New Models for Educating Professional Musicians in the Twenty-First Century

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The seven Commissions of the International Society for Music Education (ISME) include a Commission for the Education of the Professional Musician (CEPROM), which first met formally in 1974. This publication stems from the 16th International Seminar of the Commission, which was hosted in July 2006 by the Hanoi National Conservatory of Music.

The changing priorities of the Commission are indicative of the increasing pressure on conservatories to meet the needs of graduates. The initial objective of the Commission refers to the 'unknown future' facing professional musicians:

> to develop direct ties and exchanges between music education institutes of different countries and regions and to collect and disseminate information on new ways in which educational institutions and curricula could better reflect and answer the needs of professional musicians in today's society, and to provide them with the skills and insights for an unknown future.[1]

Prior to 1986 the Commission focussed largely on international mutual recognition of qualifications in music and music education. Since 1986, however, the Commission's research, discussion and activities have prioritised interactions between conservatories and the profession, technological and economic facets of training, the role of music competitions, the musician's role and place in global and changing contexts, reflective practice, and course content and objectives. Reinforcing its broader agenda, in 1996 the Commission adopted a new mission, namely to

foster the recognition of the many modes of educating and training musicians, as those modes exist in various societies and cultures; and emphasize ways in which to enable present and future educators to employ modes of preparing musicians that reflect an awareness of the continually changing role of the musician in various societies and cultures.[2]

The Commission comprises practitioners and educators from six continents with experience in a wide variety of music. It includes composers, music scholars, educators, performers, administrators and managers. Delegates debate and report research relating to the recognition of musical heritage, innovations in technology, and economic, social and political structures. The 1996 summary report states that

to bring about change in a tertiary institution, the institution as a whole—leadership and teaching staff, decision makers and funders—as well as the public must recognise the need for change. …. Educational institutions … should at all times take the responsibility for establishing a process of adjusting educational policies, goals and structures to the world in which future musicians will work.[3]

CEPROM's mission, then, is to "engage in and promote a variety of activities in international and local settings which":

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

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

3. Emphasise ways in which to enable present and future educators to employ modes of preparing musicians that reflect an awareness of the continually changing role of the musician in various societies and cultures.[4]

The theme of the 2006 Seminar was 'New Models for Educating Professional Musicians in the Twenty-First Century.' Within this theme, each session focused on one of six topics:

- Musicians' identity as teachers;

- Professional music education engagement with communities;

- Professional music training implications of employment trends;

- Music theory informing musical practice;

- New approaches to teaching and learning in music; and

- Assessment and evaluation.

The format of the CEPROM Seminar is somewhat unusual and merits discussion. Following peer review and a month prior to the Seminar, selected papers are distributed as draft proceedings. Participants read all of the papers in preparation for the Seminar and each participant delivers formal responses to two papers. Because the material in the papers has been read by all participants prior to the Seminar, presenters 'speak to'—rather than read— their papers, providing engaging additional material that illuminates and expands upon the main points. This stimulates further quality discussion in the ample time assigned to each session. The opportunity exists for participants to revise their papers in response to the feedback they receive within the Seminar context.

A focus for several papers in 2006 was the fact that most musicians, including those who achieve great success as performers, also teach music. Kaija Huhtanen's research deals with the typical scenario of the performer's realisation that he or she is not going to be able to sustain a career primarily as a performer and must accept the inevitability and invisibility of becoming a teacher. Huhtanen argues that the disappointment experienced by musicians when

performance ambitions are not realised should be ameliorated within the music academy by better preparing graduates for careers in teaching, and with the positive promotion of the value of teaching. To this end she outlines an educational program of identity formation called 'growing into teacherhood'. Dawn Bennett and Andrea Stanberg report on a program where performance, composition and music education students in the second year of their university studies work together in a way that makes them aware of the benefits of partnerships and collaborations across their disciplines. This encouraged the development of an identity that embraces the notion of the 'portfolio career': a career that comprises a number of different professional activities such as teaching, performing in different contexts and styles, and other entrepreneurial activities.

Taking music into the community is just one example of the diverse range of career options available to musicians. Lousie Barkl's comparative study of two performance organisations that offer educational programs outlines the range of skills required by musicians who work in these contexts in order to operate successfully. Too often, musicians' training has not prepared them adequately for the pedagogical and communication demands of their work. Continuing this theme, Amanda Watson and David Forrest describe the benefits of a program instituted by the Australian Society for Music Education, whereby prominent professional composers are engaged to work with promising school-age composers. It is an excellent example of creative musicians engaging in portfolio work within the community, and one that inevitably feeds back productively into high schools through the stimulation of the often-neglected area of composition. Glen Carruther's analysis of the community engagement of North American tertiary music schools with their communities points to the need for grass roots involvement rather than simply giving concerts. Mirroring the 'one hit wonder' research in other disciplines, Carruthers argues that, for real community capital to be

created, music education must occur much more within the community itself and must be ongoing rather than sporadic.

Returning again to the portfolio careers so common amongst musicians, a number of papers focused on the implications of employment trends upon professional music training. Rosie Burt-Perkin's study of students at the Royal College of Music surveys musicians' activities, career aims and identities. She concludes that students undertake a very broad range of curriculum-based, professional and recreational musical activities, and that students have an expectation of some kind of a portfolio career. Similarly Dawn Bennett's survey of 167 professional musicians finds that most work in portfolio careers and that teaching, rather than performance, is more often than not the dominant activity. Her informants emphasise the need for the inclusion of a broader range of skills in music training, especially teaching and business management skills. Anne Mitchell's analysis of the work of cruise ship musicians and musical directors concludes that specific training is needed to cover the broad range of musical styles and musicianship skills expected in this growing industry. Her findings could be applied to many different performance situations.

Although practical skills dominate the debate around portfolio careers, several papers are concerned with the application of theory to the teaching of practical music. Diana Blom's use of philosophical theories of performance to stimulate creative approaches to popular repertoire is motivated by anxiety that her undergraduate students are often more inclined to copy the grooves, sounds and gestures of recorded performances rather than to devise their own interpretations. Jon Fitzgerald's work is concerned with the formulation of an appropriate body of music theory to support the practical study of contemporary popular music, including its production, songwriting and performance strands. He argues that many aspects of music theory crucial to the practical understanding of popular styles of music—

rhythm, groove and timbre manipulation, for example—are inadequately covered in traditional music theory training.

A diversity of new approaches is revealed in the papers relating to teaching and learning. Jan Gwatkin discusses a variety of ways in which piano teachers can incorporate improvisation into their teaching even when they have not been trained formally in improvisatory styles such as jazz. Judith Brown applies Robert Marzano's 'dimensions of learning' model to the training of professional musicians, claiming that the old paradigms for teaching performance take no account of the five cognitive development stages of learning. Eddy Chong provides a compelling case for the adoption of species counterpoint principles as a alternative to teaching composition to young students in the 'free' tradition of Paynter and Schafer, believing that the discipline involved can provide more 'enduring understandings' of creative musical processes. Janis Weller outlines her concept of the 'whole musician,' which involves music students learning more about their own personalities using the Myers-Briggs Type Indicator and applying this knowledge to the development of their music careers. She also advocates the teaching of practical business skills as an essential part of music training. Surprisingly in a Seminar concerned with 'new models' for training musicians, Helen Lancaster's paper is the only one to focus on new delivery technologies. Her discussion of the benefits of performance training via video conferencing also interrogates possible reasons for the reluctance by traditional music training institutes to embrace this exciting mode of teaching and learning.

Finally, on the topic of Assessment and Evaluation, Don Lebler describes his pioneering work in the peer assessment of creative production folios. Lebler argues that assessment solely by teachers, although important to assess the accuracy of knowledge, does not prepare students for lifelong learning situations where critical and self-critical evaluation skills are the drivers for ongoing professional development. Lebler believes that a moderated peer

assessment regime is ideal for this aspect of career training. The use of student evaluation of teaching in instrumental teaching forms the focus of Ingrid Maria Hanken's research. Hanken problematises the value of this kind of evaluation process in the context of the one-on-one style of teaching common in conservatoires, identifying issues of anonymity, teacher/student power imbalance and even discrimination.

Persistent themes within the Commission papers include the musician's portfolio career, issues of professional identity and personal development, learning in authentic contexts, comparison of teaching and learning approaches across different musical traditions and genres, independent learning strategies, and the embedding of generic skills in the music curriculum. There was considerable overlap between these themes in most of the papers, and they combine to make fascinating reading.

Michael Hannan and Dawn Bennett

Michael Hannan was Chair of CEPROM from 2004 to 2006

Notes

[1] Marie McCarthy, *Toward a Global Community: The International Society for Music Education 1953–2003* (Perth, WA, 2004).

[2] Giacomo M. Oliva (ed.), Preface, *The ISME Commission for the Education of the Professional Musician. The Musician's Role: New Challenges* (Lund, 1996), pp. 5–8.

[3] Maria Aguilar, 'Education of the Professional Musician' (1998), retrieved 2 July 2002, from <http://www.mca.org.au/r18300.htm>.

[4] The CEPROM Mission can be accessed at <http://www.isme.org/en/education-of-the-professional-musician/mission.html>.

Constructing a conscious identity in instrumental teacher training

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Abstract

In this paper I will discuss the process of becoming a professional musician, especially an instrumental teacher, and the possibilities of constructing a conscious identity during the education. First I will present my doctoral dissertation (Huhtanen 2004) where the interest was to understand the experiences of becoming a piano teacher through a narrative-biographical approach. The investigation showed that becoming an instrumental teacher was not viewed as an intended goal but more like 'ending up'. A person with a performer's identity did not find it easy to satisfy with a teacher's career. As a conclusion I suggested that the education should prepare instrumental teachers better for their future realities. The block of pedagogical studies in Finland consists of basic studies in the educational sciences and guided teaching practice. However, there is no element, which would deal with the questions of identity. The rest of the paper deals with an action research project, which takes place in the pedagogical studies (Faculty of Music, Lahti University of Applied Sciences). The project 'Portfolio of Growing into Teacherhood' consists of three parts, which are named 'I', 'We', and 'They'. The students first view their past experiences which they have had before their professional studies. They reflect on the turns on their life course as well as the important others who have influenced on their becoming musicians. The second part focuses on the studies and the community of music students. The final part will look to the future:

prospective pupils, teaching communities, and the world they are to make a contribution as music educators.

Key words

identity work, instrumental teacher, pedagogical studies, portfolio, teacher education

Introduction

Becoming an instrumental teacher is a time-consuming process. In addition to gaining playing and teaching skills one has to go through a two-stage socialization process: first, to become a musician with a performer's soul and, second, to adopt the role of a teacher. Typically one first has an identity of a performing musician. The teacher identity comes later, either as a result of not gaining a career of a performer or through a less dramatic maturing process. The education received has ignored the identity formation process and newly qualified teachers have had to struggle with their identity conflicts alone. This paper discusses first the experiences of piano teachers who were primarily educated as performing artists and who finally found their life career as piano teachers. Second, I will present an action research project based on the idea of identity work during the pedagogical studies.

First, musicians; second, teachers

Becoming a professional musician starts unnoticeably as a child when playing an instrument becomes a more and more fascinating activity. Continuing in youth it becomes a more serious business: a young person makes choices concerning free time activities. A decision to aim at professional music studies is a natural continuum for a talented young person who has succeeded in his or her studies. However, a conscious choice to aim at teaching does not take place (Huhtanen, 2004; Hirvonen, 2003). Working as an instrumental teacher is experienced

more like a necessity, a means to earn one's living while the primary artistic ambitions find their expression in one's career as a performer.

In order to understand the process of becoming a piano teacher I conducted an investigation (Huhtanen, 2004). The object of the study was the experiences of those women who, after having been educated as pianists, have become piano teachers. The data consisted of biographical interviews of thirteen female piano teachers conducted in years 2000–2001. The aim was to understand the experiences of the process of becoming piano teachers. First I asked: *What kinds of meanings did these women give to the experiences of their becoming piano teachers?* Because it became evident that telling about one's experiences was dependant on the available cultural stories (cultural models) I focused also on telling strategies, which influenced personal meaning making systems. Second, I asked: *In which ways do cultural stories give a model in recognizing and telling about experiences?* I argue that the life stories and cultural models celebrated in the media are resounding in quite an heroic and successful key. We do not hear often stories about 'ordinary teachers'. For this reason the third question was: *In what ways could it be possible to enrich the reserve of cultural stories of professional musicians?*

The approach was narrative-biographical and the analysis of the data consisted of the *analysis of narratives* and the *narrative analysis* (Denzin 1997; Polkinghorne 1995). The recognition of experiences and the act of telling about them was approached in relation to individual life courses. The meaning of experiences was dependent on the personal meaning making structures, which had been adopted during the whole individual life course. The surrounding culture with characteristic ways of telling about experiences had a big effect on the formation of personal meaning making structures.

The interviewees had studied, lived and worked in the culture of music professionals in Finland. For this reason I examined both the education which qualifies professional musicians

and the cultural ways of telling prevailing in the education context. In the first hand the interviewed had socialized as piano players and performers, having also adopted a pianist identity. Later, then, they had started to get socialized as instrumental teachers. Facing the reality of teaching had pushed them towards the identity of a teacher. I viewed these experiences as a transition from one narrative (the performer's) to another (the teacher's).

Ending up an invisible teacher

Becoming a piano teacher appeared as an experience of *ending up*. The process was prolonged because the education primarily gave the qualification – and identity – of a performing pianist. Becoming a teacher was not viewed as attractive because of the low estimation ascribed to teaching children and youth. Often it required giving up one's performer identity. One central aim in this investigation was to enlarge the reserve of the cultural stories about professional musicians by giving voice to the experiences of piano teachers.

In the following I will present some expressions of the interviewed where the change of identity is crystallized. Pseudonyms are used for each participant. The first example points to the attributions given to the change from a pianist narrative to a teacher's one:

Katariina: … at our school [Sibelius Academy] it is true that changing performer's education to teaching is a bit… it's like; at least I felt at first that, aha, okay, that one had, a kind of, *failed* in her playing.

Kaija: Has given up?

Katariina: … is a sort of a loser. Oh well, they say, "she ended up just a teacher…"

'Failing – a loser – just a teacher' are strong expressions. The speaker, Katariina, was a young woman who had started a brilliant career very early. She had studied in Sibelius Academy,

Youth department, with a famous professor and had succeeded in international competitions. Becoming a teacher was painful for her, requiring a perfect change of attitude. The following examples underline the dreams that still continue to exist although the reality of being an instrumental teacher has taken place. Virpi describes her thoughts about teaching:

Virpi: *But teaching – yeah; it was dragging along, somewhere there, behind ... Yeah, it was a sort of marginal activity, teaching, I mean.*

Teaching surely was not ranked on high on Virpi's priorities. She explains the juxtaposition between being a pianist and a teacher:

Virpi: […] also for me, I must say, it was quite a thump to fall down there – among invisible piano teachers.

Kaija: But what is then that 'thumping'?

Virpi: I guess that one still hopes that one day it's gonna turn out to something – that I'm a pianist, I can play.

In Virpi's account one can notice juxtaposition between *a thump of falling down among other invisible piano teachers* and *turning out to something*, being *a pianist who can play*. There are two opposite directions: a thump of falling down meaning 'going downwards', towards invisibility, and turning out something, referring a meaning of 'going upwards', towards respect and recognition, ascending into vision in front of an audience[1]. Virpi's statements reveals the core myth concerning the western music culture: one should struggle to get to the very top to be respected – it is a valuable position, a heroic and celebrated goal. However, it is a masculine model with which a woman hardly finds herself comfortable.

Finding oneself as a full-time piano teacher, in charge of a class of piano pupils – children and not so motivated youth – surely is a state for re-orientation. Freeman (1993, p. 23) points out that there still is a fruitful solution for a new kind of creativity. However, it is possible only after the existence of the mythical images of being an artist is identified. After

that a space for a genuine creative activity will be opened. As a variation of Freeman's idea I argue that only after we reject the core meaning of a being a professional musician as being based on public recognition, is it possible to find alternative ways to realize one's potential as a teacher.

It is a question of the realisation process one has to go through in order to attain true professionalism in music. The aim of my dissertation was to make a case for education that could better help students to face the realities of professional life. One fundamental part of that process is building an identity that is more flexible in changing life situations. In practice it means being acutely aware of one's life course which has contributed to present identity and to a personal meaning making system.

Combining the past with the future

Vilma: I wasn't able to combine the matters that I had come through and learned [in my studies]. The future didn't seem to open up at all.

This quote was from an interviewed piano teacher, Vilma, who concluded after her education that the matters she had learned did not equip her to a future as a teacher. She decided to continue her studies abroad for several years. This leads to a question: how could their education prepare music students to face the reality of instrumental teaching?

As I started my present work as a principal lecturer on music pedagogy I was aware of the developmental stages of in pedagogical studies. Around 1970 and 1980 becoming an instrumental teacher consisted primarily of playing and performing skills. The pedagogical content was superficial and minimal. After that there was a certain impetus to develop the education curriculum, which then became focused on teaching skills. The primary concern was now *how to teach the student to play an instrument*. The next step was *how to teach the student to play music* and, finally, how to *teach students of various ages, including young*

children. All these stages, necessary though they were, had to do with *action* or *doing*. However, no attention has been devoted to the person behind the activity (the teacher).

In education sciences it has been considered for some time that the teacher's personal identity is of great importance. According to Ball and Goodson (1985, p.18), "understanding the action of teachers and their commitment to their work we have to find out how they have achieved their identity, their self-image, and how they maintain and develop their identities". A teacher's identity has a fundamental role in teaching and learning processes. Furthermore, it also influences the teacher to find work deeply satisfying on a personal level.

In teacher training there have been promising projects concerning identity work during the program of study (e.g. Heikkinen, 2001). Based on the ideas of Heikkinen's (2001) identity work and Anttila's (2005) professional growth in a portfolio model I planned a pedagogical module where the students will work on their identity. 'Portfolio of Growing into Teacherhood' is carried out as an action research project where my intention is to enrich the pedagogical studies with a teacher identity tool. There are 55 students in this project.

Three-part portfolio

In the first part, 'I', the students review their past lives before starting professional studies. They are asked to draw a picture presenting a river that flows, having turns every now and then. The turns in the picture are to demonstrate a new direction of life. Often they are connected to a certain occasion (a competition, an examination, etc.) or a person (a teacher, a friend…) in one's life[2]. Students are also asked to reflect on the experiences they have had as pupils – positive or negative – and memories concerning their musical activities. As a conclusion the students will gather together and share their "rivers" and the findings they feel free to share in small groups.

The focus of the second stage, 'we', is on present reality while the studies are in process. The students belong, more or less, to a group of individuals who go through both pedagogical and instrumental studies. They start their guided teaching practice with 'real' students. The reflection focuses on questions concerning the community of students: *Who are we? What is our group like – loose or intense? Do I belong to this group?* Furthermore, the students are asked to view their experiences about pedagogical studies, didactics lessons, and guided practice. *How does it feel to be in action, teaching a child? Does the teacher role fit on?* Because the focus in studies is balancing between pedagogy and soloist studies the students have to face a question concerning this reality: *How do teaching activities challenge the inner performer?* During this stage the students will examine their own experiences concerning their expectations about studies, moments of encouragement – or discouragement – and both longings and disappointments. The stage is drawn together as a group activity and the results are shared in groups.

The last stage, 'they' take a look into the future, to the world outside where the gained qualification will be tested. *Who are 'they' to be faced as pupils, their parents, or colleagues and job mates? Do I, as a qualified teacher, have something to contribute in a pupil's musical life?* Students are to consider their ability to build respectable relationships with their pupils and their readiness to plan long-lasting teaching projects. Another topic is to discuss how they think they are to find their place in a community of teachers. As a final task the students write an essay about the master-apprentice relationship, which has prevailed in instrumental teaching for centuries. Using the material they have collected during these three different stages they then compose a final sample portfolio.

By this time (March 2006) the two first parts have been finished and the third will be done at the beginning of May. According to the principles of action research I have also collected feedback from the students. Reactions and comments after the first part were

positive and encouraging. Some students commented that they would have liked to have some mutual meetings during the first stage, sharing their experiences. My impression is that in spite of spending a lot of time together during their studies, students tend to know each other rather superficially. However, relating their experiences prior to their period of study seemed important. Every individual has roots, not only the above-ground being. The core idea of this identity work can be compressed into three questions:

- Where do I come from?

- What do I carry with me now?

- Where am I going from here?

Professional identity: A life-long journey

Becoming a professional is a challenging object to be investigated because it deals with students' inner processes and life. Still, it is the core question of the education (Ojanen, 1993). With this tool I wish to make a contribution to the development of instrumental teacher training. My objective is that students will be more equipped to deal with issues in their professional lives in a changing world. However, it should be said that no educational approach will guarantee a ready-made professional identity. The formation of a professional identity is, in any case more like a process than a product (see, for example, Ricouer, 1992). This process takes time, and it does not depend only on gained knowledge, practiced skills, adopted readiness or useful features. Rather, it has a lot to do with finding oneself in the community where one serves as an active member (Heikkinen, 2001, p. 117).

Notes

[1] See more in Axel Honneth (1996) who writes about the *struggle for recognition*. His ideas serve a beneficial mirror to the education of professional musicians.

[2] The 'Rivers technique' is taken from Denicolo & Pope (1990).

