, phenomenography, fits well into this space as phenomenography does not look at how people behave in certain circumstances as ethnographic research does, but looks at the variation in how the participants experience, understand and ascribe meaning to a specific phenomenon (Marton & Booth, 1997). The problem described in this research is about how the participants' understand the phenomenon of instrumental/vocal teaching and learning. The outcome of this phenomenographic study are sets of logically related categories that describe the participants' conceptions of teaching and learning instrumental and vocal music. The categories and the relations between the categories provide the outcome space for this aspect of the research.

The use of a phenomenographic methodology in this study to find out the variety of ways that music teachers and students think about musical problems within the context of a lesson, would seem, in contrast to previous research, to be more desirable. Observation and interpretation of actions could then be replaced with empirical indications of how teachers and students experience what teaching and learning music *is* and how they then teach and learn. Understanding teacher and student thinking (and the variations that are possible within a group) will make material available for instrumental teachers and students to frame their intentions and actions within a theory of teaching and learning that may enhance the quality of both teaching and learning.

The second research method used in this study was the development of case studies designed to complement and enhance the phenomenographic study. Typically case studies enable the researcher to examine the structure and organisation of a group, or the profile of an individual, from within a specific context (Yin, 1997; Merriam, 1998). Often, as the researcher is only observing actions from a position outside of the participants' perspective, the data are liable to be subjective and often result in little more than a description of events. Swanwick (1984) claims that objective reporting is almost impossible, and validity almost nil (p. 202). The case studies developed as part of this research did not involve observation of the participants. The transcripts of the participants' interviews provided data for the development of cases using the participants' own voices as an explanation of their thinking in action. The case studies were developed in this study to add a rich interpretive context to the phenomenographic results which focus on describing the variation.

3.1.1 Phenomenographic Method

Phenomenography is an orientation to research that provides a theory that generates and directs the research and a methodology that enables the research to be carried out. The essence of phenomenography is to discover the qualitatively different ways that people are aware of, and give meaning to, their experience of a particular phenomenon. As a research approach, phenomenography aims to develop logically related categories which describe the participants' interactions and understandings, or experience, of a specific phenomenon. Phenomenography can be seen to richly describe the object of study through an emphasis on describing the variation in the meaning that is found in the participants' experience of the phenomenon.

In this case the object of study is the variation in teachers' and students' conceptions of teaching and learning instrumental/vocal music in a tertiary environment. The context of teaching and learning instrumental/vocal music provides a commonality of experiences that are described by the participants in a variety of ways. The outcome space of the research, in the form of categories of description of teaching and learning in music, emerges from the variation and similarities found in the participants' understanding of the phenomenon.

Phenomenography examines the experience of each participant and recognises that each person's experience is an *internal* relation between the subject and the object, in other

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words, between the participant and the phenomenon. The structure of the variation across the group, emerges through iterative readings of descriptions of the experience.

Every person will have an individual understanding, or conception, of the phenomenon, but the analysis is based on the experience and understanding of the group as a whole, and not on the individual. Each individual experience is seen against the backdrop of others sharing in the same phenomenon with the intent to discern the variation in experience of the whole group.

Each person's experience of the phenomenon will lead to a personal understanding, or knowledge of the phenomenon. 'Experience' is considered to be a way of apprehending, reflecting and understanding a phenomenon. The participants' apprehension of the phenomenon includes two related aspects. These two integrally related aspects, the 'what' and the 'how', constitute the person's knowledge and understanding of the experience. The participants' descriptions of their experiences and understanding of the phenomenon, or the relations between the participants and the phenomenon, are the data from which the categories of description are discovered.

In some phenomenographic studies the words 'Categories of Description' and 'Conception(s)' have been used interchangeably. Bowden (1996) suggests that *'a particular category of description is always developed in terms of its relation to other categories of description obtained from a number of people'* (p. 64). In this sense categories of description illustrate variation within a whole group's experience of a phenomenon. Bowden also suggests that phenomenography is often criticised for denying the individual *'his or her voice'* (p. 65) as individual conceptions are pooled to find generality and variation in meaning. In this thesis 'Categories of Description' refer to the description of the variation found in the experience of the whole group. Chapter Four focuses on the description of the whole groups' experience of teaching and learning music and that chapter will refer to 'categories of description'. In this thesis a 'Conception' refers to an individual's way of thinking and experiencing and this term will be used when describing an individual's experience of the phenomenon. Individuals' conceptions of teaching and learning music will be the focus of Chapter Five.

In research approaches that start with predefined categories or variables such as content or participant characteristics, a generality of meaning can be assumed (Svensson 1994). From this point the general meaning is used to interpret the behaviour or set examples of what

becomes accepted as 'normal'. No such generality is assumed with phenomenography as the focus of the research is the variety of understanding about a phenomenon. With phenomenography the categories *emerge* from the data and are not imposed or determined before the research begins.

'The assumption about the importance of description is related to an understanding of knowledge as a matter of meaning and similarities and differences in meaning.' (Svensson, 1994, p. 16)

and

"Phenomenography aims to reveal the qualitatively different ways of experiencing various phenomena /.../ It is about identifying the very ways in which something can be experienced /.../ We capture it in a category of description; it is a characterisation discerned from that which is categorised /.../ Thus we argue the category of description is a reasonable characterisation of a possible way of experiencing something given the data at hand." (Marton and Booth, 1997, p.136)

The purpose of the categories is to reduce the data (which is extensive, in my case 24 interviews each generating between 10 and 16 pages of transcribed data) to a more limited form yet keeping the essence and the salience of the data whole. The aim is to articulate the main ideas and variation, expressed as categories of description that are contained within the data in a way that is still true to the ideas contained in that data as a whole. The categories of description are formed by grouping and comparing the data in a way that represents the meaning and variation found. The categories of description are not conceptions (which are related to an individual's way of experiencing aspects of the world), but are a convenient way to articulate the meaning and variation of a group's experience of a phenomenon. Indeed in many cases individual interviews may not specifically articulate an entire category of description but the data taken as a whole will display the essence of the category.

'The significance of the descriptions is revealed through the similarities and differences described by the whole categorisation.' (Svensson, 1994, p. 17)

Constituting the categories of description also requires a deal of abstraction from the text to reduce the content in such a way that the different ways of understanding, the different relations to the context and the different descriptions of the object can be seen. However it is salutary to note that although the purpose of phenomenography is to describe the variety

of ways that the *participants* understand a particular phenomenon, the 'second order' perspective that enables the researcher to analyse, delimit and define the categories of description and ultimately to describe the experience of the participants, is constituted by the *researcher* rather than the participants. It could be possible for different researchers to define different categories from the data according to their own experience. It is vital therefore that the data collected be focused on the object of study and that the categories that emerge, and the experience they represent, be at all times close to the data and to the object of study.

'The description developed will be dependent on the perspective of the researcher and the empirical and theoretical context of the research. Different descriptions have to be argued for in relation to data and in relation to theory.' (Svensson, 1994, p. 17)

The researcher for this study was also a musician.

Svensson (1994) suggests that *'Conceptions form both the results of and conditions of human activity'* (p. 16). This suggests a symbiotic relationship between the way in which people think in a context and the definition and activity that surround the context. These reflections become the basis for individual's understanding attitudes and experience of particular phenomenon and are related to their understanding of subsequent events and experiences. These conceptions may inform and influence our thinking and actions relating to both the phenomenon and also to our future thinking and understanding of the phenomenon.

The idea of a conception is that it is an awareness constituted by the internal relations between an individual and an object. Svensson (1994) summed this up as he stated :

'Conceptions are not entirely naturally given entities neither are they totally subjectively constructed entities.' (Svensson, p. 15)

Ekeblad and Bond (1994) expand on the relational nature between the experiencer and the phenomenon.

'We would say that the relation between a person and a phenomenon is always of a dynamic nature, which always involves the dynamics of the situation.' (p. 156)

The interview process enables individual's conceptions, or experience, of a phenomenon to be articulated. However it is the totality of the groups' experience of the phenomenon

expressed in the whole set of interviews that contributes to the constitution of the categories of description.

Depending on experience and previous reflection, participants in the study are able to articulate to varying degrees their understanding of the phenomenon. In some cases the participants may have a working language in which to express their understanding of the phenomenon which may indicate previous reflection about the phenomenon. Others may be interviewed when they are in a 'pre-reflective' stage yet both types of participants provide useful data. This, in part, could also be considered as part of the interview process which enables the participants to reflect, or re-reflect upon the phenomenon. If the participants do not already have a 'language' with which to explain their own understanding of the phenomenon, the interview process will allow them to develop a language 'on the fly' and develop their tacit understandings into a reflected exposition. Francis (1996) indicates that *'these experiences, understandings, are neither there prior to the interview, ready to be 'read off' nor are they only situational social constructs. They are aspects of the subject's awareness that change from being unreflected to being reflected'.* This statement can be considered true only in part if one considers that a group of participants may have very different experiences of thinking about the phenomenon. If we are to consider that the aim of phenomenography is to discover variation and difference, this too must extended to the quality and variation of prior reflection on the phenomenon. Svensson suggests that the language that participants use within the interview should be considered subordinate to the meaning that emerges.

'The content is, then, not primarily considered in terms of meanings of linguistic units, but from the point of view of expressing a relation to parts of the world. Furthermore, fundamental characteristics of this relation are focussed upon. This makes the specific forms of language used, although the basis for the analysis, subordinate to their expressed content. What counts as the "same" conception may be expressed in many linguistically very different ways and what counts as different conceptions may be expressed in a very similar language.' (Svensson, 1994, p. 19)

It is this relation between the individual and their perception of the lived world that forms the basis for understanding the phenomenon. This perspective has been described as 'non-dualist' or relational. The assumption is that the phenomenon does not have an objective meaning but can only be understood from a subjective understanding of the phenomenon. Marton further explains this view:

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'From a non-dualistic ontological perspective there are not two worlds, a real objective world on the one hand and a subjective world of mental representations on the other hand. There is only one world, a really existing world, which is expressed and understood in different ways by human beings, it is both objective and subjective at the same time.' (Marton in Dahlin, 1994, p. 102)

Conceptions are not independent entities but only exist as acts of consciousness and refer to the qualities of human /world relations (Dahlin, 1994). The variety of ways that we, as individuals, come to understand a phenomenon is related to our prior experience and knowledge (from all sources); our current perception of the phenomenon (which is informed and reinforced by previous experience); and by our personal ability to reflect on the experience. The phenomenon has no meaning other than that which is placed upon it by our thinking and reflection. Phenomenography intends to make qualitative distinctions between the many ways that people understand a specific phenomenon.

The intention to create qualitative distinctions between peoples' conceptions of the phenomenon implies that a judgement be made on the quality of the reflective utterances that enable the categories of qualitative difference to defined.

'The qualitatively different ways of experiencing a particular phenomenon form, as a rule, a hierarchy. The hierarchical structure can be defined in terms of increasing complexity, where the different ways of experiencing the phenomenon in question can be defined as subsets of the component parts and relations within more inclusive (complex) ways of seeing the phenomenon. The different ways of experiencing the phenomenon can be seen as different layers of individual experiences.' (Marton and Booth, 1997, p. 125)

The categories describe the qualitative differences between the ways in which the phenomenon is understood. The categories are placed within a hierarchy that defines the logical relations between them. The categories of description are constituted as a hierarchy as a consequence of their inclusivity and reference to each other. Marton and Booth (1997) suggest *"that the categories of description denote a series of increasingly complex subsets of the totality of the diverse ways of experiencing various phenomenon"* (p. 126). Ramsden (1992) asserts that the more complete categories may include aspects of the less complete categories as part of their schema. *"Each higher conception* (category) *implies all the rest beneath"* (p. 27). The categories described as least complete do not include more meaningful orientations. In this way aspects that are 'shared' between categories that bear strong relations to each other.

In this type of interpretive research questions of the validity and reliability of the research need to be addressed. Sandberg (1997) suggests that the naturalistic form of phenomenography described in this section finds it's reliability through internal consistencies. This form of phenomenographic research takes the participants' perspective as they describe their experience as a relation between himself or herself and the world. The focus here is on this *relation* rather than a description of the person or the world (p. 203-212). (The way in which people understand their own position in this world is the focus of the case study sections described in sections 3.1.2 and in Chapter Five). The question that remains is 'how reliable is the researcher's description of the relations and variation?'.

When considering the analysis and reliability of the research data Sandberg further suggests that *'The greater the correspondence between the individuals' statements and the original researcher's categories, the more reliable are those Categories of Description considered to be'* (1997, p. 207). Hasselgren and Beach (1997) however imply that there are further concerns that relate to the reliability and validity of the phenomenographic outcomes. They caution that researchers need to be aware of *'how the data and findings reflect the understandings and experiences of the subject(s) of the research, and that both the data, the constructs and even the object of phenomenographic research may be reflections of the researcher's own ideas, or products of interaction in the empirically productive situation'* (p.192). In response to Sandberg's observations, the phenomenographic outcomes of this study (described in Chapter Four) contain quotations from the interviews that support the described variation and characteristics of the categories. These quotations and the internal structure of the outcome space suggest an internal consistency and validity. Marton and Booth (1998) indicate that the internal logical relationships of the categories of description provide their own validity. They describe these logical relationships in terms of criteria that determine the quality of a set of descriptive categories. *'The first criterion that can be stated is that the individual categories should each stand in clear relation to the phenomenon of the investigation so that each category tell us something distinct about a particular way of experiencing the phenomenon. The second is that the categories have to stand in logical relationship with one another, a relationship that is frequently hierarchical. Finally, the third criterion is that the system should be parsimonious, which is to say that as few categories should be explicated as is feasible and reasonable, so capturing the critical variation in the data'*(p.125).

Sandberg (1997) also suggests that reliability in qualitative research is usually found within the replicability of the study. However in phenomenographic research reliability is seen as

interpretive awareness. The discourse of the study, the outcome space (the categories of description) and the salience of the outcome space all contribute to the reliability of the study. In this study the evidence for reliability can be found through the analysis of Persson's 'Musical Maestro' (1996), and in the four related case studies. In these instances (described fully in Chapter Five) the phenomenographic outcomes of Chapter Four, which focuses on describing the qualitative variation of the *groups'* experience, are used to describe the dynamics found within teacher/student pairs.

Perhaps the justification for determining the validity of the research method and results can be found in Entwistle (1997) where validity lies in the 'rightness' of the data fit (p.137). He states that *'For researchers in higher education, however, the test is generally not in its theoretical purity, but its value in producing useful insights into teaching and learning'* (p. 129).

3.1.2 Case Study Method

The second research method used in this study is the description of cases developed from the teachers and students involved with the research. Each participants' transcript is examined in the light of the phenomenographic analysis. The purpose of this analysis is to examine the extent that teachers' and students' conceptions of teaching and learning are related to their stated practice and their expectations of each other. The phenomenographically derived categories of description provide the background for the analysis and construction of the case studies. Development of specific cases is intended to examine the relations between the teachers' and students' conceptions. The research design allowed each teacher and student to reflect on teaching/learning in relation to either their student or teacher.

Case studies, as a method of inquiry, have usually been applied to specific phenomena to broadly define topics (Yin, 1993). Hakim (1987) suggests that case studies can be applied at various levels as they may provide *'descriptive accounts'* or be *'used in an intellectually rigorous manner to achieve experimental isolation of selected /.../ factors'* (p. 61). Characteristic of descriptive case studies are the way in which they can be used as 'illustrative portraits' of specific entities. Alternately *'after a body of research evidence has accumulated on a topic, selective case studies can focus on particular aspects or issues, to refine knowledge'* (p. 62).

As Hakim (1987) and Yin (1989) have suggested, case study method is a symbiosis dependant on the phenomenon and interviewer's intentions for the material. This is unlike phenomenography which allows the emergent meaning of the transcripts to determine the outcome space. It seems that a characteristic of case studies is the predetermined nature of the research. Lancy (1993) emphasises the importance of case study design and states *'Questions or issues are at least partly predetermined. What one studies is carefully delimited in advance'* (p. 142). The case studies contained in this research are delimited by the variation described in the categories of description of teaching and learning instrumental and vocal music. In this regard the case studies can be considered a unique adaptation of more typical case study methodologies to develop and enhance the authenticity of the phenomenographic findings.

Jupp (1996) suggests that there are four criteria that support the validity of particular documentary sources used for case study development. These include questions of authenticity, credibility, representativeness and meaning (p.303). Unlike more typical case studies where multiple documentary (and other) sources are used (Merriam, 1998), the case studies in this thesis are developed from the same transcripted data sets used for the phenomenographic analysis and are supported by the initial analysis of the data. However the criteria for validity suggested by Jupp are still present. The data are 'authentic' representations of the participants' experience and understanding of a phenomenon. In this regard the participants' understanding of teaching and learning music was targeted and supported by the interview schedule (3.2.3). The 'credibility' of the cases lies in their close relationship to the categories of description. Extensive quotes from the transcripts support the relations between the individual teaching/learning situations and the way the meaning of the phenomenon is experienced by the whole participant group. The reanalysis of the case the 'Musical Maestro' (Persson, 1996) using the phenomenographically derived categories, directs the reader to the credibility of the way in which the cases were analysed and the validity and reliability of the phenomenographic analysis on which the cases are based. The 'meaning' aspect, or *'what it is intended to say'* (Jupp, 1996, p.303) is clearly articulated as the cases all highlight aspects of essential variation in understanding teaching and learning music related to specific teaching/learning situations.

Merriam (1998) suggests that there is confusion surrounding case studies as the process of the case study and the end product of the case study are conflated (p.27). If cases are defined as a research process then *'A case study is an empirical inquiry that investigates a*

contemporary phenomenon within its real-life context' (Yin, 1994, p.13). Alternately Miles and Huberman (1994) suggest that a case is *'A phenomenon of some sort occurring in a bounded context'* (p.25). These definitions imply certain sorts of actions and reactions within a social context. Both descriptions assume that the case is the vehicle through which the situation, peoples' action and understanding of action, is defined (Merriam, p.29). The essence of the case then is to define and describe characteristics that are 'typical' of the situation.

The determining variation for the analysis of the case studies can be described as a theory or 'logic'. Rose (1991) indicates that case studies contain 'logics' of design theory where cases can be intended to 'replicate' previous studies with the intention of supporting a theoretical construct. Support for the 'logic' of replication for multiple case studies is argued for by Yin (1993). A 'logic' more suited to the design of this study where the case is bounded by the phenomenographic categories, is that of diversity (Platt, 1988). The 'logic of diversity' enables related case studies to be sought for their explanatory power and for a richness of description of a phenomenon.

For this study the scope of the case studies is determined by the emergent phenomenographic results and they are developed from curious aspects of these results and add richness to the phenomenographic variation. The case study analysis takes an heuristic stance as the cases are intended to *'bring about the discovery of new meaning, extend the reader's experience or confirm what is known'* (Merriam, 1998, p.30). The case studies are intended to build upon the phenomenographic study by returning the individuals to the centre of the research. In these case studies (Chapter Five) the 'whole person' is returned but with the categories of description now used for the further analysis of each case.

3.2 Data collection and analysis

In phenomenographic research data may be gathered through an open ended interview protocol (Bowden, 1996), the aim being to elicit information about what the phenomenon means to the participants. The questions posed are designed to enable the participants to think about why they experience the phenomenon in certain ways and how they understand and construct meaning about the phenomenon, rather than looking at what they do. In this study the phenomenon is teaching and learning instrumental/vocal music. The assumption is that knowledge and understanding of a phenomenon enables people to interpret and reinterpret the world through reflection on certain phenomenon around them. Marton (1981) asserts that there are only a limited number of qualitatively different ways to conceptualise a given aspect of reality. The questions used throughout the interview are designed to allow the participants to explore and reflect upon their own experiences. The reflections and meanings are uncovered from the transcripts of the interviews as a whole, and the range of qualitatively different conceptions are represented. Marton indicates that in phenomenographic interviews researchers use '*Questions that are as open ended as possible in order to let subjects choose the dimensions of the questions they want to answer. The dimensions they choose are an important source of data because they reveal an aspect of the individual relevance structure*' (Marton, 1986a).

Phenomenography makes no attempt to find the 'best' or 'worst' conceptions as the theoretical base of phenomenography seeks only to identify the variation within peoples' understanding of and meanings within a context and the logical relations between the conceptions (Marton & Booth, 1997, p. 126).

There are two aspects of phenomenography that make its use alone for this study, insufficient. First, the outcomes of phenomenographic research as a whole, and the relations the outcomes play with the context described, and other related contexts, do not give sufficient information about their effectiveness in practice.

"While educational practice inspired by phenomenographic research can be identified, a minor proportion of phenomenographic research itself explores the issue of relevance of effectiveness in practice" (Dall'Alba, 1996, p. 14). Relevance to practice is an unresolved issue as the outcome space of phenomenography is commonly perceived to be determining descriptive categories. The object of phenomenographic research is to find the qualitative differences between the ways a group experience a phenomenon. In my study the case

studies extend the outcomes of traditional phenomenography and demonstrate how the phenomenographic outcomes may be used to explain the variation in teaching and learning within a similar context.

Second, in phenomenographic research variation in meaning and understanding is constituted through an analysis of several responses together and information about individuals is lost. *'Phenomenographers alienate individuals from their own utterances by reducing these into statements and by systematically disregarding the contexts in which they were uttered"* (Dall'Alba, 1996, p. 25). Marton (1996) explains the relations between the groups' experience (resulting in Categories of Description) and an individual's experience in the following way.

'In phenomenography individuals are seen as the bearers of different ways of experiencing various phenomena, and even as the bearers of fragments of differing ways of experiencing various phenomena. The description is a description of variation, a description on the collective level. In this sense individual voices are not heard. Moreover, it is a stripped description where the structure and essential meaning of the differing ways of experiencing phenomena is left, while the specific flavour, the scent and colour of the real life world is gone. Phenomenography is simply an attempt to capture critical differences in how we experience the world and how we learn to experience the world. Nothing more and nothing less' (1996, p. 187).

Because of these reasons, case studies, which return the focus to the individual, have been used. The case studies will enable the phenomenographic categories of description of teaching and learning instrumental/vocal music to be a lens to examine each transcript and determine how the structure of the categories fit in the context of the individuals who originally expressed them. In this way the decontextualised categories of description of teaching and learning music will be enhanced through the richness of individual experiences made evident in each transcript. The 'scent and colour' will be returned through the case studies.

Analysis of the transcripts and the development of the case studies provides a template for enabling practitioners and students to examine their own conceptions of teaching and learning instrumental/vocal music. A previously published work, 'Studying with a Musical Maestro' (Persson, 1996), that describes the relationship between an instrumental teacher and his students, is used to demonstrate the use of the categories of description of teaching

and learning instrumental/vocal music and to help develop an understanding of teaching and learning practices.

Each of the cases developed describes the ways that specific students and teachers have expressed their understanding of the teaching and learning situation in relation to their conceptions of teaching and learning, and their perceptions of either the teacher or student. The case studies acknowledge the single student and teacher context and focus on the change in teaching/learning situation engendered by different individual students or teachers.

The following section detail the selection of participants for the research, the context of the research, an explanation of the interview methodology, and the use of the interview transcripts for the phenomenographic and case study analyses.

3.2.1 Sample of Participants

Data collection for this research was made from a carefully chosen sample of participants selected to allow the phenomenographic analysis and to allow the development of specific cases. The cases developed fill in the richness and detail which are stripped from the phenomenographic results.

The participants involved in this research were selected from the faculty staff and student body of an Australian School of Music. The teachers were selected from a variety of performance departments within the School. All names and instruments have been changed to maintain anonymity. The intention was to find the maximum variation in the ways that instrumental teachers gave meaning to and understood their experience of teaching and learning instrumental/vocal music. The participants were all involved with individual instrumental or vocal instruction at the same school of music at tertiary level. Teachers were each asked to select two students to be involved in the study. The criteria for selecting each student was that the teacher perceived that they learned in different ways. In this way it was assumed that the teachers would select students that would maximise the variety of students' understandings of teaching and learning instrumental/vocal music.

This method of participant selection also provided the design for the development of specific cases. Each teacher would be able to link their understanding of teaching and

learning to specific student situations. This design allowed for relations to be examined between specific teachers and students.

It was found, on contacting the heads of instrumental schools, that some were quite willing to be involved with the research and others were exceedingly reticent. Some teachers found the nature and methodology of the research threatening. This may have been because their understanding of teaching and learning (where the teachers were teaching using methods that had been handed down from musician to musician through the centuries but without any 'formal' training in teaching), was being questioned. Conversely the heads of some instrumental schools felt that this form of research, and the method of data collection used, was a way of validating or authenticating the educational theories and approaches that the teachers used. As a consequence some participants responded with alacrity to involvement with the research, and others declined. Unfortunately if the head of an instrumental performance school declined then access to other teachers in that school was also denied. Of the sixty three potential participant teachers, ten staff from six instrumental/vocal schools agreed to be interviewed.

The teachers involved were musicians of the highest standing with international reputations as musicians, as soloists and as orchestral players. Three were fully employed by the School of Music and the seven others taught part time whilst continuing their careers as active musicians. Those who were full time at the School of Music had a teaching load of about twenty tertiary instrumental students and included chamber music tuition and administration in their job profiles. Of the part time teachers several had established and regular musical employment or were actively engaged in free-lance work. These musicians taught between four and eight tertiary students each.

The students who participated in the research were selected by their teachers on the basis of the teachers' perception of their student's ways of learning. Each teacher was asked to select two students who the teachers thought learned in different ways. They were specifically asked not to select the 'best' and 'worst' students but simply students who they thought learned in qualitatively different ways. This method of student selection gave the potential of selecting twenty students for the research.

Some instrumental students were no less reticent about participation than their teachers. Fourteen of the twenty students agreed to participate. In all then, there were twenty four participants who agreed to be interviewed about their experiences and understanding of teaching and learning instrumental/vocal music. The participants were interviewed over a

period of eight months. All twenty four interviews were transcribed verbatim by the researcher.

3.2.2 The Context

Instrumental lessons are unique, by comparison to other more generic tertiary teaching sessions, as the instrumental lesson usually has only one student with a teacher at any given time. Historically instrumental students have chosen their teacher from the prominent practicing musicians of the time and in turn prominent musicians have chosen to teach a few selected students. Each instrument has an historical tradition of style and practice which is passed down from generation to generation using an oral, aural and didactic style. Instrumental tuition contains the concept of lineage in that it is possible even now to trace a musician's instrumental heritage through the progression of prominent musician teachers. In this way attitudes to music, the instrument, politics and the world are passed down through generations (Bruhn, 1990; Kennell, 1992; Persson, 1996). The tradition of instrumental instruction is also passed down. One musician involved with this research (Norman) described it as the 'veritable tradition' where a student must listen to and obey the master musician as if the teacher were 'God', and even after their time studying students must be loyal to that teacher and preserve that teacher's way of playing and teaching through their own musicality and pedagogy.

This pedagogical tradition has survived in the modern musical institutions. Students still travel to study with the musician that they admire and usually study also for a degree in music at the same time. The instrumental lesson however still relies on this historical tradition. Text books cannot be used to explain instrumental technique or give a sense of musical style as the study of instrumental/vocal music is largely auditory and kinaesthetic. The role of the teacher and the student are determined from their perception of the tradition of teaching and learning for that instrument. The unique situation of historical tradition and individual modes of instruction make research into the conceptions of teaching and learning particularly valuable as many of the variables found in large university style classes are stripped away. In instrumental teaching, as far as the teacher is concerned, the greatest source of contextual difference may be found in the qualities of individual students.

Unlike many other tertiary courses, each course of study for each student is unique. Programs of study are individually tailored for each student by either the teacher who

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makes the decisions about specific areas that the individual student needs to master, or by consultation with the student in the areas the student determines to learn. In each case however the institution at large has no control of the content of each instrumental lesson, rather it is negotiated according to the requirements and qualities of individual students.

3.2.3 The Interviews

Several authors have described the use and analysis of interviews to collect data for phenomenographic research (Francis, 1996; Bowden, 1996 for example). This section describes the purpose of interviewing for phenomenographic and case study research though the focus is on the phenomenographic portion. Whilst phenomenographic research is becoming more common, researchers in music education have not yet used this method, and therefore a full description of the interview methodology is justified.

Open ended interviews were used to collect data for both the phenomenographic and case analysis. The interview design was intended to allow the participants to reflect on and evaluate their experience of teaching and learning instrumental/vocal music. The interviews did not aim at allowing the participants to simply describe what they do, but aimed at allowing them to explore in depth the meaning that they ascribed to the experience. Kvale (1996) suggests that the interview *'strips the surface of conscious experiences'* or *'mines the deeper unconscious layers'* (p. 3) of the participants' experience. Van Manen (1990) contends that interviews serve two specific purposes; gathering experiential narrative as a resource for *'developing a richer and deeper understanding of a human phenomenon'* (p. 66) and *'develop[ing] a conversational relation with a partner about the meaning of an experience'*. The interviews in this study were intended to fulfil the aims described by Kvale and Van Manen by allowing the participants to explore their understanding of phenomena through the development of a dialogue focusing on their experience. The interviews also allowed the participants to describe specific contexts and the way that their understanding of the object of study related to these contexts. The depth and richness of data collected using interviews supported both research methods by allowing the richness of variation between experiences to emerge for the phenomenographic study, and the richness of context to be made evident for the case studies.

Phenomenographic interviews allow the researcher to probe the participants' meanings and understandings of the object of research using terms and expressions that the participants have used throughout the interview. Francis indicates that *'The aim of the interview is to*

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have the interviewee thematise the phenomenon of interest and make the thinking explicit. Awareness of experience is tapped through reflection and report' (Francis, 1996, p. 38).

The phenomenographic interview has at its heart the research problem or the phenomenon. As phenomenography does not seek to discern or comment on peoples' behaviour but rather the meaning that they ascribe to a certain experience, interviews are structured to enable the participants to respond to the questions in a way that demonstrates their own understanding of the phenomenon. In this study the research questions were focused upon the participants' understanding of, and the meaning that they gave to the experience of teaching and learning instrumental/vocal music. Attempts were made in the interviews to make implicit aspects of the participants' awareness about teaching and learning instrumental/vocal music more explicit. In essence the act of the interview aimed to enable the participants to develop or constitute a language in order to describe the meaning the phenomenon has for them. The researcher also assists in the constitution of this explicit awareness by focusing the questions upon the participant's experience of the phenomenon.

According to Marton (1994) participants' awareness and understanding is made explicit through the interview process. Although the interviewer attempts to provide questions that are suitably open ended to allow the participant to respond according to their own understanding of the phenomenon, the act of the interview is an experience that leads to a conscious understanding and description of personal meaning related to the phenomenon. In this way the researcher enables participants to reflect upon their current understanding and to redefine their understanding through the interview process.

'The interview has to be carried out as a dialogue, it should facilitate the thematisation of aspects of the subject's experience not previously thematised. The experiences, understandings, are jointly constituted by interviewer and interviewee. These experiences, understandings, are neither there prior to the interview, ready to be " read off", nor are they only situational social constructions. They are aspects of the subject's awareness that change from being unreflected to being reflected.' (Marton 1994, p. 4427)

The researcher, as interviewer, establishes an environment which encourages the participant to consider their understanding of and relation with the phenomenon. Follow up questions allow for elaboration of the participants' meanings to be expressed.

Mishler (1986) states *'An adequate understanding of interviews depends on recognising how interviewers reformulate questions and how respondents frame answers in terms of*

their reciprocal understanding as meanings emerge during the course of the interview'.
There are many levels of abstraction and meaning that may emerge from the interview: there
are the construction of meanings related to the interview as both parties interpret and
reinterpret the fluid nature of the interview context; and there are the participants'
perceptions about the content of the interview. It is in this latter area that the participants'
understanding and relation to the phenomenon is defined as they develop responses to the
questions. The interview allows the participants to critically analyse and reflect upon their
own experiences and construct a personal meaning from them.

The art of teaching and learning in music are not subjects that are often discussed and
therefore the language that teachers and students use is not 'typical' educational language.
In the context of the instrumental lesson, pedagogy is a traditional act built upon
generations of anecdotal experience of teaching (Kennell, 1992; Olsson, 1997). Music is
essentially an aural art and the individual nature of the instrumental lesson encourages
dialogue between the teachers and the students to be not only verbal but kinaesthetic and
auditory. Most musicians and their students would be unaware of many pedagogical
paradigms. In order to collect data about their understandings of teaching and learning it
was important to use language and questions that were familiar to the participants and to
couch follow-on questions using terms that were familiar, and were used by them.

The purpose of the interview for the development of case studies and for the
phenomenographic analysis had the similar aim of allowing the participants to describe their
experience fully as a way of developing reflection. Having explained the purpose of the
research, questions focused on the participants' own understanding of the phenomenon.
Open ended questions, that did not imply a specific answers, were most useful.
Participants often have their own presumption of the nature of the questions, and answered
according to this premise. For instance the question, "what is the point of teaching?",
enabled participants to answer within their own frame of reference. The interviewer then
probed the information given. However a question that essentially means the same, "How
do you help students learn?" could imply that the teachers' job is to help students, that
learning is a response to teacher involvement, and that teaching and learning are dependent
on each other. The meaning implied in the questions can influence the way in which they
are answered. Prompting questions were used to keep the focus of the participants on the
research question. The assumptions made by the participants, and what was implied rather
than said, can provide evidence for certain categories of description. The meaning of words

and phrases may not be shared by interviewer and participant. For instance a vocal teacher involved in a study of conceptions of teaching and learning in music, made this statement:

Participant: *Generally I would just give them an idea of the music. I do encourage them to read it through.*

A non-musician may take this at face value: a reading of the text. Yet in a musical context, specifically a vocal lesson, this statement means to sight sing the music. The student has to arrange pitch, rhythm and meaning from the manuscript. Certainly there are even more ambiguous statements that are at times difficult to tease out.

Interviewer: *What do you mean by 'work'?*

Participant: *Take a bit of a phrase that is not working and just work on those few notes.*

Interviewer :   *What do you mean by 'work on'?*

Participant: *Well I take that as an exercise and work on those particular vowels that are required in the word, and I work on that.*

It is apparent that the meaning of words cannot be assumed by the interviewer but that the participant must be encouraged to define ambiguous meanings according to the context of the research. In this example, despite probing, that participant continued to use the term 'work on' assuming a shared understanding, but delimited the meaning by supplying examples of when it is used during lessons.

For the purpose of an emergent, phenomenographic interview the participants' digressions from the questions, and their tacit agenda, may express attitudes that are related to the participants experience of the phenomenon. Phenomenographic analysis lets the underlying meaning of the interview be determined rather than the detail of the words themselves.

The participants' experience of the phenomenon set the sequence for the interview. Prompting questions were asked in response to the participants' statements for clarification and further description. The interview agenda, described in the following sections, was carefully designed to allow latitude to explore the participants' experience, rather than focusing on a rigid agenda. The flow of the interview was determined by the natural flow of the participants' responses, each new question being generated out of the last response. The principle of generating responses and questions from the participants' responses is critical. In this way it is possible for the researcher to see the phenomenon as clearly as possible from the participants' point of view.

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The interview questions for this study were developed from a series designed for a pilot study. The purpose of the pilot study was twofold, to provide experience in phenomenographic method, and to explore the sorts of questions that most effectively targeted the research question. A series of fifteen questions were trialed with teachers and students from a music school that was not part of the main study. Responses to the questions, analysis of the transcripts and discussion of the pilot results with a small research group, led to the development of the questions described in section 3.2.3.1.

3.2.3.1 Interviews with Teachers

The interview agenda for the instrumental teachers was based loosely around three central questions combined with a series of sub questions used as appropriate prompts (Figure 3-1). Prior to the interview the teachers were told that the interview was about finding out how instrumental teachers thought about and understood what teaching and learning a musical instrument meant to them and also how they thought about and understood teaching specific students who they were asked to identify.

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Questions used with instrumental and vocal music teachers

Could you tell me how you learned to teach?

1. What do you aim to achieve in your teaching?

Do you teach every student the same way?

2. How do you know if your students have learned something?

3. What do you aim to achieve with student 'x' ('y')?

What are your responsibilities as a teacher?

What are your student's responsibilities?

How would you describe the relationship between your teaching and the way that your student learns?

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Figure 3-1 Key and prompting questions used during teacher interviews

The questions were directed at finding out the participants' view of teaching and learning and their understanding of teaching and learning within contexts altered by changing the

student. The aim of the interviews was to produce two sets of related data: how teachers experienced their own teaching and how they understood student learning.

The figure above shows the main questions used as well as the main 'follow up' questions. As the interviews were in part directed by the participants, responses to the follow up questions could vary between participants according to the substance of the interview. In general the follow-up questions and prompts were intended to clarify the participants prior statements or to encourage the participants to explain more fully their responses. The overall aim of the interview protocol was to encourage the participants to express their own understanding of teaching and learning instrumental/vocal music.

Three key questions guided the interviews with the interview initially focused on the teachers' own experiences of teaching, on their students' learning and finally a return to a focus both on their understanding of teaching and learning within a specific student context.

The first key question, *"What do you aim to achieve in your teaching?"*, enabled the participants to express their understanding of teaching and their students' learning. A variety of probes, appropriate to each individual interview, were then used to allow the participants to fully express what they 'aimed to achieve'.

The second key question, *"How do you know if your students have learned something?"*, was intended to allow the teachers to consider the indicators and outcomes of their students' learning and where their teaching focus lay.

The third key question focused on how the teachers understood teaching in relation to specific students. The questions involved with this section of the interview were *"Could you think of student x and tell me what you aim to achieve with this student?"*. This process was repeated for student 'y'. These questions focused on teaching and learning in the differing contexts of the instrumental/vocal lesson. The students were selected for the study according to their teachers' perception of the different ways they learned. This selection method maximised the variation in the teachers' perceptions of their students' experience of learning.

The prompting questions, *"What are your responsibilities as a teacher?"* and *"What are your student's responsibilities?"*, encouraged the teachers to expand on the previous questions about their understanding of teaching and learning and allowed them to give some either concrete or esoteric answers and added depth to their descriptions of the

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phenomenon. These questions and responses which allowed the researcher to track each teachers' view and understanding of teaching and learning in relation to specific students, form the basis of the case study results described in Chapter Five.

3.2.3.2 Interviews with Students

The focus of the student interviews was to encourage the students to explore their understanding of learning instrumental/vocal music, and how they understood teaching within this context. Figure 3.2 shows the scope of the open ended interview protocol used.

Questions used with instrumental and vocal music students
1. Could you tell me what you aim to achieve through your learning of the (instrument name)? How do you learn to play? Why do you do it in this way? 2. How would you know if you had learned something? What is your understanding of learning? 3. How would you describe the relationship between the way that you learn and the way that your teacher teaches? What are your responsibilities as a student? What are your teacher's responsibilities?

Figure 3-2 Key and prompting questions used during student interviews

The first question focused upon the students' anticipated learning outcomes. Students tended to define their desired learning outcomes in terms of their understanding of 'what is music' and what they expected learning music would do for them.

The question "How would you know if you had learned something?" enabled the students to explore their definition of the act of learning through a description of a completed act of, learning as an outcome.

The third key question asked if the students perceived a relationship between the way that their teachers taught and the way they learned. Prompting questions involved defining aspects of teaching and learning responsibilities. This aspect of the learning/teaching relationship is described in the case studies.

As well as a description of their perception of their teacher's teaching, the question on the relationship between teaching and learning also added to the depth of meaning and

understanding that they gave to teaching. Their understanding of teaching was probed in the follow-up question "what are your teacher's responsibilities".

3.2.4 The Use of Transcripts for Phenomenographic Analysis

In this study the teacher and the student groups' transcribed interviews were treated as two data sets. For phenomenographic analysis the transcripts in each set were read as a whole with the purpose of allowing the variety of different ways that the participants' understand teaching and learning instrumental/vocal music to emerge. It is not uncommon for a single transcript to provide evidence of several qualitatively different meanings of the phenomenon and for these to contrast or match with those contained in other transcripts. It is therefore essential to treat each data set as a whole to gain an understanding of the range of ways participants understand the experience.

Each set of teachers' and students' transcripts were read in their entirety to become familiar with the ideas, expressions and meanings that were described. This was an essential part of the analysis of the data as distinctions were made between the different parts of an unstructured interview focusing on how the parts relate to the object of research.

Reflection on the initial meanings follow from this stage. This is a preliminary analysis as the researcher attempts to sort out significant phrases and sections of text that will become the basis of coding, indexing or highlighting. The findings from the preliminary analysis were presented to a small research group where the meaning of the preliminary categories and supporting quotes were scrutinised and interrogated. Significant sections were compared for consistency as similarities and differences were identified.

'The conceptualisation [categorisation] involves differentiation, grouping and organisation of parts. These activities are necessary prerequisites of a description that is not an exact reproduction.' (Svensson & Theman, 1983, p. 4)

The grouping, differentiation and organisation of the parts enables the researcher to arrive at the most fundamental aspects and variation of thought and understanding, which become the articulated categories of description. The categories of description can be regarded as the encapsulation of the variety of meanings of the object of research.

Extracts taken from individual transcripts have been used to illustrate the conceptions of teaching and learning and the group view of a particular category of description. Each extract must be considered as part of the groups' description of the meaning of the experience and not as a single illustration of any one view. It is often not possible to find a single succinct quotation that expresses the entire meaning of a category of description due to the nature of the open ended interviews and constitution of the categories from the pool of meaning. Extracts from several individual transcripts may be needed to illustrate different components of the categories of description of teaching and learning. The use of direct quotes to illustrate the categories of description and to support the case studies (see 3.2.5) keeps the analysis and interpretation close to the data. The extracts chosen must also provide sufficient detail for the researcher's conclusions to make sense to other readers of the research study and must be recognised by practitioners in similar and related fields. The categories of description that emerged from the data can be found in section 4.3.

3.2.5 The Use of Transcripts for the Case Study Analysis

The same transcripts were re-examined for the case studies using the categories of description from the phenomenographic analysis as the criteria for assessing the teaching and learning relationship of each teacher/student pair. This aspect of my study forms the basis of the case study analysis described in Chapter Five. The chapter is not phenomenographic in character but gives an example of how the outcome space of phenomenographic research may be used to understand dynamic educational relationships. Extracts from the transcripts are used to support and illuminate the findings and analysis of the teacher/student pair. The process of developing cases, supported by the transcript extracts, demonstrates the validity of the phenomenographic categories of description as they are found within the cases.

The focus of the case study analysis of the transcripts was to determine which conceptions were evident in individual transcripts, and to find out which conceptions were evident when the participants described specific teaching/learning situations.

The cases chosen for development were those that demonstrated differences and seeming anomalies. To this end two teachers were selected to provide an example of the least complete and most complete conceptions. The interaction between these teachers and their students was considered to be significant as each of their two students also described the

greatest possible variation. Two other cases were developed of teachers with mid range conceptions of teaching and learning because the teachers had a *student* in common.

For this analysis each transcript was re read and categorised according to the most complete conception that emerged from a holistic analysis. This method allowed the researcher to determine the most complete conception of each participant and the possible variations of conception associated with different teaching and learning situations.

Then student and teacher combinations of transcripts were read in conjunction with each other. The close teaching and learning environment often afforded commonalities where aspects of teaching and learning were illustrated using similar examples or phrases. Segments of the teacher's interview were focused on specific student contexts and statements referring to specific students were grouped together.

The aim of the interview analysis was to provide a rich description of each case by describing the variation found within each selected transcript in each different teaching/learning situation.

In summary then, the transcripts are used in the phenomenographic portion to illustrate the critical attributes of the categories of description, and are used in the case studies to illustrate the depth and breadth of the individual's experience.

This chapter described the choice of a phenomenographic research methodology to find out the variation in teachers and students of instrumental/vocal music experience of teaching and learning music. Results of the phenomenographic research are described in Chapter Four. This chapter also described a case study methodology using the outcomes of the phenomenographic method for the analysis of specific cases from the same data set. The case studies provide a rich description of specific teaching/learning situations. The case studies will be described in Chapter Five.

Chapter Four - 'Leitmotiv'

'An operatic device where a motive or figure of music is particularly associated with one idea in the drama. It appears in the score as they are thrown into prominence with subtle variations according to the dramatic situation.' (Gammond, 1959)

4.1 Ways of Experiencing Teaching and Learning Instrumental and Vocal Music

The focus of this chapter is the definition of three sets of descriptive categories of teaching and learning and the relation these categories have with a conceptual structure I have called the Music Entity. The sets of categories of description include:

- Teachers' Experience of Teaching/Learning Instrumental and Vocal Music

- Students' Experience of Learning Instrumental and Vocal Music

- Students' Experience of Teaching Instrumental and Vocal Music

Each of the three sets describes characteristics that define each category and is followed by a discussion of the internal relations and the structure of the categories. A discussion of the definition of the Music Entity is placed before the categories of description. The relations between the Music Entity and the categories of description will be addressed summarily at the conclusion of this chapter and will be elaborated in Chapter Six.

4.2 The Music Entity

The main focus of this research is on the description of teachers' and students' experience of teaching and learning instrumental/vocal music. All of the interview questions focused on the participants' understanding of teaching and learning in this context. The questions were open ended and the use of further prompting questions allowed individual participants to develop their own rich description of their experience. This process enabled the participants to describe fully their understanding of teaching and learning instrumental/vocal music.

An outcome of the interview process was the emergence of an overarching view of what 'music in the professional world' meant to the participants. Every transcript in *both* the teachers and students data sets contained reference to the participants' understanding of the nature of music in the professional world, and what it was that was actually being taught and learned. This constitution has been called the Music Entity. The Music Entity is hierarchical in nature and is related to the categories of description.

The Music Entity is found in the participants' understanding of world of music making. Both teachers and students are aware of this world, the students from actual performance experiences and from their teachers' and peers' accounts, and the teachers from their own performing experience. The students' view of 'what is music' informs their understanding of 'what is to be learned', 'how it should be learned', and 'what should my teacher teach me?'. In the same way the teacher/musicians' experience of the musical world informs their understanding of 'what is to be taught', 'how it is to be taught', and 'what should my students learn?'.

The Music Entity is a way of describing musicians' (and student musicians') experience of the musical world through which the participants are aware of both what it is to know and understand music and to be a musician. An understanding of music in society, and an understanding of what it is to be a musician, may be related to the way in which the participants are aware of teaching and learning music.

Teachers' experience the Music Entity through an abstract understanding of the meaning of music developed through their prior experiences of music and through their lived reality as musicians as they perform and interpret music. The teachers' experiences of their professional interactions with music becomes their experience of, and is, music making. The teachers teach their experience of music and also their understanding of what music is in relation to their lived professional experience. Students understand the Music Entity as an ideal of their perception of music making, and it embraces their notion of what it is to 'learn' music and what outcome of learning is intended.

Understanding the Music Entity in a certain way is related to the teachers' and students' selection of content, their intentions and strategies associated with teaching or learning the content, and their aims and intentions for the outcomes of the teaching and learning experience. The teacher's experience of the musical world becomes a source of content and a framework within which they understand teaching and learning.

The Music Entity may be defined as having three qualitatively different dimensions:

- Extrinsic Technical (level 1)

- Extrinsic Meaning (level 2)

- Intrinsic Meaning (level 3)

The Extrinsic Technical (level 1) dimension describes elements of music making that are literally 'outside' the participant. Music is understood as a combination of technical elements related to either an instrument or to musical notation. This tends to be associated with a technical focus in the teaching and learning of the instrument as facility on the instrument is perceived to be fundamental to musical performance. The Extrinsic Technical dimension of the Music Entity is constituted from an understanding that music is external to the player. Music is understood as a series of technical and notational elements that are joined together physically on an instrument (or voice). The music and the instrument are therefore objects that are considered as external to the participants. Music is created through a physical act where instrumental/musicological components are prescribed by external forces rather than being interpreted or created from within the participants. For instance, music is limited by the physical/technical nature of playing the instrument and is also limited by the predictive elements of music that are found in the written manuscript (harmony, style, melody, rhythm). The amount to be learned and taught about the instrument and musicology are considered finite.

'As a professional player, playing the kind of music that I have to play, from jazz to classical music, I am competitive. I have a secret, I have accomplished a way of making music that is identifiable with me. It fits into the large scheme of what the orchestra needs or the style of music, or the period of time, but I do it in a special way. I don't give that secret away to anybody because it would cost me work. So I am naturally secretive about it and I would think that anybody who is in a creative field would be that way. But when we are teachers, we give away everything. Every thing I know, my secrets on how I do things, I give them to the students willingly.' (Colin)

In this extract the Extrinsic Technical Music Entity is encapsulated in the description of the musician's 'secret'. It appears as a well defined, tightly controlled entity which can be 'given away'. The musician's 'secret' and the relation the 'secret' bears to the professional world is made apparent.

'I suppose one looks at one's own experiences of life and see how one can best pass that on to somebody else and inspire somebody else and I suppose you learn by doing it as you do in lots of things. And you learn from your own teachers too, the way that

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they taught you, you pick the best things out of the way that they taught you and the worst things you perhaps try to forget.' (Colin)

'I like to make myself my own career and even my knowledge to some extent, fairly transparent. Having gone from trying to be the example that I am trying to hold up to the student, I think I have become (pause) the word was on the tip of my tongue a moment ago, more like a kind of mentor, a resource for the student, that is the word that I am looking for. Indeed if someone does rise to the top of the profession they must have some worthwhile thing to pass on.' (Norman)

The Extrinsic Meaning (level 2) dimension describes a more integrated view of music making where the focus is the production of meaningful musical sound for communication. Instrumental and technical elements are incorporated into this dimension as a means of discovering the music's meaning. But the focus is on the inherent meaning of the music described through the textual and stylistic elements. Communication of meaning is important in this dimension of the Music Entity but the meaning is constituted through textual and technical elements and is external to the teacher/student. The instrumental/ musicological elements of music making are considered only as the mechanics of playing, the real Music Entity is the meaning that is ascribed to music. The Extrinsic Meaning Music Entity is not finite. Rather, the meaning of the music can be approached from several different perspectives. The music is understood to have a meaning that is unique to it and it is that meaning that is discovered and performed or communicated with an audience. The extracts below describe the way that some teachers/ students constitute meaning from the musical texts and develop a performance that is consistent with the found meaning.

'The art is at the top because it is above the students, the art is above me and the institution. So in a sense there is this goal that we strive to become better with musical development, intellectual development, the combining the intellectual and the musical. Basically we are looking at acquired skills that can be purely muscular, in terms of fiddling and fingering and so forth, it is a physical discipline, making music. There is also the intellectual discipline, to know for instance that Bach didn't have certain stops that were available in the 19th century, you have to study all these things and weigh them up, so that there is a normal intellectual process at work. And then there is the third, which is the kind of intelligence or instinct, that people can use when they read body language. (pause) But that is artistic judgement, and artistic intelligence.'
(Norman)

'And so you approach it in an intelligent way and you can say, you know, what were their musical (pause) What was their music written for? What instruments were they written for? And did they have a liturgical function? Or was it simply performance music and all these sorts of questions. And you look at that and even down to things like the temperaments that instruments were that they played in and books that they wrote. And you ask why he wrote all these pieces in E minor which sound dreadful on the mean tone organs. There are various questions which interest me and they rise up and you look at them and you think about then hope that by the time you come to play the music you've got some sort of deeper understanding of what it is doing and what it is that you're playing.' (Andrew)

The final dimension of the Music Entity is that of Intrinsic Meaning (level 3). Music is seen as a vehicle for expressing personal artistic truths. This view of music includes the extrinsic elements of instrumental technique and inherent musical meaning but incorporates them within the broader framework of personal interpretation and meaning. The focus of this dimension is on the relations between personal understanding, or aesthetic, of the world of music and the consequent personal re-interpretation of it through a communicative process. The external meaning of music is re-interpreted as internal as the mechanics of playing the instrument are subsumed in the interpretive aspects. Music is the demonstration of personal meaning. The students/teachers develop personal meanings and a view of the world from their experiences with music and the meaning that is within that music. They reinterpret the music's meaning through their own understanding of the world. The essence of the Intrinsic Meaning Music Entity is the development and expression of artistic truth.

'Well we can't change the way they like the music or the actual artistic goals that they are trying to achieve, we can broaden their horizons, tell them about the history, show them about the tradition and then from all the things that they have learned and heard, they can speak with their own voice. And if the speak from tradition and if they speak from creativity then it will be unique.' (Ron)

'I think I have a bunch of students who are interested in their art rather than the perpetuation of any particular teacher's reputation or anything like that. I think they are looking outwards not inwards.' (Steven)

'And because there is such a set standard now, this is just what music is, and there is so much to learn about what there already is, that to experiment is kind of left in the lurch if you don't get time to experiment. You have to learn all there is to learn and then you can experiment. Just a general description would be to know the skills. Lets take an example, say a first movement of a Mozart Sonata, to be able to learn the skills to be

able to play all the notes correctly, to have learned (pause) I think within that learning comes a knowledge of the composer, period and the harmony of the piece and all that is involved with the music, the interpretation. If you have learned all that then you come to a performance and on top of all that there is something deep inside that you have to also learn.' (Fiona)

The participants' experience of the Music Entity becomes the ground from which they are aware of teaching and learning instrumental/vocal music. Students' experience of the Music Entity allow them to learn aspects of musicality that are consistent with their personal view. The idea of "what is music?" becomes central to the participants' understanding of teaching and learning 'music'. In essence those who consider that music is simply what the instrument and the manuscript produce can only approach their understanding of teaching and learning from this view. Similarly those who consider music to be the discovery of meaning approach teaching and learning music with a sense of adventure and discovery.

Certain perceptions of the Music Entity allow musicians and student musicians to frame experiences of teaching and learning with an awareness of what should be taught and learned. The way that people come to a teaching or learning task (or indeed any activity) reflects how and what they have already understood about the phenomenon. To some degree each time that people are involved with a phenomenon their understanding of and awareness of it changes. Peoples' understanding of a phenomenon is related to their awareness of and the meanings they give to their prior experiences of the phenomenon. Meaning or understanding of an experience is developed or changed through the current experience. Marton and Booth (1997) describe this as the 'nature of awareness' explicating the structure of a person's awareness and ways of understanding a phenomenon.

'Certain structures of awareness are implied by certain ways of understanding; that the learner is simultaneously aware of certain aspects of the situation or phenomenon; that her awareness of certain aspects logically imply a tacit awareness of all other aspects; that certain aspects are figural, in focus or focal, while others recede into the background.' (p. 82)

Current understanding of a phenomenon is at the foreground of a person's awareness which is informed by awareness's that are relegated to the background. The nature of a person's understanding of a phenomenon is dependent on the person's prior tacit or explicit understanding of the experience in relation to the experience itself.

Two related components of a reflected experience have been described by Marton and Booth (1997) as the 'how' and the 'what'. The 'what' is the content to be either taught or learned. This is the direct object of the teaching/learning encounter, and in this case, is the content of instrumental/vocal music. The participants' description of 'what' is learned is related to their understanding of the musical experience. The 'how' is related to the participants' understanding of aspects of teaching and learning music. The 'what' and 'how' also contain two dimensions that are logically embedded in the structure of the categories of description of teaching and learning. These have been described as the 'structural' and 'referential' dimensions.

Marton's dimensions are related to describing the variation found within experiences of a phenomenon. This research reports another dimension of the participants' awareness of what it is to teach and learn. This other dimension is the participants' experience of the professional world. In instrumental and vocal music education, where the disciplinary knowledge is 'traditional' and experienced, ways of understanding the professional world can be related to the ways in which the participants understand teaching/learning and the content to be taught and learned. The musicians' experience of the Music Entity permeates the categories of description of teaching and learning music. The Music Entity is also related to the specific content of the teaching/learning encounter, as an over-arching context which enables the participants to make decisions on what is suitable to teach and learn in order to develop a view of the professional world.

The relations of the Music Entity to the categories describing teaching and learning instrumental/vocal music will be explored later in this chapter, with further implications being explored in Chapters Five and Six.

4.3 Categories of Description of Teaching and Learning Instrumental and Vocal Music

The following sections contains descriptions of the variety of ways that participants are aware of teaching and learning music. These results are known as the outcome space of the phenomenographic research. It consists of three related sets of categories, the Students' Experience of Learning Instrumental and Vocal Music, the Students' Experience of Teaching Instrumental and Vocal Music, and the Teachers' Experience of Teaching/Learning Instrumental and Vocal Music. Each set is internally related through an inclusive, hierarchical structure. A discussion of the structural and referential dimensions of each of the sets of categories will follow each description. The Music Entity is used as a conceptual link between the categories.

The structure of the categories of description of teaching and learning music are discerned through logically related components and the nature of variation between the categories. These variations are discerned from the participants' understanding of the content (personally understood through their experience of the Music Entity) and the components of the teaching/learning experience. The point of a logically derived structure is to examine how the parts of the categories relate to each other and how they relate to the whole. The referential dimension seeks not to define the variation between parts and a whole, but seeks to describe the various ways categories are internally related one to the other. This involves understanding the variation in meaning that is ascribed to certain aspects within the categories. Both the structural and referential dimensions are entwined and together bring a depth or richness to the components of the categories.

Each of the categories of description of teaching and learning music are logically related internally through the structural and referential dimensions found in the 'what' and 'how' of the experience of teaching or learning instrumental/vocal music. The variety of ways that the participants' understood or ascribed meaning to the phenomenon form the basis for the categories of description which follow.

4.3.1 Teachers' Experience of Teaching/Learning Instrumental and Vocal Music

The professional world of music making provides the experience from which teachers constitute the content of the music lesson and the manner in which it is taught. From teachers' descriptions, four different ways that they understand the experience of teaching and learning instrumental/vocal music have been constituted.

Teaching and learning are described as dimensions within each of these categories. The less complete categories describe teaching and learning as separate activities. More complete categories describe teaching and learning as differing components of the same and inseparable thing. For this reason categories of teaching and learning are considered together in this set. The least inclusive categories have been given a lower level number, higher level numbers indicate that a category is more integrated and inclusive.

Teachers' Experience of Teaching/learning Instrumental and Vocal Music

Disseminating (level 1): Teaching is disseminating the teachers' musical and performance experience. Students learn through being exposed to the teacher.

Transferring/Adapting (level 2): Teaching is passing on the teachers' experience of music and performance. Students learn by using the teacher's methods and adapting them for their own needs.

Exchange (level 3): Teaching is an exchange of experiences and musical ideas with the student.

Exchange/Mutual Change (level 4): Teaching is an exchange of experiences and musical ideas with the student that change the way both teacher and student think about and engage in music making, communicating and how they see the world.

Figure 4-1 Categories describing the ways teachers' experience teaching and learning

Disseminating (level 1): Teaching is disseminating the teachers' musical and performance experience. Students learn through being exposed to the teacher.

Characteristic of this category is the teachers' belief that students wish to emulate the musical and professional life of the teacher. The role of the teacher is to tell of experiences and to demonstrate the craft. Students learn by copying the teacher's performance. Music is seen as a collection of technical and notational packages that need to be transferred to the student. Teaching is seen as a formative experience for the student and the outcome of the teaching and learning experience is to provide a background for the student's future development.

The following extracts illustrate this experience of teaching/learning as a disintegrated category where teaching and learning components are treated as small separate incidents. Predominantly this view focuses on the teacher, the teacher's technical understanding of music and a transmission model of teaching.

Peter: *I tend to concentrate on developing them [the students] through working on specific technical faults as separate items.*

Louise: *The thing is that being a singer, when people hear you sing you are inundated with people coming up to you at various stages of your career saying, "could you give me a lesson, I have problems in this area, do you teach, I would love you to teach me" because they like what you do, they obviously hear something in your presentation or your production that appeals to them and they obviously feel that because you can make the sort of sound that appeals to them perhaps you may be able to help them improve their sound. So all I have done is transfer my knowledge and my experience to other people. And one thing I will say is that no two cases are ever the same. So that I don't believe in giving two students the same vocal exercises. Over the years I have evolved lots of vocal exercise and breathing exercises that I find work for me. I believe in a specific technique for singing. I believe in a specific technique for breathing and supporting the sound. And I have been told that obviously I am able to relay those methods to other people.*

The quotation above illustrates the disseminating (level 1) category by showing the relationship between the teacher's experience of the professional music world and what she is trying to *"transfer"* to her students. Louise acknowledges the uniqueness of her students yet disseminates the same content to each student. This content is constituted by her performance experiences both good and bad, vocal exercises that *"I find work for me"* and specific techniques for *"breathing and supporting the sound"*. The teacher indicates that as these are valuable experiences of the profession, and as the techniques have *"worked"* for her, they must surely work for the students and be what the students need. (Why else would the students come to her except for her expertise to be *"relayed"*?) In this case professional experiences and technical know how provide the basis for tips or expert knowledge to be passed onto the students.

The way that students learn is simply by being near and being exposed to a master musician. The intent of the teaching is to provide a *"grounding"* for the students. It is assumed that the students will build upon their own experiences using this information when they in turn become master musicians. This is achieved simply by relating personal experiences and hoping that the students will remember them at an appropriate time.

Louise: *I think my [plan] is to give them as good a grounding as I possibly can, to teach by example, to teach by demonstration , but to give my all as much as I possibly can and to relate my experiences, whether they be good or bad to them, and to prepare them for whatever facet of music they want to achieve.*

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Colin: *[I taught] To supplement my income as a rank player, and then gradually changed over to, now getting older, and what I do I believe in it strongly that it is the right thing for me to do, and that I was successful and accomplished something in my life, then that is important to pass that information along. And I think that is the stage that I am at now.[sic]*

The extracts above express the intention of teachers to pass on information that has been gleaned from their experiences as musicians. It is almost an obligation on the part of master musicians to pass on the wisdom of the profession to their students.

Norman: *Indeed if someone does happen to rise to the top of the profession they must have some worthwhile thing to pass on.*

In a way teaching validates the teachers' own experiences as musicians if their musical and professional experiences can be converted into a content that can be transferred. Colin's reason to teach altered in the course of his life from teaching simply to supplement his income to teaching as passing on his experiences of musical life. The quotations above illustrate the teachers' intention to pass on their own personal world to the students. Neither of the quotations indicate that the material is specifically tailored for the students but show that it is related in a didactic fashion where the essential information is given.

In this disseminating (level 1) category teachers believe that students learn if the content, both musical and technical, is broken into small segments. Evidence for this category can also be found in the general musical literature.

Louise: *So I am a great one for technical exercises. I believe that if you [the students] can not manipulate any vocalise or vocal exercise in technical form then you cannot go onto the arias, you cannot go onto the pieces.*

'Sometimes we go over the same passage again and again. We hope we will eventually play the notes accurately and that the dynamics, style, pitch, bowings, fingerings and articulations will finally fall into place. I have found that this approach doesn't work too well, because we learn most effectively when we focus on just one problem at a time. The body like a computer, remembers it's instructions when correctly programmed. But like even the most sophisticated computer, it needs to be programmed 'a bit at a time.'
(Green and Gallwey, 1986)

Transferring/Adapting (level 2): Teaching is passing on the teacher's experience of music and performance. Students learn by using the teacher's methods and adapting them for their own particular needs.

As in the previous category, the teacher's performance and musical experience are the focus of the teaching and learning encounter. The difference between this and the previous category is that students are expected to copy their teachers' methods and then adapt them for their own use at some later stage. Learning is acquiring the teachers' ideas and integrating them with the students' ideas. The teachers' ideas are adapted for each student's particular needs and the student learns by copying and practicing the ideas. Music is seen as a collection of ideas that need to be given to the students. The outcome of this teaching/learning experience is student success in assessment.

As in the disseminating (level 1) category, information is broken down into component parts.

Peter: *My natural inclination is to dump information and give lots of knowledge. But I realised that that doesn't work. So in my piano teaching, I've taken what I have learned from that into my piano teaching. So I will focus usually on one thing each lesson, and in each piece, one thing.*
I: *Why would you do that?*
Peter: *So that they can take that away, focus on it and achieve it in a week. And then hopefully it comes back the way I want it the next week and then I can focus on something else (pause) I work idea by idea.*

This quote illustrates the intention to teach students a little at a time and slowly build up from a base of knowledge. Students are expected to *"take it away"* and do something with the information, but the teacher's main aim is that the student's playing will come back *"the way I want it"*. The quality of student learning is gauged on the music sounding similar to the teacher's playing, *"hopefully it comes back the way I want it"*. Assessment of learning is based on the teacher's criteria. Each student is recognised as an individual with different problems and experiences from any other and the teacher's repertoire of musical experience is filtered for each different student.

Maria: *They all have different needs. I don't do the same thing with each one, that's for sure. They're all receptive in different ways. Some have lots of technical weaknesses. You have to concentrate on that. Some of them who have so many technical weaknesses you can't concentrate on that because they just won't do it, they're not interested. So you have to have a different approach.*

Norman: *And that is the more you get to know, you realise how shaky all knowledge is. And you start to develop techniques and pass these on to your students, develop techniques for putting your knowledge continuously to the test and be prepared to change it and in fact develop techniques that intentionally go out to change it. I say to*

my students " This is where my knowledge is, I pass it all onto you, until you know better than I do, and to use your intuitive intelligence".

Exchange (level 3): Teaching is an exchange of experiences and musical ideas with the student.

In this category teaching is seen as recognising the diversity of student experiences and the teacher's role is to help students build upon their experiences. Students learn by being encouraged to experiment with different solutions to musical problems with a range of ideas that are developed and expressed by both teacher and student. Music is seen as a combination of physical, intellectual and artistic skill. The outcome of the teaching/ learning experience is for students to show an understanding of, and be able to demonstrate, the technical qualities of the instrument combined with intellectual and artistic interpretation in performance.

Brenton: But I have had some students who are so musical that I wouldn't want to tell them how to check their phrase. Some of them have shaped it much nicer than my idea and I've learned something from them. But they have to understand what they are doing.

John: You can guide the students towards self expression and in the end they have to find their own voice.

This category contains the first 'artistic' view of teaching and learning instrumental/vocal music. The musical competence of some students is recognised. Brenton described how some students' music did not need correction of any kind, and that students can also provide insight for the teacher. However the artistic independence of the students is still held in check by the teacher's need to make sure that they understand what it is they (the students) are doing as they play a phrase. The uniqueness of each student and the difference in their background and knowledge are considered as they are encouraged to develop their own ideas and to test them out. The extract below illustrates this idea.

Paul: What I aim to achieve is that these people go a little further down the pathway of individuality.
I: So how do you get this across to your students?
Paul: I guess I talk about possibilities and I guess I talk about hearing people do this, like take some particular music or circumstance, like maybe the first three bars of a tune, or the first five bars and just play it over in some different ways and test this, test that.

I: *Would you do it this way with every student?*

Paul: *No, it depends on background. Which is another different fact in that it affects the outcome, because if people have 'this' in their background it makes 'this' very easy to reproduce. If people don't have 'this' in their background it is not going to be. So it sort of depends on how long people have been playing the piano, it depends on what music they have been listening to, it depends on what music people have played.*

Teaching and learning are seen as complementary events. Teachers acknowledge that teaching is dependent on the learning taking place and also that learning is in some way dependant on the teaching. The individuality of students and the discovery and extension of the students' artistry and expression *("their own voice")* is fundamental. The professional experiences of the teachers take a background role as the purpose of the teaching/learning encounter is to help the student to develop their own unique sound.

Exchange/Mutual Change (level 4): Teaching is an exchange of experiences and musical ideas with the student that change the way both the teacher and the student think about and engage in music making, communicating and how they see the world.

In this category teachers and students work together to develop new ideas on performance and musical understanding. Music is seen as a *"reflection of the world"* and the purpose of teaching and learning is to enable both teacher and student to expand and develop their world views. The outcome of the teaching learning experiences is when technique, intellect and musicality are combined to produce a message that communicates with an audience expressing the students' emotions and view of life.

Steven: *Well, I think fundamentally that I believe that they do have an intrinsic latent ability and a belief structure, that I have to respect. And the more I see things happening the greater the respect grows. But on the other hand if I see things happening that obstruct their way of expressing themselves musically then I feel that it is time for me to move in and give them remedies, methods to solve those problem with which they are battling with. And that's where I see my role, observing and assessing what they already can do but I then observe an impediment to their natural expression of the music then I have to come in and try to solve that problem. And then we do it mutually of course, sometimes by trial and error, sometimes by saying change one thing and it might change the whole thing.*

I: *Could you tell me what you aim to achieve with your students?*

Steven: *Well. Number one is to retain a love for music. That is the most*

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important aspect that I think that I would like to impart. That understanding that music is really a reflection of nature, a reflection of the world and as a result how it relates with our other art forms like painting and poetry and other means of expression, ballet.

Steven: And I don't teach pieces, I teach an attitude to a piece. And then every student has to solve that problem himself. I wouldn't for a minute say 'now I'll play for you this whole piece and I want you to take it down and play for me next week the way I play it.' I think that would be the most stultifying way of teaching. But in Fiona's situation over the years I've been very pleased that she has been able to develop a strong will of her own where she has been able to move away from her father and mother who have been quite a break to her natural , a break in terms of stopping her progress. To express herself freely.

I: How did you manage to engender this change?

Steven: Well I think that it is showing her that I really respect what she does.

Paul: What I am trying to achieve is that these people go a little further down that pathway of individuality. Since I think that's pretty much all people's main, that is the best you can do, was that you can turn out some of the people from the course who are individuals. Now that is damn difficult to bring about, it is difficult to test, and at the same time I can't think of a more worthy sort of angle for me to be plugging away at. So what I try to do is maybe suggest to people, this is what they need to attend to if they need to know more about a specific areas and that by looking at these areas, and by adventuring in those areas, and by using whatever aspects of trial and error, that they will in fact teach themselves some things and that will begin to sound like their individuality.

Michael: In all senses to enjoy it and to bring enjoyment to others. And I don't imagine that I will ever be able to take them to the ultimate level of their development. I think that they have to be able to do that within themselves and possibly with another teacher or two after me.

Exchange and mutual change is the most integrated and complete of the four categories. The Intrinsic Meaning Music Entity is the ground for this category in that music is considered a vehicle for self expression with the music acting as a way to express the students' view of the world and a means of informing the students' view of the world.

Teaching and learning are experienced as inseparable activities and contain elements of mutuality as the teachers learn from their students as they teach. The focus for the music lesson is not the teachers' professional experience, the instrumental technique or the musical meaning, but is rather the personal expression of the student that can be

communicated through the playing of music. This category is the most inclusive where attributes of the previous categories are included but are experienced in more sophisticated ways.

Music teaching becomes less of learning the technique and musical elements of a work but becomes developing the student.

Steven: *Well, I think fundamentally that I believe that they do have an intrinsic latent ability and a belief structure, that I have to respect. And the more I see things happening the greater the respect grows. But on the other hand if I see things happening that obstruct their way of expressing themselves musically then I feel that it is time for me to move in and give them remedies, methods to solve those problem with which they are battling with. And that's where I see my role...*

The focus of the instrumental lesson is the student's personal expression. The teacher's role is to assist students to develop their own 'voice'. The sort of thing that the teacher may help develop could be musical, technical or emotional. The ultimate aim of the teaching /learning experiences is to develop the students' awareness of the art form to enable them to " reflect on nature" and express their view of it.

Teaching is considered as supporting the students as the students discover for themselves about music and life. The intended outcome to develop musicians who can both play the instrument and interpret the music through their own view of the world.

This section defined the characteristics of the teachers' experience of teaching and learning instrumental/vocal music. The following section describes the qualitative differences between the categories of description and the relations found between them.

4.3.1.1 Relations between the Teachers' Experience of Teaching/Learning Instrumental and Vocal Music

Each of the Categories of Teaching/Learning differ in aspects of their description of what is to be taught and learned and how it is to be taught and learned. An aspect of variation between the categories is a focus on the separation of teaching from learning or a focus on the integration, or mutuality, of teaching/learning. The disseminating (level 1) and transferring/adapting (level 2) categories describe an awareness of teaching and an awareness of learning as two separate activities whilst the exchange (level 3) and exchange/mutual change (level 4) categories describe teaching and learning as entwined.

The teachers' experience of the professional world is an attribute of content in all four categories. The variation lies in how professional experiences are developed into something that can be either taught or learned. The disseminating (level 1) and transferring/adapting (level 2) categories emphasise the technical aspects of performance. These aspects are related to an intended outcome stressing completion of exams, the transfer of knowledge, and 'learning' through demonstration. These categories differ only in the teachers' intention for the students' learning strategy, the disseminating (level 1) category emphasising copying and the transferring/adapting (level 2) category including copying but acknowledging that students should apply and adapt specific techniques.

In the disseminating (level 1) category the teacher's experiences of the music industry as content is often expressed in the form of 'tips' or 'secrets'.