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Musicians as teachers: Fostering a positive view

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Abstract

Previous research with classical instrumental musicians has highlighted the intrinsic benefits of teaching in addition to the perhaps more obvious benefits of securing a regular income, and yet despite the presence of educational activities in the portfolio of most musicians it remains on the periphery of many music performance programs. There is a hierarchical inference in musicians' self-report of success as a soloist, instrumentalist or teacher, and this view is perpetuated in the separation of education and performance students during their university education. This study aimed to investigate the effects of providing a positive engagement with teaching by means of a unit of study delivered to a combined cohort of 2nd year undergraduate music education, composition and performance students. The unit was designed to increase students' understanding of the realities of professional practice, and to form productive and mutually beneficial partnerships. Students' responses were gauged with the use of surveys implemented at the commencement and conclusion of the unit. It was hoped that the study would inform a better appreciation of the development of career and self-identity during the formative years of study. Performance students reported a positive change in their perception of the role of teaching in their careers, and the music education students reflected a growing awareness of the benefits of working in partnership with performers. The study demonstrated that positive teaching experiences within the training of musicians, increases the likelihood of performance students planning a positive engagement with teaching.

Key words

career development, education, musician, success.

Background

Perceptions of success are critical to the career development of musicians. Julliard School principal, Joseph Polisi, called for success to be redefined for Julliard graduates: "to see more of them accept that a full-time performing career is 'just not very tenable any more'" (in Freed, 2002, p. 1). Aspirations of greatness are frequently instilled before students commence university-level training, and often the intensity of commitment is dictated by parents when training commences (Ellis, 1999). Sand (2000) hypothesised that it is often early teachers and families "who make these performers feel that they have failed if they do not make it as soloists. The unspoken threat of being a disappointment to these adults has loomed over them from the beginning and can remain a source of trouble throughout their lives" (p. 139).

Weller (2004) described the education of musicians as having altered very little, in that performance students tend to view teaching as "a 'fall-back career' if they 'fail' to make it big in the performing arena" (p. 252). Reflecting on her own transition from the pursuit of a soloist career to that of a piano teacher, Huhtanen (2004) wrote of the disappointment experienced when soloist aspirations are unrealised. She drew upon Freud's theory of mourning to explain that following a failure, the restoration of self-image and orientation towards reality requires the individual to release the fulfilment obtained previously from that which had been lost. Huhtanen categorised the piano teachers in her research either as realists who accepted teaching as an integral part of their musical identities, or as dreamers who engaged in teaching to meet financial obligations, and who possessed a traumatic relationship with their playing as a result of not having moved on from their performance dreams.

The characteristics of work as a musician appear not to reflect the career ambitions of those entering the field; therefore it is interesting to consider the factors that influence a musician's perception of a successful career. Loebel suggested that most music performance students "are not made aware of the practical aspects involved in making a living as a

classical instrumentalist" (in Poklemba, 1995, p. 8). Conversely, Vetter (1990) concluded that students in general were realistic about the lack of performing opportunities and low financial rewards, but that the desire to perform overrode those concerns. Cellist David Pereira concurred: "[m]ost noticeable until very lately has been the assumption that if you do a B.Mus. in cello then the world is going to rush to offer you a playing job. … Today's freshmen seem to have wised up to this game" (in Dempster, 2003, p. 11).

Music students and graduates give the impression of having a very narrow view of success; most aspire to careers as soloists rather than as orchestral players, teachers or other arts professionals (Arian, 1971; Metier, 2000). Perhaps students would not aspire so quickly to solo careers if they understood what life would be like at the top: according to McDonald (1979), "a career just as a soloist makes demands that few can meet artistically, temperamentally or financially". Top soloists admit that the stress can be overwhelming: Isaac Stern (1999) described the profession of the solo performer as "both simple and cruel" (in Stern & Potok, p. 265).

The Higher Education Funding Council for England requested English conservatories to justify their funding by ensuring that 75% of graduates were working principally in performance within five years of graduation. Firstly, it would be almost impossible to accurately measure the average proportion of performance roles over time given the tendency towards portfolio careers (Bennett, 2004; Gregory, 2002; Rogers, 2002). More alarming, however, is the narrow definition of success suggested by such a dictate, which raises many questions about education and training. Is performance the only worthy profession for a conservatorium graduate? Do governments presume that graduates are equipped only for careers in performance? Do conservatories advocate that they train only for careers in performance? Surely such a narrow definition of success is questionable.

Ritterman (in Mark, 1998) suggested that the likelihood of graduates undertaking at least some teaching activity ought to be reflected in conservatorium curricula. A recent study conducted at the Royal College of Music (RCM) (Mills, 2003) found that only 1% of RCM graduates undertook formal teacher training leading to qualified teacher status (QTS) despite the majority of students expecting to include teaching in their careers. One of the strategies engaged for a selection of RCM students was a ten-day teaching associate position in a secondary school, after which students were found to be much more positive about considering teaching as a career option. Participants reported that prior to the teaching placement they had rarely considered secondary school music teaching to be "doing music" (Mills, in press 2005, p. 10), which illustrates the narrow boundaries within which students perceive musicians' careers, and the hierarchical perception of success.

For many people, as in the case of an accountant, professional identity is the same as job title. For a musician who engages in a portfolio career, the situation is much more complicated; self-definition as a musician could relate to a career as a performer, teacher, sound artist, administrator or researcher. Mills and Smith (in press) found that conservatorium alumni often had a career identity that did not correspond with their income sources. Career identity appears to stem from musicians' aspirations and goals: for example, if, as in Huhtanen's research (2004), a musician is teaching as a means of financial support whilst aspiring to a performance career, the individual is likely to have a subjective career as a performer rather than as a teacher. Conversely, someone who takes on a teaching role as part of a portfolio career and who views teaching as a positive professional activity in which the majority of time will continue to be spent, is likely to have a subjective career identity that concurs with their objective one. Mills and Smith (ibid) suggested that musicians become increasingly successful as the gap narrows between their objective work and their aspirations.

Success is an individual concept and can vary for the same person at different times throughout their career.

The level of motivation and commitment required to achieve and sustain the standard of a classical performer has long been recognised, and much of the research in the area of motivation and achievement of aspirations relates to failure, rather than to success. Kun and Weiner (in Covington, 1983) found that distress experienced by someone who had failed to achieve something increased in line with the amount of effort invested. Maehr (1983) described two different goal situations that have converse effects upon participants. The 'ego situation' is exemplified in competitive activities such as performance competitions in which one's performance is compared to that of others, and which offers the potential for extrinsic rewards: for instance, prizes and money. In contrast, task-goal situations encourage participants to attempt tasks for their intrinsic value, and to determine success based upon the realisation or development of personal goals.

In light of these factors, this study sought to investigate how a positive interaction with teaching might affect self-image. A combined cohort (N=38) of 2nd year undergraduate education and performance students attended an introductory teaching unit, which was run over one 12-week semester. The unit was designed to engage students in teaching and learning activities. It incorporated the development of a personal teaching philosophy, and the preparation and delivery to peers of a teaching artist collaborative program in which education, composition and performance students worked together.

Method

At the commencement of the unit, students completed a survey that included questions about career goals and the incorporation of a teaching role. At the end of the unit, and following the teaching artist program, students completed a second survey and reflected changes to their

perception of teaching. Analysis incorporated the use of a simple database and colour-coding, which led to the use of quasi-quantification to summarise emerging themes.

Results and discussion

Commencement survey

The combined second-year cohort totalled only 38 and was thus a small sample; however, the results of the study reflected previous research in terms of career awareness and perceptions of success. Results indicate that performance students are aware of the likelihood for them to include teaching in their careers: 97% of respondents were expecting to pursue composite careers, which ranged from teaching and performance to librarianship, arts management and music therapy. Huhtanen's (2004) classification of teachers as dreamers or realists emerged clearly from the performance students, who cited a potential teaching role either because of a desire to teach and the acceptance of a teaching role (realist): "getting the sense of pride that you are doing something that is making a difference to people's lives" (R12); or to supplement inadequate work in performance (dreamer): "more reliable income" (R30).

Students were asked to rate how positively they felt about incorporating a teaching role into their careers, using a 7-point Likert scale ranging from 1 (very positive), through to 7, (very negative) Education students had a mean score of 1.8, and performance students had a mean of 2.1; indicating that they accepted the potential for teaching roles. The composers, however, appeared to be fairly negative about teaching, with a mean score of 5.

Performance students raised concerns that teaching may result in a loss of technical proficiency and an inability to juggle the irregular hours associated with other creative work: "getting stuck permanently as a teacher" (R32). Given that this was an introductory education unit, it was not surprising that 75% of students were concerned about their lack of

pedagogical knowledge and skills. Specifically, participants raised concern about a lack of student enthusiasm, and difficulties with classroom management.

Performance students were more likely than education students to have some studio teaching experience. Overall, 53% of students had some experience and 30% students had already undertaken some group or class tuition work. Surprisingly, only 33% of the education students stated that they intended to take a classroom teaching position; opting instead for composite careers which included an element of primary or high school teaching. Development of the teaching artist programs involved students working in groups of three to five to develop a program suitable for delivery to primary school children. Students researched their target school(s) and devised programs including delivery strategies and materials, a budget, evaluation, and curricular links. Each group comprised students from at least two of the three different majors: performance, composition and education.

At an introductory level, the unit addressed learning theories, motivation, developmental and remedial teaching, performance anxiety, time management, and advocacy. Using a student-centred approach, students participated in workshops, seminars, discussions, games, a debate (learning through music versus music for its own sake), and peer-teaching exercises. Programs presented by the eleven groups included a marching band, a percussion program, an opera workshop (resulting in a tragic opera entitled 'the consumption of Rapunzel', in which Rapunzel was eaten by the wicked witch), and a composition program. Figure 1 illustrates three sections of the graphic score for Rapunzel.

Figure 1   Excerpts from the tragic opera 'The Consumption of Rapunzel'

Final survey and comparison of results

At the end of the unit, students were again asked to rate how positively they felt about incorporating a teaching role into their careers, using the same 7-point Likert scale ranging from 1 (very positive) to 7 (very negative). Education students retained a mean score of 1.8 and the performance students had a similar mean of 2. Surprisingly, the composers were much more positive about taking on a teaching role; their mean score had moved from 5 to 2. Students reported that their first experiences with education had raised their awareness of difficult issues facing the profession, and of the potential for these issues to be overcome.

Initially, 53% of performance students had cited inadequate performance work as the dominant reason for adopting a teaching role. In the final survey, every performance and composition student stated that their motivation to teach was a positive engagement with teaching together with, in 75% of cases, a stable income. This more positive view of teaching can be seen through comparison of responses made in each of the surveys:

Q: *For what reason(s) would you take on a teaching role?*

Respondent 14

Survey 1:   The reality that I probably won't be able to get a job as a performer so I guess I'll have to teach.

Survey 2:   It seems more exciting than before. I definitely think I would like to try it. It seems less like a career that would be boring but a fun and inspiring experience … Definitely I am now seriously considering doing teaching after I have finished my performance degree.

Respondent 5

Survey 1:   Money to support myself.

Survey 2:   This unit has definitely made me enthusiastic about continuing to do education – I was unsure before this unit.

<u>Respondent 11</u>

Survey 1:   I'd rather perform – with teaching on the side.

Survey 2:   [The experience] inspired me to be interested in teaching and different teaching methods.

Q: *Has the unit altered your view of teaching?*

<u>Respondent 8</u>

Survey 1:   I am happy to take on a teaching role as long as it is not my primary occupation.

Survey 2:   I used to view teaching as a negative necessity; however I have now realised that it can be a valuable tool to have. I have always acknowledged that teaching will be part of my career as a musician. I now see it in a much more positive light.

<u>Respondent 13</u>

Survey 1:   [I would teach] to support myself as my main income.

Survey 2:   My view has changed in seeing teaching as just as important as performance or any other aspect of classical music. It can be a highly enjoyable experience.

Thirty percent of students reported that their career goals had changed as a result of their first interaction with teaching. Most comments reflected a positive experience: "I have realised the exciting potential of education as a profession. It's exciting and <u>so</u> [sic] important. I [now] come to inevitable teaching opportunities and positions far more enthusiastically and positively" (R32). One student (R23) indicated in the first survey that he was unsure whether to swap from a performance to an education major, and reflected a negative perception of teaching as a first option: "It [teaching] would be the thing I would do if I was not a performer". Asked in the survey whether his view of teaching had changed, he responded: "At first, teaching was an uninspired thing with only drop-outs doing it. Now I see that it can be

made fun for both teacher and student alike". The student had moved to an education major by the end of the semester.

Students were asked to comment on the benefits of working as a joint cohort of education, composition and performance students, and 81% of students reported the benefits of encountering different perspectives: "[working together provided] lots of different ideas/views – different talents which open your eyes to things you weren't previously aware of" (R31). 44% of students mentioned the advantages that a diverse skills base brought to their teaching artist projects; and recognised that "the "teaching artist" is a valued asset and has a lot to offer" (R1).

Concluding comments

The benefits of working with a combined cohort of performance, composition and education students were strongly felt by the students in this study, who reported an increased understanding of the roles of teaching and performance in educational and community settings. Education students reflected a growing awareness of the benefits of working in partnership with performers. Career satisfaction is directly impacted by perceptions of success. Crucially, performance students indicated a positive change in their perception of the role of teaching in their careers.

The study demonstrated that positive teaching experiences within musicians' training increase the likelyhood of performance students planning a positive engagement with teaching. It is imperative that the education and training of performance students fosters such engagement and assists students to develop the skills required to meet realistic career goals. As a result of this study, the students will further refine their teaching artist proposals with a view to the implementation of a schools partnership program in 2006.

Acknowledgement

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Professional musicians and the music education programs of arts organisations

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Abstract

This paper reports on the findings of an investigation into the music education programs of two major arts organisations. The education program of the London Sinfonietta and Musica Viva Australia's education program, Musica Viva In Schools, provide a context in which to examine the roles of professional musicians in education programs. Each of these programs requires the musicians to interact and communicate with students in a number of ways. The study identifies the range of skills, knowledge and expertise required of musicians to work in interactive music education settings and the implications for the training of musicians to work in this context. The favoured program model from each organisation is examined using qualitative data including document analysis, observation, interviews and a survey of a small sample of musicians. The study shows that the musicians from each program enter into a number of partnerships in their work within education programs. These range from presenting to interacting with students and teachers through program models involving concerts, workshops and artist-in-residence programs as well as professional development for teachers. Musicians utilise a wide range of musical, pedagogical and communication skills, knowledge and expertise and combine them in a flexible way. The acquisition of these competencies occurs through training provided within the context of the organisation and through other means in both formal and informal ways. The findings of the study have implications for the

programs of the two organisations examined, other arts organisations and the broader arts and education communities, including the tertiary sector.

Key words

artist-in-residence, arts organizations, concerts, skills, training

Introduction

Music as a discipline is uniquely placed to allow for collaboration between professional musicians and educators because "the fundamental processes inherent in music learning – performing, listening, moving, and creating – are the same processes in which professional musicians engage in their daily life" (Myers, 2004, p. 154). Increasingly, the education sector is looking to the arts sector to support it in the delivery of relevant, high-quality arts education programs, thus bringing schools into contact with professional musicians.

The expectation that arts organisations are involved in the design and delivery of music education programs for schools "portends important changes in the operation of institutions such as symphony orchestras and opera companies, as well as in the preparation of professional musicians" (Myers and Brooks, 2002, p. 927). To ensure that issues of quality are addressed, Myers and Brooks state the need to examine the roles of artists, the education of artists both before and during their involvement with schools, as well as the "development of high-quality classroom models" (p. 927).

Case studies of the London Sinfonietta education program and Musica Viva Australia's education program, Musica Viva In Schools, were conducted from 2003-2005 to gain insights into the role of professional musicians in the education programs of music organisations. Documents such as publicity material, teaching and learning materials, internal reports and other studies on the organisations were examined. Participant and non participant observation of three projects from each program was carried out, encompassing some 23 events delivered

by 20 musicians. Key personnel from each organisation were interviewed, and selected participating musicians were also interviewed and all asked to complete a survey, with 13 returned. Events were selected for observation that were typical of each program and accessible to me in terms of time and location, and provided a reasonable overview of each model. The study was designed to overcome any bias I may have, as I am employed by Musica Viva Australia. Focus on the role of the musicians and the skills required to fulfill these roles was selected in order to overcome being in a position of evaluating the program on which I work. The design of the research, which used multiple sources of data, also assisted in overcoming my bias.

The case studies aimed to identify the skills and knowledge that musicians need to bring to music education program models run by arts organisations where musicians take on a multi-dimensional role. They also examined the implications of developing and nurturing such skills and knowledge through the training of musicians within the arts organisations and in a broader context. The findings of this study will be examined in this paper. These findings have implications for the organisations investigated, and for other individuals and organisations, including tertiary institutions, concerned with the training of professional musicians. While little data is readily available that shows the extent of employment prospects for professional musicians in schools, a number of programs in England and Australia indicate there are many opportunities. These programs include Arts Council England's Creative Partnerships program (2003), London Guildhall School of Music and Drama's Arts and Community Development program (2003), and Music Manifesto, an organisation dedicated to creating opportunities for young people to engage in music (www.musicmanifesto.co.uk). In Australia, state education departments assist in the coordination of arts programs in schools delivered by professional artists. These include Authorised Performances for Schools in New South Wales

(www.schools.nsw.edu.au/ecm_i/pfs/); Playfull in South Australia (www.playfull.on.net/); Arts Edge in Western Australia (www.artsedge.dca.wa.gov.au/8_5_links_music.asp); and Arts Queeensland's education program (www.qac.org.au/htm/inschools.asp), all of which list numerous professional musicians available to work in schools.

Program models

Education programs run by arts organisations in Australia, England and the USA are well-established. Two such programs are the London Sinfonietta (LS) education program, operating since 1983, and Musica Viva Australia's Musica Viva In Schools (MVIS) program, established in 1981. The LS was the first British orchestra to develop an education program, which "marked the beginning of a revolution in the way in which orchestras see their role" (London Sinfonietta, 1999, p. 2). The Australian Major Performing Arts Group, an advocacy group representing 28 Australian arts organisations, describes MVIS as "a world leader in developing exciting and inspiring performances for schools, given by exemplary musicians" (Australian Major Performing Arts Group, 2004, p. 1).

The education program of each organisation demonstrates a distinct approach to music education programs delivered by professional musicians. Both organisations offer several different types of education programs to schools, with one preferred program model in each case emerging and selected for investigation. In the case of the LS education program, the most common is one where a composer-animateur[1] linked to the orchestra leads a small team in an artist-in-residence program with support of musicians from the orchestra. The team works with one class of school students or a number of classes over a period of time and, in most cases, the outcome of such residencies is the creation and performance of a collaboratively devised piece of work, using current LS repertoire as inspiration or a

springboard. Most projects are held in London, yet some operate in other parts of the United Kingdom, usually in conjunction with a tour of the orchestra.

The MVIS program model examined in the study involves concerts in schools by a wide range of small ensembles that are supported by detailed teaching and learning resources and professional development for teachers. The program operates throughout Australia and in Singapore. Each of its programs is designed to support implementation of the relevant state or territory music syllabus or curriculum framework.

The two models have different requirements of the professional musicians that deliver the programs, yet both require musicians to engage with school students in a number of ways. The musicians need to be adequately equipped with communication and pedagogical as well as musical skills and other competencies to work effectively in each setting.

Musicians' skills, knowledge and expertise

Musicians of the LS and MVIS education programs use a range of musical, communication, pedagogical and other skills, knowledge and expertise. In both contexts, musicians are expected to have a high level of expertise in their craft as performers or composers before they commence working with the organisation. LS composers must have detailed knowledge of repertoire used as a basis for workshops and the compositional elements and devices employed which provide the focus for children's exploration of the music. They require the ability to develop creative skills of students, and lead the LS team to fulfill the project aims by devising and leading the performance of a work with the students within the time frame of a residency. Supporting LS performers require solid performance skills that enable them to perform with students with a wide range of abilities; to provide a clear model to the students; have the ability to express musically what the leader requires; and to draw upon a wide musical vocabulary. Where teams divide into smaller groups, performers need to be able to

develop the creative ideas of children. Support musicians' knowledge of project repertoire was not seen to be important, but would almost certainly enhance the musicians' contributions to LS residencies.

While LS workshop leaders inevitably interact with the students more than supporting players, all LS musicians were found to require skills and expertise in using appropriate pedagogical competencies such as systematic instructions, questioning and responding, and conducting techniques. It is vital that they are able to communicate effectively with students in ways that are appropriate to the students' ages and levels of musical knowledge. The ability to motivate students by using strategies to gain and maintain student interest and attention is required. Composers and performers are all involved in the creative process throughout the workshops. Team work and flexibility are of paramount importance. The study found that many LS musicians lack suitable pedagogical skills, thorough understanding of how children learn in music and of general developmental characteristics of learners in order to ensure greater impact of the residencies.