Colin: *I have accomplished a way of making music that is identifiable with me. It fits not the large scheme of what the orchestra needs or the style of music, or the period of time, but I do it in a special way. I don't give that secret away to anybody because it could cost me work. So I am naturally secretive about it and I would think that anybody who is in a creative field would be that way. But when we are teachers, we give away everything. Everything I know, my secrets on how I do things, I give them to my students, willingly, I don't hold anything back, and I hope that my students will be better musicians, brass players, person, breadwinner, citizen that I am.*

This extract described the personal and competitive way in which some musicians see their field. In this view knowledge is jealously guarded only to be given to the favoured few. The content taught is highly personal and teaching validates the idea that this personal knowledge is irrefutable. Personal understanding and experience of the music industry is 'given away' to the students.

Two other dimensions are included in the 'what' to be taught. These include the teachers' technique and their understanding of music. In higher level categories of teaching and learning technique is described as the vehicle of musical expression which is subsumed by the importance of the communication of the music. In the disseminating (level 1) category however, technique and music are regarded as separate entities, each to be taught separately.

Maria: *I tend to concentrate on developing them [the students] through working on their specific technical faults as separate items.*

Maria: I aim to achieve two things; technical assurance to the point that they can do what they want with the music (pause) So I like to concentrate on that so that they are therefore able to play a piece how it should be played.

I: What are the most important things that you would want them to learn from you?

Maria: Well everything that I know technically and (pause), which is the accumulation of lots of different forces.

Peter: I have tended in the past to deal with the technical issues first. And I think I do that partly because I tend to operate like that with my own playing. I learn something technically and then once the technique is done I find the musical side of it tends to develop quite naturally.

Louise: So I am a great one on technical exercises. I believe that if you can not manipulate any vocalise or vocal exercise in technical form then you cannot go onto the arias, you cannot go onto the pieces.

These extracts illustrate the idea that technique is a separate aspect of musicality which once mastered can then be used to build up a piece of music. In this case the 'what' to be taught is fragmented. These extracts illustrate the underlying 'ground' of the Extrinsic Technical Music Entity (level 1). This Music Entity in turn is related to 'what is to be learned' by the students. The teachers' view of teaching and learning in the disseminating (level 1) category is that teaching and learning are two separate activities. Teaching is an activity that teachers do, the content to be taught a culmination of their own professional and musical experiences. Learning is an activity that students do, the content to be learned determined by the teachers' experience and understanding of the Music Entity.

The 'how' of this category is for teachers simply to tell students about their experiences (which are often delivered as pockets of knowledge, or packages, that are designed to suit specific student 'needs') and to demonstrate on their instruments.

Norman: I say to my students this is where my knowledge is, I pass it all on to you until you know better than I do.

Louise: To trust me. To trust in the knowledge of my experience, to trust what I suggest to them and accept my experience and demonstration for what it is (pause) I trust that whatever I suggested to a student would be for their ultimate best result. What I expect and what I get are not always the same thing because I expect total commitment, I expect perfection (pause) But there are some that really don't understand

what you mean. So you have to continue to demonstrate a sound by doing the lift yourself, and hope that somewhere along the line, by continuing to ask the student to repeat that sound, until suddenly you say " That is what I want (pause) That is the sound that I want!".

The disseminating (level 1) category describes a focus on teaching that is directed at the teachers' own awareness of their own experiences in the professional world. The reason to teach is to pass on to the next generation *the teacher's own view and experience of the musical world.* This is a transmitting orientation and the students are expected to take a passive role in their learning by listening to their teacher and putting into practice exactly what the teacher recommends. The students are not expected to assimilate the teachers' advice in any way, but simply must listen and watch the teacher and put those ideas into practice. This aspect has also been described by Uszler (1992).

'The relationship between teacher and student carries on the master apprentice tradition. The master is the model who demonstrates, directs, comments and inspires. The apprentice is the disciple who watches, listens imitates, and seeks approval. Although the authoritarian position assumed by the master is open to question and criticism, notably by those who advocate learner-oriented teaching and by proponents of adult education, the presence of a master model is a powerful , universal motivating force.'
(Uszler in Colwell, 1992)

One of the participants in the study described this relationship slightly differently:

Norman: You go to a French organ teacher and you dare to even go to recital or a church service played by another teacher. Once you're attached to a teacher in France you become a disciple of that teacher. And you are expected to be a disciple, you are expected to worship the master and forever and ever after when the master is long dead you carry on the tradition, the veritable tradition, of that particular teacher. And information is guarded jealously , it is terribly, terribly personal and close.

The act of teaching and the act of learning are regarded as two separate actions, teaching being the responsibility of the teachers, and learning being the responsibility of the students.

In the transferring/adapting (level 2) category the 'what' to be taught is the teacher's musical and professional experience. Unlike the disseminating (level 1) category, the emphasis is not on fragmented issues such as technique and isolated musical phrases, rather the 'what ' consists of the teachers' professional and musical experiences as they are interpreted by the students. The disseminating (level 1) category indicates that the

students mimic the teachers' experience and technique and the accuracy of the copy indicates that the students have learned. The transferring/adapting (level 2) category however suggests that the students will in some way filter the teachers' experiences and use aspects that are of direct importance to the individual student. The students are taught by demonstration of the teachers' musical experience through teacher performance and description. The difference between the disseminating (level 1) and transferring/adapting (level 2) categories is that the disseminating (level 1) category suggests that teaching and learning are two separate activities where the teachers have a specific role to teach and the students have the specific role to learn whilst the transferring/adapting (level 2) category suggests that students are expected to learn by assimilating their teacher's ideas to choose which ideas may suit them best. The teachers do not expect to change their teaching to suit the student, rather the student is expected to take an active role as a learner and choose what information may best suit them.

In both the disseminating (level 1) and transferring/adapting (level 2) categories teaching and learning are experienced as separate components, experiences of content are also segmented. Content is divided into small technical portions. The variation that distinguishes between the categories is in the way students are expected to learn.

The exchange (level 3) and exchange/mutual change (level 4) categories also include the idea that the teachers' performing experiences constitute the content of the lessons. These two are far more flexible than the previous categories as students are expected to learn through being engaged with the content with a mutual exchange of ideas. The variation between the exchange (level 3) category and the transferring/adapting (level 2) category is that the exchange (level 3) category includes the technical focus of the transferring/adapting (level 2) category but integrates technique with musical meaning. Technique and musical meaning are further integrated and developed in the exchange/mutual change (level 4) category where these attributes are expanded by the inclusion of the students 'voice', or self expression. The exchange (level 3) and exchange/mutual change (level 4) categories are qualitatively different from the previous categories as both describe teaching and learning to be inseparable activities, each one informing and developing from the other.

The exchange (level 3) category collapses the separation between teaching and learning. In this category teaching and learning are experienced as inclusive activities. Teachers consider themselves to be facilitators of student learning. Their professional experiences and musicality are seen as resources made available for students to access. Unlike the less complete categories, the student is expected to be taking part actively in a reciprocal

teaching and learning experience. The didactic measures used to 'teach' in the earlier categories are replaced by an emphasis on creativity and discovery. Students are seen as valued members of the relationship where the students' musicality, prior knowledge, experience and experimentation are accepted and encouraged. The reciprocal manner in which content, in the form of sound, is experienced and swapped is significant in this category. The focus of the lesson is on the inherent nature of the music.

The exchange (level 3) category is qualitatively different from the disseminating (level 1) and transferring/adapting (level 2) categories as the 'what' to be taught becomes the understanding of musical meaning not the teachers' experiences. This is a major qualitative shift and moves the focus of the lesson away from the teacher and the teachers' experiences of music to the meaning of music. This change in what is to be learned is associated with a modification in the approach teachers take to teaching. The teaching and learning exchange between teachers and students is mutual with both the teachers and students participating in the exchange. The content can be driven by the teachers' perceptions of student need or by the students themselves. The teachers do not consider teaching and learning to be separate activities but as an activity that involves both teachers and students in a reciprocal relationship. Teaching and learning includes an exchange of ideas about meaning in music and experimentation with the implementation of those ideas upon the instruments. The main characteristic of the exchange (level 3) category is that teaching and learning are no longer considered to be separate acts, but activities that include both teacher and students. The content of the lessons are not about the duplication of the teachers' technical and professional prowess but the development of the students' understanding of musical meaning.

The exchange/mutual change (level 4) category further develops the notion of mutuality and reciprocation but is qualitatively different from the exchange (level 3) category in the following ways. The content to be taught and learned includes musical meaning, communication of musical meaning to other listeners but has an added dimension where the students' own view of the world is central to the musical meaning. The teachers' experiences are a part of the musical meaning but are subsumed within the intention to allow higher order attributes such as musical meaning, communication and students self expression to be taught (learned). The emphasis during the lessons is not on acquisition of technique or mimicry (as it is in the previous categories) but focuses on student self expression. This aspect is developed mutually with the teachers and the students. Technical and musical elements may be included but these are of minor importance compared to the overall goal. The teaching and learning relationship encourages a verbal and auditory exchange of ideas that are primarily generated by the students and

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amplified by the teachers. The emphasis is on the students' experimentation with music and musical meaning, and the development of the students' unique 'voice'.

Steven :   Initially she really wanted to be told what to do and where to place everything and to be taught pieces. And I don't teach pieces, I teach an attitude to a piece. And then every student has to solve that problem himself. I wouldn't for a minute say 'now I'll play for you this whole piece and I want you to take it down and play for me next week the way I play it. I think that would be the most stultifying way of teaching. But in Fiona's situation over the years I've been very pleased that she has been able to develop a strong will of her own. To express herself freely.

The exchange/mutual change (level 4) category describes teaching and learning as inseparable activities which simultaneously inform and change each other. Teaching is about learning and therefore the focus is on teaching that will enable more complete forms of learning to take place. In this category teaching/learning are seen as dimensions of personal change and the music is seen as a reflection and depiction of life. According to the teachers the teaching/learning experience enables both the student and teacher to change and develop their thinking about the world through their mutual music making. The students' ideas and experience are valued with the teacher learning as much from *students'* understanding and development of musical ideas as from their own experience as a teacher and musician.

Table 4.1 following illustrates the referential and structural relationships between the teachers' experience of teaching and learning. 'What' is being taught (the teachers' professional experience, the musical meaning, and the development of student self expression) are seen in relation to the two structural dimensions of teaching strategy and intended learning strategy.

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What (referential dimension)

How (structural dimension)		Teachers' Experience	Musical Meaning	Student Expression
Teaching Strategy	Demonstration	Disseminating (level 1) & Transferring/ Adapting (level 2)		
	Swapping Ideas		Exchange (level 3)	
	Mutuality			Exchange and Mutual Change (level 4)
Intended Learning Strategy	Copying	Disseminating (level 1)		
	Adapting	Transferring/ Adapting (level 2)		
	Experimenting		Exchange (level 3)	Exchange & Mutual Change (level 4)

Table 4.1 Structural and referential dimensions of the teachers' experience of teaching and learning

The disseminating (level 1) and transferring/adapting (level 2) categories share the teaching strategy of demonstration. The exchange (level 3) category is about the swapping of ideas and experiences whilst concentrating on the musical meaning. The exchange/ mutual change (level 4) category is also about swapping ideas and experiences to focus on the development of student expression and change for teacher and student.

The dimension of intended learning strategies illustrates the qualitative difference between the disseminating (level 1) and transferring/adapting (level 2) categories as the teachers' experience is 'learned' through the strategy of 'copying' or through adapting the teachers' experiences respectively. The intended learning strategy for the exchange (level 3) and exchange/mutual change (level 4) categories is experimentation and the

qualitative variation is the purpose of the experimentation, namely experimenting to discover musical meaning or experimenting to develop self expression.

This section described the qualitative differences in the teachers' experience of teaching and learning. It identified the strong separation of teaching with learning in the two least complete lower level categories, and the link between teaching and learning expressed in the more complete categories. Three referential dimensions were focused on, the teacher's professional experiences, the music's meaning and the student's self expression. Each of these were associated with intentions for learning and teaching. Further relations of the categories of description and the Music Entity will be discussed in section 4.4.

The following section describes learning from the experience of students. The students in the study did not link learning with teaching as some of the teachers did. Students' experience of learning will be discussed first (4.3.2), and their experience of teaching will follow (4.3.3).

4.3.2 Students' Experience of Learning Instrumental and Vocal Music

Students' experience and understanding of the musical world, and what music means within this world, forms the foundation for their understanding of learning instrumental/vocal music. Variation found in the students' description of their awareness of learning music constitutes the categories of description of learning instrumental/vocal music. The three ways of understanding the Music Entity form the backdrop from which the distinctions between the five categories of learning instrumental/vocal music can be seen.

A summary of the category titles is listed in figure 4.2, followed by more complete descriptions.

In the instrument (level 1) category students focus their attention on the technical aspects of learning the instrument and learn by copying their teachers.

The elements (level 2) category is like the instrument (level 1) category as the students focus their attention on the technical aspects of learning the instrument and learn by copying their teachers. It is unlike the instrument (level 1) category in that some musical elements are also focused upon.

The musical meaning (level 3) category is like the elements (level 2) category in that students still learn an instrument. It is unlike the elements (level 2) category because the focus of learning has shifted to the meaning found within the music and the students learn by reflecting and adapting their teacher's advice.

The communicating (level 4) category is like the musical meaning (level 3) category as the students include learning musical meaning. It is unlike the musical meaning (level 3) category as the focus of learning has shifted to learning to communicate musical meaning. The students learn by experimenting with different styles of playing music, the teacher is only one source.

The express meaning (level 5) category is like the communicating (level 4) category as it focuses on learning how to communicate. It is unlike the communicating (level 4) category as the students' focus on expressing *personal* meanings through the music.

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Instrument (Voice) (level 1): Learning an instrument (voice)

Elements (level 2): Learning an instrument and some musical elements

Musical Meaning (level 3): Learning musical meaning

Communicating (level 4): Learning to communicate musical meaning

Expressing Meaning (level 5): Learning to express personal meaning

Figure 4.2 Categories describing the ways students' experience learning

Instrument (Voice) (level 1) Category: Learning an Instrument (Voice)

In this category the object of learning is the physical instrument. The students focus on the technical skills required to play the instrument. They rely on their teachers to organise their repertoire and practice schedules. Written music is seen as a series of technical problems that have to be individually solved. The outcome of the learning experience is the ability to demonstrate technical skill on the instrument and to pass examinations.

In this category the instrument is considered as a physical object. It is this physical object that becomes the focus of the learning activities. The goal of learning is mastery of the technical elements of the instrument.

Angus: *If you stand every day with a trombone in your hand eventually you feel like you are a trombonist.*

The student's learning intention can be seen in this extract. This student only focuses on the instrument and includes no other musical aspects. This student describes a clear relationship between the amount of 'time' spent with the instrument and becoming a player of the instrument. Simply put, the more you do something, the better you will get at it. The physical feel of the instrument combined with the length of time that it is played will enable the student to become an instrumentalist.

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Susan: *Um (pause) be a learned piece. I think when it is fully learned it is*
performable. There are different stages of learning a piece. I suppose it was the
beginning stages I was talking about. But when you can put it hands together at a
reasonable speed then I would say that it is learned. And then you are just working on
speed. Yeah I think it is hands together right through without stopping, whether it is
slow or fast, I guess it doesn't really matter.

The dominant feature of this extract is the importance of the instrument. Learning is defined as the demonstration of technical speed. Both extracts describe learning music to be a quantifiable increase of the students' technical ability on the instrument. In this category the Extrinsic Technical Music Entity (level 1) is evident through the focus on the instrument. This precludes the students from being aware of any other musical aspect associated with instrumental playing.

A characteristic of this category is the acquisition of technical skills that are perceived to be needed in order to play the instrument. Each technical aspect is broken down into smaller components that, once mastered, are added to each other. The music to be learned is treated as a series of technical problems that are isolated and then practiced with the intention of building on a logical technical scaffold. The extract below emphasises the notion that learning is breaking content down into small and manageable elements, such as fingering, separate hands, and hand shape, which constitute the approach that is taken for learning the entire work.

I: *Is there anything else that you are looking for as you are learning?*
Susan: *Yeah, I have to watch my hands to make sure my fingers aren't sticking*
out. I tend to have sticking outish fingers. I lift my fingers too high. I have to check that
I have my fingers in nice and close. I have to check out my fingering. I'll go through a
piece and go through it hands separate and I will write all the fingering in, and change
what I don't like that the book has. And then the next day I will pick it up where I have
stopped and practice all the bits that I am stopping in all the time. I will pick them up
and I will just play them over and over. And I will go back a bar and play it just to run it
into it. And then I will go past a bar to run out of it again. Because it is pointless having
that part really well and not be able to join it with any thing else!
I: *Would you learn every piece this way?*
Susan: *I am going to. Well I normally do. I usually do it hands separately and*
then put it together. My goal this year is not to have a piece that continually has one little
bit that I can't play. That is one of my goals this year is to be able to play a piece well all
the way through and not have to stop for anything. You shouldn't have to have that if
you practice it enough.

Combined with the development of technical skills is dependence on the teacher for the selection of content, repertoire and practice schedules. The extract below shows an example of student dependence.

Angus: *Yeah but this is (pause) I really like to work within the boundaries people have set me. Because I can be totally free in those boundaries and for me to work really well for someone I've got to do it their way.*

The next extract illustrates the student's awareness of the role the teacher plays in the learning process.

I: *Could you tell me what learning means to you?*
Susan: *Gaining knowledge from your teacher (pause) learning is gaining knowledge from your teacher (pause) yeah, learning is gaining knowledge in a particular subject.*

The views and advice of the teacher play an integral role with the students' notion of learning. The students rely on, and respect, their teacher's advice which inhibits experimentation with technical or musical elements. The art of music is confined to the instrument and what can be physically achieved on the instrument. This does not enable the students' to look beyond the technical aspects of musicality that are evident in the higher level categories.

In this category written music (manuscript) is seen as a series of technical problems that have to be individually solved. The manuscript is broken down into technical aspects that can be practiced, the manuscript being considered learned when the technical problems have been solved.

Angus: *Yes, if that's what it takes, yes. Sometimes you break it down into the smallest possible denominator possible (pause) there's a quick (pause) you know really, really slow. You wouldn't know anything about it, and eventually speed it up and actually you can do it.*

Matthew :   *Well going beyond the key and what sort of accidental notes there are in it. I'd look for difficult sections and isolate those and practise those before I'd try to play the whole piece through. And I'd start to practise the whole thing at a slow tempo. So even the parts that are easy to play I would play those at below the speed that I would be able to play it at and then I would gradually increase the speed until I was able to play them.*

The intended outcome of the learning experience is the ability to demonstrate technical skill on the instrument and to pass examinations.

Susan: *My focus on learning? Technique, I want to get my technique down. You're saying "What do I want to learn?". I want to get my technique down pat and I want to get my A. Mus. by the end of the year. And I will have to work very, very hard.*

I: *Why do you want to do both of those things, the technique and the exam?*

Susan: *The exam I have to do otherwise I can't get my degree! It is sort of compulsory, but I want to do it too. The technique because it has stopped me all along. It has been pulling me back for too long. And I need it so that I can pass my exam, so that I can achieve higher things.*

The outcome of learning is considered to be success in a prescriptive exam situation and the ability to demonstrate technical security and excellence in such a situation. Descriptions of the intended learning outcome do not express any extra musical or personal aims.

Elements (level 2) Category: Learning an Instrument and Some Musical Elements

In this category the instrument still remains the focus of the learning experience but some musical elements are included. The focus is on the acquisition of technical skill and adding musical elements combined with a dependence on their teacher to choose repertoire and organise practice schedules. Written music is seen as a series of individual technical problems that must be solved. Once technical solutions have been found musical elements, such as phrasing or dynamics, are added. The outcome of the learning experience is technical proficiency in an exam situation.

This category is similar to the instrument (level 1) category in that the main focus of the learning is on the external technical aspects of the instrument. It is qualitatively different because the focus includes notational musical elements. Musical elements are not understood as part of a musical whole and are treated as disconnected segments that are worked on separately. This category includes all aspects of the previous category and adds the further dimension of notational elements as a variation in the content to be learned. Other dimensions such as intended outcome, approach and teacher dependence remain the same.

Matthew :   *I feel that I've got a better understanding in what's involved myself in playing (pause) physically what sort of things will go towards making up the right sound for the right articulation or the right fingering or so on like that. Perhaps it's what she's said in the past has helped me think about these things and now I've been able to apply those thoughts and direct them towards new pieces of music that I'm playing, so that I'm able to interpret the phrasing or the way pieces should be played better than I would've at the beginning. She's told me what things I should look for in the music. And for instance where there's writing scales in a piece I might increase the dynamic so that if the dynamic's increasing getting louder or that sort of thing or if the scale's going down I decrease the dynamic so I'm actually following the contour of the music. And try and shape the phrases around that.*

Matthew :   *To listen attentively to my teacher. To practise. To try to achieve the things I'm asked to achieve from week to week. To add anything that my teacher might have left out. To achieve a technical level.*

The extract above describes the influence the teacher has on the way that learning music is approached. Instrumental and notational techniques are practiced focusing on advice that has originated from the teacher. In this instance the student describes aspects that are to be included in the practice.

This category is distinguished from the instrument (level 1) category by the students' understanding of the use of musical manuscript. Musical ideas, such as phrasing or dynamics, are reduced to smaller elements that are added together to construct a piece of music. Observing the phrasing of a passage, or noticing that there is an ascending scale to which a dynamic level can be added, is an example of this kind of thinking when learning a musical work. The phrase, and it's additions, are seen in isolation to the musical work as a whole.

The intended outcome is the correct technical and elemental execution of the music.

I: *What sort of things are you trying to incorporate at the faster speed that you were trying to practice at the slower speed?*
Matthew :   *All the features in music. If it's legato try to make it as smooth as possible. Try to include all the accents and dynamic markings.*
I: *Well, having brought it down to the slower speed, when you're playing it at the faster speed what are you actually thinking about?*
Matthew: *Preferably I'm not thinking too much at all. By the time I'm playing it at the faster speed I would know it well enough.*
I: *What do you mean by well enough?*

Matthew :   Possibly that I don't have to think about it and therefore my mind is sort of freer to concentrate on the dynamics and expressions of the piece, trying to put the phrasing of the sections of the music together.

In this extract the student's aim is to try and get the *"sections together"*. The learning criteria is that *"you don't have to think about it"* and that will enable the student to think of higher musical things like *"getting the sections together"*. Musical proficiency has a quantifiable measure.

Elizabeth: I aim to practice five hours a day, so for one hour I practice technique. So it is a significant part of my learning and my practice. And yet it is not dominant either. So is that the right sort answer that you are looking for?

I: What are the more dominant aspects then?

Elizabeth: Well the rest of the time I spend on the pieces, figuring them out, finding the notes. But that is because I can't sight read them. So I have to spend time working out the fingering and everything. I don't know, I think I am going around in circles here aren't I?

Quality of learning is related to the sheer amount of time spent in practice. Elizabeth identifies the dominant aspect of learning the musical repertoire as *"working out the fingering and everything"*. The intended outcome of examination success was described in the following way:

Elizabeth: Well I want to, I am using the AMEB syllabus as a discipline so that I have something to work towards. So I have got into a routine now where I practice the technique. Because I think that once you have the technique you can pick up anything that you want and play it. So I think I'll, I just want to be able to get the technique up to a standard where I don't have to think about it. Like having to think that these are these notes in this rhythm, I just want to be able to do it.

Fiona: I think we're always focusing on an upcoming exam or concert pieces or something like that. I think he likes, or I like to think that I'm working towards something. And he tends to support me in that, or he suggests different times, I'm that sort of person that, I get more motivated if there's an upcoming performance. Or I often say I've put myself in this eisteddfod or I'm playing for this person. At this stage I'm trying to overcome a few things like I've go to, what I'm doing, a concert practice of or that sort of thing, and I might think, I might do a bit more practice. What was the question again?

I: The question was what's the point of choosing particular pieces?

Fiona: Sitting for an exam usually.

The instrumental technical focus of this category leads to the intended outcome of technical proficiency in an exam or concert practice situation. Technical facility on the instrument is the desired outcome as facility is seen as the foundation for performance. Elements of the music are regarded as similar to technique as they are built up in sections to provide a mosaic of technical and musical elements that are preparation for an exam or test performance. Elizabeth sums up the essence of this category by saying *'Because I think that once you have the technique you can pick up anything that you want and play it'*.

Musical Meaning (level 3) Category: Learning Musical Meaning

Learning about the meaning of music is the focus of this category. Students reflect on their teacher's advice on technique and stylistic interpretation of music. Technical proficiency on the instrument is seen as a vehicle to enable correct playing of the music. The outcome of the learning experience is to be able to play the music with correct technique and musical style in a performance situation.

Kaitlyn: *(pause) and so I've taken what Maria says and what Brenton says about a certain piece and then decide what I like and then maybe come to the middle ground or go towards Brenton on one aspect or Maria on another, and therefore I think that the music becomes more me or a combination of all of us rather than just one person's interpretation all the time.*

In this category students reflect on teacher's advice about the stylistic interpretation of the music and then choose how to use the advice. This view is qualitatively different from the previous categories as students feel able to make judgements about the appropriateness of the teachers' advice for their own musical situation. The focus of learning is on the sound and meaning of the music. Both the teachers and students are contributors to the development of the sound.

Kaitlyn: *Mmm (pause) I think it's a combination of head knowledge (pause) and then going away and putting that into practice and finding out what works and what doesn't and why it works and why it doesn't. You learn through experience. You learn through the teacher too. Oh, I don't know. All sorts of different ways. It just depends on the teacher too.*

Students understand learning to be an integration of the teachers' ideas with their own with students having the autonomy for making the final choice about *"what works and what doesn't and why it works and why it doesn't"*.

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When students understand music to be a created sound expressing an internal meaning, there is freedom to access a wider range of information and experiences than just simply the teachers. Nathan describes how he gathers a variety of sounds for a specific work in order to develop his own approach to the melody, and then the work as a whole.

Nathan: *I'd probably try to get a hold of a recording of the piece. If that's possible. And just try and for example I am working on piece and I'd listen to it quite a lot by listening to recordings of different people so I had a pretty good idea of how the tune goes. But then to actually learn it I might start by playing the melody and trying to give the melody some sort of meaning. With this particular tune there's lyrics to the tune and I have to try and get the feeling of those words across by the way I play the melody. And after that, after sort of getting an idea of the melody after, I've done that, it's different every time. After I get a feeling for it , but after that I might work out the simplest harmonic progression. And basically work from there. Like take the basic shell of the piece and try and develop something from there and adding more stuff until I could do it.*

Nathan: *Well I guess maybe some more complex harmonic material like passing chords and maybe some counterpoint lines (pause). Maybe some other idea I guess what I want to come to eventually is a whole performance. I'm looking for a complete piece of music and to do that I have to my whole conception of that music.*
I: *Your "whole conception of music", what do you mean be that?*
Nathan: *I have to know the piece as a whole. You can't really, you can take a piece down to its elements, such as melody and harmony but the actual overall effect that's what people hear. It is not something you can put into words, I guess the aim is for me, is to get some sort of feeling across whatever that might be.*

As in the lower level categories music is still broken down into its component elements. But unlike the lower level categories, where the reason for breaking the music into simpler elements was to eventually add them together, this category breaks the music into elements in order to develop an understanding of the musical meaning. Each musical work is considered to have a meaning that is ascribed specifically to it. It is for this reason that the students listen to a variety of recordings, their teachers' advice and experiment with their own version of the musical meaning in order to understand the 'feeling' of each work.

The outcome of the learning experience is to be able to play the music with proficient technique and correct musical style in a performance situation.

Communicating (level 4) Category: Learning to Communicate Musical Meaning

In this category music is seen as a means of communicating with the audience. Written music has an implicit meaning that is expressed by the student using the instrument as a medium. Technique is seen only as a tool through which musical meaning is expressed. The intended outcome of the learning experience is to express the implicit musical meaning of a work to an audience.

Andrew: *You learn it, the notes. And I don't think when you're learning (pause) I don't believe in learning the notes and then putting other things in, I mean getting the notes down and then thinking about the music. It all has to happen at once, in my view. And so you can't go to a piece of music and think I'll just learn the notes today and I'll think about it tomorrow you know because then the music immediately dies you think of something. You've got to be thinking about how to communicate the notes when you learn them.*

I: *Why do you think that's important?*

Andrew: *Because I think otherwise you lose the vision of the piece. You lose the energy of the piece. I mean Bach didn't sit down and think I'll write a few notes on the page. And therefore we shouldn't sit and try do a few notes on the keyboard. You've got to discover what the spirit of the piece is and what they're trying to communicate and obviously you're going to do things like practise slowly and in rhythms and things like that and if you come across difficult spots. You must never lose sight of what the music is trying to communicate.*

Andrew: *It's absolutely exciting to find out the text of the chorale. So, because it will always be painted in some way in the music and you don't know what the words are then how can you understand the music? I think you've got to be thinking about all these things even in the early stage of learning the notes otherwise I think you're just hindering your ability to communicate the music and eventually to perform.*

The extracts above demonstrate an integrated approach to learning a musical work. From the first contact with the manuscript the implied musical meaning is sought and interpreted through a musical and technical framework. The meaning that is found in the music finds it's purpose in being communicated to an audience. *"You've got to discover what the spirit of the piece is and what they're (the notes) trying to communicate and obviously you're going to do things like practice slowly and in rhythms and things like that if you come across difficult spots. You must never lose sight of what the music is trying to communicate."* What is communicated to the audience is the *"spirit"* or meaning of a musical work. The focus of learning is to

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discover the inherent musical meaning of a work and develop a way of communicating that musical meaning through the instrument to an audience. Technical facility is still an important consideration, especially in more *"difficult spots"* but is not considered the focus of the learning activity. Technical elements are subsumed into the greater need to convey the music's inherent meaning.

The meaning of the music and the communication of the meaning to an audience is the focus of this category. Students reflect on their previous experiences with similar music and combine their own musical views with that of their teachers to develop an informed view of the musical meaning to be communicated.

Nathan: Well he'll just, rather than say " his is how it should be", say I'm playing a piece and he might say " it has to go this way, jazz implies the music so", he might say "try these options out and see what you like, and just come up with something that you like." And he gives me options to try. But I have to do that by myself first really, then he's sort of guiding me in the direction that I'll need to make better music.

The focus of learning is the musical meaning and the learning approach is experimenting with both the teachers' advice and the students' understanding of the musical style. The outcome of this category is communicating the music's meaning to an audience through the instrument.

Express Meaning (level 5) Category: Learning to Express Personal Meaning

This category describes learning music as a means of self expression and communication. Learning is expressed as an experience that requires the student to reflect on musical knowledge and assimilate musical ideas into a performance that both communicates with the audience and expresses personal meaning. The instrument is seen only as a vehicle of self expression which is subject to the greater need to express personal meaning through music. Engagement with music is seen as a method of continuous personal development. The intended outcome of the learning experience is to communicate personal meaning and interpretation of the music to an audience through performance.

I: What do you plan to achieve through learning the piano?
Fiona: Well personally, first and foremost, I'm a human being and through being human as a way of expression I play the piano. And it's a means of my own

expression of myself and what I wish to communicate, be it through other people, playing with other people or through an audience, and through teaching.

Musical meaning is a part of this category but the music's meaning is interpreted through the students' own understanding of the music, themselves and the world. The instrument is seen only as the medium of expression.

I: Could you describe for me perhaps what you understand by the word learning?

Fiona: I think being open to ideas, to being flexible, to being not narrow minded. In learning, perhaps as I say, being open to everything. Experiencing everything. Taking everything in: information, taking in concepts, and deciphering everything. Going through almost like a channel through and then discarding perhaps what is not needed and internalising everything that is needed. But it all is I guess a means of enhancing oneself. Improving and expanding all knowledge and I think of course we don't stop learning until the day we die and can't physically learn any more of course, on this earth.

Musical and world knowledge are seen as objects through which the personal world can be interpreted. The students' intend to communicate their understanding of the world and music in relation to their view of self. The meaning of the music is a vehicle of self expression with the instrument as the medium of expression. Learning is the sum of the reflection about all experiences and knowledge, musical or not. Learning is not confined to the lesson time or their official time as students, but learning about the world and themselves through reflection on their experiences becomes the basis for life long learning.

Fiona: Well it's on different levels. You learn technical things you learn I mean you're going through the process of technically learning something whether you're analysing doing the fingering. Of course doing the phrasing. Looking at everything critically in the piece. But you're on another plane of learning as well. That you keep well in mind what happened in that period. Of what the composer, what other works the composer has written. What the composer has intended through his writing. And you really need to put that in, to the playing as well. And of course it's going to be personalised and what you think of, about a particular composition and what you think about a composer, is going to be your own interpretation of the piece. But then again I don't want to say that someone's going to interpret a piece because you shouldn't really be consciously interpreting a piece. It's a natural phenomenon of playing a piece. It shouldn't be artificially created. It should be something that's spontaneous. But I think in learning a work, in learning music you've got the concrete way of learning things

through technical means, I don't just mean through the fingertips necessarily, but going through the processes of learning and secondly you've also got the spiritual level and you've got the learning in that way. And you're well aware of the composer and you know, life itself putting all that into a composition.

Technical and musical aspects of the music are taken into account but a distinction made between the physical requirements of learning an instrument, the historical and theoretical requirements that undergird style and musicality and the 'aesthetic' dimension. The aesthetic dimension is regarded as learning about oneself. Learning is seen as an integration of these three aspects which contains the intention to communicate the students' view of the world.

Fiona: You see in learning pieces you try to come to terms with them. You try to perfect them. You try to live and breathe them. When you have a barrier you just can't see through it. Perhaps it could be a technical problem or perhaps it could be (pause) a (pause) no (pause) when things are a problem first of all it's a mental problem and then it's a technical problem.

Simon: I find that a lot of my learning of the piece isn't actually the practise and the playing of it. A lot of it is actually in the mind. And if the piece is in there and has time to, it sort of, I don't know whether you say subconsciously but (pause) your mind sort of works on it as it's sitting in there. And then I have a better idea of how I want to play it. And then when I'm playing, and again music is such a complicated thing you can't always be concentrating on every bar and every thing you do. You can get it across to the more automatic side of the thinking then it seems to be much easier. And if it's sort of settled in there then I find it easy just to (pause), then if I've done the technical parts of it then I can allow that side to take over. Does that make any sense?

Learning is experienced as a way of thinking rather than the acquisition of technical or musical skills. The extracts above both refer to an understanding of learning that requires thinking about a musical problem before it is expressed or practiced. Thus the technical aspects of learning are influenced by the students' intentions for interpretation. Listening to students practicing the technical aspects may sound similar from student to student regardless of their underlying understanding of learning music. The difference lies in the intention of the practice, whether it is to rehearse a physical activity or to rehearse a physical activity in order to interpret and express meaning.

As learning is not considered to be cumulative nor constant, established knowledge can be altered in response to new insight or changes in the students' understanding of self.

The extract below illustrates the fluid nature of learning and consequently the fluid nature of the application of content.

I: *Would you ever change that phrase, the way you play it, once you've established it?*

Simon: *Yes I have and it often surprises me when I do but when you've come up with an answer it seems like that is the only way. But a lot of things change as my life changes. Like feeling different on a different day, and a phrase changes like that. I suppose music is the same as with a person and how you relate to a person. Although the music doesn't change and a person can, the way you relate to the music changes. And you change as a person, you relate to a person differently as you change. It's just a bit more complicated with a person because they change as well. Am I getting too complicated?*

The way that music is approached and interpreted also changes as the students change.

Simon: *Learning. How would I define learning? I suppose learning is a process, a series of processes and sort of experimentation along the way of seeing what works best for you. To do with your person and learning what's going to be right for you. And what's going to be right for me is not going to be right for the next person, so a lot of learning in the aspect of learning to play music is sort of learning a lot about yourself as well along the way and learning first of all what your capabilities are and how much you can change those capabilities by different methods of practice and inspiration and things like that, and so I see learning a bit like that. It comes from knowing yourself. It therefore is first of all knowing yourself. The more you know about what you can do and what will drive you on and what will make you want to do your scales today. Is sort of going to develop and what you're going to do with information you're given and experiment with new ways of playing your instrument or what it is you're trying to learn. That's all.*

Learning is understood to be developing the students' self awareness. Simon suggests that learning music is about becoming self aware and learning about personal abilities. Understanding self is the key to change. The impetus for learning is largely self directed as the students' seek to understand themselves in relation to the world, and to music, Teachers function as advisers, guides, mentors and friends but the content and the direction of the learning experience is determined by the students. The artistic information, experience and friendship of the teachers serves to enthuse the students desire to learn, but the learning is directed out of a sense of personal need.

This section described qualitative variation in the way that students experience learning instrumental and vocal music. Five qualitatively different categories were identified. The following section explores the relations between the categories describing students' experience of learning.

4.3.2.1 *Relations between the Students' Experience of Learning*

Categories describing the students' experience of learning music are related in an hierarchy that involves an increasing sophistication of meaning and inclusiveness. Transcripts expressing the most complete category of learning also included elements of less complete categories. By looking at one attribute that is commonly found in the students' experience of learning, technique, we can see how this attribute is described in qualitatively different ways through the entire category range. In the extract below the technical skills that were the essential components of the instrument (level 1) category, are reinterpreted as elements that assist in and enable self expression in the express meaning (level 5) category.

Simon: It's no use having all these ideas if you have no technical skills to back it up otherwise at performance you get nervous and actually your musical ideas will be limited to what you can actually technically do on the instrument, so that's a bit of a problem. A lot of learning an instrument will be learning the scales and time exercises and tonguing exercises, to enable you to carry out the ideas that you have in your head.

Technique, which is the cornerstone of the instrument (level 1) category, is reinterpreted above in the express meaning (level 5) category as being fundamental to the students' self expression. If the technical components of the instrument (level 1) category are not mastered then the student may be limited in the variety of music that may be played. This is demonstrated by considering the differences between the least complete category and the more complete category. For instance the intended outcome for learning in the express meaning (level 5) category is the expression of personal ideas where the object of learning is the development of personal expression to explain a world view, whilst the intended outcome of the instrumental (level 1) category is technical proficiency on the instrument where the object of learning is the instrument. Both categories emphasise the importance of technique to learning. However, the intentions for technical development in the express meaning (level 5) category are quite different to those of the instrument (level 1) category. Students who have only experienced the instrument (level 1) category do not suggest any thing but the technical, instrument-related, focus. Yet students who understand learning music to be about self

expression, understand technique to be an essential vehicle through which they can express themselves. In these cases the students' intentions directly relate to how they go about their learning and what they intend to learn.

The hierarchical inclusivity of categories is evident in the transcripts of students who described attributes of the elements (level 2) category and also described attributes characteristic of the instrument (level 1) category. Students who described the musical meaning (level 3) category included attributes characteristic of the instrument (level 1) and elements (level 2) categories, and so on. The difference and the commonality of the students' experiences were related to, and informed by, each student's understanding of their intended goal or the outcome of the experience of learning and by their understanding of the Music Entity.

Each student was asked to described what the word 'learning' meant to them. This question was placed at the end of the interview and the answers were reflective in character and built upon meanings that had been developed by the participants throughout the duration of the interview.

An example of the response to this question from a student who only talked about learning an instrument follows.

I: *Could you tell me what the word 'learning' means to you?*
Susan: *Learning?*
I: *Yes.*
Susan: *Gaining knowledge from your teacher, from yourself in a sense. Practicing and finding that maybe you can play things a lot better this way and perhaps that way. You might play scales better with rhythms or straight, you know. It is basically gaining knowledge. Learning is gaining knowledge from your teacher or through yourself or from other sources. Yeah, learning is gaining knowledge in a particular subject.*
I: *Do you feel that that is what you are doing when you play the piano?*
Susan: *Yeah. You are learning all the time, you are learning all the time when you sit down and play. You are learning (pause) say you have a piece with thirds in it, well you're learning how to play them quickly or you are learning how to play them legato, or staccato and all that kind of thing. You are learning different techniques.*

This extract illustrates the technical focus that is the essence of the instrument (level 1) category. The Music Entity that underpins this category is that music is extrinsic and technical. This extract was taken from a transcript that described no other way of experiencing learning.

A description of learning from a transcript expressing the musical meaning (level 3) category shows how elements of less complete categories are also part of his own more complete understanding of learning.

I: *Perhaps you could tell me what you understand by the term learning?*
Nick: *Right. Well to me it's absorbing as much information as you can, hopefully you might reject some pieces of information, but pick up as much as you can and then sort of sift through that and work it in. I think there are specific levels of learning. On one level, say which is what a lot of classical people learn, they learn notes, they learn how it sounds, for a piece of music. So it's learning actual sounds. And then there is another level, like how those sounds, what sort of feeling for those sounds give you. I like to, I'm starting to look at how composers have, why did they write what they wrote, what were their ideas behind what they wrote.*

Learning is *"absorbing"* an amount of instrument knowledge (instrument [level 1] category), which is then expanded by characteristics of the elements (level 2) category where learning is described as learning the notes for a piece of music. Finally learning is discovering that music has a meaning (musical meaning [level 3] category).

The extract below demonstrates the way that attributes included in less complete categories are used but interpreted in a more inclusive manner indicative of the communicating (level 4) category.

Andrew: You learn it (pause) the notes. And I don't think when you are learning (pause) I don't believe in learning the notes and then putting other things in, I mean getting the notes down and then thinking about the music. It all has to happen at once, in my view. And so you can't go to a piece of music and think "I'll just learn the notes today and I'll think about it tomorrow" , you know, because then the music immediately dies you think of something. You've got to be thinking about how to communicate the notes when you learn them.

Andrew includes in his statement the technical aspects of the instrument (level 1) and elements (level 2) categories, the concept of musical sound from the musical meaning (level 3) category and describes the zenith of his learning experience as communicating musical meaning (communicating [level 4] category). The focus of the experience is learning to communicate musical meaning and aspects of technique, musical elements and musical meaning are all part of this category. Technical, elemental and musical aspects are useful tools to achieve a goal.

The final example describes learning in the context of communicating a view of life through music (express meaning [level 5] category) and incorporates aspects of learning found in the previous descriptions.

Fiona: *Well it's on different levels. You learn technical things, you go through the process of technically learning something, whether you're analysing or doing the fingering. Of course doing the phrasing. Looking at everything critically in a piece. But you're on another plane of learning as well. You keep in mind what happened in the period. Of what the composer, what other works the composer has written. What the composer has intended through his writing. And you really need to put that in, to the playing as well. And of course it's going to be personalised and your own interpretation of the piece, but then again I don't want to say that someone's going to interpret a piece because you shouldn't really be consciously interpreting a piece. It shouldn't be artificially created. It should be something that's spontaneous. But I think that in learning a work, in learning music, you've got the concrete way of learning through technical means, I don't just mean through the fingertips necessarily, but going through the process of learning. And secondly you've got the spiritual level and you've got learning in that way. It's life itself, putting all that into a composition.*

This extract makes evident the hierarchal nature of understanding learning. The first things that were described as learning were the technical aspects of fingering technique, phrasing, and analysis of the music. These aspects are not seen as the object of learning of the express meaning (level 5) category, but are considered essential phases through which other more important aspects of musicality can be perceived. The next level is of the meaning of the music as it is understood through research into historical period, compositional style and also the composer's intent for meaning in performance. These descriptions of 'what is to be learned' culminate in a personal interpretation of the music through a more *"spiritual"* understanding of the music which results in learning music as an expression of life.

During the interviews students were asked about what they intended to achieve. They focused on either an examination or on performance. There is a relationship between 'what' the students intend to learn and their intended outcome as described in Table 4.2.

Learning Focus	Exam		Performance	
Instrument	Instrument Category (level 1)	Elements Category (level 2)		
Meaning			Musical Meaning Category (level 3)	
Communication			Communicating Category (level 4)	
Self Expression				Express Meaning Category (level 5)
Content	Technique	Technique and Elements	Music's Meaning	World View

Table 4-2 Relations between students' learning focus, perception of content and intended outcome

Both instrumental (level 1) and elements (level 2) categories share examinations as the intended outcome. The instrument is also the focus of learning for both. The qualitative difference found is at the content level where the instrument (level 1) category describes the content of learning to be simply technique whilst the elements (level 2) category describes the content as technique and musical elements.

The intended outcome of the three more complete categories is to play a performance. The awareness of the purpose of performance differs. The purpose of performance is to perform musical meaning, communicate musical meaning and communicate or express personal meaning.

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The musical meaning (level 3) and communicating (level 4) categories describe the inherent meaning of the music as the learning content. The distinguishing feature between the two categories is that the learning focus of the musical meaning (level 3) category is the intention to *understand* musical meaning and while the intention to understand is still a component part of the communicating (level 4) category, the learning focus is on how to *communicate* the meaning.

The distinguishing features of the express meaning (level 5) category are the learning focus and content dimensions. The learning focus is to express the students' own understanding of music which is informed by a developing view of the world.

There appears to be a relation between the students understanding of what it is to learn music and the intended outcome of the learning. The lower level categories (instrument [level 1] and elements [level 2]) describe learning that is related to acquiring instrumental or notational techniques. The associated outcome is exhibiting the acquired techniques in an exam situation. The other three more complete categories describe outcomes that relate to a meaningful performance.

The communicating (level 4) category describes the content to be learned as the meaning that can be found in a piece of music. Technical and musical elements are included in this content but the importance given to technical study is to enable the meaning of the music to be played. Consequently the intended outcome is not an examination but rather a performance where the music's inherent meaning can be played.

Variation between the three more complete categories is found in the way that each category describes increasingly more integrated and developed ideas of musical meaning, the influence of the teacher and/or autonomy in learning. All three describe the importance of the discovery of meaning of the music but for the musical meaning (level 3) category the performance of the music's *meaning* is focal. The musical meaning (level 3) and communicating (level 4) categories share the attribute of performance of musical meaning, yet in the former the music's *meaning* is the focus of the performance whilst the latter focuses on the *communicative* value of the performance. In this way the communicating (level 4) category could be said to be inclusive of the musical meaning (level 3) category, yet at the same time the value that is placed on the music's meaning is subsumed as the focus shifts to communication. Similarly, inherent musical meaning and communication are still aspects of the express meaning (level 5) category , yet these attributes are subsumed in the intention to express, and learn how to express, a personal view of the world through the medium of music. All three more complete categories maintain a focus on the technical, musical and instrumental elements characteristics of less complete categories but these elements

are considered to be mere fundamentals and useful only as the vehicle through which more complete views of music making may be interpreted.

This section described variation in the ways that students experience learning instrumental and vocal music. It also described the relations between the categories of description where the students' intended exam or performance outcomes were associated with different focuses for their learning.

The ways that students' experience learning has been described by several researchers (Crawford et al., 1994; Entwistle & Marton, 1984 for instance). Students' experience of *teaching* has not yet been reported. The following section describes the ways that instrumental and vocal students experience teaching.

4.3.3 Students' Experience of Teaching Instrumental and Vocal Music

Instrumental students described understanding teaching instrumental/vocal music in three qualitatively different ways. Each category supports dimensions of content, focus of critique, inspiration and student reasons for satisfaction with the teaching and the teacher. The categories of description also appear to be closely associated with the students' understanding of the professional world (the Music Entity).

These categories of description are unique as they describe the *students'* understanding of teaching. As indicated in Chapter Two, I am unaware of any other study dealing with *student* experience of their teachers' teaching.

In the demonstrating (level 1) category students understand teaching to be a demonstration of their teacher's musical technique and experience.

The describing (level 2) category is like the demonstrating (level 1) category in that the teacher's technique and experience are perceived as the teaching content. It is different because ideas constituted from the teachers' experiences are adapted by the students.

The supporting (level 3) category is like the describing (level 2) category as it includes expressing musical meaning and experience. It is different as students regard teaching as a support for autonomous student learning.

In the full descriptions of each category given below, elements of teaching identified by students (such as inspiration and tradition) are highlighted.

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│                                                                 │
│    Students' Experience of Teaching Instrumental and Vocal Music │
│                                                                 │
│  Demonstrating (level 1): Teaching is demonstrating musical      │
│                           techniques and experience             │
│                                                                 │
│  Describing (level 2):    Teaching is expressing musical meaning │
│                           and experience                        │
│                                                                 │
│  Supporting (level 3):    Teaching is supporting student learning│
│                           by encouraging independent student     │
│                           expression                            │
│                                                                 │
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Figure 4-3 Categories describing the ways students' experience teaching

Demonstrating (level 1) category: Teaching is demonstrating musical techniques and experience

In this category students consider that teaching is demonstrating the teachers' instrumental technique and professional experience.

Students suggest that 'good performers are good teachers' and that students will learn by simply being exposed to the teacher. The content of the lesson (repertoire, technique, style and professional experiences) is devised by the teacher as the teachers' experience gives them expert knowledge that is demonstrated to the student. In this category the students describe their role as learners passively. The aim of the teaching is that students are able to demonstrate, in a performance situation, certain techniques and styles that are similar to their teachers'. The main methods of teaching are teacher demonstration and critique of the technical elements of the students' playing. Teachers and teaching are considered to be inspirational because of the quantity of the teachers' knowledge and experience, their reputation and the tradition of respect for their teachers. The students' experience of teaching within this category is one of directed music making.

Angus: I really like to work within the boundaries people have set for me. And for me to work really well for someone, I've got to do it their way.

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In this extract the student's experience of teaching is that the teacher sets rules and parameters for the lesson. This extract also illustrates the dependence on the teacher to organise the lesson. Teacher focus and student dependence are demonstrated by the quotes below.

Angus: *Probably he's got this routine down and he forgets how many students he's had. And if you don't do something correctly he thinks "all right, I've got to use this lecture" and he goes through his head and he picks it out and he gives it to you.*

Susan: *I guess the teacher has the main influence, interpreting pieces and giving you pieces with different styles.*

Susan: *They may have performance tips. Like, this piece needs more staccato or something like that, so you are learning performance tips.*

Elizabeth: *(pause) there are so many things like, within a lesson. His responsibility is to listen to what the student has done and to correct the techniques or things that have been learned in the last time period, to guide them back onto the right pathway.*

The students view the teacher as a musician who has a limited number of solutions to specific technical problems. The teacher is responsible for keeping the student on the "*right pathway*" and has control over that which the student is supposed to learn.

Teaching is directing students in their music making by teacher demonstration and description. Students understand this form of teaching to be the result of long tradition and confirmed by the reputation the importance of their teachers. Teaching is perceived to be a combination of inspiration and information transfer.

I: *What are your responsibilities?*
Susan: *To practice, to listen, respect. You have to respect your teacher. I suppose that isn't a responsibility but it is part of the students/ teacher relationship.*
I: *Could I ask you about the other side. What are your teacher's responsibilities?*
Susan: *He has got more than I have got really. To motivate, to be motivated himself. To teach and have knowledge. I mean he has to have knowledge, it is a responsibility of him to prepare and have knowledge first and pass it on. They have to encourage and to lift up all the time. To motive, to inspire, to help them [students] gain knowledge.*

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Tradition is an aspect of instrumental teaching that is recognised by the students as an integral part of instrumental teaching. The idea of tradition in instrumental teaching is fundamental to all categories. The demonstrating (level 1) category describes this tradition as a quantifiable collection of knowledge that has been developed by the teacher (and the teacher's teacher).

Angus: You can see why it is a tradition passed down orally because it is getting nailed into you.

The extract above described the didactic nature of teaching which involves 'nailing' information 'into' the students. Repetitious teaching appears to be synonymous with learning. Angus succumbed pathetically to drill and repetition.

Angus: I've got several teachers that have drilled things into me in the past, you know, and it's for all these academic reasons, you know, and which I eventually gave into.

Angus: He gives me this huge spiel, this lecture. Driving something home. He's trying to tell me about 10 million times. I know what he is going to say next because he's said it to me [before].

Angus: He'll punch it home. Nail it home. He won't stop until you say "All right! I understand. I am wrong, you are right.", or whatever.

The musical tradition dictates that students must obey their teachers. The concept of the master musician as teacher is recognised and described by students in a variety of ways. Angus described the master musician as always right and that it is the student's responsibility to submit to the master's ideas.

'Inspirational' teaching from prominent musicians, and the way in which those musicians treat their students, is also part of the tradition.

Susan: When I think of my teacher I think of him in a kind of awe, I think "wow! He is a very good musician!", he is good at that instrument, I mean he is brilliant on the instrument, but if they play their instrument really well you have an admiration for what they are teaching you, and you have an admiration for their playing. So obviously what they are teaching you is good back in return.

Persson (1996) in a case study of an organist/teacher, suggested that students are affected and influenced by the activity and importance of their teacher.

'I took note of the fact his apparent industry had a profound impact on his students. They seemed to construe any interaction with their professor as the greatest privilege because of the number or responsibilities he had taken upon himself.' (p. 13)

Teacher action, coupled with student compliance, is also found in Persson's work. Persson's work supports the characteristics of teacher dependence and student passivity of the demonstrating (level 1) category.

'Professor Goldberg takes over his students' training on the more or less tacit understanding that they comply fully to his authority. Little or nothing will be left for the students to decide for themselves.' (p. 14)

The notion of drill, which finds it's roots in technical work, is also to be found in Persson's work.

'Most lessons concern technical problems and their solutions in minute detail.' (p. 16)

The demonstrating (level 1) category supports the idea that instrumental teachers are omniscient and that it is part of the teachers' responsibilities to know all the music that their students are studying and be able to demonstrate it to them.

Matthew :   To know the music that I'm learning, or at least be able to tell me or to show me how the music is meant to be performed, that I am learning. She's there to help enthuse me, to keep me interested. She is going to pick up anything that I might do incorrectly, all the technical aspects of the flute, breathing and so on.

Describing (level 2) category: Teaching is expressing musical meaning and experience

In this category students' understand teaching to be about expressing musical meaning and professional musical experience for the students to adapt.

The difference between this category and the demonstrating (level 1) category is twofold. Firstly, teaching content changes from a technical focus to a focus on musical meaning. Secondly, the student is an active member of the partnership as the teacher expresses, demonstrates and explains ideas that students accept and use or reject.

Lesson content is devised by the teachers as the teachers demonstrate musical ideas on their instruments, critique student performances for both technical and some musical elements, and encourage students to question methods and ideas.

Teachers are admired for their playing ability but are at times acknowledged as not being 'good' teachers. Students consider that they can still learn effectively from a good performer despite the teachers' teaching ability, as teaching ability is one of the aspects that is filtered out. Association with an important musician is seen as important for the students' future career. The aim of the teaching experience is to develop technical and stylistic proficiency for an exam or performance. The students experience of teaching within this category is one of semi-directed music making.

In the describing (level 2) category teaching is about expressing musical meaning and professional experience to students. The expression of meaning and experience can be in the form of musical demonstration or dialogue. Unlike the demonstrating (level 1) category, students are encouraged to evaluate and test the information provided by the teachers.

Matthew :   Well some time ago I suppose I would have just accepted what she said and tried to do that but I think increasingly I've been able to discuss it with her.

The extract above illustrates the two categories of teaching; that teaching is telling students what to do and the students accepting the information blindly (demonstrating [level 1] category) and that teaching is allowing students to discuss the teacher's views (describing [level 2] category). The qualitative difference between the describing (level 2) category and the demonstrating (level 1) category is that the students do not blindly accept the information given by the teachers but filter and assimilate it according to their own particular needs.

Matthew :   I feel that I've got a better understanding of what's involved myself in playing (pause) physically. What sort of things will go towards making up the right sound or the right articulation or the right fingering and so on like that. Perhaps it's what she's [the teacher] said in the past has helped me think about these things. And now I have been able to apply those thoughts and direct them towards new pieces of music that I am playing, so that I am able to interpret the phrasing or the way pieces should be played better than in the beginning. She's told me what things I should look for in the music and for instance where there's writing scales in the piece, I might increase the dynamic. So that if the dynamic's increasing and getting louder or that sort of thing, or if the scale's going down I decrease the dynamic so I am actually following the contour of the music and try to shape the phrases around that.

The information produced by the teacher in lesson time, is filtered and applied by the student in a variety of new contexts. The student acknowledges that the information has come from the teacher but feels free to contextualise and apply it in new situations. The

student takes a more active and independent role as teacher's experiences are used during the lesson. The teaching situation is dynamic with the student actively participating in the musical decision making. Jane confirms this dynamic.

Jane: *I've been with Steven the whole time I've been at the School of Music. And the way that I have learned has changed because of his teaching. By the time he teaches me I really (pause) sort of put it in the back of my mind how I'm going to (pause) like I'll think of some comment he's said to me about the music and I'll try the way he's taught me. And I'll think 'yeah. This really works.' Like with the chordal thing, and like talking about the character of the piece, and just technical things. Just like I said, like not keeping my fingers so close to the piano. He points out little things like that. When he points them out I make a conscious effort to really use what he has taught me. So I learn very much the way he wants me to learn I suppose.*

In this category admiration is a catalyst for inspiration which provides the students with an opportunity to evaluate the teachers' experiences and to develop them for the students own use.

Jane: *Yeah, I am definitely benefiting from his experience. Whether depending on (pause) I mean (pause) obviously you get to a stage where you've [the teacher] learned so much and you've had so much experience there could be a limit to how much you teach someone. But I think especially some of the students (pause) but performance experience (pause) when you're performing you know when you're (pause) little tips on (pause) the advice that he can give to students, I think that you can only gain from performing and playing.*

Roger: *He has a couple of good things I can learn. He's played for 40 years. So he has a lot of style (pause) stylistic experience. And that's something you don't just pick up. So I am really learning style from him, not the technical side or anything like that.*

Fiona recognises that the information that she requires as a student has been accumulated by her teacher over many years and Roger suggests experience of style can only be accessed through the teacher.

In this category teaching technique is part of the musical knowledge that is expressed to the students, but teaching musical meaning and understanding is, a far more important attribute.

Jane: *Before I went to Steven I would just take a piece of music out and look at the dots. Steven's mainly taught me how to understand the music and also the*

technical (pause) little technical things which I've done which are wrong which Steven has picked me up on. But mainly I think understanding the music (pause) that's the thing that I have learned. That is the main thing.

The teaching focus is meaning oriented and correcting technical problems is subsumed. The students do not yet consider themselves autonomous but rely on their teachers to advise on repertoire. This is semi-directed teaching because although the teacher provides a selection of repertoire to study, students choose from this selection. Student and the teacher work together to choose suitable music. Student performance is the intended outcome but the performance is usually in an exam situation.

Jane: He usually says these pieces would be good for you to play for the next exam or the next concert practice. And he will play them and if I like a piece I will bring it to him and I'll say I'd like to play this. And that would be OK as well. It's sort of a mixture I think. But mainly I often like the pieces that he picks. One of the pieces I had to do yesterday that I didn't like was a study.

<u>Supporting (level 3) category</u>: Teaching is supporting student learning, encouraging independent student expression.

In this category teachers are regarded as resources for the students to access.

Teaching is allowing students to access their teachers' knowledge and experience through questioning and discussion that is generated by the students. The content of the lessons is determined by the students' needs and questions. Teachers support students by being free with their musical and professional insight and information and by offering critique on musical performance by discussing and demonstrating several musical alternatives to various musical and technical problems. In this category the teaching and the teachers inspire students by the quality of their information and experience and their willingness to trust students with their personal experiences of music making and of the world. Students learn through questioning their teachers and their own music making and by experimenting with new ideas. The goal of the teaching is to equip students with a high level of technical facility coupled with a depth of musical understanding and to develop students' personal view of the world. The students' experience of teaching is one of independent music making with teacher encouragement and support.

The main focus of this category is that instrumental teachers support student learning. Student learning may be supported by access to the teacher's knowledge through

discussion and demonstration and the teacher's critique of student playing. Teaching is about developing the student's self expression and the student's understanding of musical meaning. The student's understanding of musical meaning is fostered through discussion of the teacher's professional experience and by allowing the students to generate the content of the lessons. The teacher's experiences are applied to the student's musical performances and experiences.

Students suggest that they have access to the knowledge of their teachers through discussion of the teacher's professional and musical experience. Students learn from their teachers through a process of student practice and inquiry, and teacher demonstration and explanation. These attributes are considered to be part of the joint experience of both the teachers and the students. Extracts from the transcripts which illustrate the notion that teaching is enabling students to have access to the teachers' knowledge through a process of questioning and discussion may be found below.

Nathan: *Well, he'll just, rather than say "this is how it should be", say I am playing a piece, and he might say " it has to go this way, jazz implies music so". He might say "try these options out and see what you like". Or just come up with something that you like, and he gives me these options to try. But I have to do that myself really, then he's sort of guiding me in the direction that I'll need to make better music I guess.*

Andrew: *I think Norman's role or any one else that I may be learning from is to (pause) is to give you as much information about the music you're learning that they can and not to be dogmatic about it. That is to say (pause) and to open up rather than closing doors and saying this is the final and gospel way you do it and close the door. The role of a teacher is to open up all different areas and possibilities and avenues to learn.*

Fiona: *Teachers need to, and I think my teacher does this, look at students as individuals. The teacher shouldn't put his students in little holes and have only one way of teaching. Every student is so different. I think if you've got a student who is a psychological mess, you change, alter your teaching accordingly to try and bring them out of themselves and to help their music.*

Fiona: *It is just wonderful to have a relationship between teacher and student if it is a successful relationship. You come to understand each other you know, and I think that is how you grow. Because you find that by them trying to understand you, you're growing as a person. And therefore it reflects in the music. Therefore there is a lot of communication in the lesson. Rather than just walk in, open your book and what*

are we going to do today? You know that there is a lot of exchange of ideas as well and not just about the music, he taught about life as well, you know. It was a wonderful series of lessons.

Simon: At a place like the conservatoire there is really no one pushing you to do well, to do anything. The teacher recommends what you should do. But there's really no one who says you have to do this or you have to do that. It's really up to you in the end, that's what it is like in the real musical world too.

The extracts above all stress the notion of mutuality between what the teachers do and what the students do. The students recognise that there is a role that the teachers have to play in the instrumental lessons and recognise also that there is a vital role that they also play. The demonstrating (level 1) and describing (level 2) categories indicated that students consider that teachers have the most vital part to play in the relationship with the students benefiting only by either exactly reproducing their teacher's style generated from their teacher's experiences, or that they can learn from their teachers by adding elements of their teacher's experience and musicality to their own. Both of these views have a quantitative view of teaching as the demonstration and expression of musical content. The supporting (level 3) category, however, describes a qualitative view as students understand teaching to be a relationship between two people that benefits the students through the teachers being free with their knowledge in response to their students needs and inquiry. The teaching and learning experience is mutually beneficial as both students and teachers are personally enriched through the development of mutual understandings created through dialogue, critique and experimentation.

Lessons are generated by students according to student need. The demonstrating (level 1) category indicated that teachers plan and deliver the content for each music lesson. The describing (level 2) category is different because the teachers still provided the content materials but the students considered themselves to be in a position where they could choose to use the information or reject it. The supporting (level 3) category is different from the describing (level 2) category as it includes a still more sophisticated and integrated understanding of teaching where the students generate the lesson content in the forms of repertoire choice and by asking questions of their teachers. Teaching in this category is considered to be a resource that is freely accessed by the students according to their own particular needs.

Elizabeth: I think to be a teacher would be the hardest job of all because I think that it is important to lead the students in the direction that the student want to go but also make sure that the direction that the student wants to go is the right direction.

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Kaitlyn: *Well he has been very open with me. He's said that in looking for the details he often misses the big picture. For me the opposite is true. In looking at the big picture, I miss the details which have to be taken care of. I look at him as someone who can give me what I don't have, and that I need, because I can't go around looking at the big picture all the time, there are details that have to be taken care of (pause) Maria would take care of them, but not as much as Brenton does. Maybe it's because it comes naturally. I don't know why, but (pause) maybe he is so concerned with that and I need a drastic input of that kind of thinking.*

I mean there may not always be times when you can pick who they've [other students] learned from, but you need to be individual. You need to be able to express things in your own way not because Brenton said so, or because Maria said so. They don't really disagree in terms of fundamental things like technique and that sort of thing. But their approach to the music is very different. Their approaches to interpretations and to the learning of it, just all of it is so different, and so I've taken what Maria says and what Brenton says about a certain piece and then decide what I like and then maybe come to a middle ground or go towards Brenton on one aspect or Maria on another, and therefore I think that the music becomes more me or a combination of all of us rather than just one person's interpretation all the time.

Andrew: *I think that he encourages you to find out for yourself how you think about things, and not to tell you. I think that he thinks that if you discover something about the music rather than be just told it, then it will mean a lot more to you and you will retain it.*

Simon: *I'm sort of the eager sort of student. So I'd go along and ask a lot of questions. Like "how did you do this?", or I'd ask him to play it.*

These students all refer to an engagement with the teacher that is generated from their own desire to learn. The student is a partner with the teacher in the teaching process posing questions and proposing solutions to musical and technical problems that the teacher can also engage in and assist with the development of the solutions.

Critique of the students' playing by the teacher is perceived as a valuable learning tool. The critique is usually positive and enables students to consider musical alternatives that may be combined with their own understanding of the musical phrase or work.

Matthew :   *With a new piece, if I am playing a new piece, she'll give me (pause) she'll ask me (pause) she'll ask me to play it through. She'll criticise it and tell me what*

she doesn't like about it and I will make the changes to it the best that I can. That sort of back and forth shaping.

The extract above illustrates teaching and learning as a joint process that involves input from both student and teacher. The content to be critiqued varies from simple technical aspects to music philosophy as it is found in the music. The teaching/learning encounter is seen as formative to both teacher and student. The extract below illustrates this.

Andrew: I think Norman [the teacher] has a (pause) he's the sort of person who will never stop learning I think. That's the sort of person he is and he'll always be discovering something. And he is always most eager to be proven wrong about something, about his opinions. If you have had proof and found out some new information he's always happy to take it on board. I think he's (pause) I mean even in the time that I have known him, his opinions on certain things have changed slightly and he's not a static sort of a person who thinks, "well this is what I think and I am going to stick to it and be threatened by everything else." He's very open to learning, I think, and his enthusiasm is fairly infectious, which is good.

He will never say "this means this and that's the end of it", he'll say " there are several different ways people approach this" , he might mention someone well known, a teacher that he had or a famous organist (pause) "he played it this way, whereas someone else (pause) Personally I like it this way but you know that you can also do it that way and the treatise said this and that, and so you go away and do what you want to do."

The teacher plays a major part in the teaching and learning experience with their information, providing feedback on their students' playing and offering several alternatives that are then selected and developed by the students.

Teachers are considered open to change through learning. Students who expressed the supporting (level 3) category expected that their teachers would be as open to new ideas, and to try new ideas, as the students were themselves. This is quite unlike the view expressed in the demonstrating (level 1) and describing (level 2) categories where the teachers' knowledge is considered complete and that students are there to acquire that complete knowledge. In the demonstrating (level 1) category the students indicated that it was the teachers' obligation to have knowledge about and be able to play each piece that the students were working on. The supporting (level 3) category however has a different focus as students expect their teachers to be able to express, assimilate and learn from new ideas that are within the industry and new ideas that come from the students as well. Teaching, and consequently learning, are seen as mutually inclusive

activities where both teachers and students benefit as musical understanding and perception are developed through their mutual interactions.

The teachers' professional experiences are considered to be an important factor in learning from a particular teacher in all categories. All categories describe the teachers' professional experience as part of the lesson content. However the supporting (level 3) category is unlike the previous categories as the students understanding of the teachers' professional experiences is that the teachers' experiences are fluid and informative and underpin the content knowledge discussed and redeveloped with the students. The teachers' experiences are seen as a guide for the students that are only used and reworked if the student finds them useful. The purpose of discussing the teachers' experiences is to develop an awareness in the students about professional life to prepare them for their own careers. In this context the 'veritable tradition' (Norman) is dispensed with as teachers are willing to allow students to work with other teachers to enhance particular aspects of the students' playing and musicality.

Andrew: *I think that another thing that I have learned from Norman is that Norman's very keen that when you are learning a piece of music that you learn it from the teacher who's going to know most about it. And that's something that I appreciate because I'm not in the situation at the School of Music where Norman is my teacher and if he found out that I'd asked anybody else any question then he would go and commit suicide or something. You know that if we're learning contemporary French music then he'll say "Take this to Maria because she knows all about it", and if you're learning some early North German music he'll say "Take this to Jon because he knows more about this". And so he's really happy to be used as a resource and to give you the benefit to be able to use other people.*

The teachers' professional experiences engender respect and inspiration in the students. This idea is central to all three categories yet is viewed differently from within each individual category. For instance, the demonstrating (level 1) category describes teaching in terms of teachers simply having renown and experience. It is the students job simply to pick up on that experience by being near the teacher. In the demonstrating (level 1) category teaching and learning are seen as two separate activities. The qualitative difference between the demonstrating (level 1) and the describing (level 2) categories is that the teachers' professional experiences and view of musical meaning is expressed to the students who then have a choice to include their teachers' view of music making with their own. Both of these views are teacher focussed in their approach. The supporting (level 3) category however describes teachers that are to be admired and provide inspiration for their students but at the same time the students are

not told what to do (or have it demonstrated). Rather, the teachers' experiences and understanding of musical meaning are discussed with the students in conjunction with the students own ideas. The intention is to encourage a teaching and learning experience that produces a depth of understanding of musical meaning and of the musical world that benefits both students and teachers.

Fiona: *I think in studying with someone, hopefully you are going to respect that person, which is always good, but you need to respect them and I've (pause) in learning from someone you always take something from them with you. Not always, I mean there must be some students who actually, who have a teacher that they don't really benefit from and don't take anything away with them because they are quite stupid, or whatever. I wouldn't like to think that I am a clone of Steven's, but my ideas are very similar, probably because I have been with him for a long time. I know him at a more personal level, it does affect the way that I play and perhaps how I look at life.*

I: *In what ways do you think your teacher has affected you?*

Fiona: *I'm much more open and much more flexible. I think that I could be more flexible. But I think that in learning that I am more of an instrument, not the instrument that I am playing, but I am an instrument in conveying a message. Not that I am not important as a person, but I am only a communicator in expressing the music.*

Teaching is understood to be more than simply teaching the instrument but showing students how to look at and understand life. The teachers' experiences and teaching ability become, in the students view, a sounding board for the development of their own self expression.

Fiona: *Well if the teacher is himself innately [musical] rather than just a technician, it just inspires you to learn, you know. You just bounce off the teaching and it just completely inspires you to dive home into the practice (pause) because he's such a flexible person he led me to really look at everything in detail. I don't mean look at every thing in detail, but just to look at life as it is. I mean he breaks down so many barriers for me (pause). It's opened my eyes to life really.*

It's just a wonderful relationship between teacher and student if it is a successful relationship. You come to understand each other and I think that is how you grow. Because you find that by them trying to understand you, you're growing as a person. And therefore it reflects in the music. Therefore there is a lot of communication in the lesson. Rather then just walk in, open you book and what are we going to do today? You know there is a lot of exchange of ideas as well, not just about the music, but he taught about life as well.

Simon: I see my teacher as someone with a wealth of experience. Not just in the playing. Of course he has played for years in orchestras and ensembles and knows virtually every piece of flute music that you could think of as standard repertoire. So he has his own idea about that. And I find a lot of new ways of how he learns himself.

Teaching is understood as an activity that involves both the teachers and the students in a mutually beneficial activity. Teachers are considered as inspirational friends. This is developed by students from an idea of how their teachers play, have played and, more importantly, how they communicate their experience of life and musical meaning to the students. Students who express this aspect as an important element of teaching and learning declare themselves to be learning far more than the instrument or the music, that they are being taught about life. Teaching and teachers are pivotal to their development as 'human beings'.

The essence of the supporting (level 3) category is that students understand instrumental teaching to be about supporting student learning in terms of learning music and also learning about life; and instrumental teaching is about helping students develop their own expression of life through the music.

Teaching is allowing students to question teachers, experiment with new ideas and to have the new ideas subject to their teachers' criticism in order that the students can make, and learn how to make, artistic judgements about music and communication and how music is integrated with their lives. In this way students develop a depth of musical understanding that is demonstrated in their inclination for independent music making.

4.3.3.1 Relations between the Students' Experience of the Teaching of Instrumental and Vocal Music

The students' categories of teaching instrumental/vocal music form a three level inclusive hierarchy. These are the demonstrating (level 1) category where teaching is demonstrating musical techniques and experience; the describing (level 2) category where teaching is expressing musical meaning and experience; and the supporting (level 3) category where teaching is supporting student learning and encouraging independent student expression. Although all of the participants were asked about their experience of the same phenomenon (teaching instrumental/vocal music), the meanings that the participants ascribed to teaching music were quite different. The content was described as, at the least inclusive level, teaching the instrument, then as teaching the meaning that is inherent in the music and finally teaching the students to express themselves through

music. This last view of teaching includes characteristics of other categories as essential attributes, but with student self expression as the dominant attribute. This variation in the students' meaning of what it is to teach instrumental/vocal music may relate to how instrumental/vocal music is taught.