MVIS musicians are required to be able to combine music performance skills with strategies that engage audiences. They must, for example, be able to perform while a group of students performs with them or the whole audience participates. Strong ensemble skills are required, as is the ability to adapt to a range of often unpredictable school concert venues. Highly developed communication skills that engage audiences of 150 to 300 students are indispensable. Musicians need to utilise a range of verbal and non-verbal communication techniques such as the use of eye contact and body language, and to be succinct and precise in their communication. Techniques for motivating and managing a large audience, with attention to pacing and time allotment are required. The importance of modelling performance and ensemble skills, and of being authentic in performance are desirable characteristics. Musicians must also be able to contribute to the selection of appropriate repertoire,

understand how children may perceive the music and reflect this understanding in the ways they engage children in the music. Often MVIS musicians engage students in the creative process of improvising or composing; and it is therefore essential that musicians understand appropriate ways of achieving this. The study found that MVIS musicians possess different levels of expertise in these areas, reflecting their level of experience with the MVIS program and, to a lesser extent, other related work experience and training. The less experienced musicians generally lacked the ability to adapt to different students' responses in a range of contexts.

In both the LS and MVIS education programs flexibility is required of musicians: they must have the ability to call upon a range of skills and techniques at any one time. Team work is essential. An overarching knowledge of how children perceive and learn music is of importance. Musicians must also be able to reflect knowledge and understanding of each program's aims. Commitment and passion for working in an interactive music education setting is of paramount importance, as is the ability to be sympathetic to the conditions of working in schools. A strong interest in communicating and interacting with students who have wide-ranging backgrounds is required. The desire to be reflective about the work and to be willing to learn, including through the input of others, are also essential qualities of musicians in both contexts. These findings align with those of other studies (Animarts, 2003; Gradel, 2001; Myers, 2004; Peggie, 1997).

Training of musicians

Musicians from the LS and MVIS education programs have acquired relevant skills, knowledge and expertise in a number of ways. These include through formal training, related professional work, workshops and other structured learning opportunities provided by the organisation, and learning on the job.

Within the context of the LS and MVIS education programs, all musicians must begin by having excellent skills within their own craft. Working in a school's environment is not an opportunity to develop performance or composition skills as a stepping stone to working in other contexts, although skill acquisition is a natural development of the work. Within the LS context, it is assumed that all players and composers have a minimum of an undergraduate degree in music performance or composition respectively. This is not the case with MVIS musicians who have more diverse musical backgrounds than LS musicians. However, tertiary training in music performance provides a valuable foundation of musical skills and knowledge required of MVIS musicians. Tertiary qualifications in music education were also found to be beneficial, often giving musicians a 'head start' to the work with MVIS.

The strength of the training opportunities provided by the LS lies in the organisation's partnership with the London Guildhall School of Music and Drama. The student placement scheme involves a student being mentored by the education program's Creative Director. This scheme has assisted the organisation to identify a number of composers with whom they now work, including the current Creative Director, Fraser Trainer.

The study also found that care is taken in the formulation of LS education teams, and that less experienced players are partnered with more experienced team leaders and support players, allowing opportunities for musicians inexperienced at this type of work to observe best practice of others, and model their participation on their colleagues. This is an informal form of mentoring and allows the less experienced musicians to be inducted into the work and gradually take on more responsibility within the team.

The LS approach to developing workshop leadership skills and the skills of support players is to learn by doing in a controlled environment of workshops for musicians. While this addresses a number of important areas like developing knowledge and understanding of program aims and procedural knowledge of how these aims may be fulfilled in a project, little

attention is paid to developing an understanding of the characteristics of music learners at different stages of development, nor to the range of pedagogical and communication skills that may be applied in this setting. In addition, structured training opportunities for musicians within the organisation are very limited.

Evaluation of the work of LS musicians does little to improve the skills of the musicians. The gathering of evaluations from schools is haphazard, and feedback from LS staff and project leaders is rarely passed on to the musicians. This provides little opportunity for musicians to assess their own work from different viewpoints, to identify areas of strength and weakness, and to reflect on how to improve their skills, knowledge and expertise.

The strength of the support MVIS gives its musicians is through the provision of structured learning opportunities through the organisation's musicians' days and program development workshops. Musicians' days provide opportunities for the performers to gain deeper understanding of the program's aims and how they can be applied and implemented by each ensemble. They aim to develop musicians' skills, knowledge and expertise, particularly in terms of pedagogical and communication skills, and provide opportunities for musicians to observe the work of other MVIS ensembles. Structures put in place during the program development phase with the support of MVIS education staff were found to be beneficial, particularly to ensembles new to the MVIS program. While events such as workshops and trial performances enable musicians to develop strategies and skills to employ in their work for MVIS, the data indicate that further support during this critical stage may be required by some ensembles from, for example, a specialist in their field or a theatre director.

The data suggest that observation of best practice is a valuable method of learning new skills. Although this is done to a certain extent through musicians' days, it could be achieved more systematically. Richard Gill, Advisor to MVIS, states that "watching other groups is really powerful" (Interview, 23 April, 2004) but doubts whether musicians will actually do

this voluntarily, without payment. In addition, further involvement of musicians at organisation's professional development courses for teachers may also enhance the skills of the musicians which may help in "building a common vocabulary and set of experiences" (Gradel, 2001, p. 21).

The study found that evaluation of the work of MVIS musicians is integral to the program and its ongoing development. Effective evaluation relies on the musicians' willingness to learn. Evaluation of MVIS musicians becomes an effective learning tool when feedback is received from all parties and discussed with musicians so that further developments can be made in future work.

Both organisations face difficulties working with musicians on a contractual basis, where the work is not continuous. This is especially so for the LS and for MVIS ensembles in states other than NSW (ensembles in NSW have more extensive opportunities for work due to the size of the program in that state). In addition, both organisations engage musicians with widely differing levels of experience of working on their programs.

Broader implications of the study

Findings from the study may have implications for tertiary institutions, the education sector and the arts community, and any arts organisations interested in engaging artists in education programs with schools. One important factor is the question of who is responsible for the training of musicians and who should pay for the training (Animarts, 2003). If training is to be provided by interested parties or if artists themselves are expected to pay for training, there needs to be employment opportunities where all key stakeholders recognise the application of this training.

Tertiary institutions can play a role in the preparation of performers, composers and other facilitators to work in interactive education settings. Several studies (Animarts, 2003;

Myers, 2004; Renshaw, 2002) recommend that tertiary institutions at both an undergraduate and postgraduate level need to address a broad range of employment opportunities that graduates may pursue, including working in an education setting and to develop partnerships with the arts industry to ensure the relevance of training provided (Renshaw, 2002). Gill believes that all tertiary music performance courses should include a pedagogical element, and that students should be given the opportunity to develop a wide range of related skills "so that they can be presenters, they can be teachers, they can be chamber musicians, they can work with other people, they have a vast knowledge of the repertoire" (Interview with Gill, 2004).

The arts and education sectors must ensure that artists working in schools have suitable training and support. Both the arts and education communities must recognise the level of involvement of musicians at the planning stages, the skills and knowledge required to ensure musicians can achieve project aims, and the need to ensure provision of appropriate training for professional musicians to assist artists and schools to work together. The publication of guidelines in England and the USA suggest ways in which artists and schools can work in partnership with one another (Dreeszen, 1992; Gradel, 2001; Peggie, 1997; Woolf, 1999, 2000). Similar publications are required to cater for the needs of artists working in other countries. Education departments can also ensure that artists working in schools have access to training that informs them of contemporary issues and practices in arts education.

Through analysis of the data and related literature (Animarts, 2003; Gradel, 2001; Myers, 1996, 2004; Winterson, 1998, 1999; Woolf, 1999, 2000), the study found that the training of musicians within the context of each organisation should incorporate a number of elements. Musicians must be trained to understand and apply knowledge and understanding of the program aims and approaches. They need to be able to demonstrate an understanding of how children learn in music and of the developmental characteristics of learners of different

ages. This is reflected in their ability to develop and deliver programs through content that is appropriate to the learners. The training of musicians should encompass the use of appropriate pedagogy methodologies and effective communication strategies. Organisations must also ensure that the musicians with whom they work have an adequate understanding of school culture. The use of assessment and evaluation needs to be incorporated into the training of musicians. The training should recognise the different learning needs of the musicians with whom they work. The Animarts study (2003) also recommends that organisations assist musicians to work with students with special needs, and understand issues related to health and safety (Animarts, 2003). Training within the organisation should occur in both structured ways as well as on the job (Myers, 2004) through, for example, the mentoring of musicians, opportunities to observe best practice, or building in evaluation as a form of training.

Recognition of the impact of reflection and evaluation on the work of musicians in schools is also essential (Animarts, 2003; Gradel, 2001; Woolf; 1999). Organisations should ensure that adequate structures are in place to encourage musicians to reflect critically on their own work and consider the feedback of others in order to continue to develop their skills.

The relationship between all key stakeholders in the partnerships that form between arts organisations, artists and schools provides challenges for the development of music education programs of arts organisations. Deasy (2002) states that "it is through the persistent and reflective refinement of the practices of the partnership – the design and implementation of the instructional program – that the partners find common ground for their work and the insights that stimulate their personal growth and development" (p. 906).

Conclusion

There is increasing interest in how the arts and education sectors can work together more effectively. Central to partnerships between music organisations and schools are the

musicians who deliver the programs. Key stakeholders must be aware of the complexities of these partnerships and that the preparation of professional musicians to work in music education settings requires ongoing support and training (Myers, 2004). The education programs of arts organisations that reflect this have the ability to change the way music (and other art forms) are practised by professional artists, teachers and students.

Notes

[1] An animateur is a facilitator, such as a professional musician or composer, who leads or co-presents workshops in community settings; in this case, the setting of a music classroom in schools.

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Building a career as a professional composer: An Australian project for young composers

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Abstract

In 1994, the Australian Society for Music Education (ASME) initiated two related projects supporting composition in schools and offering the opportunity for secondary school-age students to work with prominent Australian composers. These were the Young Composers' Project and the Composer-in-Residence Project. Both projects were planned in conjunction with the biennial ASME National Conference, and in association with the Australian Music Centre and the Australia Council for the Arts. The context of this paper is set with an overview of the teaching of composition in the compulsory and post-compulsory years of schooling in Australia, giving contrasting examples of a specific syllabus and a generic framework. Organisations in Australia that provide composition opportunities for students are acknowledged. The authors present the ASME the Young Composers' Project and the Composer-in-Residence Project as a linked case study to illustrate a unique venture developed and promoted by a professional teaching association to nurture school-aged student composers and the teaching of composition in schools. Students who have participated in the project discuss their experiences. Their comments mainly focus on the opportunity that is provided by the Young Composers' Project to work with living composers, professional orchestras and meeting members of their peer group with like-minded interests. The paper

concludes with a discussion of the outcomes of the project and the importance of these two projects to the development of composition study in schools.

Key words

commissions, composer-in-Residence, composition, creativity, young composer

Introduction

School curricula in Australia are managed by each of the eight States and Territories and including the Commonwealth, Australia has nine education authorities. The Commonwealth does not actively direct the States and Territories in their policy formulation and implementation: however, its funding directives impact significantly on curriculum decisions. In the compulsory years of schooling, Preparatory Year to Year 10, Music curriculum content can be described in a number of ways. It may be part of a generic Arts Framework (including dance, drama, media, visual arts and visual communication), a stand-alone music syllabus, or imbedded in an essential learning curriculum structure. Generic terms such as 'creating' or 'arts practice' are featured in these documents and are the usual sections from which composition may be taught, assessed and reported. The exceptions are the mandatory New South Wales *Creative Arts K-6 Syllabus*, where in music "students will develop knowledge, skills and understanding in organising sound into musical compositions using musical concepts" (Board of Studies NSW, 2000, p. 8) and the New South Wales *Music Years 7-10 Syllabus* which includes the learning experience of composing where, "Students will develop knowledge, understanding and skills in the musical concepts through *composing* as a means of self-expression, musical creation and problem-solving" (Board of Studies NSW, 2003, p. 24). In particular:

• exploring, experimenting, improvising, organising, arranging and composing using

a variety of sound sources and movement activities;

• experimenting with computer-based technologies to create compositions;

• notating compositions using non-traditional notation, which may be self-devised;

• notating compositions using traditional notation (Board of Studies NSW, 2003, p.

28).

A contrasting example is the *Victorian Essential Learning Standards* where music is included as part of the generic-based Arts domain, which is one section of the 'Discipline-based Learning Strand'. In a classroom, the teaching of composition would be placed under the dimension labelled 'creating and making', described under the headings of ideas, skills, techniques, processes and performances and presentations. The other complementary dimension is 'exploring and responding', with a focus on context, interpreting and responding, criticism and aesthetics (Watson & Forrest, 2005, pp. 273-4). The music curricula in other Australian States and Territories that are described in terms of generic Arts frameworks have many similarities to this example.

Composition is documented in music syllabuses in the post-compulsory years of schooling, Years 11 and 12. Victoria is the only state that does not include composition as a prescribed or elective unit of study in the post-compulsory years, although the aspect of arranging is included. Watson and Forrest (2004) discussed specific reference to composition in these two years of schooling. Recently, with the expansion of the Australian Qualifications Framework (AQF) school-aged students have been able to complete and gain credit for Vocational Education and Training (VET) courses in schools. These programs run parallel to the compulsory and post-compulsory curricula in schools. Music Industry (performance/composition) is one of four streams offered and includes areas of study on song writing and composing (see <www.musicit.com/tour/bom.htm>). The links between curricular content in art and music is shown in Table 1.

Table 1 Links between art/music curriculum content, essential learning(s) and teaching of composition in the Australian states and territories

Australian State/Territory	Composition (compulsory years)	Essential Learning(s)	Arts	Music	Composition (post-compulsory years)
Australian Capital Territory	No	Yes	Yes	No	Yes
New South Wales	Yes	No	Yes	Yes	Yes
Northern Territory	No	Yes	Yes	No	Yes
Queensland	No	No	Yes	Yes	Yes
South Australia	No	Yes	Yes	No	Yes
Tasmania	No	Yes	Yes	No	Yes
Victoria	No	Yes	Yes	No	No
Western Australia	No	No	Yes	No	Yes

Within Australia there is a limited range of composition opportunities in addition to those offered in schools. Although these are predominantly for tertiary students, there are some opportunities for school-aged students. The range of programs include the Symphony Australia Composer Development Program and Composer Attachments (<www.symphony.net.au>); the Australian Composers' Orchestral Forum, a partnership between Symphony Australia and the Australian Music Centre (www.amcoz.com.au/acof/index.htm); the Australian Youth Orchestra Composition Fellowship (<www.ayo.com.au>); the APRA Professional Development Awards (<www.apra.com.au>); the Music Broadcasting Service of Victoria Limited (3MBS FM) and its associated community radio station 2MBS FM (Sydney) both sponsor awards for young composers (www.3mbs.org.au; www. 2mbs.com) and MODART, a collaboration between The Song Company (<www.songcompany.com.au>) and the Australian Music Centre. Schools in Australia have been commissioning works for their ensembles to perform as part of special events. This has been relatively limited in that the commissioned works tend not to

be accessed and/or published so that other schools and community groups are unable to perform and enlarge their repertoire. Carpenter (2005, p. 8) states:

> It is not surprising that students in School Ensembles are particularly inspired and certainly get very involved when they are rehearsing musical works that have been commissioned and written for them. The sense of ownership is an element of their exposure to developing their musical skills which I genuinely feel we should not as teachers overlook.

> I have in the past had several works commissioned for my ensembles, and it never ceases to amaze me the attachment that students develop to these works. Even many years later, students will still refer to that specially composed work and the enjoyment they received in being part of that creative process.

There are examples of schools that employ composers as artists-in-residence. This approach can range from a composer (as a school staff member) writing for ensembles and working with composition students, through to sound-installations for non-musicians. The literature on mentoring and coaching in composition is relatively limited in Australia with reference to students working with professionals in a mentoring relationship. An initial study by Barrett (2001) recorded accounts of experiences and observations of three young composers who were past participants in the ASME *Young Composers' Project* with a focus on their development as a composer, and aspects of learning and professional relationships. The educational benefit of composition in schools has been explored variously by Marcellino (1993, 1995); Jeanneret (1997); Irvine, Cantwell, and Jeanneret (1999, 2001); Jeanneret and Cantwell (2001); and Irvine, Jeanneret and Cantwell (2005). The experience from the perspective of the composer-in-residence in Australia has to date not been researched in any comprehensive manner.

ASME young composer and composer-in-residence projects

The specific examples highlighted in this paper are the ASME *Young Composers' Project* and the *Composer-in-Residence Project*. In 1994, ASME initiated two related projects to nurture and further expand the teaching of composition in schools. Since their inception both projects have been planned in conjunction with the biennial ASME National Conference. The *Composer-in-Residence Project* (ASME, Operations Manual 2005-2006, p. 17) has a two-fold aim of

> developing a body of Australian musical works composed by leading Australian composers that are suitable for performance in school and community settings; and providing young composers from around Australia with valuable opportunity to work with a leading professional composer and to receive feedback on their own compositions.

The *Composer-in-Residence Project* commissions a prominent Australian composer to compose a work for a school or community-based ensemble, which is performed at the young composers' concert during the conference. In addition to working closely with an identified ensemble, the composer-in-residence also leads a series of workshops with the young composers during the National Conference. ASME is currently in the process of producing a teaching kit that links the commissioned work with the school curricula from around the country. (ASME, Operations Manual 2005-2006, p. 17). Table 2 lists the ASME composers-in-residence and commissioned works from 1995 to 2005 together with the performing ensemble.

Table 2   ASME composers-in-residence 1995 – 2005

Composer	Commissioned work	Performing ensemble
Elena Kats-Chernin	*Chants* (1995)	University of Tasmania Community Music Concert Band
Stephen Leek	*Man to Tree – Five Songs for a cappella SATB Choir* (1997)	Combined Choir from Brisbane Schools
Matthew Hindson	*Pi* (1999)	Sydney Chamber Choir & Sprung Percussion
Quentin S. Grant	*To be Sung Under Open Sky* (2001)	Adelaide Symphony Orchestra
Peter Sculthorpe	*Burke & Wills Suite* (2003)	Darwin Symphony Orchestra
Lachlan Davidson	*A Way Back* (2005)	The WhizBang Orkestra

(<www.asme.edu.au/projects>)

The *Young Composers' Project* is an ASME State and Territory Chapter-based project involving the selection school-aged composers identified though the submission of a work to specific guidelines. Each Chapter nominates (and funds) one young composer to attend the conference, work with the composer and ensemble, and potentially have their work performed. The young composers interact with the composer-in-residence in a series of workshops and attend the rehearsal of their works, communicating their perspective with the ensemble and conductor. This project has provided young composers with an invaluable opportunity to work with an experienced composer and peers from around the country, and to hear a professional performance of their work. The first young composers' concert took place at the ASME National Conference in 1995, with the Tasmanian Symphony Orchestra. This event has been a feature of each subsequent conference with the sixth iteration in Melbourne in 2005. The *Young Composers' Project* offers participants

the opportunity to network with previous and current young composers from each ASME Chapter, provides a unique occasion to work with a selected ensemble and a

composer-in-residence, allows them to demonstrate leadership, negotiating and communication skills, and acts as a catalyst for career pathways in composing. The art of composition involves the competencies of expression, communication, identity, individuality, problem solving, and higher order thinking (ASME National Council Minutes, 2005).

The young composers have at various times been asked to reflect on their experience of the Project. The focus of these responses has mainly been with regard to working with *living* composers, professional orchestras and meeting members of their peer group with like-minded interests. Matthew Toogood (2001, p. 7), the young composer representing South Australia commented:

> Quentin Grant, the composer in residence, invited us into the life of a living composer through sharing his own experiences and guiding us towards the pathways that can further our career in composing. Working with the ASO [Adelaide Symphony Orchestra] would have to have been one of the highlights of the conference for me personally, as I always enjoy being a part and working with the professional musicians of the orchestra.

Gareth Edwards (1997, p. 34), representing Victoria said:

> The rehearsals with the Queensland Symphony Orchestra proved to be extremely valuable, and I discovered many new, and rediscovered many old, techniques and mistakes. … Each composer had some aspects of their composition to alter at the rehearsals. With the help of Stephen Leek the rehearsals proved to be very informative and an excellent opportunity to learn new and old information about composition and orchestration. I left the ASME Conference with a fresh view of composition and music, eager to develop my skills and produce bigger and better pieces of music in the future.

Melanie Pierdies (2005, unpaged), a young composer from South Australia remarked:

> I personally found the trip a very rewarding experience (I know the other composers would agree with me). It was refreshing to hear my pieces played by such a talented band and also to perform with such a band. It was exciting meeting the other composers and discovering their different approaches to composition and their various influences (unpaged).

Discussion and conclusion

The outcome of the project has been to provide pathways and opportunities that were previously unavailable for school-aged students. This has linked directly to composition in schools and with the teaching of composition in tertiary institutions; and the relationship of young emerging composers with established composers and ensembles. This is reinforced by the reflection by Leah Curtis (2005, p. 4). She was involved in the first *Young Composers' Project.*

> Ten years ago as a 17 year old high school student I attended the 1995 ASME Conference as one of the young composers selected to write for the TSO. The thrill of having my piece rehearsed and performed by the Tasmanian Symphony Orchestra was unforgettable. It was at this conference that I met practising composers, lecturers at Australian Universities, and actually saw a possible pathway where composition could actually be pursued. Because of this event, my intention to pursue a career as a composer was confirmed, being made well aware of the challenging path ahead.
>
> Sitting in the Odeon Hall in Tasmania, having world class performers bring my music to life, and asking me how I wanted my work played was instrumental in

this path. The choice to undertake a career was a difficult one, and one that I seriously doubt would have been made without this experience.