Students described the act of teaching instrumental/vocal music, or the 'how' of instrumental teaching, with three related dimensions. The demonstrating (level 1) category described the teaching focus as student dependence on the teacher. In the describing (level 2) category the students described their dependence on the teachers' descriptions and demonstrations (as in level 1), but add to this view student adaptation of the teachers' content and application of technical and musical elements. In the supporting (level 3) category the teaching focus changes from teacher dependence to teacher influence where the teachers' role is to promote student independence in learning and performance.

The students' understanding of teaching is also related to their understanding of the Music Entity. Table 4.3 expresses the relationship between the Music Entity and the teaching focus. Teacher dependence implies an inflexible teaching strategy. Student autonomy implies a flexible teaching strategy.

(Object to be taught) Music Entity	(Teaching Focus) Teacher Dependence	Student Autonomy
Extrinsic Technical (instrument)	Demonstrating (level 1) (Demonstrating/Technical focus)	
Extrinsic Meaning (music)	Describing (level 2) (Expression of Meaning through adaptation)	
Intrinsic Meaning (personal meaning)		Supporting (level 3) (Supporting Student Learning)

Table 4.3 Relations between the teaching object, teaching focus and students' conceptions of teaching

In the demonstrating (level 1) category the teaching content is based on the technical requirements of the instrument which is supported by the Extrinsic Technical Music Entity. Technical mastery of the instrument is understood to be musical competence. Teaching is therefore considered to be the transfer of technical ability from a master player to a student who has not yet reached mastery and the teaching focus is teacher dependence. The focus of the teaching in the describing (level 2) category is also teacher dependence, but the object of the teaching is the discovery of the music's meaning. The student's understanding of the content to be taught is qualitatively different from the demonstrating (level 1) category. Technical aspects to be taught as part of the demonstrating (level 1) category are included within the describing (level 2) category but technique is seen as a means of being physically able to play the music once the music's meaning has been discovered. As in the demonstrating (level 1) category the students understand that the teaching will be inflexible, not catering for their own particular needs, but generated by the teaching style and musical experience of their teachers. The qualitative difference between the two categories is that the students' no longer regard their role as passive (level 1) but active (level 2). The students' experience of teaching in this category suggests that learning is adapting and assimilating their teacher's knowledge for their own use.

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The supporting (level 3) category is more complete with teaching being about assisting students to develop their own self expression through the meaning of the music using instrumental technique as a tool. Teaching and teachers are considered to be influential. The responsibility in the teaching encounter does not remain the sole domain of the teachers, but students play an active role in deciding how, why and what should be taught. The teaching strategy is described as flexible which relates to the students' understanding that teaching is about assisting students to develop their own 'voice' and expression.

This section described the variation that was found in students' experience of teaching instrumental/vocal music. Section 4.4 describes the relation between the categories of description of teaching and learning and the Music Entity.

4.4 Relations Between the Categories of Description of Teaching and Learning Instrumental and Vocal Music and the Music Entity

Students' and teachers' categories of description of teaching and learning suggest that the teachers' experiences of the professional world are related to the sorts of content that must be learned and taught in some way. The students' experience of teaching suggest that they expect that the teacher's will make their professional experiences and views available. The participants' experience of the professional world plays an important role in the development of content and associated learning/teaching intentions. In a way the intentions for teaching/learning are related to the participants' view of the real musical world as it should be taught and learned, and developing, from that experience of the musical world, a more refined view of what *is* actually to be taught and learned.

Both student and teacher groups understand that what is taught and learned is more than the basic instrumental musical content but is related to a professional musical *context*. This notion of professional formation integrated into the content of the music lessons, defines the importance of the Music Entity. The intentions for teaching and learning are constituted from the musicians', and student musicians', understanding of the world of music. The Music Entity does not describe the musical world per se, but the meaning that both teachers and students give to the musical world and the way that they reflect and iterate on the experience to create something about the musical world that can be taught and learned.

More complete ways of experiencing teaching and learning appear to be related to more complete ways of experiencing the Music Entity. For instance, participants who describe their experience of the professional world as the Extrinsic Technical Music Entity (level 1), usually describe their understanding of teaching and learning as focusing on technique. The less complete categories (in all three sets of categories of description) focus on elements that are external. The Extrinsic Meaning Music Entity (level 2) also contains the technical focus but also includes music's inherent meaning. Neither of these experiences suggest that an internal relation with the music could be taught.

The most integrated and complete categories of description of teaching/learning (higher levels) move the lesson focus away from the *teachers'* experiences of music towards a focus fostering the development of student independence. Attributes related to less complete categories can be used within the lessons but the intentions for their use are quite different. The Intrinsic Meaning Music Entity (level 3) is related to the more

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complete categories where students and teachers expect that teaching/learning is about developing the *students* ability to think musically and interpretively using their own personal view of the world as a basis for artistic interpretation.

As suggested previously in this section, variation in the participants' experience of the professional world may be related to the way they experience teaching and learning music. Reciprocally, the sets of categories provide an indication of how music is experienced in the 'real' world. This meaning may be reconstituted from what it is that is intended to be taught or learned.

The most developed and inclusive of the teachers' categories of description of teaching/learning clearly illustrate the relations between the demonstrating (level 1) category and the Intrinsic Meaning Music Entity. The exchange/mutual change (level 4) category is about the exchange of experiences and musical ideas with the student that changes the way both the teacher and the student think about and engage in music making, communicating and how they see the world. The Music Entity that both emerges from that category and underlies the thinking about music is that music is aesthetic. The purpose of music making being a personal expression of a world view. The intention is to find personal meaning through the music in order to communicate that meaning to others in the world. These views have an internal relationship with each other, the Intrinsic Meaning Music Entity focusing on music's personal meaning in the professional world and the exchange/mutual change (level 4) category focusing on ways of learning how to develop and express personal musical meaning.

The Music Entity is associated with the sets of descriptive categories and both have an internal hierarchy involving development of sophistication in thinking and inclusiveness.

Each of the sets of categories of description are logically related internally through the structural and referential dimensions found in the 'what' and 'how' of the experience of teaching or learning instrumental/vocal music. The variety of ways that the participants' understood or ascribed meaning to the experience formed the basis for the categories of description.

The Music Entity is related to the 'what' and 'how' aspects of the teaching and learning experience. The 'what' is related to the participants' view of what 'music' means to them, the 'how' aspect is related to the focus, intention and approach of the categories of description. The participants' understanding of the Music Entity or the meaning that

is ascribed to music, is related to the way that they understand and describe what it is they will either teach or learn, and how they will go about it.

As the sets of the categories of description, or outcome space, outline the qualitatively different ways that instrumental teachers and students understand and give meaning to the experience of teaching and learning instrumental/vocal music, the description of the Music Entity provides a commonality of understanding the meaning of music. This commonality is the over-arching experience through which the sets of categories of description can be linked in a logical way.

The Music Entity contains an internal hierarchy that includes the physical techniques of music making and the elements of manuscript as its most fundamental way of experiencing the professional world. These aspects are essential parts of musicality and are included within the descriptions of the other two descriptions of the Music Entity. Yet the Extrinsic Meaning Music Entity and Intrinsic Meaning Music Entity do not describe the technical elements of musicality as the outcome of music but as mere tools. The Extrinsic Meaning aspect of the Music Entity focuses on the discovery of meaning through musical sound and the communication of the music's meaning. The concepts of technique and musical elements are necessary to provide the vehicle for the communication of sound.

The most complete understanding of the Music Entity, Intrinsic Meaning, is that music provides the musician with a means to express their personal view of the world through the communication of the music's meaning. Music plays a dual role as it both provides an inherent sound and meaning that can be interpreted by the musicians according to their own views and the music can also help to inform the musicians understanding of the world. The notions of technique, musical elements, communication and the inherent meaning of the music are all important but are secondary to the need of the musician to interpret and demonstrate their own world view.

The notion of 'what is music' is found in all sets of Categories of Description of Teaching and Learning. Table 4.4 below places the categories beside their associated Music Entity.

Music Entity	Students' Experience of Learning	Students' Experience of the Teaching	Teachers' Experience of Teaching/Learning
Extrinsic Technical	Instrumental (level 1) Elements (level 2)	Demonstrating (level 1)	Disseminating (level 1) Transferring/Adapting (level 2)
Extrinsic Meaning	Musical Meaning (level 3) Communicating (level 4)	Describing (level 2)	Exchange (level 3)
Intrinsic Meaning	Express Meaning (level 5)	Supporting (Level 3)	Exchange/mutual Change (Level 4)

Table 4.4 Relations between the three sets of Categories of Description and the Music Entity

Table 4.4 illustrates the relations between the Music Entity, the teachers' and students' understanding of what teaching and learning music is, and what it is teachers/students wish to teach or learn. The most striking case is in the students' experience of teaching where the students describe what it is that they would like to be taught in similar terms to the Music Entity. The students' experience of teaching represent, in a way, their ideal of what it is they want to learn, music, and therefore what it is they would like to be taught. The students' understanding of the professional world of music is related to the way they expect their teachers to teach.

From the evidence found in all transcripts it could be argued that the Music Entity represents part of a receding background awareness from which the experience of teaching and learning are brought to the fore. In this way the Music Entity is perceived as part of a life experience on which the categories of description of teaching and learning are dependent. Other elements of the background experience are not perceived as being as dominant as the Music Entity in relation to the participants' understanding of teaching and learning music. The Music Entity is a constant presence as the teachers and students describe teaching and learning.

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The nature of instrumental lessons allows a certain amount of flexibility in teaching and learning to be evident, but this flexibility is related to ways in which the participants have experienced the musical world and teaching/learning. Discussing and rehearsing the technical or musical qualities of a particular phrase, or experimenting with a new hand position to enable greater ease for playing some musical aspect, are examples of this. These examples are the immediate object of learning but the immediate object is underpinned by the participants' understanding of the salient features of music (experienced in the world of music, the Music Entity) and the meaning that they place on these features.

The components of the Music Entity are related in an hierarchical fashion. Notions of the importance of technique for professional work is present in all three aspects. The meaning that is given to the technical aspect of the Music Entity and develops in sophistication as the Music Entity includes technique, technique and the inherent meaning of the music to be communicated, to the technique and musical meaning that is required by the teachers and students to reflect on and interpret the world.

This chapter described the Music Entity as an overarching experience that is related to the categories of description of teaching/learning instrumental and vocal music. The Music Entity helps to provide a focus for the content of the teaching and learning experience, an understanding of how it may be taught and learned, and also provides teachers and students with an intended end point for the experience of teaching and learning. This chapter also defined three sets of categories describing the qualitatively different ways the participants understand and give meaning to their experiences of teaching and learning instrumental/vocal music. The Music Entity and the categories of description were constituted from the entire transcript group and focused on the qualitative variation found in the entire groups' experience of the professional music world, and the groups' experience of teaching and learning music.

Chapter Five will focus on the individual's experience of teaching and learning music. Whilst Chapter Four described the variation in the groups' experience in 'categories', Chapter Five recognises the individual's experience of a phenomenon as a 'conception'. In Chapter Five case studies are developed to add a richness to the phenomenographic categories of description of teaching and learning instrumental and vocal music and to describe the relations between teachers' and students' conceptions of learning and teaching.

Chapter Five - 'Counterpoint'

'Note against note, the combination of simultaneous voice parts, each independent, but all conducing to a result of uniform, coherent texture.' The Oxford Companion to Music

5.1 Case studies

This chapter contains a series of case studies that illustrate the detail of the variation described within the categories of description of teaching and learning instrumental and vocal music and within the Music Entity. It does this through the examination of specific sets of teacher/ student transcripts. The purpose of the case studies is to expand and enrich the phenomenographic portion of the research though an analysis of the specific teaching and learning situations from which the categories of description were constituted. Phenomenographic analysis focuses upon the data set as a whole in order to produce an outcome space of hierarchically related categories of description. The 'fit' of the categories of description to individual transcripts and to the sets of transcripts involving teacher and student couplets is the focus of the case studies.

The case studies contextualise the categories of description of teaching and learning music by allowing the meanings, understandings and explanations of the participants to be placed within specific teaching/learning situations. The transcripts were re-analysed using the previously constituted categories of description. Transcripts analysed in this way provided evidence for each participants' conceptions of teaching and learning. Cases were developed from the re-analysis that drew on the richness of each transcript, and the participants' discussion of and in specific teaching/learning situations.

The case studies identify those meanings and understandings of teaching and learning instrumental/vocal music that encourage quality teaching and learning. The case studies provide an example of how the phenomenographic portion of research may be used by practitioners to inform their own practice to encourage quality in learning. An examination of the relations between the way that the participants' express their understanding of teaching and learning, and the way that they interpret this understanding in practical ways, is an essential element of the case studies.

The focus of this chapter is to replace the participants back into the context of the individual music lesson as they have described them, and to use the results of the phenomenographic analysis to describe the dynamic nature of the instrumental lessons as the participants individually experience, understand and describe them.

5.1.1 The Participants

Each of the teachers who participated in the research was asked to describe their experience of teaching and their students' learning in relation to two of their own students. The teachers' students were also asked to describe their understanding of learning and teaching, as well as their perceptions of their own teachers' teaching. In some instances only one student from a specific teacher was available to participate.

During the interview teachers first discussed their understanding of teaching and learning in generic terms. They were later asked about their understanding of teaching and learning in relation to their nominated students. This process made it possible to identify the teachers' most complete view of teaching/learning and to determine how this view changed in relation to their changing situations, namely the students. This analysis is possible using the categories of description as a base for the analysis of the case studies.

Each transcript had the potential to contain expressions of several different conceptions of teaching and learning depending upon specific aspects of the lesson or teaching/learning context that the participant was referring to. Participants who expressed more complete views and understandings of teaching and learning (higher levels) were able to subsume and incorporate ideas that were characteristic of less complete conceptions if the situation demanded it. Participants with limited or less complete views did not describe aspects characteristic of the more complete conceptions.

The following table associates individuals with specific conceptions and has been developed by re-reading each individual transcript. The categories of description were used to determine which were the most integrated, inclusive, sophisticated (or complete) conceptions expressed in each transcript. The table also illustrates variation in the way teachers understand teaching and learning when focusing on different student situations.

Teachers	Conception of teaching and learning music in relation to the student	Students	Conception of learning music	Prior experience of the teaching of music	Conception of the teaching of music in relation to the teacher
Steven	Exchange/ mutual change (level 4)	**Fiona**	Express Meaning (level 5)	Supporting (level 3)	Supporting (level 3)
	Disseminating (level 1)	**Jane**	Communicating (level 3)	Supporting (level 3)	Supporting (level 3)
Ron	Exchange/ mutual change (level 4)	**Nathan**	Express Meaning (level 5)	Supporting (level 3)	Supporting (level 3)
Maria	Exchange (level 3)	**Kaitlyn**	Musical Meaning (level 3)	Supporting (level 3)	Describing (level 2)
	Trans/adapt (level 2)	**Matthew**	Elements Level 2	Demonstrating (level 1)	Demonstrating (level 1)
Norman	Exchange (level 3)	**Andrew**	Communicating (level 4)	Describing (level 2)	Describing (level 2)
Brenton	Trans/adapt (level 2)	**Kaitlyn**	Musical Meaning (level 3)	Supporting (level 3)	Demonstrating (level 1)
	Trans/adapt (level 2)	**Simon**	Express Meaning (level 5)	Supporting (level 3)	Supporting (level 3)
Peter	Trans/adapt (level 2)	**Susan**	Instrument (level 1)	Demonstrating (level 1)	Demonstrating (level 1)
	Trans/adapt (level 2)	**Elizabeth**	Musical Meaning (level 3)	Describing (level 2)	Demonstrating (level 1)
Colin	Disseminating (level 1)	**Angus**	Instrument (level 1)	Supporting (level 3)	Demonstrating (level 1)
	Disseminating (level 1)	**Roger**	Express Meaning (level 5)	Demonstrating (level 1)	Demonstrating (level 1)
Louise	Disseminating (level 1)	**James**	Elements (level 2)	Describing (level 2)	Describing (level 2)

Table 5-1 Individual conceptions of teaching and learning

Table 5.1 above shows the most complete conception(s) found within each participant's transcript. For instance, Steven's most complete conception of teaching/learning is that teaching is an exchange of experiences and musical ideas with the student that change the way both teacher and student think about and engage in music making, communicating and how they see the world (exchange/ mutual change [level 4] conception). This conception was evident when Fiona was part of the teaching/learning situation. When Jane was part of Steven's teaching situation the most complete conception expressed was that teaching is disseminating the teachers' musical and performance experience and that students learn through being exposed to the teacher (disseminating [level 1]). Similarly Elizabeth's most complete prior conception of teaching was teaching is expressing musical meaning and experience (describing [level 2] conception). Yet when Peter, who has a low level conception of teaching/learning, becomes part of her learning/teaching situation her conception is that teaching is demonstrating musical techniques and experience (demonstrating [level 1]).

The table suggests that teachers who expressed the most complete (higher level) conceptions of teaching/learning generally had students who also expressed higher level conceptions of learning and of teaching. There are some notable exceptions to this and these are discussed in relation to their own specific teaching/learning situation.

Eight case studies were possible from the teacher/student combinations. However, only four were developed as these four demonstrated some unique aspects. The cases selected are:

- Steven with Fiona and Jane;

- Colin with Angus and Roger;

- Maria with Kaitlyn and Matthew and

- Brenton with Kaitlyn and Simon.

The first two case studies describe teaching and learning from the perspectives of a teacher with a more complete understanding of teaching/learning (Steven) and a teacher with a limited view (Colin). The third and fourth case studies are of interest

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because both teachers, Maria and Brenton, have a student in common (Kaitlyn) who is perceived by each teacher differently.

In the sections that follow a shaded section in the table for each case is used to highlight the unique aspects that are the focus of the case.

5.1.2 Steven, Fiona and Jane: Perceptions of the teaching and learning environment

This case was selected to illustrate the different conceptions of teaching/learning expressed by Steven when describing his teaching and learning encounters with Fiona and Jane. Steven's most complete conception was that teaching/learning was an exchange of experiences and musical ideas with the student that change the way that both student and teacher think about and engage in music making, communicating and how they see the world (exchange/mutual change [level 4] conception). This conception is related to the Intrinsic Meaning Music Entity. These views and associated teaching/learning attributes were evident when Fiona was a part of his teaching situation. However, Steven expressed dimensions of less integrated and sophisticated views when relating his experience of the teaching of Jane. In that situation teaching was described as technical demonstration with an intended learning outcome of exam performance (disseminating [level 1] conception).

Jane's highest stated conception of learning was that learning was finding the music's meaning (communicating [level 4] conception) whilst Fiona indicated that learning was about expressing personal views through music (express meaning [level 5] conception).

	Conception in context		Conception of Learning	Prior experience of teaching	Conception of teaching
Steven	Exchange/ Mutual Change (level 4)	**Fiona**	Express Meaning (level 5)	Supporting (level 3)	Supporting (level 3)
	Disseminating (level 1)	**Jane**	Communicating (level 4)	Supporting (level 3)	Supporting (level 3)

Table 5-2 Case Study One: Perception of the teaching and learning environment

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Steven's conception of teaching/learning appeared to be related to his perception of the situation. Hence, his perception of Fiona's learning needs, and his conception of teaching /learning when associated with Fiona, were consistently high. Fiona's view of learning was of the expression of personal meaning (express meaning [level 5] conception). Steven's perception of Jane, the 'weaker' student, was that she was unable to accommodate any 'higher' musical values. The associated conception in this case was the disseminating (level 1) conception. However Jane's perception of the teaching/learning situation was that Steven was concerned with helping her express musical meaning through communication with an audience by supporting her learning (supporting [level 3] conception).

This case study suggests that teachers and students may see the same situation quite differently and that students may conceive of the teaching as being at a higher level of sophistication than the teacher might expect.

Steven is a musician who has taught in a tertiary institution for 20 years and performs regularly as a soloist and chamber musician. He is highly regarded as an instrumental teacher and is greatly in demand as a teacher within the institution and from external students. Fiona is a final year student who has been accepted to continue post graduate studies overseas. Jane is currently in her second year.

Steven was able to describe many dimensions that were characteristic of several conceptual categories. This is consistent with phenomenographic thought that recognises that categories of description are hierarchically ordered and that participants expressing higher order conceptions may also articulate characteristics of conceptions that are less complete according to their perception of the context. In this way elements of limiting conceptions can be reinterpreted through the value of the more complete conception, and the limiting view subsumed.

Steven stated that *"The fundamental thing with teaching is basically communication"*. This statement was followed by an expression that communication was two-fold, involving communication between teacher and student, and also the communication between the student and the music. Continued association and communication between Steven and his students developed and changed the way in which he perceived his students, and consequently the manner in which the students were taught.

Steven: My attitude changes. Well, what I mean to say is that I am aware of those things in the first instance, but with knowing more about them [the students] my feeling towards them changes so that my ways of relating to them changes also.

This change in the teacher's *"feeling"* resulted in a change in the quality of communication between the teacher and the student. According to Steven, his changing attitude towards his students could be both positive and negative but was also formative and subject to reflection and alteration. Steven regarded his students as *"perfect"* until the student's own actions either supported or were contrary to this view.

Steven: When they come in for their first lesson they are the perfect student. They are the perfect person. Until you get to know them better and you realise they are also human beings who aren't all perfect.

Steven's philosophy was that teaching should be dynamic and flexible. He allowed himself to be guided by the students as to what the students wanted to learn and how they liked to learn. The dynamic nature of his encounters with the students also enabled him to develop as a teacher, musician and person. This aspect of constant change was fundamental to his philosophy of teaching and experience of music as an agent for personal and cultural change and reflection.

Steven: I believe that they do have an intrinsic latent ability and a belief structure that I have to respect. And the more I see things happening the greater the respect grows. But on the other hand if I see things happening that obstruct their way of expressing themselves musically then I feel it is time for me to move in and give them remedies, methods to solve those problems with which they are battling with.

According to Steven, Fiona's individual personal development was the core of the teaching/learning encounter. Steven described Fiona initially as being dependent, *"She wanted to be told what to do. And that is something that over the years that we have been able to diffuse"*. Steven's aim with Fiona was to bring her to a point where she could express her own personal and musical opinion. *"She is starting to have real opinions, and that was more a question of developing within Fiona a feeling of self worth."*

Steven intended that Fiona's learning should be about the relations between music and all other art forms.

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*Steven: Understanding that music is really a reflection of nature, a reflection
of the world and as a result how it relates with other art forms like painting and
poetry and other means of expression, ballet... I think the creation of the art form
must be the essence of why we learn the piano. And not just 'now I am going to
practice double thirds', there is no such thing as working on double thirds.*

Fiona described the way that she learned as relating to the way that she thought
about the world in general.

Fiona: An open flexible mind is the secret.

The *"open and flexible mind"* enabled her to understand music as a means of self-
expression and communication. As with her teacher, Fiona considered learning
music to be learning about life through a variety of experiences that will enable her
to make connections between her own interests and other areas that she may come
across.

I: Could you describe for me what you understand by learning?
*Fiona: I think being open to ideas, to being flexible, to being not narrow
minded. In learning, perhaps as I say, being open to everything, experiencing
everything, taking everything in, information, concepts, and deciphering
everything. Going through almost like a channel and then discarding perhaps what
is not needed and internalising everything that is needed. But it all is I guess means
of enhancing oneself. Improving and expanding all knowledge and I think of
course we don't stop learning until the day we die and can't physically learn
anything more of course, on this earth."*

Fiona described various *"levels"* of learning music that incorporate attributes of the
students' conceptions of learning. She describes technical proficiency as a means
(amongst others) of attaining a *"spiritual level"*. The following extract demonstrates
this integration of ideas.

*Fiona: Well it's on different levels. You learn technical things, you learn, I
mean you are going through the process of technically learning something whether
you're analysing or doing the fingering, or of course doing the phrasing. Looking
at everything critically in a piece, but you're on another plane of learning as well.
That you keep well in mind what happened in the period, of what the composer
[intended], what other works the composer has written. What the composer has
intended through his writing. And you really need to put that in. To be playing as
well, and of course it is going to be personalised and what you think of, about a*

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particular composition and what you think about a composer, is going to be your own interpretation of the piece./.../ I think in learning a work, in learning music you've got a concrete way of learning things through technical means, I don't mean through the fingertips necessarily, but going through the process of learning and secondly you've got the spiritual level and you've got learning in that way. And you're aware of the composer and you know, life itself, putting all that into a composition."

The relations between Steven's conception of teaching/learning and Fiona's conceptions of teaching and learning indicate a high quality encounter was possible with both teacher and student being satisfied.

The teaching/ learning relationship between Steven and Jane is not so clear. Steven's conception of teaching and learning as he talked of teaching Jane was the dissemination of technique (level 1). However Jane suggested that Steven indicated that learning an instrument was more than simple technical advancement.

Jane: Steven's mainly taught me now how to understand the music.

Steven's initial statement about his aims with Jane emphasised his perception that Jane had a simple exam focus to her study of the piano, and that she would never be able to change this. Accordingly Steven focused on the technical and exam orientation that he thought Jane wanted.

Steven: You see Jane is much more limited in what she can do./.../ She will finish the course and I know some people who will leave this course, leave as ignorant as they came in. And unfortunately Jane is one of those people. She still thinks it is important to do an A. Mus. A. and "I must fight to do it".

Steven's intention for Jane was simply to get her through the course. *"Being the support for whatever she wants to achieve (pause) which is the A.Mus.A".* However Jane's conception of learning was to be able to communicate musical meaning through performance (communicating [level 4] conception). Steven anticipated that she would focus on the mechanical aspects of music leading to an examination, but Jane indicated that Steven had enabled her to see beyond the technical aspects of playing into the realm of interpretation and self-expression.

Jane: I suppose to get personal satisfaction. And to learn, and to take seriously and to really learn, you've got to get the technical things right and things, that is a real challenge, to know when I am progressing and getting good at it. And I find it relaxing and just a way of, I suppose, venting your emotions and

expressing yourself. [Following statements in the transcript developed the idea of 'expressing yourself' as finding out the musical manuscript's historical style and composer's intentions and communicating those meanings.]

Jane perceived that learning was not just the acquisition of the technical components but was about being able to assess when you have learned something and how to express yourself. The next quote illustrates how Jane perceived that Steven had helped her in the process of changing how she learned in the past to how she currently understands learning.

Jane: Well, I think I would never have picked things up if he hadn't pointed them out. It's not like he's forcing some kind of teaching onto me. It's just that he says things which I just hadn't thought about, or I'd taken for granted. And I think about them and it helps me to consciously focus on using those things and it changes the way I learn /.../ Before I went to Steven I would just take a piece of music out and look at the dots and Steven's mainly taught me now how to understand the music and also technical, little technical things which I have done which nobody really picked up upon. But mainly I think understanding the music, that's the thing that I have learned.

Jane picked up from Steven that learning was not simply about *"learning the dots"*, or the technical aspects of the discipline, but learning was about understanding the music and expressing it in a personal way. Jane understood Steven's, tacit in this case, intention of helping students express themselves through music rather than his stated design for her, of technically passing the exam.

This encounter suggests that the conception a teacher adopts with a particular student is related to the teacher's intention and perception of the student, and further, that the intention is guided by the teacher's understanding of both teaching and learning and the nature of the discipline to be taught.

The significance of this case is that although Steven intended to teach Jane using attributes indicative of a less complete conception of teaching/learning, Jane perceived his more complete conception. This teaching and learning encounter indicated that the more complete conception was evident to Jane although attributes relating to less complete conceptions were used. These students' perceptions of the learning situation suggest that the teacher's conceptual understanding of teaching/learning and music making experience, encapsulated in the Music Entity, are evident to students.

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Steven's 'change' in conception due to his perception of the student situation, and the students' perception of their teacher's teaching, are explored further in Chapter Six.

5.1.3 Colin, Angus and Roger: Cloning or freedom?

This case has been selected to provide a contrast with Steven and his two students. Whilst Steven's conception of teaching and learning is quite sophisticated and integrated, Colin's highest level conception is that teaching is disseminating the teacher's experience and that students learn through being exposed to the teacher (disseminating [level 1] conception. The disseminating conception is related to the extrinsic technical (level 1) Music Entity. Colin's two students report very different conceptions of learning from the most complete conception to the least complete. Roger intended to learn how to express personal meaning through music (express meaning [level 5]) and Angus intended to learn only the instrument (instrument [level 1]).

The focus of this case study is the relations between the teacher's perception of his teaching role, disseminating his hard won experience, and the way in which his two selected students respond to these intentions and consequent teaching approaches. It is also about how Roger reconciles his intention to learn how to express himself with the support of a teacher only interested in disseminating his own technical and professional experience. Angus found Colin's teaching, which focused on demonstrating Colin's technical abilities combined with an insistence on student copying, satisfactory. Angus considered learning to be achieved if he could 'nail' the technical aspects of the instrument or, in essence, become a clone of Colin. Roger's understanding of learning was quite different. Roger described his teacher's teaching as only a single aspect amongst a whole variety of experiences that enhanced his personal search for meaning and self-expression. In this sense Roger considered Colin's teaching, informed by a limited conception of teaching/learning, as a means whereby he could achieve freedom for his own learning.

This case is about the way Angus, who expressed the least complete conception of learning, and Roger, who expressed the most complete conception of learning, learn with Colin.

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	Conception in context		Conception of Learning	Prior experience of teaching	Conception of teaching
Colin	Disseminating (level 1)	**Angus**	Instrument (level 1)	Supporting (level 3)	Demonstrating (level 1)
	Disseminating (level 1)	**Roger**	Express meaning (level 5)	Demonstrating (level 1)	Demonstrating (level 1)

Table 5-3 Case Study Two: Cloning or freedom?

Colin has been a professional musician and is currently the head of an instrumental school. He performs regularly as part of an ensemble connected to the music school and as a free-lance artist in his own right. The move from performance to full time teaching was part of Colin's career plan as he considered that his professional experience would enable him to be a good resource for his students. Both students involved with the study, Angus and Roger, are in the second year of their degree. Angus commenced study at the music school after high school and Roger worked as a musician before commencing his degree.

Colin's transcript suggests that his most complete way of understanding teaching and learning was that teaching is about disseminating and demonstrating his own experience (disseminating [level 1] conception). Colin's experience of the musical world suggests that the Extrinsic Technical (level 1) Music Entity is the foundation of his understanding of teaching/learning. The focus on technical development in lessons is related to his understanding of music as a *"business"* venture. This *"business"* perspective led to a teaching focus emphasising the technical aspects of the instrument with the goal of students being to play technically correctly in an ensemble situation. Colin's reasoning for developing this idea as the focus of music teaching and learning was that students had to learn skills that would enable them to be 'bread winners' and if they couldn't develop technical competency then it was his job as a teacher to discourage their pursuit of music. No other way of thinking about music and music teaching/learning was described in his interview.

Colin: I adopted an approach of showing them what they had to do to become a performer, approximately how long would it take and did they have the desire, the time and the talent to accomplish that. Then they in their own rational

way could make a decision whether to continue on or not. Therefore it is their decision and they are happy, not mine. They make that decision rather than having someone say "Oh, you're not a player" and then they say " I'll show you" and spend a whole lot of years going down a path that has kept them from having a productive life in some area they could be good at.

This extract demonstrates Colin's belief that teaching is about making a distinction between students who will be able to play professionally and weeding out the others but in a way that the students to be discouraged and make *"their own decision"* to leave. This was the only transcript to express this idea. The idea of actively discouraging students as an attribute of good teaching can be linked with the notion of the Extrinsic Technical Music Entity. If musicianship is only related to technical development then other important aspects such as meaning, communication and self-expression are lost.

Colin described teaching as an activity that was separate from learning. Teaching was focused on his own experience with the assumption that what he experienced as a professional was worth perpetuating as a musical art form. In a way disseminating musical experiences to the next generation legitimised his professional life.

Colin: *I believe in it strongly that it is the right thing for me to do and that I was successful and accomplished something in my life, then that is important to pass that information along. And I think that is the stage I am at now.*
and

Colin: *So another thing about teaching, playing the kind of music I play, from Jazz to Classical, I am competitive. I have a secret, I have accomplished a way of making music that is identifiable with me. It fits into the large scheme of what an orchestra needs or the style of music, or the periods of the time, but I do it in a special way. I don't give the secret away to anybody because it would cost me work. So I am naturally secretive about it and I would think that anybody who was in a creative field would be that way. But when we are teachers, we give away everything. Everything I know, my secrets on how I do things, I give them to my students willingly, I don't hold anything back, and I hope that my students will be better musicians, person, breadwinner, citizen than I am.*

Colin also expected that his own students would behave in a like manner in the future and divest their own *"secrets"* to the next generation of student musicians.

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Colin: *Also this young talented group of musicians that we want to enter the professional market as it were, when they have had their careers we want them to be able to do what I am doing and pass on that information to other young Australians.*

Colin: *If they think " Oh no, that is not really for me" while they are at their best learning period, they should change their approach, and find something that they can pay the mortgage with and raise a family. Because the music business is extraordinarily cut-throat and competitive and most of the people that you deal with in the commercial level are not nice people.*

Colin's life as a musician and as a teacher seem to be quite separate. Colin does not simply teach music or an instrument, but an attitude to 'music as it is taught' and 'music as in the profession'. Both of these views are dependent on his view of the purpose of music which is about being technically competent in order to become a *"breadwinner"* or *"citizen"*.

In the preceding passages music is never expressed as a communicative art form but as a collection of skills. The outcome of teaching is the demonstration of Colin's technical skills by his students. The following extracts, relating teaching and learning to specific students as differing situations, illustrate his teacher-centred focus of the teaching and expectations for learning. Colin describes learning as skill acquisition through exposure to his teaching. Learning outcomes are assessed through student test performances.

Colin: *I have a list of things that I give to my students of how we critique ourselves and as soloists. That is what we look at. When I am practicing, when I am performing, when I am listening to a CD, or to my students, those ingredients are assessed constantly, all the time. And it is non-verbal essentially, it is your perception. If you are walking you can tell if you are out of balance, if you step on a little stump, or you stand on a crack in the side-walk, the breeze is blowing in your face, if a car horn honks, all those things are being constantly assessed by your brain. When you are performing those kinds of simultaneous activities have to go on.*

I: *So these activities are automatic for you as a professional...*

Colin: *No! They are not automatic. I have to have a concept of conceptual packages and what I do is turn them on. Some are in the fore front and some are in the background. For instance you have to be able to breath correctly, it is power /.../ The technique of what you are doing becomes more like 90% of your thinking and the art becomes 10% or less. So you want to get these physical conceptual*

packages practiced. It is like a golf swing/.../ It becomes a practiced, repeatable, memorable activity.

I: *So you give this list of criteria to your students and then encourage them to..*

Colin: *Apply it to themselves./.../ We all know that we have limitations and we have to deal with that, everybody has to deal with that, but if you are lazy and talented that is a big crime. Being extremely hyper-critical of everything you do is my approach. I also have a passion for what I do and when I am playing well it flows. If I am not playing well I notify the assessing area. If this area is not working go back to the conceptual package, the tonguing package, the buzzing package, the hearing package, the harmony package./.../*

I: *So what about your students then? You have mentioned your ability to assess what is going on and what to modify and change, how do you know if your students have learned how to do this?*

Colin: *You can tell in their performances. /.../ Physical ability to thought becomes action is the ultimate goal.*

This extract demonstrates two dimensions of Colin's transcript, the continued focus on the teaching and the teacher's ideas. This is significant because the entire section above was expressed when directly questioned about student learning. Student learning was not described as an intrinsic attribute of the student but as a measurable outcome through the auditory and visual outcome of learning music, the performance. Learning is being able to access various *"packages"* according to technical need. Learning is being able to decide when to use the *"packages"*, if a student can't then they simply won't become a professional.

Colin's transcript indicates that he believed students learn by acquiring his technical *"packages"*. Students were described in passive terms, the teacher being the active partner in the teaching and learning encounter. Students do not become musicians until after they have studied. Colin assumes that the *"packages"* will come into use after the student had become a professional and can see how to use them in context. He did not anticipate that the students would come to understand music making until they had finished being educated.

Colin: *By the time our students become accomplished professionals and have done all that they can possibly do, we are dead. We never get to see our finished product. We only get to see them in the initial learning stages.*

Colin: *Well there are a couple of areas. One is that if you give them the food and they don't choose to eat it then that is their problem. You explain*

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something to somebody ten times, twenty times, and they still keep screwing it up.
You begin to lose confidence that they are going to be able to do it. So as a mature
adult they need to be able to make it to the bread line.

The core of this statement suggests that teaching is about disseminating the
teachers' musical and performance experience and that students learn through being
exposed to renditions of experience. Teaching and learning are constantly described
as two separate activities. There is no expectation that the students actually do
anything with the information that is given, rather they are simply expected to use it
later. The experience of music making that underlies this conception is that music is
a technical activity which can be measured through the outcome of a *"fast"*
technically brilliant performance, and in Colin's specific case, being able to earn a
living.

Colin's relations with the two students that were chosen to take part in the study
emphasise the teacher-centred focus of the teaching and learning encounter. In both
instances Colin *"trouble shoots"* and provides *"learning packages"* as his preferred
teaching method and expects that student learning will be made evident through the
student performances.

Colin 'diagnosed' that Angus was dyslexic. He made this diagnosis on the basis of
his own student experience. The outcome of this belief was an even stronger
tendency to tell Angus what was wrong with his playing and what to change.
Angus was described in terms of a passive listener (quite different from the way
that Angus described himself throughout his own interview).

The following extract illustrates the manner in which Colin broke down musical and
instrumental elements into small digestible chunks, or *"conceptual packages"* to
teaching Angus. Angus' input was not referred to.

Colin: *I would say " You need to do blah, blah, blah" and he would try to*
do it and I would notice that he can't do blah, blah, blah because he couldn't do
dah, dah, dah. And then we would go back and try to explain that one. I'd say "try
this" and he couldn't do it because there was a little ingredient on that he couldn't
do. So basically we had to go back right to the beginnings of his understanding of
what to do /.../
I: *So what are you trying to achieve with Angus?*
Colin: *To take his natural love and gift of hearing music and turning it into*
a physical skill./.../ After taking lessons from me, it is not my achievement, it is his
achievement, he came in and blew the panel away in his technical exam. He played

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something no other player could play, it was really fast. It was amazing that he did this. It was due to hard work and repetition, and he was just terrific. He still didn't have depth of understanding of the music, he still couldn't read very well, so it was related to recall.

The evidence of Angus' *"amazing"* performance was the quality of his technical progress. This learning outcome is not surprising. Angus perceived Colin's focus on technical *"packages"* and worked on the technical aspects of his performance. Colin suggested that the technical qualities of Angus' demonstration of learning was the tempo of the piece. Colin suggested that repetition had led to this success, but that it had no *"depth"* as the performance was only based on *"recall"*.

With Angus providing the situation of the teaching and learning encounter, Colin described teaching and learning to be about passing on his own views and professional experience (disseminating [level 1]). Colin's experience of the professional world as the Extrinsic Technical Music Entity, is related to the sorts of things that Colin intended Angus to learn, the expectation that he had of Angus during assessment tasks, and the strategies that he used to teach him.

Angus described his understanding of learning music as learning an instrument (level 1). His learning focus was the development of technical ability on the instrument. The transcript's rhetoric indicated that his central focus was upon the technicalities of playing his instrument and the indicator of his success was being able to *"nail"* the fast passages. This view suggests his understanding of an Extrinsic Technical (level 1) Music Entity. Angus had several siblings most of whom were teachers. He had control of some educational language but used the language to describe learning as acquiring skills. Analysis of the transcript also indicated that he could describe more complete conceptions of teaching (consistent with the supporting [level 3] conception). His description of Colin's teaching was limiting (demonstrating [level 1] conception).

This particular transcript was intriguing due to the educational jargon that Angus used when compared with the generalised meaning that he ascribes to actions and experiences. It is interesting to follow his sophisticated and articulate views on teaching with his description of practice and experience. Angus expressed some very firm views on music, learning and life, many of which appear to be contradictory.

Angus described learning using analogies that Colin had used. These included the analogy of practicing golf, making money and being a bread winner. These images

were used to describe technical aspects of instrumental playing that were similar to Colin's descriptions.

Angus: *If you want to be good at golf you have to do that like X amount of times before you are good at it. /.../ If you want to achieve it you can, it's very easy to achieve in little things I suppose, you just work on them.*

The view expressed here is similar to Colin by use of the same analogy and through the description of learning as constant repetition of small manageable portions. This view is further expanded by Angus's description of why it is you practice small sections.

Angus: *Sometimes you break it down into the smallest denominator possible. There's a quick tune you break it down into, you know, really, really slow. You wouldn't know anything about it and eventually speed it up and actually you can do it.*

According to Angus learning music is dependent upon breaking it down into small component parts and includes a dependence on the teacher. This dependence can be tracked through the following abbreviated statements from the same section of transcript. In this extract many statements appear contradictory.

Angus: *Well as an individual I'm an anarchist, total anarchist. I've conformed in little ways but just in my thinking is all my own./.../ Someone says you have to phrase it (the music) a particular way. Where as I may not be able to see it like that, or hear it like that. I might hear it another way. And he's (Colin) saying to me "no, you must think this way", and I'm going "I can't think that way", and I am thinking in my own way./.../ part of my make up is to be very fastidious, very exact. I try to be very exact.*
I: *You told me you were an anarchist before?*
Angus: *Yeah, but the thing is, I really like to work within the boundaries people have set me. Because I can be totally free in those boundaries. And for me to work really well for someone, I've got to do it their way. And I've got to be able to do it my way, that's, you know, so it's, yeah, well, When I am practicing I try to be very exact. Have a good reason for doing and to be very exact in my, (pause).*
I: *Well, what is it that you learn this way when you practice? What is the point of it?*
Angus: *Well, it's hard for me to answer that totally right by myself because I've got several teachers that have drilled things into me in the past, you know, and it's for all of these academic reasons, you know, and which I eventually gave into.*

The plaintive statement of Angus's echoes throughout the transcript. He describes himself as a victim who has to learn in a certain way because musical technique is *"drilled in"* or *"nailed"* down. The dilemma that he faces is trying to be independent (an anarchist with free thoughts) and having to conform to academia and to do what his teacher says. Angus understands that the sign of his adult musicianship will be when he can do things legitimately his own way providing he does now what his teachers ask of him.

Angus: *I spend all my time getting good at the Classical approach with music so that then I get really good at that. Then I will be really good at doing music my own way.*

Angus can see that there are technical things that he does that will enable him to reach enfranchisement as a musician.

Angus: *You can measure things, like how long you can hold your breath, totally physical, how long you can hold notes. It's very easy to improve on that every single day. Otherwise you can do things like you want to be the fastest reader in town because there are so many situations where you like have a gig, and your sight reading is pretty powerful, you're like nailing every note, and they are like practicing (the other players) and you're just reading it you know. So you put the metronome at 60, you put it on the page, you put it at 90, you put it at 120, keep going, you can pace yourself. That's totally mechanical.*

Angus described learning as an increase of speed or an ability to quickly read notes. Angus's understanding of learning also influenced his understanding of instrumental teaching.

Angus: *I know all the different ways that you can learn and you can teach, so therefore I know whatever means he uses I've got [to] extract that from him, or I could get nothing from him.*

On the basis of his knowledge of *"all the ways that you can learn and teach"* Angus created a curious sort of game that he played with his teacher. This is an example of the contradictions within this transcript. Initially Angus stated that in order to be free to learn he had to do exactly what his teachers told him. Towards the close of the interview Angus's views changed as he declared himself to be the centre of the teaching and learning situation. In some ways the way that he described his lessons with his teacher was quite malignant and contrary to the rhetoric of the contented student earlier in the interview.

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I: *Do you see a relationship between the way that you learn and the way that Colin teaches?*

Angus: *The way he teaches, and the way that I learn. All right. To be a good teacher you have to be a good learner. You've got to have the concept of learning down because how can you approach, you know get your thoughts across, if you haven't got that concept pretty much sorted out in your head, or know a way of getting around different situations. So anyway, I would say that I am a much better learner than he is a teacher, therefore he's a good teacher.*

I: *Could you explain that please?*

Angus: *All right, well I secretly run the lessons right? In a very passive way. I secretly, yeah in a very intellectual way I run our lessons. Being a, I'm never wrong, so everything he tells me, if I have to pre-plan that, I mean I am going to get to a point where it goes against the grain./.../ I have to catch him because otherwise he'll catch me. Sometimes everything is really cool and I would have been at a yoga class and would have worked too hard you know, and turn up, or it would have rained on the way here. Then he nails me, you know, totally, he will get me. So in a way if I wasn't like that he wouldn't have this approach. And I know because I know all the different ways you can learn and you can teach, so therefore I know whatever means he uses I've got to extract that from him, or I could get nothing from him./.../ Sometimes he won't be on the right track so I'll stand there and I'll practice while he gives me this huge spiel, this lecture, driving something home. He's trying to tell me about ten million times. I know what he's going to say next because he has said it to me before. Sometimes I feel like the lowest person on the planet.*

I: *Does he make you feel like that?*

Angus: *Well he was giving me the spiel and I knew what he was doing. I knew the spiel he was giving and just went along with it, you know, I prompted him at the right times, sometimes I would steal his lines to watch his eyebrow raise or something./.../ Sometimes you can be totally focused in what he is talking about and you think about it and you think "oh no, After years of struggle I'm never going to make it".*

Angus paints a dismal picture about his understanding of both teaching and learning. Angus described a relationship where it was his job as a student to listen to what the teacher says and try to absorb it. However, Angus was discontent with his position of passive student and tried to develop control over his learning situation by *"secretly organise(ing) the lesson".*

The relations described by Angus and Colin, strongly suggest that the teaching role was understood by both to be dominated by the teacher. The sorts of things that were described as taught and learned line up with the least complete views of teaching and learning with an Extrinsic Technical Music Entity.

Colin broke 'music' down into small technical components which were then taught to Angus. Angus in turn experienced these packages so often in the lesson that he knew what they contained and even the way that they were expressed. There was no sense however of Angus re-interpreting the packages for his own use. Successful learning was simply being able to avoid a situation where Colin may use a *"package"*. The intended outcome of the teaching and learning encounter for Colin and Angus, was for Angus to develop technically. Both assumed that musicality would come once Angus was in the profession.

This case is significant as it is an example of the relations between teaching and learning where both the teacher and student express the least complete conceptions of teaching and learning. Colin described his experience of the professional world (the Extrinsic Technical Music Entity) as the ability to technically 'defeat' the opposing musicians. Notions of musical integration, musicality, style, expression, communication and self-expression were absent from both transcripts.

Angus's understanding of the role of the teacher was summed up in this way.

Angus:	*His responsibility as a teacher is to put his views across.*
I:	*Is that all?*
Angus:	*That's it.*

Colin considered that his second student Roger learned differently than Angus because he was older and had had professional musical experience in the past. Colin alluded to a more sophisticated notion of teaching and learning when referring to teaching Roger but still related teaching and learning to his own experience. This sophistication was the recognition of Roger's previous performing experience, but beyond this recognition there was no discernible change in his intentions for Roger.

Colin: *So my responsibility is if I am going to give somebody the first clue about a lecture it is best if I have experienced it myself. And without putting my own personal quirky attitudes into it. I like to take a broad view. "This player likes this, this player plays like that, this guy plays like that, which one do you like?" "Oh, I like two or three of those." " Okay, well, either of those can fit into your*

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playing". So basically with Roger we are teaching him style and proportion to the beat.

Even though the work of others was incorporated into the options that Roger was given to choose from, Roger was required to assimilate the sound or technique of the other players in much the same way that he would be expected to assimilate Colin's music making. There was still no real choice or focus on Roger's specific needs. Colin intended Roger to learn things that were all technically oriented and included aspects of breathing, pitch, duration and phrasing. All of these aspects were a means to the end of enabling Roger to have the same sort of professional experiences as Colin.

Colin: So it is only that mature discipline that comes from years of playing that needs to come into his playing. I mean he applies that to himself personally, he will begin to apply that to his music as well.

Roger is a mature age student and had some experience as a musician prior to full time study. His prevailing view of learning was that learning should be about his own personal satisfaction. Instrumental proficiency was included in this but personal expression was paramount (express meaning [level 5] conception). Unlike Angus he was an extremely independent learner choosing to learn from several different sources and experiences, of which his teacher was only one.

Roger: Personal satisfaction, that's all I am after, that's all I want to achieve. To be a player, that's it. It's not about being the best in the world or anything like that. It is not a contest to me. It's just a personal thing, you know, a personal contest, it's not about other people.

From this excerpt, from the beginning of the interview, it was evident that Roger considered that his learning was a personal activity. However the physical way that he went about learning seemed characteristic of less complete conceptions.

Roger: Usually I estimate how much time I've got so that I know ahead of time what time I have to divide things into. I think then of what my requirements are for say the end of the semester, what sort of my short term goals are. I think first of all I do a bit of technical sort of stuff, you know the physical warming up and all that sort of jazz. And then depending on how much time I have, I break it down into percentages. So I spend maybe 5% of my time warming up physically. I need to spend 10% on technical things, scales, getting around the instrument, and

getting better at that sort of stuff. Then I allot different times for what ever is on my plate.

The extract above describes how Roger divides his time up when he practices. He describes the technical aspects of the practice time but indicates that the rest of the time was spent according to his perception of need. Roger did not consider technique to be the focus of his learning, but as a preparation for other things. Roger's personal goals and intentions guide his learning.

Roger: Personal satisfaction and achievement. It's my own selfish thing you know. If getting those goals leads to fame or whatever, that's pretty cool, or if it leads to poverty it doesn't matter. I am just doing my own thing.

Roger's decision to study for a degree was also part of his overall life plan.

Roger: The degree. With a degree, later in life when I am not going to be playing so much or practicing so much but if I want a job, it's always there, you know./.../And it's also helping me to achieve my goals too, my personal goals.

Roger saw that there was a clear distinction between what he planned to achieve with his life and the way that he was going about it. This duality could be described as a 'strategic approach' to learning. When a student adopts a strategic approach they do so in order to suit the context at the time although they may usually express a more complete conception of learning (Ramsden, 1992). In this case the institutional environment and Roger's understanding of the relation between his learning and the intentions of his teacher, encouraged him to express the 'short term' goals of his learning experience in terms of outcomes that were indicative of the less complete conception of learning an instrument.

Roger perceived Colin to be part of the institutional context. Colin's experience of the professional world suggested the Extrinsic Technical Music Entity (level 1). By contrast, Roger indicated that his experience was of the Intrinsic Meaning Music Entity (level 3). This disjunction was evident in Roger's attempt to reconcile Colin's teaching to his learning. The following extract described the tension through which Roger tried to justify his own sophisticated conception of learning and teaching with those suggested by Colin's rhetoric and action.

I: Could you describe the relationship between the way that Colin teaches and the way that you learn?
Roger: That's a loaded question. Sometimes. Colin is really into physical, oh how do you say it, he's very, more involved with the mechanics of playing,

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rather than the spirit of playing. That's what I see. He's more involved in the position set up right, I don't think that much really about that. I just go for the end goal. I don't think about sitting up right all the time, you know all those things, that are good for playing as well. I do them subconsciously. But he's right into looking at yourself playing in front of a mirror, you know, and things like that. Which really is the opposite really what I do. I've never looked in the mirror when I play ever./.../ He has a couple of very good things I can learn. He's played for forty years so he's got a lot of style, stylistic experience. And that is something you don't just pick up. So I am really learning style from him, not the technical side or anything like that.

I:	*And how do you pick that up from him?*
Roger:	*I don't. I get it from myself.*

The statement that summed up Roger's understanding of learning and teaching was *"I get it from myself"*. In this instance Roger expressed that the responsibility for learning lay with himself and that things that came from other sources, such as his teacher, were required and were re-interpreted as something personally meaningful. This reliance on his own ability to learn underpinned his understanding of what a teacher's responsibility should be. In Roger's view learning was an independent and integrative act that serviced an intrinsic goal. Teachers were just one single resource to use.

Roger: As a teacher, that is how thorough you have to be with your teaching. You have to make sure the students get all the knowledge, give them your experience. /.../ You have to pass your knowledge on.

This extract not only illustrates the notion that Roger regarded teachers as a resource for his learning, it also illustrates the students' demonstrating conception of teaching (demonstrating [level 1]). In this conception the students understand teaching instrumental/vocal music to be about the teacher passing on their experience of the instrument and of the profession. The unusual aspect of this case was that whilst most students who expressed this view were dependent on the teacher to 'pass the information along' and were passive as they accepted it, Roger indicated that whilst it was the teacher who should pass on the information it was the students obligation to actively engage and learn what the student personally thinks is essential. Learning occurred because Roger reinterpreted the content to suit his own needs, as he would with any other experience relating to his ultimate goal. Roger was the only student in the study who expressed such contrasting conceptions relating to learning and to teaching. As he was self-oriented he

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regarded his teacher simply as a resource to be used to achieve his own ends. The quality of the teaching did not matter as learning was contextualised as highly individual.

Colin suggested it was his responsibility to pass on information that he had developed from the profession to the next generation of students. His approach to teaching was to divide the knowledge into suitable technical packages with the intention that the students would absorb the information. Roger seemed to be content with Colin's *"packages"* but expected to use the package to inform both his short term and long term goals. At all times Roger gave his attention to aspects of musicianship that suited the areas that he thought that he needed. Colin recognised that Roger and Angus both learned in different ways but did not describe any attempt to cater for the differences that he encountered choosing rather to stick with his set plan of teaching in order to pass on his secrets and art.

The content of the lessons was determined by Colin due to his experience of the profession. Roger and Angus described learning in different ways, Roger claiming independence and self-actualisation with Angus choosing to accept Colin's methods. The students' understanding of teaching was related to their views on learning with both students agreeing on what a teacher does, but disagreeing on how the experience of the teaching and learning enhanced the quality of their own learning. Angus was prepared to become a 'clone' of his teacher in order to learn. Roger preferred to treat his experiences with his teacher as only a single aspect which helped constitute a freedom in learning and self-expression.

This case study illustrated the way that a student with a more complete conception of learning was able to accommodate learning from a teacher with a limited view. Roger's perception and experience of the professional world suggested an Intrinsic Meaning (level 3) Music Entity which was related to his learning. Roger experienced learning with Colin to be only a single part of his whole learning experience and considered that he had freedom to develop his own ideas through many different experiences. This view was contrasted by Angus' experience where music making and learning focused on the acquisition and demonstration of technical attributes, or becoming a clone of his teacher's technical style. Colin's contribution to both students' learning was the dissemination of his professional 'secrets' as small independent packages.

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5.1.4 Maria, Kaitlyn and Matthew: Developing an understanding of specific students' needs

This case study and the one that follow have been selected because both teachers (Maria and Brenton) had a student in common whose learning was perceived differently by each.

The focus of this case study is to demonstrate the implications for student learning when the teacher has a defined focus on the individual needs of each student. Maria constantly focused on her students different needs and abilities. She chose students for this study who expressed different conceptions of teaching and learning. Maria deliberately chose to use attributes of different conceptions of teaching/learning according to her perceptions of the student. Maria's students 'live up to' her expectations of them with Matthew only attempting to do as he is told. Matthew and Kaitlyn's conceptions of teaching, relating to their experience of Maria, suggest parallel relationship to the conceptions that Maria describes in each situation.

	Conception in context		Conception of Learning	Prior experience of teaching	Conception of teaching
Maria	Exchange (level 3)	**Kaitlyn**	Musical Meaning (level 3)	Supporting (level 3)	Describing (level 2)
	Transfer / Adapting (level 2)	**Matthew**	Elements (level 2)	Demonstrating (level 1)	Demonstrating (level 1)

Table 5-4 Case Study Three: Understanding student need

Maria is primarily a teacher and has a large studio where the majority of students are school age but she also has several students who are studying music at a tertiary level. During the interview she expressed various attributes of the first three Teachers' Conceptions of Teaching and Learning including a focus on technical development with the associated exam focus, transferring her musical experience for students to adapt, and exchanging musical ideas with some students. Some statements indicated that her most complete conception of teaching and learning

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instrumental/vocal music was that teaching and learning are an exchange of experiences and musical ideas between the teacher and the student (exchange [level 3] conception). Kaitlyn is a third year student involved with her second undergraduate music degree. Matthew is a mature age student who had previously completed a degree in another area but who has returned to musical studies. He is currently in the first year of his music degree.

As a result of a musical career that has predominantly been associated with teaching, Maria developed a *"set plan"* for her teaching that *"evolved"* from her experiences as a student and from her experiences in teaching. She described her understanding of teaching and learning to be an exchange of ideas with the student. This conception is related to her experience of the world of music making and suggests an Extrinsic Meaning (level 2) Music Entity where music is understood to be sound that has both an inherent musical meaning and is communicative.

Maria described ideas about teaching and learning which were mostly centred on the technical development of her students, however when focused on specific students as separate situations, the more complete exchange conception of teaching and learning was expressed. In this case study Maria's understanding of teaching and learning is demonstrated to be fluid and situation dependent.

Below is an example of this fluidity.

I: *Do you see a relationship between the way that you teach and the way that your students learn?*
Maria: *Probably, I think that I am very good at exposing them. Some teachers are not. That doesn't rely on the student, does it? That relies on the teacher. Copying is sometimes a good way to learn rather than just talking.*

and

Maria: *I like to concentrate on the music or interpretation side.*

The first extract illustrates three characteristics of the disseminating (level 1) conception; the belief that students learn through being exposed to the teacher, that the impetus and content for learning is dependent on the teacher with the student as a passive acceptor, and that learning is related to demonstration by the teacher and copying from the student. These descriptions were elaborated when talking about the approach that was taken with one student. In this case emphasis was placed on the demonstration of technical elements. Underlying this was a view of the world of

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music that values technical proficiency and which can be identified as the Extrinsic Technical (level 1) Music Entity.

Maria: *When she came to me she was very poor technically. It sounded terrible, not because she wasn't musical but because she didn't have command of the instrument. So we had to spend that whole first year and ongoing improving the technical weaknesses. I demonstrated.*

Maria swapped some students with another teacher and discovered that the other teacher taught aspects of instrumental technique only as they were encountered through the repertoire. Some of these ideas were incorporated into Maria's own teaching and have allowed her to develop her understanding of teaching and learning through experimentation with the new ideas.

Maria: *At the beginning of the year I took over some advanced student from another teacher while she was overseas, and saw obviously what she was doing with these students, which was something that I tended not to do. And I thought that at times would be very appropriate and so I incorporated that.*
I: *What is "that"?*
Maria: *She obviously concentrates on developing them through learning lots and lots of pieces. Whereas I tend to concentrate on developing them through working through their specific technical faults as separate items.*
I: *So how have you been able to incorporate these new ideas?*
Maria: *To use the actual repertoire to develop whatever specific problems they have and then I see from what she has done that they can also develop through doing a lot of repertoire as by spending a lot of time on the one piece just trying to get it right. I can see the benefits of what she does and can combine that with what I am naturally inclined to do.*

The extract above illustrates a change in Maria's thinking about the way in which students learn through either concentrating on technique as an end in itself, or concentrating on technique as is occurs within a musical context. At this stage of the interview the idea that the content of the learning and teaching encounter was anything but dissemination of technique was absent. However, when asked what she would like to achieve when she teaches, Maria responded in this way;

Maria: *I aim to achieve two things; technical assurance to the point that they can do what they want to in the music. Because if they have the weaknesses, and I saw this apparent in the students which I took over from his teacher, they had a lot of technical weaknesses. Whilst they were doing a lot of repertoire, which was*

good from a musical point of view, they were unable to be successful in their performances due to their technical weaknesses. So I like to concentrate on that so that they're therefore able to play a piece how it should be played.

I: That was one part of what you said, you said " one of the things I aim to do is to get their technique right, are there others?

Maria: Oh, and I like to concentrate on the music or the interpretation side. I think a lot of times, "what is a piece of music?", it's not enough to know the technical side, you've got to really know how to perform it and make it special. I like to concentrate on both of those aspects.

Maria's second statement concentrates on the meaning that can be found in a piece of music, and what it takes to teach/learn the *music*. In this extract it is possible to see how a focus on the musical meaning appears to be ultimately more important than the delivery of technical skills.

The students' own needs and desires became part of Maria's description of her teaching aims. Technical development was an important aspect of the teaching/learning experiences she was trying to provide, but the students' own desires for their own music making were considered. Further, Maria's understanding and description of her experience of professional music making suggests the Extrinsic Meaning (level 2) Music Entity. This extract demonstrated a more complete view of teaching/learning and understanding of the Music Entity than was initially suggested in the interview. This more complete view was expanded further in Maria's description of the context of her teaching.

According to Maria, Kaitlyn was a student with a sophisticated notion of what it was to learn. Analysis of Kaitlyn's transcript indicated that her most complete conception of learning was that learning was understanding the music's meaning (musical meaning [level 3]). A characteristic of this conception is the discovery of the composer's intentions for the work of music. Kaitlyn stated:

Kaitlyn: As I said earlier, you can't do particularly much if you don't know the notes. I don't feel like I can do much if I don't know the notes. And then if the composer's written dynamics on the page he intends that to be...unless it is an Urtext edition [a 'pure' or unarranged version of the manuscript], but if it is in the arranging of it, then maybe that is not necessarily true. But normally if the dynamics are there, that's how it is meant to be played.

The hierarchical nature of the students' conceptions of learning can be seen with the reference to *"knowing the notes"* (elements [level 2] conception) and then carefully

following the composer's dynamic directions for the music (musical meaning [level 3] conception). Understanding and interpretation of the music can only be achieved once the notes have been mastered. Kaitlyn also discussed the addition of musical elements such as dynamics yet her real intention was to understand the composer's intentions, or the meaning that the work has itself. The music, the 'Urtext', was the focus of the learning activity. Combined with this intention was learning the notes, including notational elements, and finally finding the composer's (or the music's) inherent meaning.

Kaitlyn was a unique student in this study as two of the teachers involved in the study suggested her involvement. Kaitlyn was having instrumental lessons from two teachers at the same time. Maria knew that Kaitlyn was with another teacher, but the other teacher, Brenton, did not.

Kaitlyn described her experience of teaching and learning within these two different situations. Interestingly, Maria implied that Kaitlyn was a student who had an Extrinsic Meaning view of the Music Entity and that this was associated with an intention to learn musical meaning. Maria described teaching Kaitlyn with ideas that were consistent with the exchange (level 3) conception of teaching/learning. Kaitlyn reciprocated these values by indicating that Maria as a teacher fitted in with students' view that teaching was about the exchange of ideas to discover music's meaning (describing [level 2] conception). Kaitlyn's perception of Brenton's teaching was quite different to her perception of Maria's teaching. I will return to look again at Kaitlyn's conceptions in relation to her two teachers in the next section.

Maria's second student was Matthew. When Matthew provides the situation Maria indicated that her experience of teaching and learning instrumental/vocal music was about passing on her musical experiences for her students to adapt (transfer/adapting [level 2] conception). This was in contrast to her description of her understanding of teaching and learning generally, and in relation to Kaitlyn. Matthew's transcript showed little relationship between Maria's intention that he should be able to adapt her experiences and techniques into something useful for himself. Rather, Matthew depended on Maria's advice and followed her instruction on instrumental technique explicitly.

The most complete conception of teaching and learning found in Matthew's transcript was learning the technique of an instrument combined with some notational elements (elements [level 2] conception), and that teaching was about the demonstration of the teacher's musical techniques (demonstrating [level 1]).

Musical knowledge was related to the amount or repertoire covered - *"I suppose I've covered a fair bit of repertoire"*. The intention of learning was to pass exams - *"Like the last exam I sat for was the A. Mus. A. and according to my teacher the L.T.C.L. is a step further than that, and it's something that is going to stretch me just a little bit further so that I can improve my technique"*. The content of the lessons was prescribed by someone else - *"Well for the L.T.C.L. there is a set number of pieces that I have no choice in, I have to prepare the whole lot"*. Technical development on the instrument was the focus of the learning - *"Preferably I am not thinking too much at all. By the time I'm playing it at the faster speed, it is usually when I know it well enough"*. Finally there was the dependence on the teacher to provide what was needed for learning - *"Well, I go to lessons because she provides, well I get incentive there /.../ She's there to help me sort out technical problems"*, *"She's generally got exactly the right idea about what I should be doing"* and *"She often comments that I can improve the dynamics, make more contrasts, exaggerate the phrases. Occasionally she'll advise me about where a phrase should start and end, perhaps I am becoming a clone of Maria"*. These extracts emphasis the way in which Matthew depended on his teacher for solutions to technical problems and for direction. There is no attempt by Matthew to 'adapt' any of the technical elements provided for his own use [as Maria expected that he would].

Matthew had a limited view of teaching that was clearly expressed in the interview. In Matthew's view a teacher has these responsibilities:

Matthew: To know the music that I am learning or at least be able to tell me or show me how the music is meant to be performed that I am learning. She's there to help enthuse me to keep me interested, she's going to pick up anything that I may do incorrectly, all the technical aspects of the flute, breathing and so on.

Matthew summed up his understanding of learning an instrument in response to the last question in the interview. The response was brief and slightly confused despite having talked around his understanding and practice of learning for the previous hour.

I: One final question, what does learning mean to you?
Matthew: (Very long pause) It's a big question. I'm not sure if I can define it but it means being able to increase my knowledge in respect to flute playing to be able to...(shrugs shoulders).

Matthew's experience and understanding of teaching and learning suggested that he was a student who preferred to rely greatly on the teacher when learning. Maria recognised this need and, like Steven, deliberately taught to accommodate her perception of Matthew's needs.

Maria: With Matthew I'll let more things slide by. Say a little passage he's having trouble with or something./.../ If I was to say everything to him then the whole lesson would be hammering away on these little points and he would be unable to get up and perform. Matthew will never achieve a James Gallway standard of performance even though he's in a tertiary music course."

Maria's perception of Matthew was quite different from her view of Kaitlyn. She did not expect that he would reach a technically proficient standard, and therefore it was not in Matthew's best interest to *"hammer"* away at technical problems. Her solution to Matthew's situation was to prepare him for exams (which he wanted to do), but not to prepare him for performance.

The cases of Kaitlyn and Matthew suggest that Maria was concerned with the learning needs of each individual student and actively attempted to adapt her teaching to meet those needs. Changing student situations allowed Maria to express different conceptions of teaching/learning in relation to those situations.

5.1.5 Brenton, Kaitlyn and Simon: Contrasting student perceptions of their teacher

In this case study the students' conceptions of teaching and learning contrast from each other and the students' perceptions of teaching are markedly different. Brenton's conception of teaching/learning is limited and he focuses on the transfer of his technical know how. The students report understanding this approach in quite different ways and these ways are related to their understanding of teaching, of learning, and of the musical world. This case further develops Kaitlyn's unique learning situation. Similarities may also be found with Simon's experience of learning and that of Roger where both students express more complete understandings of learning but have teachers who expressed less complete understandings of teaching/learning.

	Conception in context		Conception of learning	Prior experience of teaching	Conception of teaching
Brenton	Transfer/ adapting (level 2)	**Kaitlyn**	Musical meaning (level 3)	Supporting (level 3)	Demonstrating (level 1)
	Transfer/ adapting (level 2)	**Simon**	Express meaning (level 5)	Supporting (level 3)	Supporting (level 3)

Table 5-5 Case Study Four: Contrasting student perceptions of their teacher

Brenton is a full time member of the teaching staff at the School of Music and has been teaching for a number of years. He has a background as an orchestral musician and still plays in small ensembles with colleagues from the School. The two students that he suggested for the study were Kaitlyn (whose other teacher, Maria, also participated in the study), and Simon who was a final year student. Brenton regards Simon to be a student who learned in a sophisticated way whilst he considers Kaitlyn's learning to be at a more fundamental level. Later I will contrast Brenton's perception of Kaitlyn's learning with Maria's perception where Kaitlyn's learning was considered to be more integrated and complete.

Brenton's most complete conception of teaching and learning was that teaching is about passing on the teacher's musical and performing experience and that students learn by using the teachers methods and adapting them for their own particular needs (transfer/adapting [level 2] conception). Both students described their understanding of their learning and of instrumental teaching in far more complete ways. The participants' experience of music making may account for the differences. Brenton indicated that music, as it was taught and learned, related to physical and notational and technical development. This may be related to Brenton's experience as an orchestral musician and the Extrinsic Technical (level 1) Music Entity. Kaitlyn, on the other hand, describes her understanding and experience of music making in terms of the meaning of the music and the communication of that meaning (communicating [level 4] conception). Her related understanding of the professional world of music was the Extrinsic Meaning (level 2) Music Entity. Simon describes his experience of learning as the express meaning (level 5)

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conception which may be related to the Intrinsic Meaning (level 3) Music Entity. Kaitlyn indicates the way she understands teaching was of supporting student learning and encouraging student expression (supporting [level 3]), yet argues that her actual experience with Brenton was that teaching was about demonstrating to students the teacher's experiences of the musical profession (demonstrating [level 1]). Simon describes similar teaching and learning incidents to those Kaitlyn describes but interprets those experiences as encouraging independent student expression (supporting [level 3]).

Brenton's description of the relationship between the way that he understands music and what and how he teaches illustrates his focus on technical details.

Brenton: *I am the sort of person who looks at the details and I believe if the details are all right, I compare it to a jigsaw puzzle. So if each little piece is perfect then we put it all together and we have a picture. Now other people have different approaches, they look at the picture, but that is not my approach, I look at the bits. And I analyse and I work out how and why, and I try to explain to my students and tell them that this is how it should be, and I tend to explain to them why it should be and how, so that they can understand what they are doing.*

Brenton explained that there were different ways of looking at a piece of music in order to learn or teach it, *"they look at the picture"*, and readily acknowledged that his way was more like a *"jigsaw puzzle"*. Characteristic of the teachers' transfer / adapting (level 2) conception is that teachers reduce their professional experiences into small manageable portions for their students to adapt. The extract above illustrates how Brenton *"analyses"* how and why music works in order to transfer it to his students. The students are only seen as the final section of the encounter with the control firmly taken by the teacher. Brenton organised the content and the analysis based on what he thought his students should know from his experience.

Brenton: *Well, every player needs all these tools, they are not my tools, every player needs them, there are some things that you have to be able to do. You don't necessarily want to do them. Some people will say "I don't like that and I won't do it", if you haven't got a choice in the situation you have got to be able to do it if you like it or not, then you can choose what to do."*

Brenton's experience as an orchestral musician contributed to his idea that there are things that simply have to be known so that they can be produced on demand. This

was clarified further by Brenton's explanation of why students need to have access to certain tools. The following extract emphasises the Extrinsic Technical (level 1) Music Entity where music is redefined to be taught as a series of technical and notational elements combined together with the intention of playing an instrument.

Brenton: The technique of the instrument is being able to do what you want to do with that instrument. And whatever may not be just what you want to do, but what somebody else wants you to do, and then you can approach the music. Of course we are using the music as a means to an end, playing an instrument.

This extract linked together Brenton's ideas on technique and music in relation to teaching an instrument. Music was regarded as what is done on the instrument. Brenton's responses to the interview questions led to a description of his professional experience which emphasised a focus on technical development for the purpose of playing an instrument. These formed the basis of what he intended to pass onto his students. The next extract explains further Brenton's understanding of music as it is taught.

I: So initially you focussed on a more technical perspective, how is it that you teach the more musical aspects of music?
Brenton: Well, music is what we are aiming to produce, so to do it we need the technique and we might as well use the music in order to gain the technique. As we go through the music we find the need for different aspects of technique. For most aspects of the technique you don't know you need it until you come across it in the music and then we work on that technique and then apply it to the music. The idea above all is to be a musician, but to do that you need the tools. Like a fine craftsman, a carpenter. If you want to produce something that is nice to look at you need to know how to use the tools. There may be some wonderful tools out there and you may never use them.

Characteristics of the Extrinsic Technical Music Entity that are related to Brenton's understanding of teaching/learning were evident. His experiences of making music within his orchestral context, were defined as technical problems to be encountered and over come. This understanding of music making is related to the things that he considered important to be taught. When directly questioned on the way that he may teach musicality, musicality was reinterpreted to mean technical development. It was this experience that he intended to pass onto his students.

As a teacher Brenton focused on his part of the encounter, the teaching. The students were regarded as clients that needed to be told the information developed from his experiences. Brenton regarded the students as passive and the distinctions that he made between his perceptions of the students' learning were few. Brenton resorted to classifying their differences through his perception of their character and personality traits and the year in which the students were located in the course (final year students being better learners than second year students).

I: Can you tell me what you aim to achieve with this [Kaitlyn] student?

Brenton: I am not sure I can differentiate between students.