The development of composition is an important consideration both for ASME and the school curricula around Australia. ASME has invested considerable resources to the development of composition in schools. The sponsoring and support of composition is important to music, education and the continued development and evolution of the art form.

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Professional musicians and creative/community capital

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Abstract

North American schools of music focus primarily on developing human capital; that is, they strive to produce "better" musicians. Social capital may accrue along the way, but is incidental to the primary goal. In adopting this conservatory model, most schools of music train professional musicians in 2006 in much the same way as they did in 1906. What is overlooked entirely is creative/community capital – skills that enable professional musicians to contribute in different ways to the communities in which they reside and that increase the richness and resiliency of the community itself. Musicians are schooled apart from the local community. They are trained in an artificial environment—schools of music—to prepare them to enter an insular world, peopled largely by other professional musicians. What is lacking is public accountability. Their careers have few points of intersection with the wider community and can, in fact, be damaging to it by sidelining amateur and informal music making. Service learning can only go so far in addressing this accountability gap, but it is an important and long overdue first step. The education of professional musicians must occur less and less in formal learning environments and more and more in the field, which must be defined as widely and inclusively as possible. In this way, contact with the community is ongoing and creative/community capital develops alongside human and social capital. This will ensure the continued relevance and accountability of professional musicians in today's rapidly evolving society.

Key words

community, creative capital, human capital, service learning, social capital

Introduction

> 'If I may say so, now that you are no longer under my care, your teachers were continually complaining to me of your lack of application. Even a girl with your expectations should be able to spell.' . . . The girl had gone alarmingly white in the face. 'Spelling? Would spelling have saved us from whatever it was that happened on the day of the Picnic?' The little gloved hand came down hard on the top of the desk. 'Let me tell you this, Mrs. Appleyard: anything of the slightest importance that I learned here at the College I learned from Miranda.' (Joan Lindsay, *Picnic at Hanging Rock*, p. 145)

Context

In 2003 I was invited to participate in a seminar sponsored by the OECD programme on Institutional Management in Higher Education. The seminar was held in Paris and was attended by 81 delegates from 17 countries. I was Canada's only representative. I had been asked to address outreach and community engagement in the context of educating professional musicians, and was happy to do so, since these topics have long been of interest to me. The seminar marked the beginning of a journey that leads from Paris three years ago to Hanoi today. 'Professional Musicians and Creative/Community Capital' represents the culmination of this sojourn, geographically and metaphorically. I have, in a sense, come full circle, to reconsider the ways and means of educating professional musicians.

At the OECD seminar, hearing presentations and responses by professional arts educators and administrators from around the world produced an inevitable conclusion; that we are all over the map—literally and figuratively—with respect to what we do and what we aim to do in educating professional musicians today. Geography is not the only contributor to this remarkable diversity of approach and intent. The topography of music education has been

undergoing upheavals of seismic proportions in recent years. What was incontrovertibly true ten years ago cannot be assumed still true today. The role of the professional musician in the western world is changing so rapidly that educational institutions are struggling to keep pace. Some institutions remain mired in the past, while other seemingly point to the future.

In researching my presentation for Paris (Carruthers, 2003), I became familiar with the work of the ISME Community Music Activity Commission. The concept of community music as a discipline for study was new to me, as it would be to many Canadians, since we lag behind other nations in developing community music networks and programs for training community musicians. Growing curiosity led me to attend the Commission seminar in Puerto de la Cruz, Tenerife in 2004. Much discussion there centred on community music programs in Ireland and the UK.

Interest in the methods by which professional musicians are trained to serve community needs resulted in a visit to Ireland and England in 2005. In Cork I observed professional musicians engaged in a range of community-based initiatives and in Cork and Limerick I met with community music students. During a few days in London, I attended a performance by The Open Ear Orchestra—an outreach project of the London Philharmonic—directed by Phil Mullen, who is currently Chair of the CMA Commission. I also visited a class in the community music certificate program at Goldsmiths College, University of London. During the next few months I presented research on lifelong learning at a conference in Madison (USA) and on integrating music-learner populations at a conference in Melbourne (Australia).

In all of these settings, in France, Spain, Ireland, England, the United States and Australia, discussions with students, administrators, professional musicians and arts educators caused me to question the validity and worth of the education most schools of music provide. By focussing on human and, to a lesser extent, social capital, and by not addressing

creative/community capital, schools of music are abdicating a central responsibility: to prepare musicians to contribute responsibly and responsively to society.

Human and social capital

For purposes of the present study, the standard definition of capital as wealth that produces more wealth applies. Physical, human, social and creative/community capital all play roles in musicians' lives.

The function of human and social capital must be understood before the importance of creative/community capital can be assessed. Robert Putnam's definitions of physical, human and social capital make the distinctions between them obvious. "Whereas physical capital refers to physical objects and human capital refers to properties of individuals, social capital refers to connections among individuals – social networks and the norms of reciprocity and trustworthiness that arise from them" (Putnam, 2000, p. 19). For a performer, physical capital is a voice or instrument, human capital is talent and training, and social capital is a network of contacts. Schuller's comparison of human with social capital is shown in Table 1.

Table 1   Comparison of human and social capital (Schuller, 2000, p. 5)

	Human Capital	*Social Capital*
Focus	Individual agent	Relationships
Measures	Duration of schooling	Attitudes/values
	Qualifications	Membership/participation
Outcomes		Trust levels
	Direct: income, productivity	Social cohesion
	Indirect: health, civic activity	Economic achievement
		More social capital
Model	Linear	Interactive/circular

Using 'focus', 'measures', 'outcomes' and 'model' as parameters, human capital emerges as the primary objective of most institutions that educate professional musicians. Students become 'better' through formal study and are positioned to succeed in a competitive milieu. When several factors, including ability, achievement, market forces and luck align favourably, graduates secure employment and the educational system is vindicated. Attitudes, values and social cohesion, which are among Schuller's attributes of social capital, do not figure prominently if at all in this model.

An obvious benefit of studying music in an institutional setting is social capital. Networks are established in school that serve musicians' needs for years to come. Occurrences of social capital that propel musicians in their careers are numerous. A violinist, who draws together colleagues to participate in a string quartet, benefits from social capital. Opportunities arise from building relationships with concert presenters who are tied into marketing and promotion networks. If a musician sets out to perform for large, paying audiences, human and social capital combine to increase the likelihood of professional success.

Social capital is nonetheless cultivated informally at most institutions. The goal of music study is not useful contacts, but musical excellence. Students progress from their studies to the workplace in a linear fashion, without straying far from a central focus – the cultivation of human capital.

Limitations of human and social capital

What this continuum lacks is not focus but breadth. As human capital develops, other capital may accrue along the way. Nonetheless, it often flows in only one direction – reciprocity, which is an important component of creative/community capital, is absent. A professional musician who gives a fine concert has the satisfaction of a job well done. The audience is

pleased, and the manager and concert presenter have achieved their objectives. Human capital and social capital have been exploited to achieve desired outcomes. From the standpoint of creative/community capital little of significance has occurred. A number of individuals have benefited, but there is no evidence that the community as a whole is any richer for it.

In fact, much has occurred that may run counter to community interests. Certainly, the division of labour in society has been reaffirmed (Carruthers, 2003, p. 30; Carruthers, 2004, p. 11). As Lucy Green explains, "The more highly specialized is the division of labor generally, the more likely it is that music will also become a specialized sphere of action: listened to and enjoyed by many, but practiced by only a few" (Green, 2003, p. 263). It is Green's contention that a decline in music making in the general population has occurred despite or even because of increased funding for music education.

> Over the last hundred and fifty years, there has been a gradual expansion in the sophistication, availability and state funding of formal music education in schools, colleges and universities in many parts of the world. The decline of music making has occurred in tandem with the expansion of music education. Whether this complementary process is a matter of mere irony, whether music education has developed as a response to falling participation levels in music making, or whether it has been a contributory factor in causing that fall is not possible to demonstrate, at least not in a single chapter. (Green, 2003, p. 263)

It is not possible to resolve this conundrum here either, but it can be said that schools of music and musicians graduating from them do little to dispel the notion that the 'best' music is written and performed by professionals. At the same time, an unwieldy and powerful industry asserts that music can and should be enjoyed widely. The net result is that a majority of the population lends support and credence to a small, select group. By building a community and sealing its borders, schools of music, professional musicians and their support infrastructures

use social capital to create and defend a closed shop. Arts educator Peter Renshaw, economist Mancur Olson, sociologists Alejandro Portes and Patricia Landout, creative capital theorist Richard Florida and others agree that unwelcoming, static communities occur where strong ties are most prevalent (Renshaw, 2003, p. 365; Olson et al. are discussed in Florida, 2002, pp. 271-272). Florida, who finds that creative capital is becoming more apparent all the time and helps communities flourish, convincingly refutes Putnam's position that declining social capital in America is adversely affecting community cohesion.

The focus on human and social capital reflects the mores of the corporate world. Professional interests have a way of subsuming community interests, so that events and programs with community at their core give way over time to commercial interests. Growth (in terms of budget, number of participants, size of venue, etc.) and increasing professionalism (in terms of the efficiency with which an event is run, the quality of the end product, etc.) are generally considered positive trends. But there is another way of looking at this. Many music festivals that began by featuring local performers grow to become venues for professional musicians. They exclude the very constituency they first aimed to serve. Local bands start out on stage and end up in the audience as others do their work for them. Andrew Blake, in his popular study, *The land without music: Music, culture and society in twentieth-century Britain*, explains that eventually even the local audience flees, as tourists and out-of-town performers create a transient community that fails to represent local interests (Blake, 1997, p. 177ff.).

In this instance, professional musicians are doing precisely what they have been taught to do. Product takes precedence over process. In perpetuating this viewpoint, schools of music undervalue students' potential contributions to the society that supports them. Certainly in Canada, students spend too much time in the company of colleagues from similar socio-economic and musical backgrounds. An overly protective educational system coddles instead

of challenges its students. In insulating young musicians from diverse community contexts, schools of music fail to instil a sense of responsibility in students to any community other than their own.

Creative/community capital

The problem is that human and social capital, as important as they are, form only part of a musician's education. Conditions that allow professional musicians to benefit society most involve capital that encourages openness and change. This capital, that thrives in evolving and welcoming communities, and celebrates widespread involvement in music, is creative/community capital.

The belief that publicly funded art and research should be publicly available without significant cost has relevance to the present context. If governments continue to underwrite the cost of education, as they do at Canadian universities, those receiving such training should be held publicly accountable. Whoever pays the piper should call the tune. If the piper is paying for her own education, she has a right to derive from it whatever she pleases. If taxpayers underwrite her education, they have a right to expect something more than concerts performed for people that can afford them, in lavish halls that receive public subsidies.

Service learning partly addresses this issue. From myriad definitions and descriptions it is possible to distil a simple precept: "[S]ervice-learning reflects the belief that education must be linked to social responsibility and that the most effective learning is active and connected to experience in some meaningful way" (Giles, Honnet & Migliore, 1991, p. 7). An interactive, experiential, ongoing service-learning program grounded in social responsibility will undoubtedly generate creative/community capital. Initiatives not built on reciprocity cannot achieve this. When one community infiltrates another, no matter how good the intention, traditional social capital can inhibit and undermine creative/community capital.

At a CEPROM meeting about a decade ago, Barbara Macrae described an outreach project of the High School of the Sydney Conservatorium of Music. The project involved a tour by the High School Choir and Orchestra to three regional centres in New South Wales. In each centre, local students joined in performances of Mozart's *Requiem*. Two anticipated outcomes were identified:

> We believe that by sharing their special education opportunities in this way the Conservatorium High School students will also
>
> - Raise their own performance standards even higher and
>
> - Be influenced to make a lifelong commitment to using their Art to serve the wider community. (Macrae, 1995, p. 147)

In his response to Macrae's presentation, Einar Solbu asked, "[I]s there is any evidence that the experience will in fact influence [students'] lifelong commitment to community work? Or do they go back to their school and their pursuit of a 'star' career as blindly as before?" (Macrae, 1995, p. 153). Solbu even wondered if this project, and others like it, could discourage local students. They will have performed with a full symphony orchestra, with some of the best young singers and instrumentalists in the country, and may find subsequent efforts with a pianist and without "ringers" unchallenging.

Outreach projects can make conservatories, universities and other publicly funded institutions appear more accountable than they really are. This is not meant as a criticism of the project Macrae describes, but as reinforcement for Solbu's position that such projects often fall short of effecting permanent change.

Sustainable service learning programs that account, not for follow-up, but for evolution over time, can stimulate capital in receptive communities. They also help young musicians transcend the inherent limitations of human and social capital. Community involvement is not

a sideline of professional activity or an occasional pursuit, but should occupy a central role in professional musicians' lives.

To this end, professional musicians could be trained less in formal environments and more in the field. It is becoming clearer all the time and new literature on the topic appears every day, that informal learning environments are less hierarchical, more egalitarian, less threatening, more welcoming, less product driven and more process driven than formal leaning environments. During a session in a bar, for example, process and product are virtually the same and direct community involvement is welcomed. Patrons clap, sing, dance and sit in with the band. Distinctions between professionals and amateurs become blurred and players learn easily from one another. In this environment, creative/community capital is much in evidence.

It is in informal environments that much of lasting importance for professional musicians can be gleaned. As Irma pointed out to her headmistress, the ability to spell—to attain technical proficiency—may be less relevant in the real world than other skills. To pretend otherwise is not fair to the majority of students, for whom a concert career is not an option. Irma learned what she really needed to know, not from the curriculum in Mrs. Appleyard's College, but from her friend Miranda, who is beautiful and intelligent, but also caring and compassionate. Miranda personifies a kind of capital that is not predicated on outdistancing others.

Conclusion

Today, community musicians are a respected contingent of the musical community. But professional musicians not trained in community music remain as reluctant as ever to apply their skills to community contexts. Music schools are effective at training students to become community musicians, but are ineffective at inculcating social responsibility in all students.

Instilling a sense of professional purpose in the majority of community musicians is easy. Instilling a sense of community purpose in the majority of professional musicians is difficult. Until schools of music recognize and rise to this challenge, professional musicians risk becoming sidelined by a society that has in many ways already bypassed them.

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Students at a UK conservatoire of music: Working towards a 'diverse employment portfolio'?

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Abstract

This paper reports research conducted as part of 'Learning to Perform: Instrumentalists and Instrumental Teachers', a project funded by the Economic and Social Research Council's Teaching and Learning Research Programme in the UK. Learning to Perform researches musical learning longitudinally over three years and this paper focuses on a section of one strand of the project, which is based at a UK conservatoire of music. Portfolio careers are seen as the norm in the professional musical job market. But how diverse are conservatoire students' aims for their professional careers? How do they describe their identity at the current time, and what activities do they do to carve this identity? Twelve students took part in a semi-structured interview during January 2005, which asked about career aims, identity, and activities undertaken in day-to-day 'work' as a musician. The students reported a range of career aims that included working in an orchestra, as a soloist or as a teacher. The students all aim to work in more than one activity in their professional lives. Seven of the 12 students described their identity as 'musician' and four as 'student'. Two refer to 'teacher' in their descriptions. Students work most on individual practice and chamber music rehearsal, but activities also include teaching, singing, administration, academic work and concerts. We suggest that students should prepare themselves for the diverse employment portfolios that they expect and hope for by engaging in expansive learning that prepares them as musicians and not only performers.

Introduction

This paper reports research conducted as part of *Learning to Perform: Instrumentalists and Instrumental Teachers*, a project funded by the Economic and Social Research Council's Teaching and Learning Research Programme in the United Kingdom.

Learning to Perform[1] includes a three-year longitudinal study of musical learning in higher and further education that tracks students as they progress through their tertiary education. The project is comprised of six complementary strands of research that aim to study how musicians learn in different contexts, and to consider ways in which learning may be enhanced across these contexts. The paper reported here focuses on one of these strands, which concentrates on students and teachers at a UK conservatoire of music.

The conservatoire is one of nine in the UK, all of which provide vocational higher and/or further education for musicians at undergraduate and postgraduate level. Students are admitted to the conservatoire by highly competitive audition, and countries from across the world are represented in the student body. The four-year programme of study centres on western classical music, taught predominantly through one-to-one instrumental or composition lessons with a particular teacher. This core of study is complemented by lecture and seminar style teaching of musical style and history alongside optional courses such as psychology of music and film music. Students come to the conservatoire as specialists in one instrument (including voice) or composition.

Students entering the conservatoire are beginning one phase of their career as a musician. Throughout *Learning to Perform* we consider career broadly, as a blend of objective and subjective (Stebbins 1970; Cochran 1991). Objective facets of career include

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an individual's job title, or the amount of time they spend doing a particular job, while subjective facets include how an individual chooses to identify his- or herself (MacDonald, Miell and Hargreaves 2002; Mills 2004). Career in this sense is an overarching construct that "people use to organise their behaviour over the long term" and which "gives meaning to the individual's life" (Collin and Young 2000); it is much more than simply a job that someone does from nine in the morning until five in the afternoon. We can also see career as allowing "people to construct connections among actions, to account for effort, plans, goals, and consequences, to frame internal cognitions and emotions, and to use feedback and feedforward processes" (Young and Valach 1996). This paper reports on students using feedforward processes – as they consider what they would like to achieve in their professional lives – and places this in relation to how they consider their identity, and the activities that they do to account for this identity, at the current time.

Learning to Perform has already ascertained that students studying at the conservatoire rank performer/composer as their first choice of professional career, and that different students go about rationalising this aim in different ways (Burt and Mills submitted). We know, though, that these musicians will most probably go on to have a portfolio career (Mallon 1998; Youth Music 2002), which will include performing, but not exclusively. Indeed, 85% of 186 alumni who have left the conservatoire since 1994 combine performance with up to three other activities such as teaching, composing and music administration[2] (Mills, Burt and Moore 2005). But how diverse are the students' aims for their professional careers? Do they want only to be performers, or are they already anticipating the "diverse employment portfolio" they will most probably adopt? How do they describe their identity at the current time, and what activities do they do to carve this identity?

This paper seeks to discover whether music students in higher education in the UK seek a diverse employment portfolio, and how their preparation for professional life reflects this. Specifically, we ask:

1. How diverse are the anticipated "employment portfolios" of twelve students at the conservatoire?

2. How does this group of students describe their identity? How does their description of identity relate to the diversity of tasks that they undertake while in vocational education?

3. In what ways might students at the conservatoire prepare most effectively for the professional careers they aim for?

Method

This paper reports qualitative findings from the first year of *Learning to Perform.* Twenty-two students were interviewed in September 2004, using a semi-structured schedule that probed across the students' careers, drawing on feedback and feedforward processes. This group (or a sub-set from the group) of students will be interviewed at nine points across the three experimental years of the project, once in every term of the academic year (Autumn, Spring and Summer terms).

As part of its development, *Learning to Perform* is experimenting with using different theoretical frameworks to shape the interview schedules, in order to provide multiple ways of tracking students' progress and development. This paper reports findings from the second point of data collection, during January 2005. The theoretical framework for the interview schedule was drawn from research into informal learning in work-based environments, using an interview technique that requires respondents to think in detail about the work that they do, the skills that they need to do such work, and where they acquired the skills that they identify

(Eraut 2004). We adapted this for our purposes by framing the students' descriptions of their "work" within their descriptions of their identity. This allowed us to consider the relationship between the different activities that students undertake and the ways in which they identify themselves, with the aim of building understanding of how different people rationalise and plan their learning.

Results will focus on three questions from the interview schedule that relate most closely to the research questions:

1. What do you hope to achieve in your career? (research question 1)

2. How would you describe your identity? (research question 2)

3. What work do you do as a [answer to question 2, e.g. musician, student, clarinettist]? (research question 2)

Twelve students were interviewed (eight female, four male). Seven are first-year undergraduates and five are third-year undergraduates. All interviews were transcribed, and the relevant sections coded.

Results in brief

1) How diverse are the anticipated "employment portfolios" of twelve students at the conservatoire?

The twelve students expressed a total of 28 aims for their professional lives, alongside marks of achievements that they hope to attain (e.g. well-known). Seven students voiced uncertainty as to exactly what they hoped to achieve, but only one indicated that she was considering working outside the field of music. Table 1 illustrates the diversity of students' aims for their professional careers, and the ways in which they hope to be recognised for certain aspects of their work.

Table 1: students' aims for their professional careers

Type of work	No. of students (n=12)[3]	Mark of achievement
Element of uncertainty	7	
Orchestral musician	5	IR, WC, PO, WK, S
Soloist	4	IR, WC, PO, WK
Finding enough work in music	4	
Chamber music	3	
Instrumental teacher	2	IR, WC, PO, WK
Making recordings	2	WC
Education projects	1	
Conducting	1	
Not music	1	
Total	*28*	
Key: IR: internationally recognised; WC: winning competitions; PO: principal of an orchestra; WK: well-known; S: successful		

Individual students expressed varying levels of diversity within their own anticipated employment portfolios. One third-year student, for example, told us "I want to be a successful musician and get work …I would like to play in an orchestra – a professional orchestra and that is pretty much it". This student does not, then, anticipate a particularly diverse portfolio career. Another third-year, however, told us:

> I would like to be internationally recognised, whether as a soloist or as an orchestral musician … I would like to be the sort of person who wins all the competitions and goes around the world doing tours. … I would like to have the sort of career my teacher has. He is a soloist here, and he does … recordings. He is principal of two London orchestras … he teaches [at the conservatoire] and … does film music … he just does all the sort of stuff that I really want to do – all these different areas. I don't want to be stuck in just one kind of area.

For this student, then, a diverse career involves performing music as a soloist and as an orchestral musician—in different styles of music, and in different venues across the world—

as well as teaching. She appears to see such diversity as symptomatic of achieving success as a musician, and therefore being in a position to access such opportunities.

2a) How does this group of students describe their identity?

The students' identities can be grouped into four categories: those using the word "musician" (n=7), those using the word "student" (n=4), those using the word "teacher" (n=2) and "other" (n=2, "violinist" and "performer"). Three students used two words to describe themselves – "musician/teacher", "teacher/student" and "musician and student".

2b) How does the students' description of identity relate to the diversity of tasks that they undertake while in vocational education?

Looking first at the seven students who identified themselves as "musicians", we can see a wide range of activities that the students report they undertake in this capacity. The most frequently mentioned is individual practice (n=5), followed by chamber music rehearsal (n=5), orchestral rehearsal (n=3) and instrumental lessons (n=3). Other activities include teaching (n=2); playing concerts (n=2); singing (n=2); listening/concerts (n=2); administration (n=1); academic work (n=1), faculty class[4] (n=1) and conducting (n=1). A third year student illustrates the range of activities that she undertakes:

> I try and do a couple of hours practice … an orchestral rehearsal … a rehearsal with a pianist. I will do quintet rehearsals and I have a faculty class and I will do gigs, occasionally freelance things that I get through college. …I sing in a choir. …I have my [instrumental] lessons…

Those students who described themselves as students add "drinking" to this list (n=2) and two refer to "teaching".

Two third-year students explicitly use "teacher" as part of their identities ("musician/teacher" and "teacher/student"). Both of these individuals add to the list of

activities produced by the "musicians", with one speaking of paid work that he undertakes, and the other spending time doing Pilates and going to the gym:

> It [the work I do] is very varied which is why I love it. I have a job once a week teaching … I have two lectures in College … rehearsals, quartet rehearsals and quite often orchestra rehearsals…I have started doing a duet with one friend – one percussionist and sometimes we rehearse. My private lessons. As much practice as I can fit in … at the moment I am filling in for my friend's teaching because she is away. ... Sometimes I do gigs at the weekend. I have started doing Pilates once a week … and I enrolled in a gym.

For these students, teaching is clearly an important part of their portfolio, as they incorporate this into their identity. This reflects not only a time commitment but also a sense that it is something that is of benefit to them and their development: "I feel really at home teaching"; it is an important part of what they do as advanced music students.

Discussion

The group of students presented in this study anticipate that their careers in music will be diverse. For some, this appears to be something that is simply a part of the widely acknowledged competitive profession that they are entering. One first year student, for example, hopes "just to make a living out of music: just to be able to support myself from what I earn in music", suggesting that, for her, a wide range of activities may reflect a need and desire to continue earning a living in music. Others, though—as we have seen—see a diverse career as a sign of success in music, so that being involved in many different activities mirrors demand for a particular individual. This distinction between diversity as a predictable or desirable facet of a professional musician's career may well be a predictor of those who go on to excel in such a lifestyle and those who find it more difficult.

So how diverse are the students' day-to-day activities as they prepare to become professional musicians? *Learning to Perform* has already ascertained that 80% of a sample of 54 first and third-year students of the conservatoire take part in activities outside of performance to "make themselves a better musician" (Mills, Burt et al. 2005), and that students come to the conservatoire with musical histories that go far beyond only performing (Burt and Mills 2005). This study has shown that seven of the twelve students refer to themselves as 'musicians', four as 'students' and only one as a 'violinist' (a musician defined solely by their work in a certain performance specialism). When we examine the 'work' that the students report that they do as musicians, it includes academic classes, listening to music, administration and singing. There is no sense in which being a music student at this conservatoire is only to do with performing in one's specialism; this may be the focal point of a student's career aim, but it is not necessarily the only thing that they hope (or expect) to do, and it is not necessarily the only way that they hope to achieve their aims.

In its modelling of expertise in musical learning, *Learning to Perform* has considered the ways in which students engage in expansive learning (Engeström 2001), hypothesising that those who do this successfully may eventually accomplish a wider range of musical achievements, and excel more highly on their specialism (Burt and Mills in press; Burt and Mills submitted). The career aims of this group of students, the way in which they describe their identity, and the activities that they conduct on a day-to-day basis suggest that as a group these students are certainly not displaying signs of the restrictive learning so often associated with conservatoire music students, and *are* in fact approaching their careers expansively. Clearly, different individuals will display differing levels of such expansiveness, and a distinction remains between those who are expansive in the range of *performance* activities that they undertake, and those who are expansive across a range of *musical* activities. Such a

distinction ties in with the importance of teaching in defining the identities of those students who undertake this activity.

In a profession where it is anecdotally recognised that there are more students graduating from a higher education in music than there are jobs to accommodate them as performers (see for example, Abbing 2005), it seems shrewd for music students to prepare themselves for their professional lives in a holistic manner, and through engaging with music expansively. Even for those students who aspire to become a concert pianist, there is no guarantee of success, and those who work around their skills—whether this is through gaining teaching practice, working with a musician in a different musical style or taking on administrative responsibilities for a chamber group—will undoubtedly be the best prepared for the challenges ahead. Indeed, individuals who have come back to the conservatoire to teach, alongside a distinguished performing career, typically report that their professional life has incorporated far more than only performance in only one style of music (Mills, 2004).

Conclusion

This paper indicates that students at the conservatoire anticipate a diverse career (whether as a positive aspect of a professional life in music, or as an eventuality in such a career), that they have already begun to identify themselves holistically as "musicians", and that they engage in activities that stretch beyond their specialism as part of their training.

While institutions can do—and already do—much to prepare students for a diverse employment portfolio, the onus for true preparation lies with the individual students. We must ensure that while opportunities are provided for students to take, we are training independent musicians who are able to take the initiative, deal with the administration required of them, act professionally during their student years, and above all else, use the four years of their higher education as time to not only develop their specialist expertise, but also to engage in

many different aspects of music in order to present a portfolio that will set them ahead in a competitive job market.

Acknowledgments

Notes

[1] A partnership between the Royal College of Music, Leeds College of Music, the Royal Scottish Academy of Music and Drama, University of London Institute of Education , and University of York Music Department. Co-directors: Janet Mills and Graham Welch.

[2] See *Working in Music*: <http://www.musiceducation.rcm.ac.uk/WIM.htm>. Funded by the Prince Consort Foundation.

[3] Students may mention more than one type of 'work'.

[4] Faculty class is an opportunity for members of the same faculty (i.e. woodwind) to perform to each other and a teacher. Constructive discussion is encouraged.

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Musicians' skills and attributes: Implications for education

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Abstract

Little is known about the structure of musicians' careers in terms of the activities in which they engage and the skills and attributes used to sustain their professional practice. The purpose of this study, which involved 167 musicians in a survey and interviews, was to extend understanding of the careers of classical instrumental musicians, and to ascertain the factors which impact upon the sustainability of careers in music. Musicians were found to work within portfolio careers, and the most common role for musicians was not performance, but teaching. Musicians used multiple skills to sustain their practice and these skills were reflected in participants' recommendations for education and training, which emphasised the need for musicians to graduate with foundation skills in teaching and business, and which advocated for education and training to incorporate career planning and preparation in line with students' strengths and interests.

Key words

attributes, careers, education, musician, skills

Background

Little is known about the working lives of classical musicians, a lack of research that has been acknowledged internationally (Bennett, 2003b; Mills, 2003; Rogers, 2004). It is particularly

noteworthy that a search of specialist music dictionaries including *The New Grove Dictionary of Music and Musicians* (Sadie & Tyrrell, 2001) failed to locate the word 'musician'. General English dictionaries provided definitions that indicate a traditional view of a musician as one who performs: for example, *The Oxford English Reference Dictionary* (1996) defined a musician as "a person who plays a musical instrument, esp. professionally, or is otherwise musically gifted" (Pearsall & Trumble, p. 953). Conversely, Salter's 1963 guide to careers in music suggested that the term musician incorporates multiple fields including interpretative, creative, educative and "various other activities" (p. 8). More recent career guides reflect a similarly broad view of the diverse opportunities available within the music profession (Hannan, 2003).

Classical music performance is a specialist field that demands exceptionally high levels of skill and commitment in preparation for a career that is unlikely to offer participants rewards commensurate with effort (Ellis, 1999). The requirement for musicians to have a broad base of skills appears to have been widely accepted for some time; indeed professional musicians historically have engaged in multi-skilling in order to remain financially viable, or for increased job satisfaction (Passman, 1997; Weissman, 1990). Defining the composition of such a base of skills, however, requires understanding of the performance and non-performance roles of musicians, and the extent to which music-related activities occur or are supported within the wider cultural environment.

Procedure

This paper reports findings from a survey within a doctoral study. The survey comprised an in-depth questionnaire followed by two sets of interviews. Musicians (*N*=165) reflected upon their music education and training, and considered their professional practice in terms of the skills and attributes employed in the pursuit of sustainable careers. The term *musician* referred

to an individual directly or indirectly involved in the performance of music and included performers, instructors, directors and composers.

The musicians were located in Australia, the United States and Europe, and were sourced through the use of 'snowball sampling' (Patton, 1990). Analysis incorporated the use of a database within SPSS Version 11.5 (1997). Quasi-quantification was applied to some questions to summarise qualitative data. Initial findings from the survey and a preceding pilot study provided the basis for two sets of interviews during which the key emerging themes were further explored. Quotes include the prefix R for survey respondent; PS for pilot study; and I for interview participant.

Results and discussion

The music profession was described as a "tough business" (R45), and this study found that changes to musicians' roles occur for five key reasons: insufficient performance opportunities, lack of financial security, unsociable hours, injury, and lack of practitioner diversity. Irregularity of income was a major contributing factor prompting musicians to change their performance role: "[p]erformance engagements [were] never assured or regular - [there was] little financial security" (R28). The findings also revealed that many music educators operate in isolation from peers, and that mentors and networks are "something very important" (I3) for teachers and for performers, who struggle to locate advice and collegiate. Non-industry roles were cited by 37% of survey respondents, and included restaurant work (5%), engagement in other professions (9%), school-based teaching (8%) and current studies in the arts and in non-arts subjects (16%).

Respondents were asked: "Is it your preference to work entirely within the music industry?" Only 39% (*N*=40) of the 68% (*N*=103) of musicians working full-time within the music industry at the time of the survey responded to the question, and 13% (*N*=13) of those

stated that they would prefer not to be employed full-time within the music industry. The remaining 32% (*N*=49) of the sample worked part-time, and of the 65% (*N*=32) who replied to the question, 33% (*N*=16) aspired to work full-time in the profession, suggesting that the roles held by those respondents outside of the music industry were held due to insufficient opportunities within the profession. Questions relating to performance patterns and employment preferences were the only ones to attract a low response rate, which suggests reluctance on the part of musicians to consider possibly enforced changes to their performance aspirations.

Survey respondents were asked to identify and discuss the skills that they utilised in the maintenance of their careers, and six suggested skills were given: administration, marketing, teaching, management, performance, and music technology. The following sections reveal the findings relating to each of these skills.

Business and music technology skills

A recurring theme was that musicians need to be entrepreneurial in their outlook, and need to possess effective business skills in order to create and manage opportunities for employment and career development. In a previous pilot study, participants consistently referred to *business administration*, *marketing* and *management* as three distinct activities (Bennett, 2004). This informed interpretation of respondents' comments throughout the survey: for example, the term *business* was used by respondents with reference to the administrative side of their practice: "I have tried to develop some business skills largely to survive materially in a very unstable industry. These include fee negotiation, account keeping, tax considerations, etc." (R97). *Marketing* referred to the promotion of products and services: "I had to develop marketing as a way of getting my name out there, and for the 'networking' to be able to start" (R30); and *management* was used most commonly to describe aspects of human management:

"[o]rganising people for different ensembles for chamber music concerts and 'gigs', also rehearsal and concert scheduling and logistics" (R14). Combined as *business practices*, these skills were used by 72.7% of study participants.

Data confirmed that information communications technology (ICT) skills are used extensively by musicians for marketing and business practices. Almost half of the study participants used music technologies and described a variety of applications including composition, arrangement, the production of teaching resources, and recording.

Communication skills

Musicians are ideally placed to communicate their musical experience to a wider audience; however, participants reported being at least initially ill-equipped with the requisite communication skills. Participants stressed that communication skills are imperative to a musician's ability to create and sustain professional networks, and are essential to a musician's practice; whether in an orchestral or teaching role, or in running a freelance business: "[l]earning to network effectively is a learned skill useful in virtually every field (I1)". The findings concurred with Rogers' study (2002), in which 62% of musicians considered communication skills to be the skills most important to their professional practice.

Musicians are less likely than other kinds of artists to apply for funding (Throsby & Hollister, 2003); and the necessity for skills in grant and submission writing was stressed by participants throughout the study. Although community cultural development (CCD) involvement is increasingly a pre-requisite for funding, participants believed that they did not possess the skills to make such applications: "[f]unding is now related to community arts activities; CCD workshops. Money is often available, but artists don't know how to access it" (PS14). Musicians desired to be conversant with elements of CCD such as giving workshops; drawing attention to the essential inclusion of experiential learning and relevant vocational

skills in musicians' training. Study participants lamented the pressure for artists to demonstrate prior CCD experience, which was considered crucial to the success of many applications: "CCD should be included in courses and is increasingly important" (I4).

Performance skills in multiple genres

Discussion concerning performance skills centred on the difficulty of achieving and sustaining a performance role. The work of musicians in multiple genres and settings appeared to increase the opportunities for, and the enjoyment derived from performance: "trying new styles and genres has contributed greatly to my life as a musician" (R49); "[i]n opening to other genres, my classical performances have increased" (R60); "I practise and perform classical music because I love the discipline; I practise and perform my own and contemporary music because I love the freedom of it" (R54). Musicians' comments were reflected in their strong recommendations for the inclusion of multiple genres within formal education and training: "A broader understanding of many types of music and styles should be incorporated into the course … one should be a well-rounded musician" (R117).

Teaching skills

Participants emphasised the need for musicians to possess pedagogical skills. Teaching was found to be the principal activity for musicians, and participants stressed the difficulties faced by musicians and students when teaching is undertaken as a result of insufficient performance opportunities, or as "bread and butter work" (R49). "Musicians at all levels teach. The notion that pedagogy is not an essential part of the curriculum I find very bizarre" (I3).

Summary

Data suggested that musicians use an average of 3.88 skills in the maintenance of their careers, and that sustainable practice as a musician necessitates skills in pedagogy, business, communication, performance in multiple genres, and grant writing. These skills are indicative of the dominance of composite careers in which performance, teaching, ensemble direction and business were found to be the most common activities. In describing their use of different skills, musicians noted a wide variety of roles such as orchestral, freelance and chamber performance, retail and hire businesses, studio and school-based teaching, professional management, and formal membership on boards and committees. Figure 1 illustrates the percentage of participants who used each of the six given skills.
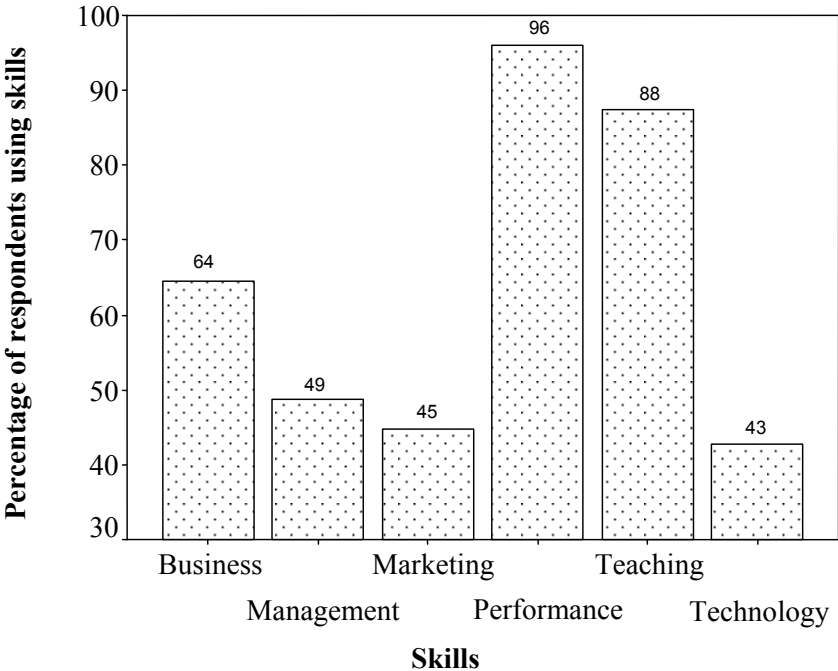
Figure 1:   Skills used in the maintenance of music careers (multiple response)

Personal attributes

In 1752, Quantz published a treatise that began with a chapter about personal attributes. The three key qualities listed in the text were physical strength, a natural talent without vanity, and

passion: a "perpetual and untiring love for music, a willingness and eagerness to spare neither industry nor pains, and to bear steadfastly all the difficulties that present themselves in this mode of life" (Quantz, 1966/1752, p. 15). In addition to necessary skills and knowledge, participants in this study were asked to identify personal attributes that they perceived crucial to the achievement of a sustainable career. Participants placed passion at the core of personal attributes; passion drove motivation, confidence, resilience and determination, and openness or adaptability to change.

The passion that appears to drive determination has commonly been described as a 'labour of love' (Freidson, 1990), or a 'calling' (Kris & Kurz, in Menger, 1999). The personal attributes cited by study participants align with advice given by the American Conservatory of Music (ACM) that those who succeed in the music profession are not necessarily the ones with the highest technical mastery, but rather those who have the determination and the self-confidence to implement creative and time-consuming strategies to promote career opportunities (in Poklemba, 1995). The ACM advice reflected a comment made by a study participant: "It isn't necessarily the best ones who make it; it's the ones with the know-how to keep going until they get what they want" (PS14).

The study concluded that there are innate elements in all of the personal attributes, but that all attributes can be developed through effective training programs. A matrix was developed to illustrate personal attributes without hierarchical inference; focussing rather on interaction and process. The matrix was based upon a conditional/consequential matrix model, described by Strauss and Corbin (1998) as representing "constant interplay inter/action [process] with conditions/consequences [structure] and the dynamic evolving nature of events" (p. 184). In light of the consideration that personal attributes could be developed, and equally that they could diminish, the matrix (Figure 2) includes both positive and negative influences.
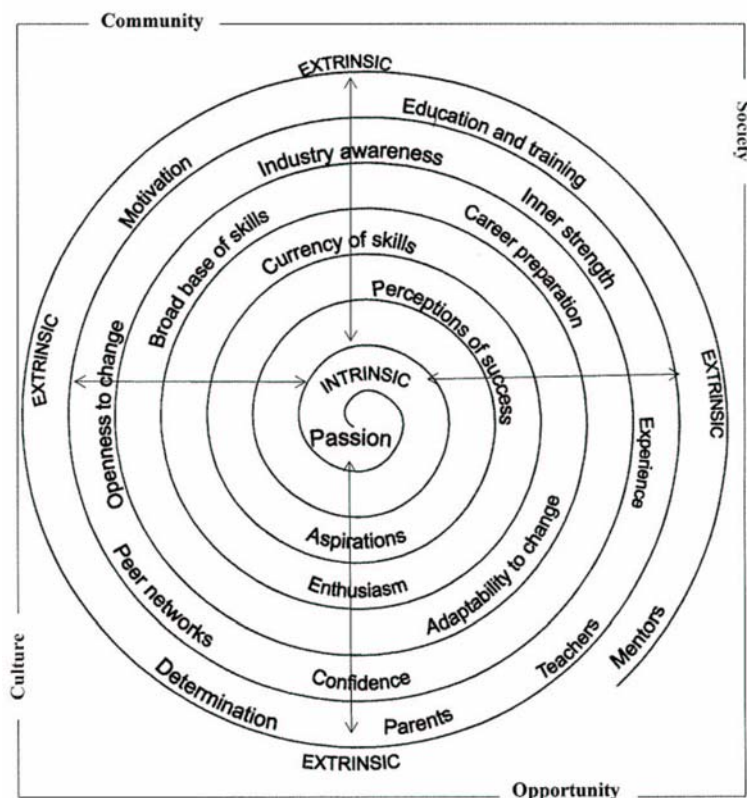
Figure 2:   Personal attributes of musicians

Reflections on musicians' education and training

Respondents were asked what changes they would make to the education and training which they had undertaken. Responses embraced numerous themes, the three most common curriculum areas being the inclusion of: (1) career education and industry experience (20%); (2) instrumental pedagogy (18%); and (3) business skills (15%). Referring to business practices, participants lamented that "[p]reparation for a career in classical music as a performer is often too focussed on the art and not enough on the business, social and cultural conditions that performers must be a part of" (R75); "I needed to learn how to run a small business from scratch" (R123).