I: Well, lets' think very practically. If Kaitlyn were to come into the room with a piece of music, what sort of processes would you go through with that student to perfect a piece of music?

Brenton: Well, the student would play, and sometimes I'll, look, with a more advanced student I would have to, it's very hard to say, I'm afraid. /.../ Well, she might play a phrase or a few lines of a piece of music and then we would go back and perhaps analyse a few things that I didn't think were quite right. I would think to myself, " that phrase doesn't really make any musical sense. Now the first thing that I do is ask the student to explain to me "what is a phrase?" The first thing they say is "it's a sentence". I say, " No, it is not a sentence, it is a phrase, what is the difference between a phrase and a sentence?". They have a lot of trouble with that.

Following this section of the interview were many examples of how to incorporate different inflections within a phrase. Most noticeable was the focus on teaching rather than learning. Brenton's questioning of the student was cursory as he did not really expect the student to produce a valid answer, he expected to be able to answer it himself. Music was treated as an object to be divided into component parts to be taught. Various technical aspects were added together to make a complete piece of music.

Attributes indicative of more complete conceptions were absent from Brenton's transcript. The Music Entity was revealed as Extrinsic Technical and the transcript did not include any inference to the meaning to be found in music, or any idea of self-expression. The teaching and learning relationship was focused on him as teacher and not on the students. This focus may be seen in the following extract where he described a teaching approach of making notes on a student's practical performance.

I:　　　　*Why do you do it that way?*

Brenton:　　　*Why? Because that way I am sure of remembering every thing. If I waited until the end I would have forgotten most of it. And then I don't need to interrupt. I don't like to interrupt, I want us to get through it all. So I write it all up with all the point written out. I write everything down. Sometimes it might be a whole page full of details, so many details, I think details are important.*

The student's playing was not considered to be her own (notice the use of the word 'us') and the critique of the performance was focused on the 'details' which were recorded.

Brenton focused on the student's technical development with the object of *"mastering the instrument"*. He returned constantly to assert his performance and teaching experience and insisted that his teaching was a reflection of his experiences. The description of lessons included long and detailed accounts of technical exercises which is consistent with his understanding of the relations between music and technique. Learning was perceived to be achieved through demonstration of technical mastery with the difference between students being identified as those who had *"cut-throat"* technique and those who did not.

Brenton's two students provide a contrasting view of the place of technique, music and learning. Kaitlyn described her learning as discovering musical meaning, and Simon as developing personal expression. Both students' most complete conception of teaching was teaching as supporting learning, encouraging student expression and preparing the student for life (supporting [level 3]). Although Kaitlyn described her understanding of teaching as supporting student learning and self-expression she indicated that she understood Brenton's teaching as a demonstration of his techniques and experience which she somehow had to acquire (demonstrating [level 1]). Simon's description and appreciation of Brenton's teaching however was quite different as he insisted that Brenton allowed him to explore his own ideas and interpretations always keeping in mind the notion of musical self-expression as the product (supporting [level 3]).

Simon suggested that the responsibility for learning lay with him and his ability to learn through many different experiences of which his lessons with Brenton were only a single aspect.

Simon: *I find it very important to keep in touch with the other players (students) and what they were discovering as well rather than just you going off on your own in a practice room and learning your things there. Sort of comparing different styles. A lot of my learning was actually from hearing other people play rather than doing, actually doing it all myself. In a way getting to have my own opinions about what I wanted to sound like and what I wanted to play like and what I didn't want to play like. that was all very important and that came from listening to not just fine players but other instrumentalists as well.*

The language used in the interview, and the description of his ideas, suggested that Simon had often considered how he understood learning in relation to his instrument and how this understanding enabled him to pursue his own specific goals.

Simon: *A lot of the time I try and approach a new piece by myself first. Of course along the way, you hear other people along the way who are playing the piece that you're working on and that has some kind of effect and I try not to let that affect me too much. I'd rather come up with my own sort of version. I suppose you wouldn't really say it was stealing ideas but it seems like that a bit to me when you go and play it like someone else.*

I: *You said that you try to use your own ideas rather than other peoples' ideas, why is that?*

Simon: *Because I believe that music is something that comes from everyone and that's why we can have such a variety of musicians because everyone has something personal to give.*

The extract above indicated that Simon saw music as something that had a personal quality. Simon's intention as he learned was to seek out ways in which he could give meaning to the music from his own experience. The extract above encapsulated Simon's understanding on the nature of what is learned, or what aspects of his understanding of music was re-interpreted to be learned, and how he understood learning.

Simon's intentions for learning were highly integrated with his understanding of the musical world. This was expressed in the following extract. The hierarchical nature of the students conceptions of learning can also be seen in this extract as he described elements of his learning that included items that were characteristic of less complete conceptions, yet still part of the more complete conception. These

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characteristics were re-interpreted according to his own sophisticated view of learning and integrated into a more meaningful learning process.

Simon: *I find that a lot of my learning of the piece isn't actually the practice and the playing of it. A lot of it is actually in the mind, and if the piece is in there and has time to, it sort of, I don't know whether you say subconsciously but, your mind sort of works on it and it is sitting in there, and then I have a better idea of how I want to play it. And then when I am playing it, and again music is such a complicated thing you can't always be concentrating on every single bar and every time you do it you can get it more across to the more automatic side of doing it then it seems to be so much easier. And if it is sort of settled there then I find it easy to, then if I have done the technical parts of it then I can allow that side to take over. Does that make sense?*

I: *Could you explain that a bit more?*

Simon: *It's almost like memorising.. mmm.. You've got me. It's a bit like if you didn't have a piece of paper and you had to memorise a telephone number you'd say it over and over again. It becomes like a whole picture rather than separate numbers, and it is like that with music, and just like if you are trying to remember someone's phone number, the repetition of the actual notes helps to get the phrase of the music. And after it is in there, and I find that after a while not even playing any more, but thinking about it, will give me the idea of how I want to shape the phrase or what I want to do with the music. A lot of the time I personally find that I come up with only one answer for me, I can't really see any other way for me to play it. Although I can listen to other people and I think "Yes, that works very well", but it seems to me when I come up with an idea for a phrase that's the only way for me./.../ But a lot of things change as my life changes. Like feeling different on a different day, a phrase changes like that. I suppose music is the same as with a person and how you relate to a person. Although music doesn't change and a person can, the way that you relate to the music changes, and you change as a person.*

Simon's personal understanding of his learning and his music making suggest a highly reflective student. He recognised the internal value of the music and that his relation with the music that changed as he himself changed and developed. His learning was not static but driven by his personal need to change and understand. Simon's entire focus for learning an instrument was to enable his own personal growth to be expressed through the medium of music. Simon summed up his understanding of the technical components of learning in this way:

*Simon: A lot of learning an instrument will be learning the scales and time
exercises and tonguing exercises to enable you to carry out the ideas that you have
in your head.*

This small extract illustrates the difference in the meaning of technique when
understood as part of a more complete conception of learning. Students who only
expressed the less complete conceptions of learning never made a connection
between the physical components of playing with personal interpretation. In this
aspect Simon's expressions indicate that common physical components of learning
and instrument can be interpreted by students in different ways according to the
depth of their understanding of learning, both what it is to learn and how they go
about it.

*Simon: The purpose of the music is a good place to start when you're
looking at how to interpret at piece of music.*

The inherent meaning of the music, which was made explicate through an
understanding of the composers' intentions and the style of the period, often formed
the definitive view of the interpretive purpose of music. This is exemplified in the
extrinsic meaning Music Entity where music is regarded as sound that is to be
communicated. Simon moved one step beyond this view as the inherent meaning of
the music was subsumed into making sense of the inherent meaning through
individual interpretation and world experience.

The Music Entity suggests a way that music is interpreted in order to be taught or
learned. In Simon' case the Intrinsic Meaning (level 3) Music Entity informed his
descriptions and understanding of his own learning and also how he defined his
understanding of teaching instrumental/vocal music. Throughout the interview
Simon developed the idea that learning was about his relation to experiences and the
way that he chose to develop musically and personally from them. This independent
personal focus was incorporated into his view of instrumental teaching where he
indicated that teaching was about supporting student learning, encouraging
independent student expression and preparing for life.

*Simon: I find that a lot of the time the teacher just points the student in the
right direction, picks up a few technical tricks. Few will get down to how a student
will approach it personally. But a good teacher, and this is the case with Brenton,
lets the students own ideas develop, which I think is essential. Otherwise you end*

up as a clone of your teacher. It was very encouraging of Brenton to encourage my own ideas and when I do come up with something he's be open minded to it. He might say that that was not he way that he would do it but in the same breath he'd say that that doesn't mean that it is wrong, it is just a new way of looking at it, the piece of music. It broadened my experience after him saying "do it this way". /.../ The teacher recommends what you should do, but there is really no one who will tell you "you have to do this" or " you have to do that", it's really up to you and in the end that's what it is like in the real musical world too./.../

Curiously the view that Simon had of Brenton's teaching (that Brenton has encouraged Simon's independence), was contrary to Brenton's own view. According to Brenton students were to be given the tools with which to work, yet Simon does not perceive this aspect at all. Simon interpreted his teacher's actions according to perception of the Intrinsic Meaning Music Entity. Like Roger's view, the teacher was considered to be a component in a larger field of learning opportunities.

Simon was an independent and self motivated student and regarded it as his responsibility to learn, not his teacher's. Yet Simon described a clear relationship between his learning and Brenton's teaching, that is that teaching and learning were part of the same mutual exchange of ideas, experience and techniques. Those things that were regarded as important to his own learning were critically evaluated and then implemented within certain appropriate musical contexts.

Simon: I see my teacher as someone with a wealth of experience. Not just in the playing. Of course he's played in orchestras and ensembles for years and knows virtually every piece of music in the standard repertoire. So he has his own ideas about that. And I find a lot of new things that I didn't come across before coming from there, new ways of how he learns himself. As a teacher he would have picked up new methods with his teaching over the years, to see what works with what students. It was fairly clear to me that Brenton had got into a pattern of teaching. And a little phrase that he would say for this and certain things that he would say for that. So after four years of learning, especially if you went each week with a lot of questions, you got to know the typical way that he wanted you to do things, to satisfy him. In fact in order to be flexible you have to be able to play in any way that you're asked to whether you want to or not.

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Simon considered the ability to play as his teacher desired not as a limiting factor but as a way that he could learn to adapt his own playing to certain professional situations. This experience, which was limiting for other students, was re-interpreted as a freedom and as a way of building upon his adaptive skills.

Simon summed up his own learning within an hierarchical framework in this way:

Simon: *I think at a tertiary level most of the inspiration has to be sought after by the student themselves. And whether that comes from the teacher, what the teacher has done, or from other students that are doing well, or whether it comes from the music they play or hear or concerts they go to. Whether it comes from the music itself, and they think "oh what a fabulous piece of music, I want to do a good version of that. I have to work on my technique to be able to play that piece one day". I found that more relevant than a teacher breathing down my neck as a student saying "you have to do this" or "go to this concert", you really have to go with your own ideas and your own way of learning.*

Brenton's second student was Kaitlyn who studied concurrently with both Brenton and Maria. Her understanding of teaching and learning, as it related to her experience with Maria, has been reported in the previous section.

Kaitlyn stated that she went to Brenton for the *"technical things"* and implied that learning was learning the instrument and teaching was demonstrating musical techniques and experiences (demonstrating [level 1])). Brenton perceived Kaitlyn to be a student that should be told of his professional experience with Kaitlyn learning by being exposed to such teaching (disseminating [level 1]). Both of Kaitlyn's teachers seemed to have a different view of Kaitlyn as a student and Kaitlyn has a very different view about how her teachers teach.

I: *Do either of the teachers encourage you to learn in this way?*
Kaitlyn: *No, not really. Brenton has said to me before (pause), Brenton's very strict at following what's written on the page in terms of dynamics unless it's an edition that he knows has been sloppily edited, then he won't (pause). Both of them insist it has to be originals, especially when you are playing Baroque, but they haven't said much, no. They haven't told me how to learn a piece.*

To a certain extent both teachers encouraged an orientation to learning that focused on the technical, notational aspects of the music. Kaitlyn indicated that her own learning of music was independent of both teachers. However when she focused on

her lessons with Maria, she described teaching as supporting student learning, encouraging independent student expression and preparing for life (supporting [level 3]) and described her perception of Maria's teaching to be predominantly about finding the music's meaning through the exchange of ideas (describing [level 2]). Yet Kaitlyn described a view of teaching that indicated teaching was about demonstrating (demonstrating [level 1]) when the focus was shifted to Brenton.

Kaitlyn summed up her joint relations with her teachers and described her understanding of the different ways that they taught in this way:

Kaitlyn: When I perform they won't be able to just stand there and say "Stop! You can't do that!" It's going to be me. So I just (pause). If that's happened I can say "Maria, why do you want me to phrase it like that?" Then she will explain. Where as Brenton won't do that. Brenton will say "No, you do it this way." With her I can do it, with him I can't. With him, I will ask him why and he tells me, and then I weigh up both and what I think is right.

The dichotomy of Kaitlyn's learning situation allowed her to describe her experiences and understanding of both learning and teaching within two separate situations. Her most complete views were clearly stated and the way that she changed her views were articulated as she developed her description and understanding of the conundrum. The extract above illustrates the way in which she directed questions to her teacher (Maria) and expected to have an answer which could then become part of her playing. Her notion of student autonomy was made explicit as she stated "...*then I weigh up both and what I think is right*". Her perception of Brenton's teaching was that he insisted that his ideas were meant to be followed exactly. Throughout the body of the transcript Kaitlyn suggested that she adopted a chameleon like approach to her music lessons, delivering what she thought each teacher expected and wanted from her. "*So I let him have his way in his lesson and her way in her lesson*". Ultimately her more complete view of learning prevailed.

Kaitlyn: You need to be an individual. You need to be able to express things in your own way not because Brenton or Maria say so /... / So I've taken what Maria says and what Brenton says about a certain piece and then decide what I like and then maybe come to the middle ground or go towards Brenton on one aspect and Maria on another, and therefore I think that that music becomes more me, or a combination of all of us rather than just one person's interpretation all the time.

Kaitlyn concluded that *"learning is a combination of watching and imitating /.../ and going away and thinking about it".*

The complexity of Kaitlyn's situation enabled several inferences about her understanding of teaching and learning to be made. The more complete conception of teaching found within the transcript allies her with the teaching as supporting student learning (supporting [level 3]). Neither teacher, according to Kaitlyn, supported her in this role. The teachers, providing the situation of her learning, were mostly described in terms of teaching as demonstrating musical techniques and the teachers' experience.

Whilst Kaitlyn was content for this to be the role of her teachers, the discrepancy between her experience of teaching and her understanding of teaching may be related to her understanding of learning. The mechanics and notational elements of instrumental playing were aspects of musicianship that were re-interpreted according to her learning situation. In this way her conceptions of learning and of teaching were related.

Kaitlyn's most complete conception of learning was that learning music is about understanding the sound or inherent meaning of the music (musical meaning [level 3] conception). Kaitlyn's learning intentions were to find out what the music was trying to convey. The music's meaning was determined by musical/harmonic analysis and developing an understanding of the stylistic implications of the musical period. Kaitlyn's experience of the musical world suggested the Extrinsic Meaning (level 2) Music Entity. This understanding is related to the music's meaning conception. A characteristic of the musical meaning conception is that the composers' intentions for the work of music are what is to be discovered. Kaitlyn stated:

Kaitlyn: *As I said earlier, you can't do particularly much if you don't know the notes. I don't feel like I can do much if I don't know the notes. And then if composer's written dynamics on the page he intends that to be...unless it is an Urtext edition, but if it is in the arranging of it, then maybe that is not necessarily true. But normally if the dynamics are there, that's how it is meant to be played.*

This extract illustrates the hierarchical nature of her understanding of learning in this situation. Certain things were intended as background learning, such as learning the notes, to which musical elements are added. These items, which are integral to the technical and elemental conceptions of learning were seen as essential but only if

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they were used to develop an understanding of the really important factors of the inherent musical meaning encapsulated by the composers' intentions and the style of the period.

Kaitlyn perceived her lessons with Brenton to encourage a technical focus in learning the instrument, which was not the most important aspect to her. Yet Brenton did not indicate that he thought Kaitlyn capable of learning more than technique. Kaitlyn perceived and understood the different ways in which both of her teachers taught and seemed to be quite happy to develop technical competencies with Brenton and a sense of style with Maria.

Kaitlyn: *Brenton's very strict at following what's written on the page in terms of dynamics unless it's an edition that he knows has been sloppily edited./.../ He's a meticulous person, he's very precise and I am not. And I tend to rush into things. I just look at things in a broad way, whereas he does not, every little thing has to be perfect, I wouldn't want to learn from him for more than two years because I think he restrains you as a person. I can pick the students who learn from him because they all play in the same way. Everything was precise and perfect and totally rounded and there were no loose ends anywhere, but it was very small and undynamic./.../ The playing tends to become small and very limited, not greatly adventurous, it stays in the bounds of what is safe.*

Kaitlyn did not express a very favourable view of the way that Brenton taught or the product of the teaching demonstrated through student performance. She did not regard Brenton's other students' *"perfect"* and *"rounded"* playing highly. Kaitlyn's understanding of music as it is to be taught and learned was based on a view of musical style. Her judgement of Brenton's teaching was therefore based on the teaching matching her perception of what is music.

Brenton's, Simon's and Kaitlyn's various understandings of the nature of music as it is taught and learned represented the three different dimensions of the Music Entity. Brenton expressed his understanding of the Music Entity in the least complete way and therefore intended to teach the physical and notational aspects of music (Extrinsic Technical [level 1]). Related to his understanding of the Music Entity was his conception of teaching/learning where his teaching was focused on his own experience with the intention of passing that experience on for the students to adapt (transfer/adapting [level 2]). In contrast to this was Kaitlyn whose perception of the Music Entity is that music has an inherent meaning (Extrinsic

Meaning [level 2]). The lack of being 'taught' the meaning in preference for technique was frustrating for her. Her experience of teaching with Maria was that it was about expressing musical meaning (describing [level 2]), yet she understood that with Brenton she would be subjected to a teacher who demonstrated his own technique for her to emulate (demonstrating [level 1]). In essence the difference between Kaitlyn's understanding of teaching was that one teacher was teacher focused and the other student focused.

Simon understood the musical world as the Intrinsic Meaning Music Entity (level 3). This experience is related to his independent learning focus and his orientation towards personal meaning (express meaning conception [level 5]). Despite the acknowledgment, from Brenton himself, that Brenton taught all students using the same teaching style, Simon perceived this method as being able to give him the freedom of choice. This was quite a contrast with Kaitlyn who found Brenton's teaching to be limiting. Simon's understanding of learning however indicated that he was quite independent and relied on himself to learn according to his own needs and motivations and the ability to generate his own ideas (in much the same way as Roger). Kaitlyn was to some degree dependent on both of her teachers, particularly with the generation of ideas which she would adapt for appropriate use.

Kaitlyn: *You need to be an individual. You need to be able to express things in your own way not because Brenton of Maria say so /.. / So I've taken what Maria says and what Brenton says about a certain piece and then decide what I like and then maybe come to the middle ground or go towards Brenton on one aspect and Maria on another, and therefore I think that that music becomes more me, or a combination of all of us rather than just one person's interpretation all the time.*

The contrasting nature of Kaitlyn's and Simon's understanding of teaching and of learning were expressed through their responses to the questions on what they considered their teacher's, and their own, responsibilities to be.

Kaitlyn: *I think they should know what they are talking about. /.../ They either know the pieces or they don't./.../ I think at that level you go to a teacher because you know they can give you what you want and therefore that is another of their responsibilities. They have already done it in their years of study.*

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Simon: *I see my teacher as someone with a wealth of experience /.../ and I find a lot of things that I didn't come across coming from there, and new ways of how he learns himself.*

Kaitlyn: *I think learning is a combination of watching and imitating and going away and thinking about it. /.../ You can learn what works and what doesn't. You learn through experience, you learn through the teacher too. All sorts of different ways. It just depends on the teacher too.*

Simon: *I suppose learning is a process, a series of processes and sort of experimentation along the way of seeing what works best for you./.../ So a lot of learning in the aspect of learning how to play music is sort of learning a lot about yourself as well along the way and learning first of all what your capabilities are and how you can change those capabilities by different methods of practice and inspiration. /.../ It comes from knowing yourself.*

Kaitlyn strategically positioned herself with teachers who she perceived to have contrasting musical experiences. She analysed her own musical ability and chose to have lessons from teachers who would be able to assist her aesthetic and technical development. Kaitlyn chose teachers who could *"give me what I want"*. With this attitude Maria was chosen as Kaitlyn perceived her to be more *"musical"*. She expected that Maria would give her freedom to explore her own ideas. This was consistent with her most complete conception of teaching. Conversely, Kaitlyn targeted Brenton as a teacher that would be able to assist her technical development. Brenton was able to *"give me"* technique and she learned by watching and imitating Brenton's practice. Kaitlyn disliked Brenton's teaching, but expected that his teaching would be based around a limiting technical conception. She was able to reconcile this dichotomy as she recognised both learning and teaching experiences to be a part of her overall learning aim which could be related to her perception of the Music Entity.

The four preceding cases illustrated the way that phenomenographic categories of description of teaching and learning music may be used in the analysis of specific instrumental teaching and learning environments. The following study the "Musical Maestro" was not associated with my research but provides another case where conceptions of teaching and learning may help explain the learning environment described.

5.1.6 The "Musical Maestro"

The case studies described earlier have been used to demonstrate the fit of the categories of description of teaching and learning instrumental/vocal music and the Music Entity with the experiences of specific groups of teachers and students. The transcripts used to develop the case studies were part of the data set used to uncover the categories of description and therefore have a direct relationship with the phenomenographic study. The applicability of the categories of description to each individual transcript has salience as they were critically related to the phenomenon examined.

The following section uses data that were not collected for this dissertation. The purpose of this section is to demonstrate the applicability and generality of the categories of description of teaching and learning music to teaching and learning environments similar to those described in this research.

'Studying with a Musical Maestro' (Persson, 1996) aims to define the essential teaching qualities and musical attributes of a master musician (fictitiously called 'Professor Goldberg'). The paper included details of what 'Goldberg' intended to convey to his students, the way he approached teaching in the context of the individual lesson and the outcomes that he expected his students to achieve. Central to the argument was the way that students perceived and made sense of their experiences as students and the way in which their experiences developed their attitudes towards music and their understanding of learning.

The text of 'Studying with a Musical Maestro' provides a data set which can be analysed using the categories of description. This analysis is quite different from the previous case studies which all involved the same institutional context. 'Studying with a Musical Maestro' is not related to the transcripts but describes the teaching and learning experiences of 'Professor Goldberg' and his students in such as way as to make analysis possible using the categories of description.

'Studying with a Musical Maestro' recorded the details of observations of instrumental lessons and interview questions that followed up on activities that took place within the lessons. The 'maestro' was interviewed several times on his teaching philosophy and this philosophy was related to his observed approach to teaching. Six students took part but only three have been sufficiently described to

allow re-interpretation through the categories of description and the Music Entity. The participants in this study were similar to the participants involved in the main study as the 'maestro' was a professional musician with no formal teacher training who teaches tertiary level instrumental students.

The conclusion drawn in 'Studying with a Musical Maestro' was that the *'maestro role appears product-oriented rather than person-oriented'* (p. 2). Reference to the experience of professional music making suggests the Extrinsic Meaning (level 2) Music Entity. In this sense music can be understood to be taught as a series of instrumental techniques which lead to the ability to play certain specific pieces of music. On the whole the teaching that was described is consistent with the transferring/adapting (level 2) conception where teaching is passing on the teacher's musical and performing experience and where students learn by using their teachers' methods and adapting them for their own particular needs. The students described within the study provided evidence of a range of conceptions of learning music and conceptions of teaching music.

From Persson's paper it is possible to constitute two dimensions of Goldberg's understanding of learning. The first *"to teach students to make the best out of the instrument"* suggests the idea that it was his job to 'teach' and that the focus of the encounter was on the instrument rather than the music or the students. This statement supports the transferring/adapting (level 2) conception where the teacher is the focus of the engagement with technical facility upon the instrument being the object of the learning and teaching encounter. Music as it is taught and learned is based around the instrument rather than an expression of musical meaning, communication or self-expression. The second dimension, evident early in the description but contradicted later, is that his job was to *"teach students to make the best of themselves"*. This sentence was strangely enigmatic as it contained both the focus on the teacher, as in the previous statement, but shifted the focus of learning away from the teacher towards student. It appeared to be a more complete way of understanding of teaching and learning but was later firmly retracted in favour of the former. *'The professor was perplexed and could not believe he had actually formulated a teaching philosophy in such words'* (p. 38).

Later stages of 'Studying with a Musical Maestro' reflected upon Goldberg's observed and expressed relations with his students. At no stage did Persson describe Goldberg as using or describing any more complete conception of teaching or learning in relation to any of his students than that described above. The

differences that Goldberg described were not the different ways that he perceived his students to learn, but the different character traits that he thinks that his students exhibited. *"He is so terribly unrythmical (pause) I can't understand why. It must be something in his personality"* (p. 15).

Goldberg's understanding of teaching was characterised by his understanding of his role as a teacher. '*He strove to uphold this "maestro role" at any cost, a fact that provided considerable impetus to his teaching*' (p. 14). Goldberg shared this characteristic with the instrumental teachers who considered that it was their experience of the musical profession that students who studied with them wish to learn. The 'maestro role' confirmed a teacher focus combined with the assumption that students learn through being exposed to the teacher. Goldberg expected that his students would rely completely on his judgement of their musical needs. '*Professor Goldberg takes over his students' training on the more or less tacit understanding that they comply fully to his authority. Little or nothing will be left for the students to decide for themselves*' (p. 14).

In a similar way to Brenton, Goldberg appeared to concentrate on technical details with his students. '*Professor Goldberg's teaching is very analytical and extremely systematic. Most lessons concern technical problems and their solutions in minute detail*' (p. 16). This was further evidenced in his comments pertaining to specific students:

Goldberg: She is not a good organist! All right for a minor study though. In my view she is not technically proficient enough to make greater progression on the organ and being a pianist she is not sufficiently technical there either. The Passacaglia is in a way too difficult for her, but I feel I want to give her a challenge as well. She will never be able to play it up to standard. When she came here she knew nothing about harmony and counterpoint. It makes a difference. I had to spend 45 minutes when I first met her to explain harmony.

The extract above indicated that Goldberg breaks music up for his students into small manageable chunks and teaches these aspects in an incremental manner (*I had to spend 45 minutes /.../ to explain harmony*). For instance there was the separation between the technical aspects of playing the instrument and the notational 'harmonic' values of playing music. The student's background understanding and experience of music were disregarded and his solution to her problems was to explain her deficiencies to her. There was no mention in the extract of finding out

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how well the student had understood, the telling, or exposure, related to the item being learned.

Persson described lessons where Goldberg's focus was technical and teacher oriented and where the student played a nominally passive role. Repetition and direction given by teacher, with a focus on the product for examination purposes, were also evident.

Goldberg: *Don't get a "hitch" on that! Just do the part. No mistakes! (student plays). Now together (student plays again), and again! If the left hand is not secure then you will not have synchronisation. I'm not worried, to tell you the truth. But don't YOU become worried! You need to bloody well calm down for the examination.*

The focus on the product for examination was discussed by Persson who described the different ways that Goldberg tackled teaching music depending on if there was an external examination coming for the student or if the piece was merely for pleasure. A contributing factor to Professor Goldberg's often inflexible approach to teaching is undoubtedly the numerous examinations. To play for one's own satisfaction is one thing, but playing to public and, above all, to play in an examination demands an altogether different attitude. Charles [one of Goldberg's six students], for example, has the program for his final examination already in his hand. He is also studying what is more of a 'showpiece' by Louis Vierne. It is performed to the professor, who comments that *"I really don't mind whatever you do because we are not doing this in an exam"* (p. 20).

The idea that the teacher's experiences are re-interpreted as something that is able to be taught and learned was part of Persson's description of Goldberg's commitment to his students. *'The view of artistic life that Professor Goldberg is trying to convey to his students is one of duty where commitment is crucial, commitment to other's expectations prompted by established and inflexible traditions rather than one's own artistic convictions'* (p. 21). Although the teacher may be aware from his own experiences of the complexity and artistry of music in the profession it is not this that was intended to be taught to his students, rather it was the reinterpretation of this world that was suitable and 'traditional' to teach that was communicated. 'Studying with a Musical Maestro' described an authoritarian teacher focused view of instrumental teaching that can easily be interpreted as the transferring/adapting

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(level 2) conception. This conception is related to the Extrinsic Technical (level 1) Music Entity.

This analysis of ' Studying with a Musical Maestro' is an example of the way that the results of my study can be used to reassess instrumental teaching and learning at tertiary level. Goldberg's teacher focus is characteristic of the least complete conceptions of teaching/learning. The differences in student learning were not interpreted by the teacher as differing approaches or conceptions of learning but as character and motivation traits of the students, something which he as a teacher could do nothing about. This in turn justified his didactic approach to teaching where music as it is taught and learned is quite different from the artistic world in which he works.

Persson notes:

'However, it is much less likely that Professor Goldberg manages to similarly guide his students to artistic integrity, creative independence, and what could be considered a person oriented definition of success. His students were never given the chance to take their own decisions or to develop their own unique skill in artistic problem solving, nor were they apparently given a chance to feel accomplished at any stage of their development' (p. 26).

Persson rightly argues that the role of the musical maestro *"is invariably associated with the musical product. Furthermore, it is feasible to argue that it is associated with the maestro's product, and never the student's or the orchestral musician's attempt to make music. The maestro role is interested in producing his or her own musical conceptualisation and musical behaviour through someone else"* (p. 28). From the situation of Professor Goldberg it would be reasonable to make a case on the value of the maestro role as one of inflexibility and self perpetuation. From the evidence described in the paper no more complete conceptions of teaching/learning were discerned, except for the retracted comment described earlier. Similar characteristics were evident with Brenton and Colin (and Louise and Peter whose cases were not developed) who were teachers in my study. Each of these teachers described conceptions of teaching and learning as limiting conceptions where the focus of their teaching was on the dissemination of their musical experience as they understood it should be taught. Common to all was their perception that students lack autonomy and were learning from them because they were 'musical Maestro's'. Each of these teachers were unable to imagine that their students were able to learn, or could learn in a more meaningful way as it was outside their conceptualisation.

A characteristic of the disseminating (level 1) conception is the idea that the responsibility to choose appropriate repertoire for the students is the teachers and that learning is related to future income (Colin, in particular, was an exponent of this view).

'I asked Professor Goldberg what measures he would take if a student became tired and "fed up" with a certain piece of repertoire. He replied that he would select new repertoire for his students, but that he would also "remind them of professional life and future exams. Their ability to earn money playing music is essential and their dislikes are unimportant in today's world' (p. 21).

Persson makes an assumption, from the experience of Professor Goldberg, that the maestro role is one of didactic dominance. From the evidence in my research study, and that presented in Persson's article, I believe that Goldberg should not be the template for the musical maestro but an example of a musician who understands teaching and learning to be about the passing on of his professional experiences. There are other Maestros who have other conceptions.

The students' personal characteristics, that amounted to the differences that Goldberg perceived between students, should not be interpreted as the salient differences between them. Rather, the ways that the students intend to learn and the ways in which they react to Goldberg's teaching may be seen as the result of their own conception of both instrumental teaching and instrumental learning. 'Studying with a Musical Maestro' provided enough evidence to ascertain the possible conceptions of teaching and learning that three of Goldberg's students expressed in relation to their own learning and to their teacher's teaching. These students were Tim, Anne and Kay.

Tim had a clear goal for the future in which he wished to be a cathedral organist and intended post graduate study. Goldberg encouraged this idea but was uncertain whether Tim would be able to work as a postgraduate student and sent him to discuss the idea with another organist (p. 38). These doubts were transferred to Tim.

Tim: *I am not sure myself (whether I really am graduate material), so such an interview might prove a good idea.*

In this way Tim perpetuated Goldberg's didactic personal view as Tim acted upon and repeated Goldberg's advice. In this regard Tim inferred teaching to be the passing on of the teacher's experience (demonstrating [level 1] conception).

Tim's understanding of his own learning was stunningly different. Persson indicated that Tim considered the more artistic values of music (Intrinsic Meaning [level 3] Music Entity). Tim's understanding of learning was not reciprocated by a more sophisticated view from the teacher. As a result Tim reacted like Simon and went along with Goldberg's rhetoric about technical acquisition because that was how he expected teachers to behave. In this instance he ignored ridicule as this was consistent with his understanding of teaching, but not of his learning which he considered to be his own personal attribute.

'The piece (Langlais' hymne) is a part of a recital program as well as part of an imminent examination. The piece contains a recitative like section in which Langlais typically uses Gregorian Plainchant. The student wants to play the particular section freely, as if it were sung like a plainchant proper by, say, monks in a monastery. Tim has obviously given his individual and artistic understanding of the music considerable thought. However, Professor Goldberg does not approve of this at all. " If you want to play the Plainsong a bit more flexible, you will have to convince me that it is more musical. Sing it to me!" Tim sings to convince Professor Goldberg about the appropriateness of his line of reasoning. The professor, however, tries to make his own point come across as more valid and correct, and ridicules the students' singing by imitating him in a very distinctive half-choked kind of voice. To my amazement the student does not mind. He only smiles and Professor Goldberg's suggestion prevails unchallenged.' (p. 41)

Anne too experienced teaching in terms of the demonstrating (level 1) conception, as she deferred to Goldberg's views and even went to the extent of agreeing with them and believing that they were correct. *'Anne appeared to have adopted a sense of guilt, not being able to live up to what she believed the professor expected of her. Anne dared not consider the possible flaws in the professor's pedagogical strategy, despite the fact that she did her very best (p. 39)'.* As with other students who expressed this view (Angus for example) even instances of 'bad' or offensive teaching were excused and seen as beneficial because of the teachers obviously greater experience.

Goldberg: Many good things and a few mistakes. You appeared a bit nervous... I put the fear of God into every one.

Anne:	[Hesitantly] Yes, I was terribly nervous playing to you.
Goldberg:	Good! You tell me what mistakes you did.
Anne:	Well, I played faster and faster.
Goldberg:	The opening was ok, but you are over-articulating...

This interaction demonstrates the illusion that Goldberg cared about the student's ideas but it was evident from his response that he took no notice whatsoever of what the student meant before he re-interpreted it for his own didactic purpose. The student however did not object to this at all. Like the case of Angus described earlier, Anne's attitude to her teacher was one of deference.

Kay on the other hand exhibited more *'spirit'* than the other students. Persson reports evidence of frustration with her teacher but still suggests that she *'admired'* her teacher. Unlike the other students, Kay stands up for her own views yet, like Anne, her views are re-interpreted by Goldberg. Unlike Anne, Kay appears to have a more complete conception of learning but a less complete view of teaching. This is illustrated in the following extract.

Goldberg: Did you achieve what you wanted? It wasn't bad! Would you play it
differently if you were to play it again?
Kay: (Appears bewildered by Goldberg's comment. There is a brief
silence after which the student assertively answers) No!
Goldberg: You are a brave young lady!! Let me never the less give you some
suggestions. You have to be cool and calculating not only boisterous when you
play.

Persson notes: '...*that the professor first gave the impression of leaving the initiative with the student. Kay was asked to evaluate her performance. However she was not given the opportunity to do so before the teacher contributed his evaluation. As Kay was not easily intimidated she insisted that she was pleased with her performance. Her reluctance to agree with Goldberg prompted him to call her* brave' (p. 40). From this small extract it is possible to assume that Kay had her own opinion of what a finished piece of music is and was happy to communicate that to her teacher. Yet the teacher's reaction indicated his impression that he controlled the situation. Kay did not react adversely to the interception of her ideas as she expected her teacher to behave in a didactic way (demonstrating [level 1] conception). The teacher's constant interruption of the flow of the music frustrated Kay as it did not

allow her "to get into the music", it denied her the opportunity to express herself fully and make sense of the musical meaning.

Persson suggests (p. 24) that the differences that can be discerned between the teacher and the students' understanding of the teaching and learning phenomenon are the result of a combination of the perceptions of giftedness, technical ability and personality. From my relational research it may be more reasonable to assume that the differences could be interpreted from the musicians' perception of the Music Entity, and different experiences and understandings of teaching/learning instrumental/vocal music.