Experience within the profession was viewed by participants as an important way for student musicians to become aware of the potential for engagement in a variety of roles, and to understand the skills that they would need to take advantage of available opportunities. In

particular, participants stressed that students should be made aware of the potential for them to realise their career goals, and suggested that students should be guided at the commencement of their programs towards realistic streams of study. Participants advocated for effective curriculum to include foundation skills in teaching and business, and career preparation and planning. Entry requirements for undergraduate performance degrees were criticised by study participants, who also suggested that undergraduate degrees need to be longer in order to effectively equip graduates for the profession.

Concluding comments

Musicians work within portfolio careers and tend not to be paid for all of the work that they undertake. The most common role for musicians is teaching, and very few musicians practice solely in performance. Musicians' roles change throughout their careers as they adapt their practice to reflect personal circumstances and employment opportunities, and significant influences in that respect were stability of employment, level of job satisfaction and family responsibilities.

Entry into performance degree programs based solely on performance skill is not reflective of the destinations of graduates; thus educators need to consider training for the profession rather than for the field of performance. Students need to be made aware of the realities of the music profession at the start of their studies and through a continual process of goal-setting and career preparation. The barriers to incorporating a broader range of skills are not limited to a lack of time, resources or credit points; meaningful and effective change necessitates a total review of teaching and learning strategies as well as content. Educators need to work with the profession to incorporate real and simulated workplace experience and industry-based mentors into musicians' training. Students have to understand the need for the

non-performance elements within their programs, and need opportunities to apply their learning from an early stage.

It is neither possible nor desirable for any degree program to try and equip graduates with all of the skills and knowledge needed for their professional lives; however, it is imperative that students graduate with a relevant portfolio of skills and materials, and with the business savvy required to use them effectively. It is illogical that students leave university with their degrees and never return: universities are ideally placed to offer a lifelong learning relationship with students, and should be the first place that practitioners come for professional development. The findings of this study provide a basis for the development of formal and informal courses which will involve universities not only in initial training, but in the lives of their graduates throughout their careers.

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Soundwaves: Navigating the challenges of musical direction and music training for the cruise ship industry

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Abstract

The Navigator of the Seas is part of Royal Caribbean International's Voyager fleet of luxury cruise liners, operating holiday tours in the Caribbean. The Navigator is renowned for its consistently high ratings for entertainment on a cruise ship, provided by the ship's orchestra, jazz quartet, Latin trio, calypso band, rock band, string trio, solo entertainers, singers/dancers, and guest artists. This paper investigates the vocational requirements of musical careers on board tourist ships (particularly orchestra musicians), best practice in rehearsal and performance techniques, the challenges of musical direction of a large and diverse musical staff, and the training needed to prepare musicians for successful careers in the tourist/cruise line/entertainment industry. The cruise ship industry provides many valuable opportunities for live music performance and regular engagement of musicians in a global market. The musical requirements of this vocation demand a high standard of instrumental expertise, excellence in music sight-reading, the ability to perform in a variety of musical genres, knowledge of contemporary musical styles and appropriate sounds, and proficiency in musical accompaniment and soloing. Musicians are employed from many countries throughout the world, and bring a diversity of music education and industry expertise to their vocations. The vocational requirements of the occupations of musical director and cruise ship musician have significant implications for the provision of higher education for professional musicians in the twenty-first century.

Background

"The cruise industry is the fastest developing sector of the leisure travel industry" (Dingle, in Cartwright and Baird, 1999, Foreword). This statement by P&O Cruises' Commercial and Corporate Development Director is supported by statistics by Cruise Lines International Association (CLIA) measuring the average annual growth of the international cruise business at 8.4% since 1980 (Douglas and Douglas, 2004, p. 4). "This success is attributed particularly to the practices of four companies that dominated the sector throughout the 1990s: Carnival Cruise Lines, Royal Caribbean Cruises [now Royal Caribbean International], P&O/Princess Cruises and Star Cruises" (ibid.).

The consistent growth of the cruise industry offers significant potential employment for musicians, singers, entertainers, and sound and lighting technicians. Musicians and singers/dancers comprise approximately 4% of the crew of a large ship (Douglas and Douglas, 2004, p. 28; Royal Caribbean International, 2006). If Dickinson and Vladimir's (1997, p. ix) estimation of the North American cruise industry directly employing 50,000 personnel is projected at CLIA's 8.4% annual growth rate, an estimated employment figure of over 4,100 jobs for musicians currently exists in the North American sector of the industry alone. Other factors contributing to an even greater expansion of potential cruise ship employment include 29 new cruise ships on order from 2003-2006 (Douglas and Douglas, 2004, p. 10) and the number of cruise ship jobs estimated to triple by 2009 (cruiseship.com, March, 2006). Given that two-thirds of the global demand comes from the North American market (Douglas and Douglas, 2004, p. 4) and entertainment is the second highest priority for

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passengers taking cruises (Cartwright and Beard, 1999, p. 17), these market factors have significant implications for vocational training of cruise ship musicians and musical directors.

Introduction and methodology

The Navigator of the Seas is part of Royal Caribbean International's fleet of 20 luxury cruise liners, belonging to its (currently) largest Voyager class. *The Navigator* operates holiday tours in the Caribbean, catering for 3,500 guests with a crew of 1,100 – 1,200. Entertainment is provided by the ship's orchestra, jazz quartet, Latin trio, calypso band, rock band, string trio, intermissionist instrumentalists, solo entertainers, cast of singers/dancers, and guest artists, all under the musical direction of Mr. Greg Carger from 2002 until December 2005, and currently under Mr. Justin Smith. *The Navigator* is rated by guest surveys as the No.1 cruise ship for entertainment in the Royal Caribbean International fleet. Its approximately 45 musical staff exhibit a distinctly international profile (United States of America, Poland, Australia, Canada), bringing a wealth of musical training and industry experience to their vocation. Recently *The Navigator* has employed graduates from Southern Cross University's Contemporary Music Program. This paper investigates the vocational requirements of musical careers on board cruise ships (particularly orchestra musicians), best practice in rehearsal and performance techniques, the challenges of musical direction of a large and diverse musical staff, and the training needed to prepare musicians for successful careers in the tourist/cruise line/entertainment industry. The methodology used for this research consisted of:

- conducting questionnaires which surveyed *The Navigator* musical directors and musicians;
- participant observation comprising a week's cruise on *The Navigator* as a case study;

- analysis of academic literature relevant to the cruise industry and the role of music and entertainment in tourism, and to the education of professional performers and music directors; and

- an investigation of current higher education music provision and its relevance to vocational preparation for careers as cruise ship musicians and musical directors.

Musical activities

The nine-piece orchestra plays for all shows in the Navigator's Metropolis Theatre, which, during a seven-day cruise, include two Broadway-style productions, two headliner acts (different every week) and two variety shows. The orchestra performs repertoire from a diverse range of musical genres: musical theatre, big band, Las Vegas showbiz style, Latin, classical, rock, funk and popular. Apart from theatre shows, the orchestra provides entertainment at cocktail parties, officers' functions, and the jazz club.

Vocational requirements

As the orchestra's repertoire is very diverse and headliner guest artists change every week, musicians must be extremely skilled in sight-reading and versatile in their ability to play different styles of music. These skills (identified by the interviewees) are consistent with those described by Hannan (2003, p. 58) as necessary for the role of backing musician. There are specific requirements for all instrumentalists: for example, the pianist requires classical accompaniment skill, expertise on a variety of keyboard instruments, a working knowledge of keyboard sounds, excellent sight reading, facility in a wide variety of musical genres including Latin, proficiency in chord reading and voicing, and improvisational ability. All musicians need to be able to adjust the interpretation and performance of a chart at call, thereby taking instant command from the Musical Director. This calls for focus,

concentration, familiarity with the material, a high standard of aural perception, and effective stage communication.

The vocation of cruise ship musician, particularly orchestra member, should be supported by quality tertiary music training and industry performing experience. Musical Director Greg Carger has a Bachelor of Music, majoring in trumpet and conducting; Justin Smith holds Bachelor and Masters degrees in Music (Trumpet and Jazz Studies). This instrumental training has provided skills to play in a wide variety of styles: orchestral, big band, jazz, brass ensemble and wind ensemble, Mr. Carger is also trained in conducting, through which he "gained the level of technique to be able to communicate through gesture any musical communication fluently" (Carger, personal communication, October 26, 2005)). Other orchestra members interviewed identified their university training as providing necessary theoretical knowledge, the practical application of theory and instrumental technique, sight reading skills, proficiency in chord voicing, and the ability to play in different genres. The influence of Southern Cross University was valued through the importance its training places on the rhythmic underlay of a band or orchestra.

Previous industry experience

A strong pedigree of performance experience in the music industry is highly desirable for this occupation. Industry experience is invaluable for developing facility in the performance of various musical styles, sight reading ability and particularly stylistic interpretation. Musicians must be able "to interpret charts with authenticity to the musical genre. American show charts are fully notated. You need experience playing two instruments at once (piano, synthesizer), authentic interpretation and judgement about which parts are most musically important to the song" (Howlett, personal communication, October 30, 2005). As well as interpreting charts authentically, the musicians emphasised that grooves must be appropriate to the musical style

and repertoire, sometimes requiring subtle changes in the part of one of the rhythm section instruments to give the groove a new focus or feel.

The frequent requirement to back different guest artists presents unique challenges, and requires experienced musical judgement and versatility:

> The biggest challenge is getting a show that is unfamiliar and having only ninety minutes to get it together. Unrealistic tempo changes, illegible music and bad arrangements don't help the situation. Again everyone needs the ability to effectively interpret that which is on the page and required by the performer at any given point, for a planned effect or emotional response in the show (Carger, ibid.).

Another challenge to the effective interpretation of charts is that "guest artists don't communicate their requirements in musical terms" (Howlett, ibid.). Mature musical discernment that comes from industry experience is vital to successfully accompanying guest artists, such as differentiation between one's ensemble part and one's solos (Carger, ibid.), and the maturity to consider one's role as *accompaniment,* leaving no room for ego (Howlett, ibid.).

Best rehearsal and performance practices

With the wide variety of musical styles in any of the shows played by the orchestra, time is needed to become familiar with the material. "Any major problem areas are rehearsed, tempos, feel, time, articulation, cues and segues [must be] all understood, always ensuring that our stylistic interpretation is as authentic as possible" (Carger, ibid.). Any foreseeable problems in the performance are dealt with at rehearsal. Effective and efficient rehearsal should make the orchestra members confident about their parts and performance. According to Thompson (personal communication, October 28, 2005):

At the end of the rehearsal everyone in the band has to feel confident that the gig will go well, otherwise it won't. If the band is confident they can play the gig then chances are it will be a good show.

Concentration and focus during rehearsals and performances are vital, as is eye contact with the conductor. Physical placement of musicians must allow a direct line of sight to the conductor to follow cues, directions and cut-offs. The 15-minute call before each show is essential to check equipment, sound and tuning, and to assemble musicians in preparation for the performance.

Nurturing of the individual musical talents of musicians and allowing players to develop their abilities and potential during their contract are strategies identified by both the Musical Directors interviewed as contributing to very high performance standards. Carger (ibid.) strives "to have everybody playing at least to their ability all of the time", while Smith (personal communication, January 17, 2006) aims to "make each musician get better at their job and at making music all the time … make everything as musical as possible- sound, style, performance". The importance of developing individual potential and providing private practice opportunities is also emphasised by Howlett (ibid.) whose accommodation close to the orchestra pit provided ready access to instruments: an ideal opportunity for personal practice and rehearsal.

In order to follow best rehearsal practices and achieve highest quality performances, certain behaviours and attitudes must be avoided. Those identified by Thompson (ibid.) include negative attitudes, unwillingness to rehearse or practise, rushed rehearsal and stressed atmosphere. Carger (ibid.) and Smith (ibid.) also emphasised the need to avoid negativity at rehearsals, by trying to explain parts to new members of the orchestra, being calm and helpful, and not make players feel bad or awkward. By using patience and good

communication to get the best out of players, most musicians respond positively and produce improved results.

Howlett (ibid) identified physical conditions such as rough weather as having negative effects on performances. Other environmental factors, such as the close confines of living on board a ship, can affect workplace performance. The demands of performing seven days a week necessitate individuals to be in personal control of their health and behaviour.

The technical crew has a major impact on each musical performance, providing sound, lights, props and rigs. The expertise, service and assistance provided by the technical crew is acknowledged by the interviewees as contributing greatly to the quality of performances and the efficiency and ease of rehearsals. Howlett (ibid.) states:

> The work done by the technical crew, the Stage Director, Cruise Director and Front of House Operator is generally excellent, particularly the Front of House Operator. I can't stress enough the importance of their 'can do' attitude when things occasionally go wrong. They *fix* things.

Musical direction and management of musicians

The position of Musical Director is defined by Hannan (2003, p. 60) as one who "directs the backing band and provides creative and other support for the artist, such as selecting and rehearsing the backing band. The musical director conducts or otherwise directs rehearsals and performances." In addition to the skills of a backing musician, the Musical Director also must have expertise in ensemble direction, conducting and arranging (ibid.).

The Navigator's Musical Director is responsible for preparing and directing all musical shows in the 1700-seat *Metropolis Theatre*, scheduling of all musical performances on board, and quality control of standards of performance, behaviour and dress. Administrative duties include liaison with shipboard management, the Cruise Director, and Royal Caribbean

International's head office in Miami; co-ordinating staff placement and leave, and providing voyage reports after every cruise. The priority of delivering the highest quality musical performance is the essential factor enabling *The Navigator* to maintain its No.1 rating for entertainment. "Look after the music and everything else will fall into place" (Carger, ibid.). The effectiveness of this approach is echoed by Howlett (ibid.) who stated that Carger's insistence on "remedial or sectional practice for incorrect, difficult or shoddy performance parts, with regular calls for morning technical runs for the whole orchestra or sometimes just the rhythm section" was one of the most effective strategies of musical direction for getting the best performance out of musicians. Affirmative action in recruiting excellent musicians who will do a professional job and who may continue for several contracts contributes to the high musical standard required in this vocation.

Successful management strategies for musical direction and the management of musicians include qualities of leadership, musicianship, organization and respect. The most effective strategies outlined by Carger (ibid.) to fufil his position as Musical Director were:

> providing leadership, being organised and letting everyone know what is expected, making decisions based on what is best for the sound of the band, confidence in everyone being able to do all I ask of them, and giving encouragement and praise where due.

Experience in directing an orchestra or big band, the ability to multitask, and musical expertise and taste, are vital to professional musical direction. According to Thompson (ibid.), "The MD has to know exactly what is happening at all times on a gig, both musically and what's happening with production, entertainers and dancers. The ability to do three things at once, i.e. conduct the band, play his/her instrument, and follow the gig from a production point of view. The MD has to also convey information clearly and have an authoritative presence". As well as technical facility and musical judgement, love of music and music

making is essential. This enthusiasm encourages the band attain the highest quality sound, musicians to strive for excellence, and adds interest and excitement to the musical result.

A relationship of mutual respect is obvious between the Musical Directors and the orchestra musicians on *The Navigator*. Carger (ibid.) emphasised the "need to respect those under your directorship. The nurturing of these musicians is important." The effectiveness of this approach is evident in responses by orchestra members. "If the musicians in the band have personal respect for the MD, I think they generally work harder to make the band sound as good as it can" (Thompson, ibid.). "Greg's holistic approach and handling of musicians is very good … good reading of situations… His ability to discern 'horses for courses' and his counselling are obvious contributors to his success" (Howlett, ibid.).

Catering for the individual talents and capabilities of musicians has enhanced the musical achievements and sustainability of the careers of some of the greatest band leaders. Duke Ellington is respected as one of the most successful, long lasting, productive and creative bandleaders in jazz. He excelled at composing for the unique talents and capabilities of individual musicians (Gridley, 1991, p. 125) which afforded him great loyalty and dedication from his sidemen, and provided an orchestral palette of timbre, sonority and tone colour through which to compose (Steed, in Mitchell, 2003, p. 55). Mitchell (2003, p. 55) continues:

> Mingus, heavily influenced by Ellington, was also a highly successful and original band leader who 'obtained a high degree of artistic co-operation from his musicians' (Gridley, 1991, 286,) was able to cast performers in their most conducive and distinctive roles (ibid.), and enhanced the improvisations of his musicians by providing variety in background arrangements (ibid.).

Highlighting the talents of individual musicians is an attribute also practised by Carger, and Smith. The special talents of particular players influence the choice of repertoire of *The*

Navigator orchestra and entertainment provided in the jazz club. Carger capitalised on Howlett's expertise on clavinet and organ, the funk grooves created with Thompson, and the flugelhorn timbre of Smith. The jazz club is an ideal venue for the exhibition of individual musical talent, often with introspective, emotive playing featuring well-received duets between pianist and horn players.

Preferred higher education provision for training cruise ship musicians and musical directors

Different types of tertiary music education develop unique skills and competencies in their students. Classical training is very important for sight-reading ability and technical facility; and this expertise is particularly important for pianists and horn players in the orchestra. However, experience in big band and jazz performance is also essential. Pianists must be able to interpret and correctly voice chord charts, as well as sight-read and improvise. Successful horn players have often been classically trained, and have experience in big band and jazz. The benefit of contemporary music training is evident in that its graduates are generally stronger in adapting to different styles, playing authentic grooves and soloing. The ability to play appropriately in a diversity of musical styles is essential for all orchestra musicians. Swing playing and big band accompaniment skills are particularly important for rhythm players such as guitarists, bassists and drummers.

The vocational requirements of an orchestra position entail musicians to be good all-rounders. Carger acknowledged differences in the musical training relative to the country providing the music education, stating:

> The Eastern Europeans that we get on board generally have an advanced classical technical ability but little contemporary knowledge or effective execution style … A lot of musicians from the USA have a well rounded approach; they have an advanced

knowledge of Big Band phrasing and articulation ... At present we have horn section

alumni from extremely good colleges in the USA; these players are outstanding jazz

soloists and section players. … The English players that we get are often a little stiff

and unswinging in their approach which could be blamed on their college education.

Carger (ibid.) observed that the musical orientation of the providing music training institution

(classical, jazz, contemporary) affected whether its graduates were suitable for positions as

cruise ship orchestra musicians.

Effective preparation for careers as cruise ship musicians requires a balance between

university music training and professional industry experience. Both Musical Directors

interviewed regarded the jazz training provided by large USA universities as most useful for

cruise ship work. This was particularly due to the considerable opportunities they afforded for

ensemble and big band performance, high standards of teaching, and the availability of world-

class guest lecturers and performers. Institutions recommended by Smith for their jazz studies

programs were: North Texas University, Indiana University (Bloomington), William

Patterson University, University of Miami Florida, Manhattan School of Music, Eastman

School of Music and University of Wisconsin Eau-Claire. The graduate music programs of

the Northern Illinios University and University of Northern Colorado were also favourably

mentioned.

There exist relatively few institutions that provide training in contemporary music, but

the programs of Humber College of Music (Toronto, Canada), Citrus College (Los Angeles)

and Southern Cross University (Lismore, Australia) are particularly suited for preparing

musicians for the broader contemporary music focus of most cruise ship entertainment.

University preparation for the career of Musical Director usually is founded upon an

undergraduate performance degree, followed by further study in areas such as conducting,

arranging or arts management. Recommended providers of such training include the

undergraduate and graduate programs at University of Adelaide, New South Wales Conservatorium of Music (Sydney), Edith Cowan University (Perth), the University of North Texas Division of Jazz Studies College of Music (which has a graduate course in Conducting College Jazz Ensembles), and Eastman School of Music's Master of Music program which includes "creating custom charts to feature visiting professional jazz guest artists" (see <http://www.esm.rochester.edu/Jazz/jazz_degProg.htm>, March, 2006).

The inclusion of compulsory paid work experience in "the music industry to establish contacts and relationships with key companies and industry personnel" (see <http://creativeandperformingarts.humber.ca/music/music.html>, March, 2006) in Humber College's Music degree is very useful preparation for performing musicians and Music Directors. The University of Miami (Florida) also has the geographical advantage of proximity to the Port of Miami, which has been the "number-one passenger port in the United States" since 1974 (Dickinson and Vladimir, 1997, p. 35); thus facilitating opportunities for students to gain employment in this major local industry.

Recommendations for higher music education

The following recommendations were identified as areas where tertiary music training needs improvement in the preparation of musicians for careers in the cruise ship industry:

    i)   the development of sight reading ability and chart interpretation;

    ii) the ability to play authentically in a variety of contemporary musical styles, with sensitivity to subtle stylistic interpretation and nuances;

    iii) understanding of the use and application of sounds appropriate to different musical styles and genres, particularly by keyboardists, guitarists and bassists;

iv) proficiency in fundamental musical skills such as timing, feel, tuning, stylistic interpretation, playing in all keys, and the ability to understand one's role and play musically within an ensemble.

In addition to these skills, preparation for a career as a Musical Director needs to include training in ensemble direction, conducting, arranging, music business and personnel management.

Conclusion

Employment as a musician on cruise ships is a vocation which requires proficient technical facility, excellent sight reading ability, the ability to play authentically in a diverse range of musical styles, knowledge of appropriate sounds and articulation, effective accompanying and soloing skills, and the musicality to contribute artistically to the overall musical product and sound. Effective training in this range of skills (and those of Musical Direction) adequately prepare musicians for a diverse employment portfolio, possibly leading to a successful career on board cruise ships, or the transferral of skills to careers as backing musician for major artists, recording session musician, theatre/orchestra musician, conductor, Cruise Director, arranger or arts manager. Many opportunities exist for careers as cruise ship musicians in the global tourism industry, and musicians effectively trained for these positions should be competent in the professional global market. As the cruise industry in Australia is relatively undeveloped, musicians may be better advised to seek employment overseas. The expanding cruise ship industry provides many valuable opportunities for live music performance and regular engagement of musicians. In our search for new models for educating professional musicians in the twenty-first century, it is therefore essential for higher education institutions providing music training to accommodate the vocational requirements that the occupations of cruise ship musician and Musical Direction demand.

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Teaching class-based music performance at tertiary level: Focusing theory on practice

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Abstract

Teaching music performance at tertiary level ranges from the intensive one-to-one approach of the conservatorium model to broader class-based approaches in other music departments; and playing in music ensembles has a role in both. The paper discusses how the ideas and theories of two musicologists (Stephen Davies and David Brackett) were adopted, in class-based teaching, to focus student performers on the issue of (re)interpretation of popular music in their own music practice, through moving beyond 'facsimile' cover versions of recordings by established performers to begin to establish their own musical identity.

Key words

class-based teaching, interpretation, music performance, popular music, recordings

Background

Teaching music performance at tertiary level ranges from the intensive one-to-one approach of the conservatorium model to broader class-based approaches in other music departments; and playing in music ensembles has a role in both. Within New South Wales, this range of approaches is seen in seven university music institutions[1]. Conservatoria[2] focus on technical and musical skills including technique, articulation, rhythmic accuracy, intonation, and pedagogy; while the class-based model[3] offers study of technical, coaching and interpretative

issues and the relationship between, and critical debate about, theoretical enquiry and performance (performance practice, style, performance identity and pedagogy).

This paper emerges from class-based music performance teaching undertaken at the University of Western Sydney (UWS) where music performance lectures play a substantial role in the teaching delivery and student learning process of what is essentially a practice based activity. Lectures across six levels of music performance include guest talks by practitioners, lectures illustrating different aspects of performance (including improvising, electro-acoustic music, Australian repertoire), topics drawn from music psychology and social psychology, plus musicological topics on performance (historical, cultural, popular music, analytical, ethnomusicological and philosophical approaches). All lectures are designed to be applicable to some aspect of the music student performer's practice.

Stephen Small (2003) finds that the work of popular musicologists and popular culture theorists has little impact on the music industry, mostly because musicians take meaning from the recording or the performance as their primary source. At UWS many student performers of popular music are engaging, to some degree, as professional performers in the music industry outside their university work and as part of their music program study the ideas and theories of musicologists within music performance and musicology subjects. For tertiary music students, drawing on a musicological basis to teach students can guide them to reflect on, and evaluate, their own practice and it helps them see musicology as also being able to relate to, and inform aspects of their performing.

This paper discusses how the ideas and theories of two musicologists (Stephen Davies and David Brackett) were adopted, in class-based teaching, to focus student performers on the issue of (re)interpretation of popular music in their own music practice, through moving beyond 'facsimile' cover versions of recordings by established performers to begin to establish their own musical identity. I had noticed that student performers of popular music,

in particular singers, often interpret and talk about a song, in relation to one performer – Norah Jones' *Cold, Cold Heart*, for example. Other interpretations of the song are not acknowledged and the composer of the song (in this case, Hank Williams) is not known. Because the song has been learnt by ear, the song's 'persona' is learnt as well and often a pale 'facsimile' of another artist's interpretation is delivered by the student performer. Students often find it difficult to rethink the song and find their own interpretation for performance when the recording has become the 'score' or text.

Discussing musical works for performance (as opposed to musical works that are not for performance),[4] Stephen Davies (2001) describes them as 'thick' or 'thin' in their constitutive properties. "If it is thin, the work's determinative properties are comparatively few in number and most of the qualities of a performance are aspects of the performer's interpretation, not of the work as such" (p. 20). The thinner the work the freer the performer is to control aspects of the performance, and pieces such as song charts with only a melody and chord sequence specified are thin. "The fact that the song's identity survives quite different treatments … shows that the work is thin, at least by being indefinite with respect to the detail of its contents" (p. 35). Thinking of a work as 'thin' (or 'thick') in its constitutive properties gives the student performer a conceptual basis upon which to consider how much interpretative musical designing needs to take place and what is being conveyed through different treatments.

There is a growing literature in which different performances, different covers, different interpretations by different artists of the same work, are compared for different reasons. In the popular music literature Coyle (2002) distinguishes between cover versions which exploited racist inequality (in the 1940s and 1950s) and covers which pay "homage as part of a tradition" (p. 147); Griffiths (2002) focuses his discussion on "the way in which covers illustrate identity in motion" (p. 51) in particular gender and sexuality, race and place (class,

nation, language) through a comparison of four versions of one popular song; Bowman (2003) questions "the rationale upon which composition is legally defined for the purposes of intellectual copyright, and, by extension, financial remuneration and historical recognition" when a performer "transform[s] the meaning of the song to such a degree as to problematize the notion that meaning is primarily located within the constituent compositional parameters of melody, lyrics and harmony" and "it becomes quite clear that musico-socio meaning commonly is located within what could broadly be termed performance practice" (p. 105). This argument about who owns a song relates closely to Davies' description of work with a high proportion of performance practice as 'thin'.

In his publication *Interpreting Popular Music* (2000), popular music musicologist David Brackett comments that "in popular songs … it is the words and sounds associated with the most prominent voice in the recording [the lead singer] that are heard to emit the signs of emotion most directly … to the listener. It is thereby easiest to conflate the song's "persona" with at least the voice, and possibly the body, media image, and biography of the lead singer" (p. 2). In one chapter, Brackett focuses on two different performances of the song *I'll be seeing you* (written by Sammy Fain and Irving Kahal in 1938 as part of the show *Right This Way*), sung and recorded by two very different artists, Bing Crosby and Billie Holiday, in the same year, 1944. For tertiary popular singers, Brackett's focus on two established popular singers singing the same song recorded in the same year, and the theorizing through musical codes which accompanies his discussion, offers several ways of thinking about interpretation. To explore the conditions under which certain types of interpretation become possible, Brackett outlines a coding system and describes "the notion of the "musical code" [as] offer[ing] a way of theorizing the connections between musical sound and such "extra-musical" factors as media image, biographical details, mood, and historical and social associations" (p. 9).

Brackett addresses three issues in the reception and interpretation (that is, the decoding) of the two recordings of *I'll be seeing you*. The first code is institutional factors:

> the conjunction of these recordings [that is, both recorded in 1944] permits us to explore the impact of institutional factors on the reception of a musician's work, as well as the impact of these factors on the critical status and "popularity" of a performer (p. 34)

For example, "musical "popularity" is as much an effect of the technocratic mechanisms of the recording industry/mass media structure as it is a barometer of a preexistent mass popularity" (p. 37). Bing Crosby and his version of the song were more "familiar to audiences [because BC w]as a film star … [and] recording artist" (p. 37) in 1944. However "since the 1940s, writers have discussed the "artistic" qualities of Billie Holiday more than they have discussed the artistry of Bing Crosby (p. 38). The second code is historical personage:

> the juxtaposition of these two very different performers provides an opportunity to explore the idea of voice: as we listen, respond to and interpret a recording, do we necessarily connect the sound we hear to what we know of the historical personage singing them? If we do, how does this connection work, and what aspects of the biological author influence interpretation? (p. 35).

For Brackett, "what seems to be taken for granted in many discussions of Holiday's and Crosby's music is an unmediated connection between biography and musical meaning" (p. 38). Holiday's work was described in 1935-1941 as "a shade too candy-cute", "heavy and over-gingerbreaded," (p. 42); but by the 1950s, the reflection of her life experiences in her music was used to explain changes noticed in her singing: the voice itself is "thin, cracking,"… "reflects the effects of unhappiness," and "seem[s] sapped by too much life and too much sorrow" (p. 43). Bing Crosby was considered a "jazz singer of sorts" in 1944, but

"as the forties wore on, "jazz" became less synonymous with "popular" music and jazz aficionados paid less attention to his recordings. In the mind of the "jazz buff," Bing was now heard and seen more as a slickly professional, all-around entertainer" (p. 44). The third code is musical sounds: "the connection between the musical sounds of these recordings, and the types and kinds of interpretations accorded Billie Holiday and Bing Crosby" (p. 35).

In Brackett's analysis of the two singers' versions of the song, the three musical codes are at work. For example, an 'institutional factor' is that Crosby's orchestra had a higher status than Holiday's small group. Crosby's approach to the lyrics is straightforward, crooning, intimate, evoking post World War 2 home town, while in Holiday's version the association with home town America is gone – we cannot believe the singer will ever experience another 'lovely summer's day' – 'historical personage' issues. 'Musical sounds' Brackett identifies include Crosby's use of constant vibrato while Holiday varies from none to vibrato with different speeds; Crosby avoids attacking pitches on the beat while Holiday's phrase segment anticipation results in melodic clashes with the harmonies. Bracket emphasizes "the entanglement of the motivations that we attribute to the performers with the information conveyed by the musical codes themselves" (p. 74).

Teaching approach

Discussion of Davies' and Brackett's theories aimed to:

1. lead student popular music performers to think about:

   - how much interpretative musical designing needs to take place;

   - how they are interpreting a piece of music in their own performance;

   - what they are conveying about themselves and about the song, and how they feel through their performance;

2. offer student popular music performers a tangible way of rethinking and reinterpreting a song learnt from a recording.

During lectures on Davies' notions of 'thick' and 'thin' works and Brackett's issues in the reception of music including his comparison of the two versions of *I'll be seeing you,* thirty-seven second year music performance majors then listened to three different recorded performances of *Nature Boy* by Eden Ahbez (1908?-1995). They were asked to comment as a group on the three different performers' interpretations, focusing most closely on what Brackett calls 'musical sounds', but also commenting on the question of what each performance conveyed (historical personage and institutional factors) (see Table 1).

Table 1: Musical aspects identified by students of three performances of *Nature Boy*

	Nat King Cole (recorded 1966)	Bobby Darin (recorded 1961)	Kurt Elling (recorded 1997)
Orchestration/ arrangement	Orchestration reflected an earlier style than 1960s although flute was a 60s timbre Flute has an association with nature Gypsy violin; wildness, untamed Straightforward	Orchestration strings, timpani combined with drum kit, band, backing vocals Big band + orchestra + timpani: incongruous with sha la la chorus	Jazz quartet First section: equal partnership between singer and instruments Piano solo
Style	Feel: enchanted, dreamy ballad Nostalgic Association of style is croony (Crosby/Sinatra).	Foxy style Swing: 1950s rock style Film sound	Jazz; jazz milieu 'Authentic' performance
Relationship to beat	Anticipated beat Consonance	Some anticipation of the beat Some delay of the beat Creates dissonance	Deliberately working ahead of the beat Dissonance
Vocal timbre	Not much vibrato A little pitch bending Low/mellow register	Vibrato Obvious pitch bending Wide register Multiple voices: different timbre, 'a little shy' for example Falsetto at the end.	Vibrato: varied and controlled Swoops Low register and falsetto Very wide register Multi-voice (different timbres) Scatting: exploring all registers Raw quality to voice in scat section.

Nat King Cole first recorded *Nature Boy* in 1947 and it became a top selling hit in 1948. The three performances of *Nature Boy* introduced to the students were by Nat King Cole, Bobby Darin and Kurt Elling. Student comments became progressively more detailed as each version was played and almost all were associated with off-the-score issues – vibrato, register, multi-voices, anticipating and delaying the beat, croony, 'authentic' performance: engaging largely with Brackett's 'musical sounds' code, but also with 'historical personage' and 'institutional factors'. The high proportion of comments about off-the-score issues supports Davies' (2001) notion of 'thin' works and the balance between comparatively few determinative properties and more opportunity for the performer's interpretation. These issues can only be learnt by ear and by recognizing and discussing them in relation to Brackett's three codes, there is an understanding of the role of interpretation in performing, and acknowledgement by teacher and student of the different ways a musical performance is constructed.

Introducing ways of thinking about interpretation/reinterpretation to popular music performance students through the musicological ideas of Davies and Brackett had several outcomes. Firstly, it focused the practicing student performer on his/her own performance by asking them to engage with recorded performances which, I agree with Stephen Small, are the popular musician's 'primary source'. Secondly, it drew out key knowledge and learning strategies through comparing recordings of the same work by different performers; and thirdly, attempted to make an academic course relevant to student musicians by understanding that "studies are a result of music" (Small 2003, p. 144). Davies' and Brackett's ideas helped student performers consider issues such as originality and creativity in their performing of popular music through thinking about interpretation, encouraged self-reflection about their performing, asked them to consider what they wish to convey through the song and encouraged them to develop their personal performing style - what Allan Moore (downloaded

2005) calls their "idiolect … their personal fingerprints …" (p. 7), rather than copy others. Finally, the approach reinforced the need, at tertiary level, for the time required for practice based learning to take place in response to theoretical teaching.

Notes

[1] Information is drawn from the web sites of the institutions.

[2] University of Sydney Conservatorium of Music, University of Newcastle Conservatorium.

[3] University of New South Wales, Southern Cross University, University of Wollongong, University of Western Sydney, University of New England.

[4] Davies names Conlon Nancarrow's works for player piano; Pierre Schaeffer's *Étude Pathétique* (1948) as examples.

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University based music theory education for aspiring popular music professionals: A contemporary Australian perspective

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Abstract

This paper examines ways in which university music theory education can be designed to service the needs of aspiring popular music professionals. The paper draws on the experience of lecturers and graduates from the contemporary music program at Southern Cross University (Lismore, Australia) to formulate a number of principles that might underpin the creation of music theory programs relevant to the creative side of the popular music industry.

Key words

Education, music theory, musician, popular

Southern Cross University (SCU)[1] is based in Lismore (Australia), and has been providing tertiary popular music education since the late 1980s. The SCU contemporary music program was established by (former) Dean of Arts Professor Clive Pascoe, whose previous experience as a member of the Music Board of the Australia Council had alerted him to the lack of tertiary education options for those interested in popular music. The contemporary music program at SCU was established (after consultation with a music industry advisory panel) with the aim of providing industry-relevant education for students aspiring to popular music professions. This paper draws on the experience of the SCU program and its graduates to

reflect on the nature and relevance of tertiary music theory education for students wishing to work in the creative side of the contemporary industry (e.g. in the areas of as performance, composition and recording).

This paper relates to the Australian popular music industry (which has strong historical connections with the industry in the USA and UK), and the Australian tertiary education environment. It should be noted, however, that international graduates of the SCU program (from countries such as Malaysia, Thailand, Japan, Sweden, Columbia) have returned home to establish music careers, and that graduates and staff have also worked as touring professionals within many countries. In that sense the paper can also be seen to have some relevance to music industry environments outside Australia.

Before discussing popular music theory education, it must be acknowledged that the term 'popular music' is problematic, and may imply different combinations of musical styles across (and within) different countries. It is beyond the scope of this paper to debate these stylistic boundaries, and for the purposes of this discussion the term should be considered to be inclusive rather than exclusive – incorporating styles evolved from roots in early twentieth-century African-American popular music (e.g. jazz, blues, rhythm and blues, rock, soul, funk, rap) as well as other widely-circulating styles such as reggae, electronic/dance music, contemporary stylistic fusions etc.

The Australian popular music industry offers a wide range of professional careers (Hannan, 2003), and SCU graduates have gone on to a diversity of industry roles. Live performers are involved as members of originals and covers bands, backing and session musicians, children's entertainers, cruise ship entertainers, dance music DJs and live electronica artists. Music composers and producers work on singles and album projects and in advertising, television and radio. Studio professionals include recording engineers, mastering engineers, live sound engineers, remixers and sound designers.

The most successful graduates tend to find themselves pursuing multiple projects, and they often work in roles they did not anticipate when they began university studies. The following comments are from graduates with well-established professional careers (included on the "Job Opportunities" section of the SCU music website (<www.scu.edu.au/music>):

> I'm currently Musical Director and keyboard player for Delta Goodrem. … Some recent live performance highlights include Top Of the Pops, CDUK, BBC 2 … I co-wrote and produced the forthcoming album from ex-Australian Idol finalist Rebekah Lavauney … I am part of a dance duo called Moustach … I have played on sessions for Human Nature, Craig Obey, David Cambell … I toured with Australian pop/rock band Lo-Tel … still a regular member of dance/funk band Professor Groove & the Booty Affair. (Richard Sanford)

> What I didn't know was that after three years of the torture and luxury of student life, I'd end up composing for film and television, songwriting for other artists, teaching music to traditional songmen, producing, managing a band, becoming a specialist consultant on the music industry, recording in the best and the worst of Australian studios. (Rose Pearse)

> I have worked in many areas in the music industry. As a guitar player; playing for people like John Farnham, the Seekers…. As a producer; producing songs for Don Walker, Felicity, Graeme Connors and jingles... As a writer; writing songs with and for people such as Adam Brand, Nessa Morgan, Melinda Schneider, kids TV show and French artists Lenou and Elsa. I've even had a crack at being an artist myself. (Sam Hawksley)

> During this [cruise ship] contract we were required to play a mixture of blues ballads, Jazz and slow grooves, as well as more up tempo Soul, Funk and Disco tunes, both covers and originals. (Anna Matthewson)

Some implications for professionally-oriented music theory education can be drawn from these comments. Firstly, musicians may be called on to operate across many different types of popular music (styles/artists referred to above cover pop, dance, blues, folk, country jazz, soul, funk, disco). Music education should therefore aim to provide students with a core of basic theory information relevant to a broad range of popular music styles, as well as style analysis skills to enable them to function within specific genres. Secondly, since professional creative activity takes a number of forms (including live and session performance, musical direction, composition, record production) music education should aim to provide (at least) basic theory requirements of specific forms of professional musical practice. The paper will now examine some strategies which have been employed at SCU in attempting to address these aims.

The first aim is primarily serviced through a compulsory four-unit sequence (Contemporary Music Theory I, Songwriting, Contemporary Music Theory II, and Contemporary Style Analysis). These units develop a core of basic theory knowledge and skills, and the ability to identify features of popular music styles. The units require students to apply theory skills through written exercises, musical analysis, transcription, songwriting, composition and style-specific composing/arranging activities. Examples of some basic principles underpinning these units are presented below.

Theory concepts are illustrated through reference to popular music examples (rather than examples from western classical music - as in more traditional music theory education). As Shepherd (1982, p. 146) has argued "musical analysis, like social and cultural analysis, must be grounded in categories immanent to the object of enquiry". The selection of music examples is as broad as possible, reflecting the fact that different genres often employ different approaches towards areas such as harmony, rhythm etc. For example, the repetitive chord progressions associated with much Latin-American popular music contrast with longer,

more complex and directional chord progressions of many pop songs from the US Tin Pan Alley tradition. A wide range of examples can also serve to demonstrate historically-grounded theory concepts. For example, blues music may tend to favour either the major sixth or minor seventh scale degree (depending on the era and/or artist). Early gospel-influenced pop can be used to illustrate the use of the major pentatonic scale, while the minor pentatonic is often found in recent gospel-pop.

Terry (1994, p. 105) argues that "the greater part of music throughout the world is not notated". Hannan (2005, p. 74) observes that popular music practitioners are normally "self-taught by ear" rather than through the study of notated music, while Moorehead (1999, p. 64) notes that "in the music industry, untrained or unlearned beginners can achieve spectacularly successful outcomes". However, many professional musicians will find themselves, at some point in their careers, working in an area (such as cruise ship/theatre performance, film composition, music arranging) that does require an ability to work with musical charts or lead sheets. Facility with musical notation can also enhance musicians' understanding of their art, open up new areas to explore, and allow for much-improved communication with other practitioners.

Music theory education designed to create versatile professional musicians should therefore deal with music notation, but it is important that specific training is oriented to the practical requirements of the particular idiom. The music educator needs to be aware of any special notational conventions associated with specific popular music forms, and of aspects of the music that notation is unable to articulate. As Dunbar-Hall and Wemyss (2000, p. 24) argue: "To turn a lead sheet into a performance requires mastery of numerous musical skills and knowledge of music theory which the passive observation of a full score cannot teach". One of the most important tasks of popular music theory is to elevate rhythm to a place of prominence (in line with the importance of rhythm within many popular music styles).

Numerous scholars have commented on the tendency of traditional theory instruction to marginalize rhythm. Middleton (1990, p. 104) contrasts the "rich vocabulary" available in classical musicology to describe harmony, with the "impoverished vocabulary" applicable to rhythm. Dunbar-Hall (1993, p. 16) notes that in typical "art" music analysis "the elements of melody and harmony are usually studied at the expense of rhythm". Middleton (1983, p. 258) notes that riff structures are not referred to in the language of traditional musicology, but form an integral part of many African-American influenced popular songs. Fitzgerald (2003, p. iii) notes that elements such as "drum kit patterns, common beat divisions and rhythmic feels", which are critical elements of popular music theory, "are not considered at all by traditional music theory texts".

The SCU theory units aim to include aspects of rhythm which are not found in traditional music theory education. For example, professional popular musicians must be able to distinguish between an eighth-note rhythmic groove, a sixteenth-note groove, a swung or shuffle groove (based around the triplet eighth-note feel), and a swung sixteenth groove. Similarly, an understanding of style-specific drum kit patterns and bass lines is essential for the popular musician, as is an understanding of rhythmic riffs and the way band parts can combine to create effective ensemble grooves.