5.2 Implications of the Case Studies

The cases developed in this chapter suggest that the ways in which musicians and their students understand teaching and learning instrumental/vocal music, and their experience of the professional world, may be related to the ways in which they go about teaching and learning. Teachers' and students' perceptions and experience of the musical world, as well as their conceptions of teaching and learning appear to play a significant role in the learning/teaching environment. The case studies emphasised the importance of the musicians' and students' experience of the professional world of music and the way in which their professional experience became something that could be taught or learned.

The case of Steven and his two students illustrated the importance of the teacher's perception of the teaching environment and how this perception may be related to differing conceptions of teaching/learning. This was made evident in the way that Steven described his experiences of teaching Fiona and Jane. Steven considered that teaching Fiona was about enabling her to understand and communicate her life experience, and that he also learned from this experience. Steven changes the focus of his teaching when Jane becomes the situation, so much so that a less complete conception of teaching/learning is evident. The most significant finding of this case however, is that Jane perceived Steven to be teaching her about communicating her understanding of the music.

The case of Colin and Roger illustrated the way in which a student with the most complete understanding of learning (express meaning [level 5] conception) learned with a teacher who had the least complete conception of teaching/learning (disseminating [level 1] conception). Roger was able to *"use"* the *"packages"* Colin presented in a way that integrated with his personal aims.

The case of Kaitlyn and her two teachers demonstrated how a single student's learning can be perceived differently by different teachers. Brenton and Maria had different conceptions of teaching/learning with Brenton emphasising the development of technical skills whilst Maria focused on the inherent musical meaning. Each of these teacher's conceptions were evident to Kaitlyn who chose to learn from both to *"get"* what she wanted to learn from each. Like Steven, Maria also described a less complete conception of teaching/learning when her teaching situation changed with Matthew. However, unlike Jane, Matthew did not perceive

Maria's more complete experience and focused only on acquiring Maria's technique.

The cases developed for this study and the case of the "Musical Maestro" suggest that teachers' and students' experience of the professional world and their conceptions of teaching and learning may have a relation to what actually happens in the instrumental or vocal lesson. The cases also show how a conceptual framework based on a phenomenographic outcome space may be used to understand the dynamic of a music lesson and may assist in the professional development of instrumental/vocal teachers in the future.

The final chapter of this study will summarise the major findings of the research and suggest implications for the practice of teaching and learning instrumental music and propose areas that would be suitable for future research efforts. It will focus on the meaning of hierarchically inclusive categories of description. In Chapter Six I will also discuss how an awareness of the 'world' (the Music Entity), may be related to understanding teaching and learning.

Chapter Six - 'Cadence'

'A progression of notes or chords that give the effect of closing a passage of music.' The Oxford Companion to Music

This chapter summarises the major findings of this research, and discusses the implications of the results for teaching and learning instrumental and vocal music.

Specifically this chapter reviews the significance of the categories of description of teaching and learning and the Music Entity. It then addresses three issues raised in that review: the meaning that may be attributed to various components of categories of description of teaching and learning; the awareness of the professional world and the relations this may have with the conceptual understanding of teaching and learning; and bringing experience of content and teaching and learning together in categories of description. The implications for the academic development of instrumental/vocal teachers, curriculum development for instrumental/vocal music, and understanding teaching and learning in general are discussed.

6.1 Teaching and Learning Instrumental Music

In Chapter Two I described instrumental music pedagogy as a discipline relying heavily on tradition and 'learning by doing'. A theory of teaching and learning instrumental music has been informed only by quantifiable measurements of technical actions and has been linked recently with brain activities (Uszler, 1992). Cady (1992) postulates that instrumental theory can be represented as a 'mode of knowing' and is valued only by it's usefulness.

'Theories are credible because their information and logic have at least face validity. Their crucial value is in their usefulness in the search for facts and the verification of understanding' (p. 61).

Olsson (1997) however asserts that 'knowledge formation in teaching and learning can be identified through teachers' definitions and assessments'. The idea that a theory of teaching and learning can be 'fact' denies the dynamic and changing ways that teachers

and students can understand teaching and learning. In this regard Larsson (1986) stated that:

'We should not restrict research on teaching to a study of action only /.../ We should investigate the actions, the possibilities for action and the reflections about action'.

Taking Larsson's view the development of a theory of teaching and learning in instrumental music should include research on *what is done* in a lesson, *what could be done* in a lesson and *how people think about what has been done and what could be done*. Research in music education has focused mainly on the first and second rather than the third of Larsson's suggestions.

Music educators have often cited the need to explore how musicians understand the purpose, or intention of teaching. Robert Petzold described this gap in 1986 in an unpublished key note address at the Music Educators National Conference.

'Educational practice, based largely on tradition, common sense, experience, and common consensus is unlikely to change as a consequence of isolated studies which are seen to have little relationship to the music teaching-learning process. It is also unlikely to change until such time as practitioners themselves develop skills in evaluating and interpreting research findings that are relevant to their problems' (quoted by Mark in Colwell, 1992).

The 'traditional' and 'commonsense' approach to teaching needed to be challenged in order to provide a researched and educationally sound perspective in this area. Frohlich (1992) highlights the problem of the cottage industry approach to teaching and learning music.

'As the views of what constitutes an orderly, continuous progression of learning activities differ widely between teachers and researchers, teachers depend either on their own experiences or on music textbooks to determine where to begin their teaching sequence' (p. 562).

Theories of teaching and learning instrumental music have relied on teaching 'experience' and 'tradition'. A popular traditional theory has been described by Uszler (1992) using a master and apprentice model.

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'The master is the model who demonstrates, directs, comments, and inspires. The apprentice is the disciple who watches, listens, imitates, and seeks approval /.../ Teaching by modelling is at the heart of the conservatory tradition" (p. 584).

Other researchers have touched on the problem of 'tradition' in music education (for example Bruhn, 1990; Persson, 1996).

The research described in this thesis fulfils Petzold's cry for reform in research in music education. Aspects of these two theories ('tradition' and 'learning by doing') are component parts of dimensions expressed within the categories of description of teaching and learning and the Music Entity and may therefore constitute the beginnings of an integrative theory of instrumental music teaching and learning.

This research is the first to describe the qualitatively different ways in which musicians and their students understand teaching and learning. This is a move away from the 'traditional' and 'commonsense' approaches to teaching and learning which have been prevalent in this discipline. My description of variation in understanding teaching and learning, and the way this variation is experienced in individual teaching/learning contexts may provide a way of developing understanding of the instrumental/vocal teaching and learning context.

While previously teachers' and students' 'experiences' of music making, teaching and learning have been treated in an 'ad hoc' fashion, the sets of categories of description of teaching and learning instrumental/vocal music, and the description of the Music Entity presented, have shown that there are logically defined hierarchies of ways of experiencing teaching/learning and music. A summary of the categories of description is presented below.

These categories and the relations between them can provide future teachers and students with a way of recognising the value of their musical experiences as 'content' and 'ways of understanding' that will enable them to legitimise and critique their intentions and actions. For instrumental/vocal music education 'tradition' and 'experience' both provide aspects that are understood as the Music Entity and are related to musicians' understanding of teaching and learning.

Categories of Description of Learning and Teaching Instrumental and Vocal Music

Music Entity	Teachers		Students	
	Teaching and Learning Music	Teaching Music	Learning Music	
Extrinsic Technical (level 1) Music is understood as a combination of technical elements related to either an instrument or notation.	Disseminating (level 1) Teaching is disseminating the teachers' musical and performance experience. Students learn through being exposed to the teacher.	Demonstrating (level 1) Teaching is demonstrating musical techniques and experience.	Instrument /voice (level 1) Learning and instrument or voice.	
	Transferring/ Adapting (Level 2) Teaching is passing on the teachers' experience of music and performance. Students learn by using the teacher's methods and adapting them for their own needs.		Elements (level 2) Learning an instrument and some musical elements.	
Extrinsic Meaning (level 2) Music is the production of meaningful musical sound for communication.	Exchange (level 3) Teaching is an exchange of experiences and musical ideas with the student.	Describing (level 2) Teaching is expressing musical meaning and experience.	Musical Meaning (level 3) Learning musical meaning.	
			Communicating (level 4) Learning to communicate musical meaning.	
Intrinsic Meaning (level 3) Music is a vehicle for expressing personal artistic truths.	Exchange / Mutual Change (level 4) Teaching is an exchange of experiences and musical ideas with the student that change the way both teacher and student think about and engage in music making, communicating and how they see the world.	Supporting (level 3) Teaching is supporting student learning by encouraging independent student expression.	Express Meaning (level 5) Learning to express personal meaning	

Figure 6-1 Summary of the three sets of categories of description and the Music Entity

An understanding of the different ways that music is experienced, and the relation these experiences have with teaching and learning instrumental music, may be a catalyst for change in this sector. For instance, instrumental music teachers will be able to associate their experiences of the teaching 'tradition' and their experiences of work with aspects of the Music Entity and with the categories of description of teaching and learning. This will enable them to reflect and be critical about their own teaching practice and help them to develop quality learning environments. The ideas presented in this thesis regarding the teachers' experience and understanding of teaching and learning music may play a significant role for the professional development of instrumental and vocal teachers. Chapter Two described the largely behavioural and observational research that has been associated with music education. This focus has led to development programs that focus on the teachers' actions (Gumm, 1994). The research described in this thesis provides a basis for an alternate view of professional development for instrumental and vocal teachers. An understanding of the various ways that students experience learning music will enable teachers to support students' learning by developing environments where the students' own musical understanding is central. This is a relational view where teaching, learning, students and teachers, and previous experience are all simultaneously focal. The implications of this way of seeing the teaching/learning context is that development programs may recognise the value and variation found in the professional music experience and in previous experience of teaching and learning. Hence development programs may focus on teacher thinking and experience rather than simply teacher action.

In the main, these implications are in contrast to those which have been derived from traditional research in music education, though there are overlaps in some important areas.

Larsson's (1986) assertion that research should not be restricted to a study of action only but of reflection about action accurately describes the state of instrumental music research in the '90's which chooses to examine behaviours and modifications of behaviours (Bruhn, 1990; Kennell, 1992). Studies of 'action' have, in the past, led to a focus on learning styles generally (Cano-Garcia, 1994 for instance), and in music (Abeles et al, 1992; Bannister, 1992; Blum, 1986; Cantwell & Millard, 1994, Gumm, 1994 and so on). Recently the role of 'music knowledge' (Olsson, 1997) as a starting point for musical education has become an issue. Olsson defined 'music knowledge' as 'know-how' or knowledge in action as demonstrated through a musical performance. This recent study emphasised the *result* of learning as the criteria for quality of learning

and strove to identify auditory competences that provide evidence for the quality of learning and teaching in music.

The result of Olsson's recent work is the definition of 'know-how' as skill formulation (technical and communicative) in combination with an 'interpretation - personality' dimension. These four aspects are considered as a 'hypothetical model of teachers' working theories'.

In some respects Olsson's dimensions support the three hierarchical dimensions of the Music Entity with the Extrinsic Technical Music Entity related to 'Instrumental Skills', the Extrinsic Meaning Music Entity related to 'Communicative Skills and Interpretation' and the Intrinsic Technical Music Entity related to 'Interpretation and Personality'. Olsson suggests that good teaching should include these components but concludes with the questions *'How well are the quality criteria in the four quadrants empirically related to each other? How are these criteria related to the actual teaching process?'*.

Answers to these questions can come in part from this study as the relations between the 'quadrants' can been seen as the relations between teachers' and students' conceptions of teaching and learning. The specific context of this study, the conceptual understanding of teachers and students in tertiary music education, could be used to inform further research in this area of musical action.

Uszler (1992) correctly surmised that instrumental technique was an aspect of musicality that was 'universally accepted' but that an 'accepted definition' remained elusive (p. 585). This study suggests that an understanding of technique is relational and is constituted from an understanding of the Music Entity combined with the intention of technical development as a means in itself or as a means of allowing personal expression. Uszler agrees that technique is a 'psychophysical totality' where research emphasis should not be placed only on hands and fingers and so on, but on the *interconnections between body and brain'*. ['Brain' in this instance refers to the co-ordinating aspects of neural links rather than conceptual understanding or reflection.]

Describing how musicians and their students understand the relations between 'music' and the teaching and learning of music answers many of these previously unresolved questions.

The description of musicians' awareness of teaching and learning will enable individual teachers, students and schools to develop approaches to teaching and learning that will

foster high quality learning activities (Vermunt, 1996) from the perspective of how teachers and students understand their experiences.

Mark (1992) asserts that research in music education has had little impact on the practice of music education as most research does not justify the transition from theory to practice. The implication of this assertion is that findings from research, if worthy enough, can be imposed upon teachers. These phenomenographic results however describe how teachers and students understand their own practice and may therefore be salient. Whilst this research is context specific the findings can be used to allow other teachers and students to become aware of the variety of ways teaching and learning music have been understood, and to perhaps become aware of their own thinking and practice within these frames, and so perhaps change. Music teaching and learning could move from the emphasis on the quality of student performance to the quality of teaching and learning.

Whilst this research describes ways of experiencing a specific phenomenon, the research findings can be used to illuminate other related fields. Kember (1997) suggested that many phenomenographic studies share teacher and student focused outcome spaces. My study supports this view as the teachers' experience of teaching/learning describe ways of experiencing teaching/learning that are focused on the transmitting the teachers' professional experience (lower level categories), and also ways of experiencing teaching/learning that focus on the students' learning (higher level categories). Similarly, the students' experience of learning describes either a dependence on the teacher, or a focus on their own learning.

However, this research goes beyond the identification of teacher/student orientations as it also describes the way in which the participants' experience of the musical world is related to teaching and learning. The identification of the Music Entity and its relation to teaching/learning has the potential to play a significant role in understanding a broader pedagogical context. The notion of the Music Entity can be applied to other situations where the contents of the discipline are constituted from an experience of the professional world. For instance, obvious links exist with the idea of the Music Entity and professionals' experience of the design world (Reid & Laurence, 1999). Teachers of design usually work as design professionals and studio teachers in much the same way as musicians. Reid and Laurence suggest that the three dimensions of the Music Entity can be perceived in contents that are constituted by design teachers for their students. It is possible that the notion of the Entity may cross over into other fields

where experience of the professional world plays a vital role in teaching/learning. Further research in this area could be very interesting.

This research also finds application within the music studio. Whilst the research focused on musicians and their students within a specific context, the research findings are able to be applied as a tool for understanding teaching/learning music in other similar contexts. Merriam (1998) suggests that the generalisability of qualitative research studies is in the rich, thick description of the experience. In my research study the case studies provided a dimension of 'richness' to the phenomenographic outcomes. The cases then provided '*enough description so that the readers will be able to determine how closely their situations match the research situation, and hence, whether the findings can be transferred*' (p.211). An example of this was the way in which it was possible to analyse the teaching/learning situation described in 'Musical Maestro' (Persson, 1996) using the phenomenographic outcomes in the same way as the other cases presented. The 'Musical Maestro' represents the genre of observational ethnographic research studies in music (Cady, 1992). Descriptions of music teaching/learning situations have been used in the past to help practitioners make sense of their teaching/learning contexts (Bruhn, 1990; Persson, 1996; Hallam, 1995; Uszler, 1992; Applebaum & Roth, 1978 and so on). The case studies in Chapter Five used the categories describing qualitatively different ways of experiencing teaching/learning music and the Music Entity as a tool to analyse teaching/learning situations related to the data sets *and* a teaching/learning situation that was *not* part of the data sets. In another more recent paper Ritterman (1999) suggests that the categories described in my study can be used to analyse teaching/learning situations so that students will be able to determine teachers who can help them understand different experiences of music. The case studies and the recent work by Ritterman suggest that the findings of my research study can be applied to inform educational practices within musical institutions.

In summary, Chapter Two described variation in the way that teaching and learning were understood in other qualitative and relational studies emphasising the teacher focused/ content orientation and student focused/learning orientation identified by Kember (1997), variation in perception of the content of teaching and learning, and lecturers' conceptions of student learning (Bruce & Gerber, 1995). It also identified the need in the literature of music education to describe the ways in which musicians and their students understood teaching and learning instrumental/vocal music. Chapter Four described experience of teaching and learning instrumental/vocal music as three sets of related categories. The relation between the sets of categories was found in the way in which the musicians and their students experienced the professional world of music

making. The Music Entity appeared to be related to the way in which instrumental/vocal music teachers developed a content to be taught or learned. Chapter Five described four case studies of teaching and learning that explored the way in which teachers' and students' conceptions of teaching/learning, and their perception of the world of music making, informed their understanding of the teaching and learning encounter.

The value of the results from Chapter Four in analysing teaching and learning in instrumental and vocal music is illustrated in one paragraph from Chapter Five, which refers to a study of a Music Maestro (Professor Goldberg) by Persson (1996).

'Persson makes an assumption, from the experience of Professor Goldberg, that the maestro role is one of didactic dominance. From the evidence in my research study, and that presented in Persson's article, I believe that Goldberg should not be the template for the musical maestro but an example of a musician who understands teaching and learning to be about the passing on of his professional experiences. There are other Maestros who have other conceptions.' (p. 190 this volume)

By describing the variation in conceptions of teaching and learning instrumental and vocal music it is easy to discern the range of ways of approaching the teaching of music.

The juxtaposition of the case studies explicating individual ways of working, with the phenomenographic categories describing variation of awareness within a group, raises several questions which are the subject of the remainder of this chapter.

- Are elements of a hierarchy which are described as being common actually qualitatively different when interpreted from the context of their categories?
- What are the relations between an individuals' experience of the "world" and their awareness of the content and conceptions of teaching/learning?
- How are actions based on perceptions of the context experienced by the recipients of those actions?

6.2 Variation in Meaning in Inclusive Hierarchies

Phenomenographic descriptions aim to define and relate the qualitative differences, or variation, found within transcripts describing the experience of a group of a specific phenomenon. Each discreet description within a logical hierarchy has characteristics that define both its variation and similarity in relation to the other descriptions. These descriptions should be understood in terms of the relations found between the categories.

Ramsden (1992) asserts that in descriptions that have a logical hierarchy more complete conceptions contain and include aspects or characteristics indicative of less complete conceptions. Marton and Booth (1997) state *'The qualitatively different ways of experiencing a particular phenomenon, as a rule, form a hierarchy. The hierarchical structure can be defined in terms of increasing complexity, in which the different ways of experiencing the phenomenon in question can be defined as subsets of the component parts and relationships within more inclusive or complex ways of seeing the phenomenon. The different ways of experiencing the phenomenon can even be seen as different layers of individual experiences'* (p. 125).

But do people who have experienced more complete conceptions actually understand attributes of complete conceptions in different ways from those without experience of more complete ways of understanding?. Or in other words can aspects of less complete conceptions be understood differently from the perspective of more complete conceptions?

Säljö's (1979) conceptions of learning includes memorising as the focus of Conception 2 (see p.26 this volume). Memorising is also likely to be a component of conceptions 3 (acquiring and utilising) and conceptions 4 and 5 (abstracting meaning and understanding). But is it the same form of memorising? Is memorising when used within a more complete conception similar to memorising within a less complete conception? Memorising in Conception 2 may be related to an intention to recall information, but in Conception 5 may be related to an intention to understand (Prosser & Trigwell, 1999, p. 93-94).

The variation found within the musicians' experience of teaching and learning instrumental music described in this study provides evidence of variation in ways of understanding common elements of phenomenographic categories.

Technique is perceived as a common and essential aspect of all categories of description in the Students' Experience of Learning. Yet the meaning of technique described in the least complete category, the instrument (level 1) category, is quite different from the way technique is understood in other categories. Aural and physical representations of technical work, practice or performance, may sound and look exactly the same, but what is understood to be the function and meaning of technique within more complete conceptual perspectives is different.

The students' instrument (level 1) category focused on the acquisition of physical dexterity on the instrument. Technique was the intention of learning and the intended outcome (both related to the content orientation of the instrument). *"You break it down into the smallest denomination possible. There's a quick tune, you break it down into, you know, really, really slow. You wouldn't know anything about it and eventually speed it up and actually you can do it "* (Angus), and *"You can measure it [learning] in doing things with your breath, totally physical, how long you can hold notes"*.

Technique was also a component of the musical meaning (level 3) category where musical meaning is both the learning intention and the intended outcome. *"You don't just sit down and just sort of laze your way through it. I mean obviously you're going to have to do slow practice and in rhythms and things, but keeping the background in mind is always the important thing, what the music is communicating /.../ I think you've got to be thinking about all these things even in the early stage of learning the notes, otherwise I think you're just hindering your ability to communicate the music"* (Andrew). For both instrumental (level 1) and musical meaning (level 3) categories technique is regarded as an essential conceptual and practical attribute. In this respect students appeared to be learning in the same way as technical patterns and studies were practiced. However, as Andrew's quote illustrates, the learning intention and outcome were quite different, being without an overt demonstration of different *doing* in the musical meaning (level 3) category.

Technique is also an aspect of the express meaning (level 5) category. In this category students focus on the creation of their own meaning which is then expressed through the instrument. Simon explained it in this way: *"A lot is the technical side to enable musicality to come out. It's no use having all these ideas if you have no technical skills to back it up. Otherwise at performance you get nervous and actually your musical ideas will be limited to what you can do technically on the instrument, so that's a bit of a problem. A lot of learning an instrument will be learning the scales and time exercises*

and tonguing exercise, to enable you to carry out the ideas you have in your head". In this extract technique is described as being essential to learning, but the outcome of technical work is *"to enable you to carry out the ideas you have in your head"*.

Although the words describing 'technique', and the activities associated with practicing 'technique' can be the same, the meaning ascribed to 'technique' is not.

Returning to the idea of 'technique', we have seen how this attribute is experienced in multiple ways. In less complete conceptions of learning music, technique is understood as the object of learning, the product. In the professional world it is the core of the Extrinsic Technical Music Entity (level 1). *"There are so many situations where you like gig [perform], and your sight reading is pretty powerful. You're like nailing every note and the audience is getting off on it /.../ so you put the metronome on 60, you put it on 90, put it on 120. Keep going. That's totally mechanical"* (Angus). Students and teachers who experience the Extrinsic Technical Music Entity legitimately focus on technique for learning or teaching. Conversely, students and teachers whose understanding of the professional world is the Intrinsic Meaning Music Entity (level 3), also include technique as a vital attribute of their conceptions of teaching and learning. *"Understanding that music is really a reflection of nature, a reflection of the world, and as a result how it relates to our other art forms /.../ In the Rigolletto paraphrase of Lizt there is one passage where you have thirds going up. But then you practice those passages at the time that you need it. And not just blindly sit there and practice double thirds for hours because it deadens the love for the subject, love for the piano, love for music, and indirectly it stops that process of being inquiring about it. Because the beauty of it is the continual problem - resolution, problem - resolution. To me it is the fascination of life"* (Steven). Musicians who understand the professional music world as the Intrinsic Meaning Music Entity (as Steven does) experience technique as part of many attributes that create meaning. Technique may look (sound!) the same in both instances, but the players intentions for technique are not.

Marton and Booth (1997) consider that the awareness of a specific phenomenon is constituted by that which is brought to the focus of attention seen against understandings that are described as the 'background'. The foreground (or awareness of the phenomenon) is embedded in different backgrounds constituted from the experience of differing contexts. The relations between the foregrounded and backgrounded experience are significant as the background is integrally related to the described foreground experience. The determination of what is brought to the fore in a description of a phenomenon is entwined with participants' perception of the context.

Experience of more inclusive, integrated or holistic views changes the understanding of the nature of attributes related to categories placed earlier in a hierarchy. Given this description, it is likely that an awareness of technique set in a background of an individual's more complete conception of teaching/learning music would be different to an awareness of technique in a background of less complete conceptions.

Depending on the extent of this difference, there may be some question about the use of the word inclusive to describe hierarchies such as those for conceptions of learning (Säljö, 1979) or conceptions of teaching (Prosser et al, 1994). Perhaps the hierarchies could be considered both inclusive and expansible. This would recognise the different way attributes of less complete categories are experienced from the perspective of more complete categories.

6.3 Awareness of the Musical World and Understanding Teaching and Learning

The review of the literature in Chapter Two identified that variation has been found in the understanding of teaching/learning and in the understanding of the content. Whilst previous phenomenographic studies report variation in conceptions of teaching and learning something, the focus has been on the teaching and learning rather than the content. For instance Prosser, Trigwell & Taylor (1994) studied teachers' conceptions of teaching and learning in *physics and chemistry* but they report only the variation in the teachers' conceptions of teaching and learning not the variation in conceptions of physics or chemistry. Crawford et al (1994) described students' conceptions of mathematics and of their conceptions of learning. The two components were seen to be related but were described as different sets of categories.

The research described in this thesis is the first to bring together learning and content and teaching and content. It describes variation in the way that students experience learning and music within the same category. It describes variation in the way that teachers' experience teaching and music within the same category.

Musicians' and their students' awareness of the phenomenon (teaching and learning instrumental music) is not limited to the musicians' understanding of teaching and learning, but includes a simultaneous awareness of the world of instrumental music.

The Music Entity was defined in Chapter Four in three qualitatively different ways: Extrinsic Technical (level 1), Extrinsic Meaning (level 2) and Intrinsic Meaning (level 3). It can also be described in terms of a logical hierarchy where the extrinsic meaning entity integrates aspects of the extrinsic technical, and where the intrinsic meaning entity combines aspects of both extrinsic technical and extrinsic meaning, and is at the same time more holistic and expansive.

The Music Entity is constituted from the musicians' experience of the world of music and is therefore related to what is to be taught or learned. As such each category of description of teaching and learning consists of two integrally related elements: the 'content' and ways of 'teaching and learning'.

The 'content' factors in each aspect of the Music Entity represent the focal awareness of what is perceived to be significant to be taught or learned. Within the Extrinsic Technical Music Entity (level 1) the instrument and the teachers' experience are the focal

point. In the Extrinsic Meaning Music Entity (level 2) the music and the teacher's and the student's experience are the focus. In the Intrinsic Meaning Music Entity (level 3) self expression and the teachers' and students' experience are the focus.

If the Extrinsic Technical Music Entity is the focus then ways of teaching this content are comprised of technical aspects idiomatic of the instrument. Similarly if Extrinsic Meaning Music Entity is the focus then the ways of teaching and learning include exploring and discovering specific musical meanings. Self expression is the content considered within the Intrinsic Meaning Music Entity and the way this is learned and taught is to explore and develop personal understandings and relations to the music.

The significance of the experienced world as expressed through the Music Entity is that conceptions of teaching and learning exist within a rich multi-dimensional framework. Whilst participants focused upon their awareness of teaching and learning, teaching and learning were not the only aspects of awareness held simultaneously in the foreground.

The Music Entity represents the participants' understanding of the musical world which is related to their experience and understanding of teaching and learning music. For instance the students' instrument (level 1) category of learning can be linked through the Extrinsic Technical Music Entity to the disseminating (level 1) and demonstrating (level 1) categories of teaching (see Figure 6.1). Similar dimensions emerge within these students' and teachers' categories. All of these level 1 categories focus on the technical aspects of playing the instrument, the student's dependence on the teacher and an associated copying strategy. The Extrinsic Technical (level 1) Music Entity is the link between these categories as the professional musical world is experienced as atomistic and technical (as are the lower level categories). Both students' and teachers' experience of the world of music is related to their conceptions of content and teaching/learning.

Another example of this is the relation between the students' express meaning (level 5) category of learning and the teachers' change/mutual exchange (level 4) category of teaching/learning. In both of these categories the primary focus is on the development of intrinsic personal qualities which are related to the Music Entity as Intrinsic Meaning (level 3). Within these two categories the relation between what is understood in the musical world as important (the creating and performance of personal meaning) constitutes both the content and ways of experiencing teaching or learning.

These two examples illustrate relations at the conceptual level and highlight the importance of the experience of the world of music (the Music Entity) in individual's conceptions of teaching and learning.

For musicians the musical world as tradition and experience is readily recognised as part of the content which is taught. Students also recognise the relationship between the world of music making and what is intended to be learned through the selection of their teachers. The categories describing students' experience of teaching indicate that the teachers' experiences are an expected part of the musical content. The three qualitatively different aspects of the Music Entity have a strong relation to the constitution of ways of understanding teaching and learning.

Two Chapter Five case studies described different teaching situations. One, with Steven as teacher, involved an integrated, expansible and holistic conception of teaching/learning. The other, with Colin as teacher, involved a limiting conception of teaching.

In both cases, as we have seen in the previous section, the teacher's experience of the Music Entity relate to the content and their understanding of teaching/learning. Colin's experience of the professional world included music as being quite external to him personally, focusing entirely on technical competence on the instrument that allowed him to be a 'bread winner'. Even though Colin had a student expressing more complete conceptions of learning and teaching, his limited experiences constrained him to teach in an ego-centric technical fashion.

Steven's experience was characterised by his integration of personal meaning, music, other art forms and world views. With his more complete experiences he recognised learning differences between his two students and actively tried to change his teaching to reflect this perceived difference. Whilst focusing on one student the Intrinsic Meaning (level 3) view was evident, yet music making, and consequently the teaching for the other, was characteristic of Extrinsic Meaning (level 2).

These two cases illustrate relations between the Music Entity and teaching and learning at the individual level. These two teachers experienced music as either Extrinsic Technical or Intrinsic Meaning which was the ground for their constitution of what was important to teach and for their students to learn.

The identification of the Music Entity as an experience of the professional world that is related to teaching and learning, suggests that the constitution of categories of description of phenomenon in future studies need to be reconsidered. This reconsideration would reflect the relation of the groups' experience of the professional

world and the relation an awareness of this world may have with teaching and learning in associated disciplines. The case studies described in the previous chapter provide evidence that the 'meanings' found for teaching and learning are qualitatively different as individual participants focus their awareness in relation to changing situations.

An alternate framework would be to consider not only the descriptions of meaning relating to a specific aspect of a phenomenon, but to consider where the phenomenon is placed by the participants through their awareness of the professional world. In this study an awareness of the professional music making world may be related to the participants' understanding of the content to be taught or learned and the relevance of such material to the professional world.

This section focused on the relations between experience of the professional world and teaching/learning in associated disciplines. The following section addresses the third question - relations between experiences and actions and how they are perceived by others who are the recipients of those actions.

6.4 Experience and Actions

Marton and Booth (1997) have explored the relations between how people experience phenomena and the ways that they therefore 'handle' situations. '*In order to make sense of how people handle problems, situations, the world, we have to understand the way in which they experience the problems, the situations, the world that they are handling or in relation to which they are acting. Accordingly, a capability for acting in a certain way reflects a capability [for] experiencing something in a certain way. The latter does not cause the former, but they are logically intertwined. You cannot act other than in relation to the world as you experience it*' (p. 111).

Marton and Booths' statement implies that a way of *acting* is related to a way of *experiencing*. The case study of Steven and his two students described a situation where Steven acted in a way consistent with his perception of that context (that his student Jane would respond to teaching related to the disseminating category), and his description of his actions - and the reasons for them - appeared to be consistent with a less complete (lower level) conception of teaching/learning. Despite the deliberate *actions* of the teacher, the student still perceived Steven's more complete conception of teaching/learning. This case suggests that attributes of more complete ways of understanding teaching/learning are evident despite deliberate attempts to act differently. This case also suggests that conceptual attributes may have a different quality of meaning if that attribute is a consistent component of all categories in the set and if an individual has had experience of more complete conceptions.

In contexts that afford the use of attributes of less complete conceptions (Prosser & Trigwell, 1999, pp. 16-20) teachers and students may focus more on technique than on meaning. I would suggest that those who have had experience of technique as an attribute within more complete conceptions, still have an awareness of the more complete meaning of this attribute despite contextual changes. The case of Steven and Jane provided evidence for this as Steven deliberately chose to teach in ways that were consistent with less complete conceptions, but Jane still perceived the more complete conceptions.

The significance of this case study is that the students' perception of the teaching intention was described by both of Steven's students as Intrinsic Meaning. In this case the teacher's most integrated and complete conception of teaching and learning, and his view of the world of music, was evident to both students.

Although the Music Entity and the categories of description of teaching and learning music describe ways of thinking that are hierarchical and integrated, the case studies support the view that once higher level conceptions are experienced, perception and 'use' of less integrated conceptions and associated attributes can no longer have the meaning they once had. The discerning students perceived the difference between what the teacher *did* in a lesson and the way in which the teacher really *understood* the role of the world of music and it's relation with teaching/learning.

6.5 Conclusions

This thesis has used phenomenographic and case study methodologies to address the following questions: *"what are the teachers' and students' conceptions of teaching and learning instrumental and vocal music?"* and *"what are the relations between a teacher's conceptions and his/her students' conceptions?"*. It did this by describing the ways in which musicians and their students experience teaching and learning instrumental music (Chapters Four). Variation in their experiences were identified in the three sets of categories of description of teaching and learning instrumental and vocal music. The sets of categories were seen to be related to the Music Entity, which described variation in the way that musicians and their students experienced the musical world. The musicians' experience of the Music Entity was seen to have a relation to individual's conceptions of teaching and learning. The musicians' experience of the Music Entity was also seen to be closely related to the teaching and learning content. The identification of the Music Entity is significant for two reasons. Firstly, it identifies strong relations between musicians' experience of the professional world and the *content* of teaching and learning instrumental and vocal music. This finding may have a significant impact in other non-traditional discipline areas such as the creative and performing arts, and in other areas where there is no established pedagogy. It may be possible to undertake further research in the awareness of the professional world and the relations such awareness may have with conceptual understanding of teaching and learning. Secondly, it is the first time that variation in musicians' experience of the professional world has been described and related to their experience and understanding of *teaching and learning*.

As mentioned in Chapter Two, this thesis has also been the first to describe variation in the ways that students experience teaching (see also 4.3.3). The students' understanding of teaching was also closely related to their experience of the Music Entity and their understanding of learning.

The relations between students' experience of teaching and their experience of learning were described in Chapter Five as part of the case studies. In this regard the case of Colin and his student Roger were particularly interesting where Roger was identified as a student who had a high level conception of learning but a low level conception of teaching. By way of contrast was the case of Steven and his student Jane. Jane had a high level conception of teaching, supported by her perception of lessons with Steven, yet Steven deliberately used teaching attributes consistent with a low level conception of

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teaching/learning. Despite Steven's deliberate attempt to teach to his perception of Jane's ability, Jane maintained her high level conception of teaching with Steven as part of the situation. Kember (1997), suggests that teachers focus on attributes associated with the teacher and teaching, or on attributes associated with students and learning. My research suggests that there is also a relation between the ways that students are aware of teaching, and of how they are aware of learning. The two cases referred to above highlight the significance of the students' understanding of teaching music and the relation this understanding has with their learning.

This chapter outlined the major findings described in this thesis. It did this by summarising the categories of description of teaching and learning instrumental and vocal music, and by discussing the implications of the research for teaching and learning instrumental and vocal music. It also discussed the important role of the Music Entity and foreshadowed further possible research in this area. Implications for the academic development of instrumental and vocal teachers, curriculum development for instrumental/vocal music and understanding teaching and learning in general were discussed.

This chapter also raised three questions related to the phenomenographic categories describing variation. Section 6.2 questioned the nature of 'inclusive hierarchies' and suggested that hierarchies could be considered as both inclusive and expansible. It did this by focusing on the experience of 'technique' in the Music Entity, and within the categories of description of teaching and learning instrumental and vocal music. Section 6.3 examined the relations between an individual's experience of the "world" and their awareness of the content and conceptions of teaching and learning. Finally, section 6.4 related experience with action and suggested that students could discern the difference between what the teacher *did* in a lesson and the way in which the teacher really *understood* the role of music and it's relation with teaching and learning.

This thesis broke new ground in describing variation in the participants' experience of *teaching and learning* as well as variation in their experience of *content*. In this regard teachers' and students' experience of content were seen to be closely related to their understanding of the Music Entity. In instrumental and vocal music the content is related to the teachers' experience of music with teaching and learning activities supported by their experience. The identification of the Music Entity, and the role this understanding of professional work has with conceptions of teaching and learning instrumental and vocal music, may inform the nature of educational debate in musical institutions. The hierarchical nature of the Music Entity will be familiar to musicians.

Indeed Plato identified the Intrinsic Meaning aspect of the Music Entity as he stated *"education in music is the most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take the strongest hold upon it, bringing with them and imparting grace"* (in Strunk, 1952, p. 8). This thesis also described the teachers' experience of teaching and learning in relation to a single student rather than in relation to a larger group of students. This research has provided a model for future research in music education focusing on the experience, or relational nature, of teaching and learning music rather than focusing on the obvious musical product.

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