In terms of melodic concepts, an understanding of the harmonic series and how interval quality and tension relates to this series is of fundamental importance to any music student. The major (Ionian) and the natural minor (Aeolian) scales provide useful templates for scale theory, while the harmonic minor (typically presented as a standard minor scale in classical theory) is seen as a variant of the natural minor scale, and receives specific attention in connection with jazz styles. Other scales which form an essential part of popular music language are major and minor pentatonic scales, blues scale, and modes such as mixolydian, dorian and phrygian. Melodic riffs also require attention, since many popular styles employ

short, repeated melodic ideas (as opposed to more extended and contoured melodies). In certain styles (eg. rap) melodic ideas can represent a relatively minor element within the sound texture.

Similarly, harmony can often take something of a "back seat" within many popular music styles, in comparison with the prominent role it tends to play within many classical styles. African-influenced popular music may use chord changes as part of rhythmic-chordal riffs, where the chord movement is used to reinforce the rhythmic pattern rather than to harmonise a melody. There are many other ways in which popular music harmony departs significantly from the norms referred to traditional theory texts, and to understand the logic of popular music harmony requires an understanding of historical popular music developments. For example, using major chords on notes of the blues scale (a technique used by blues guitarists who open-tuned their instruments) results in some of the most frequently-used non-diatonic chords in popular music (bVII and bIII). Guitarists' liking for barre chords has meant that a single chord shape can be moved around on the fretboard to create a chord sequence driven by melodic thinking. Pop musicians often use chord progressions that break traditional rules (such as the repeated V IV movement used to delay a V I resolution).

SCU theory units also consider musical forms and structural devices relevant to different popular music genres. This means examining song forms, blues forms, jazz forms, and electronic forms, and a range of related terminology (e.g. verse, chorus, bridge, middle eight, hook, head, solo, loop, breakbeat) pertaining to different styles. Popular music tends to employ a wide range of lyric, rhythmic, melodic, chordal, timbral and textural elements as structural devices, and the primacy of these elements will tend to vary according to the genre. While a jazz standard may use melodic and harmonic elements as structural devices, gospel music may use rhythmic-chordal riffs (or vamps), and electronic music structures will tend to be based around rhythmic and timbral/textural changes.

Timbral and textural elements are not only relevant to musical structure. In fact it is fair to say that many examples of popular music (and many popular musicians) are readily identified by timbral elements. A follower of African American popular music will recognise the vocal timbre of an artist such as James Brown, for example (Brackett 1992). In recent years timbral and textural elements have assumed an increasingly important role within areas such as dance music and rap, as MIDI, sampling and recording technology has become more accessible, and musicians increasingly view studio production as an integral part of the creative process. Many young musicians grow up with a sense that songwriting, music performance and studio production are inherently integrated creative activities, and many composers also produce musical collages by manipulating existing sound samples – with minimal (or no) attempt to compose what might be described as the musical "raw materials" (e.g. melodies, rhythms, chord progressions).

These developments mean that music education for *all* contemporary musicians should incorporate (at least some) theory and practice of studio production in addition to standard aspects of music theory such as rhythms, scales, intervals and harmony. At SCU, in addition to the core music theory units, all students must complete an "Introduction to Music Technology" unit dealing with basic computer use for musicians and live sound systems, as well as a compulsory computer music module introducing software programs such as Cubase and Reason. Certain cohorts of students (composers, music production students) study several additional specialized technology modules.

This brings us to a brief discussion of ways of achieving the second aim articulated earlier in this paper: namely, that music theory instruction should service (at least) the basic theory requirements of specific forms of professional musical practice. The professional cohorts previously referred to include live performers, composers and studio professionals. At SCU each of these student cohorts receives, in addition to the four compulsory general theory

units, detailed theory instruction geared to the specific needs of the respective professions, and designed to complement and extend the general material.

Each lecturer specialising in a live performance major area such as voice, guitar or bass, is required to provide a specially-designed syllabus containing relevant specialized theory material. This includes elements such as the specific notational conventions relating to a particular instrument, chart-writing, chord/scale relationships and guide-tone principles relating to improvisation for a given instrument/voice, chord-voicing principles for guitarists and keyboardists, advanced rhythmic concepts for drummers, transcription techniques relevant to each major. Theory concepts are dealt with both in general terms, and through reference to specific popular music styles. For example, a guitarist will be required to understand particular ninth and thirteenth-chord voicings used in the blues. Theory concepts for performance majors are also covered in compulsory ensemble classes. These classes include chart-writing activities, and ensemble lecturers provide assistance with improvisation theory to complement the work done by the specialist instrumental lecturers. Throughout the live performance area the emphasis is on the practical application of theory concepts.

Composition and music production students receive a range of specialised theory relevant to professional practice. For example, composition students are required to create scores for groups such as orchestras and big bands (and to use relevant notational software) and they receive instruction on areas such as horn and vocal arranging, sound-to-picture composition and computer-based electronic composition. Production students cover specialized theory topics such as the physics of sound, the properties of sound-waves, acoustics and sound perception, music instrument harmonic properties, and electro-acoustics.

It also makes sense that aural-training activities be geared towards the practical requirements of different popular music professions. As Elliot (1996, p. 10) argues that "developing jazz musicianship is a matter of inducting students into selected jazz practices",

and it follows that musicianship training relating to other styles should also relate to professional practice.

It is beyond the scope of this paper to discuss this area in detail, and it is fair to say that this area is still something of a "work-in-progress" at SCU. A few principles can be articulated by way of example. For example, analysing and performing "by ear" is a critical skill for many popular music professionals. As Swanwick (1996, p. 21) notes, playing by ear can involve very high levels of skill, and jazz, rock and folk musicians "have much to teach about the virtues of playing 'by ear' and collective improvisation and composition". Musicianship training relevant to electronic music needs to include the aural identification of elements of musical production, such as effects, panning, and aspects of the sound mix. Similarly, musicianship training can make useful connections between the aural and the visual, since visual wave-form representations of elements within loop-based electronic musical compositions and visual representation of composite grooves relate directly to the way in which these types of compositions are created using computer software such as Reason. Aural-visual connections are also relevant to the aural-visual mixing that is part of the contemporary recording studio environment.

By way of conclusion, it should be noted that, if theory training for popular music professionals is to be relevant to the requirements of the popular music industry, students need regular input from lecturers with professional music industry experience. Comments from some SCU graduates cited earlier in this paper support the benefit of contact with industry professionals. Richard Sanford notes that the guidance of "seasoned industry professionals" meant that "training was relevant to the varying requirements of today's music industry". James Haselwood notes the benefit of learning "in a creative environment from lecturers with serious experience and knowledge".

One of the responsibilities of popular music educators, then, is to facilitate this connection between the educational environment and the real world and, from its inception, the SCU contemporary music program has aimed to employ a range of permanent and casual staff with practical industry experience. This is not to say that teachers who lack first-hand experience as industry professionals are incapable of teaching theory in a relevant and practical way, but there is a real danger that "ungrounded" theory can become overly abstract and confusing (at worst even demoralizing) to aspiring music professionals.

Notes

[1] Southern Cross University officially came into existence in 1994, evolving in stages through the Northern Rivers College of Advanced Education (NRCAE) and then the University of New England: Northern Rivers (UNENR). The contemporary music program commenced in the late 1980s at NRCAE.

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Discovering improvisation: An action research project in piano education for Australian children aged six to fourteen.

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Abstract

Many piano teachers feel they do not have skills to teach improvisation. This paper demonstrates the way in which teachers can use improvisation to 'connect with and reach out' to their students in a positive creative musical environment and suggests strategies for achieving this without having to acquire new skills or knowledge. The research project was designed to reach out to young Australian children to discover and enhance their skills in improvisation and self expression using basic musical and language knowledge. Using a simple step-wise process, children aged between 6 and 14 progressed from simple chords to 12-bar blues, transposition and composition over a period of 10 weeks. As creative ideas were released, there were many other skill factors that improved including theoretical skills; learning of IT skills; keyboard geography; an increase in parental integration; improved practice; greater motivation and enthusiasm.

Introduction

According to Hallam, (1998, p. 218) "the term improvisation covers a wide range of musical phenomena". It may involve a slight variation of a rhythm, articulation, harmony or melody to a full new composition or realisation of harmony. Improvisation differs from composition in that it is instantaneous and cannot be altered. It can also be used as an exploratory beginning process to composition. "An expert improviser will have a series of knowledge and abilities" (Hallam, p. 220). Consequently the teacher needs to develop a strategy for the beginner. However, many piano teachers may be unable to improvise due to spending "the bulk of their working life gaining a working familiarity with the great repertoire and, as a consequence, very few classical performers today engage in the art of improvisation or composition" (Nelson, 2003, p. 203). This paper offers a structured strategy for teachers to begin improvisation with their students. It was developed mainly through a combination of Orff Schulwerk, Suzuki and Dalcroze philosophies.

Background

Historically, improvisation has been an important part of musical performance up to the end of the nineteenth century; for example, Greek musicians (2nd Century) improvised over well known melodies (nomos); the art of descant in the Middle Ages; melodic improvisations over a figured bass in instrumental music in the Baroque Era; the classical and romantic cadenza. After a short lapse of popularity, improvisation returned in the form of jazz during the early twentieth century. In this form, extemporisation was performed in between sets of eight or sisteen bar sections shared by all musicians. Any of the performers was able to improvise in any interlude between the original section, with the remaining players maintaining the rhythmic and harmonic basis. This created an interactive style of playing.

Learning to improvise is a skill which needs much practice and a developmental strategy. Jacques-Dalcroze developed a series of improvisation exercises for piano where students were required to solve compositional, rhythmical and melodic problems of gradually increasing complexity. Carl Orff and Gunild Keetman developed Orff Schulwerk in the mid 1950s following similar principles in group improvisation on tuned percussion instruments using children's literature as a starting point. Dobbins (2002) compares the process of improvisation to the learning of a language. "Full proficiency in a verbal language must include the ability to command a considerable vocabulary with equal facility at the reading, conversational and intuitive levels. The development of proficiency in a music 'language' involves the same general process" (p. 65-68). Likewise, Suzuki piano students follow the mother tongue approach to music beginning from an early age to imitate sound production and tone. They continue by memorising melodic and harmonic sequences, such as I IV V V7 in major and minor tonalities, which creates a high level of audiation. With a simultaneous reading program, these students are often very quick to recognise and anticipate the written sound from this basic training. Kohut (1985) explains that imitation does not stifle creativity, as evidenced by many composers and jazz pianists. "The natural sequence therefore, is to listen and imitate first, and create in the fullest sense during a later, more mature period of life" (p. 13). However, as this study will show, creation can be incorporated into piano lessons at a much earlier stage of development.

Many piano teachers avoid teaching improvisation for the simple fact that they are not trained in this art and consequently have no confidence. "We actually know very little about how we learn to improvise, although like [all] musical skills learning to improvise takes time and considerable effort" (Hallam, p. 221). Improvisation is mostly associated with jazz nowadays, but most teachers have not been trained in this style either. Nelson (2003), states that "outdated and erroneous perceptions of jazz persist among many classical educators and

there is much work to be done to convince administrations in traditional classical music schools that the inclusion of jazz education is educationally invigorating and inevitable" (p. 202). Until recently, many universities in Australia did not offer jazz education in their curriculum. Music examination boards such as AMEB and ABRSM now have jazz syllabi together with professional development sessions to assist teachers.

Other discouraging factors may include limited time in the lesson and performance commitments. This is unfortunate as improvisation has many skills and benefits to offer teachers and students. These may include:

- aural awareness – listening to chord progressions;

- anticipation of physical movement, harmonic progressions and melodic movement;

- creative expression;

- quick muscular reflexology, physical dexterity;

- audiation: having an idea of the sound they want before they play it;

- harmonic progressions and 7th chords;

- ensemble playing;

- tonal awareness – using different scales and modes;

- rhythmic variety;

- motivation;

- deviation from Classical literature;

- different moods, textures.

Program design and objectives

Hallam (2000) states that improvisation can be taught in several ways:

- Real time composition consisting of variation embellishment;

- The acquisition of patterns, models and procedures which will produce stylistically appropriate music;

- The setting of a range of improvisation problems or constraints. (Jacques-Dalcroze (1921);

- The presentation of alternative versions of musical themes by the teacher which the student imitates and then uses this as a basis for his/her own versions;

- Improvisation as a self-realisation process driven by the student's powers of sensation, imagination and memory (Hallam, 2000, p. 212).

Whatever approach is adopted, it is necessary to have a goal for improvisation which can include style, chords/chord sequences and musical idioms. The pupils must be familiar with this approach before the program begins (Hallam, 2000).

The design of this research project was based upon the acquisitions of patterns and models. Students (aged 6-14) were well prepared in reading, playing and listening. All had been taught by a combination of Suzuki, Orff Schulwerk and Kodaly approaches. They were familiar with playing I IV V or V7 chord progressions in several keys. In addition, most of them had also been accustomed to Orff Schulwerk techniques to learn rhythm patterns, beat, pitch, etc., by simultaneous improvisation, imitation, call and response. Their reading program had included simple jazz pieces using the same chord progressions in the same keys. From this basis I devised a program that would extend their knowledge and develop their own creativity within defined parameters. Aims of the program included:

- students to be comfortable with using 12-bar blues progression both harmonically and melodically;

- students to become more engaged with the entire keyboard;

- students to create their own compositions without imitation.

Objectives of the program included:

- to increase knowledge of the geography of keyboard;

- to increase students' ability to improvise using a predetermined parameter of rhythmic and harmonic structure (I IV V or V7 I);

- to create and record students' development in improvisations;

- to increase facility in the transposition of patterns;

- to help students understand the structures of improvisation and composition;

- to assist students to become independent in improvisation;

- to increase aural awareness: anticipation;

- to introduce digital piano;

- to introduce Sibelius software;

- to increase motivation.

Methodology

In order to give students a basis for improvisation I designed a rhythm pattern (Figure 1) which was taught by simultaneous imitation using mainly body percussion and untuned percussion.

Figure 1   Rhythmic pattern and Bordun accompaniment

This was later set to words, making a sentence, by the students based upon their hobbies and interests outside the studio (see Table 1). Once the sentence was well established, it was then transferred to the keyboard, beginning with one note and building up to a triad with notes

played individually or simultaneously, by each hand or hands together. Students were encouraged to use the entire keyboard whilst I introduced and accompanied them with a simple beat based upon a bordun pattern (Figure 1). Once this was secure, I used the preset accompaniments of the digital piano which allowed me time to observe students and take notes.

Table 1   Student sentences made from rhythm pattern

Students/age	Student sentences
A 10	I like playing soccer on the oval at weekends
B 6	I like going fishing with my dad it is great fun
C 9	I like playing game cube watching TV and eating
D 14	No sentence necessary
E 14	No sentence necessary
F 13	I like having parties with a sleepover tonight
G 10	I like going on a horse and doing big jumps too
H 11	I like riding on my bike and then playing soccer
I 9	I like having sleepovers and parties on weekends
J 6	I would like a party with a sleepover tonight
K 9	I like playing Playstation on every weekend
L 12	I like riding horses eating choc'late and net ball
M 8	I like rapping, dancing, painting, every weekend
N 12	I like reading playing sport and eating some choc'late
O 12	I like sailing and horse riding every weekend
P 9	We like riding on our horses, every weekend

The program followed this pattern until all the chords of the sequence were completed and arranged in order. As students progressed and became more confident, melodic links between triad notes were established. Some students were able to link triads together. Each student began his or her weekly lesson with this program. A maximum of seven to eight minutes was spent on improvisation before continuing with other studies on the acoustic piano. Having a digital piano enabled students to practise silently using headphones before their lesson.

The following table (Table 2) outlines the program of development that I expected to cover during a ten-week period with the majority of my students. Some extra objectives were included for students who mastered these skills earlier than expected.

Table 2   Program design and objectives

Lesson	Objective	Student Homework
1	Intro Digital keyboard Rhythm pattern C Chord	4 sentences on C chord
2	Review homework(each week) Intro G chord. Intro to Sibelius Writing of music – clef, key sign, time sign. 2/4 v 4/4	4 sentences on C Chord 4 sentences on G chord No stopping if possible
3	F Chord Review homework	CGFC 4 sentences each Many recognised reading pieces linked.
4	Pattern CFCGFC Adding white linking notes	2 or 4 x each with links. Picking own instruments Using both hands crossing over
5	Adding black notes to link Transfer sentences into bars CFCGFC linked to I IV V I terminology Fragments of sentences in bubbles (bars) Practise stopping after each bubble (bar) Layout of score, title composer etc.	Use bars instead of sentences. Own Rhythms starting to develop. Add Titles, date and composer, speed etc Make own fragments Write down on paper under or beside each chord
6	CCCCFFCCGFCC = 12 bars. Using rests	
7	Transposing to G,D, A, F major LH patterns	Accompany self (simple bordun or chords Write arrangements in different keys
8	Seventh chords of C scale introduced root position only	LH chord only. RH melody. No links to start. Add when confident, gradually building up to whole scale. Finish on a chord note
9	Major and Minor 7th chords. Some inversions	Stick to root position for playing at this stage in LH or RH. Remaining hand plays melody
10	Blues scale introduced Overall Review	
	Extra skills	
	Pentatonic scales on DO and LA	Major and minor 7th chords
	Modes, Dorian, Aeolian to start.	Sequences using Chord ii, iii, vi and vii major or minor, with 7th note added
	Transposition to more difficult keys	Increase written notation of music

Teacher outcomes

During the program there were many positive and but also disappointing reactions for myself

and the students.

Positive teaching outcomes included:

- design of the program went according to plan. Adaptations were necessary to cope with absentees and holiday periods;

- ability of younger students exceeded my expectations and they did continue into the extra skills;

- I was challenged to think quickly on the spot to assist with poems, words, and rhymes;

- I was required to demonstrate different styles from a large listening and repertoire vocabulary;

- knowledge of several accompaniment styles, many from Orff or jazz piano pieces were really useful in the beginning until students started accompanying themselves;

- greater involvement and feedback from parents;

- sibling students often practised silently on digital piano;

- discussions comparing digital and acoustic pianos emerged;

- I was required to explain homework tasks clearly and succinctly;

- I got to know the students better, their likes and dislikes and their life outside the studio. There was much laughter and sharing over stories;

- students' harmonic, melodic, rhythmic, structural, and stylistic knowledge was increased through the program;

- students and parents asked many questions to solve dilemmas;

- parents and students from other teachers were interested;

- students gave impromptu concerts both at home and in the studio;

- recording days and new chord sequences really rallied motivation.

However, as in every program, there were several setbacks that were not anticipated. These included:

- several breaks in the program due to illness, absenteeism, other commitments and holidays. Consequently, it was very soon evident that although the program was designed for all students and their abilities, it had to be run on an individual basis and would not be completed within the initial time frame;

- motivation lagged after a break of any kind, requiring review;

- when review was necessary another new but small idea had to be added to generate and maintain interest. In such cases it was necessary not to stay on one point too long;

- a recording system was necessary to keep track of individuals once their progress was going at individual rates. This was accomplished with hand written notes during the lesson encompassing review, new tasks, outcomes and homework. It was later transferred to a laptop;

- after the initial few weeks several students did not practise. This was due to the fact that they did not understand the value of the program or the skills they would gain from it. I had also not explained that the program was a research project and that their participation was important to the findings;

- one student had difficulty understanding fragmentation of the sentence into small ideas as I had skipped a couple of stages in haste one day. This was later rectified but the same student had difficulty maintaining the rhythm of her fragments against the beat. We rectified this with body percussion patterns away from the keyboard;

- operating the Sibelius program was not quite as easy as expected. There were several minor difficulties that required technical help and consequently delayed recording. Students and I were disappointed;

- there is a need to design a feedback form for parents and students although verbal affirmation had been taken into account.

Student outcomes

Overall the program was a success for the students who have shown great capability, excitement and flexibility in being part of this program.

Positive student outcomes included:

- some students and I have planned to include their creations in the final concert to celebrate their compositions;

- all students were very excited to be playing a digital piano and often arrived early;

- students had no difficulty in understanding concepts and completing homework;

- most students were extremely capable in using both hands simultaneously;

- students were well able to cover the whole keyboard although found this a little unusual at first. Some needed a little more encouragement and revision of this point;

- several students used crossing of hands;

- students enjoyed exploring different sounds and beats;

- students improved using the metronome within the keyboard;

- students began making their own rhythmic patterns whilst maintaining the harmonic sequence;

- several students began accompanying themselves with simple chords on their own choosing;

- student found transposition easy as they were already prepared;

- students recognised harmonic patterns and structures from their previous reading repertoire without being prompted;

- students anticipation and physical preparedness improved;

- disjunct motion over the keyboard improved;

- several students finished the program early and progressed to the extra list;

- students enjoyed playing duets;

- students were able to maintain the structure if they missed a beat students wanted titles and to see their name on the score as composer, consequently learning the layout of a score;

- students were excited and proud. They could hardly wait to show off their compositions, printed and playing;

- students learned to set up computer scores including time and key signatures;

- all students maintained good posture and hand position.

Less positive outcomes included:

- those who didn't practise were less excited and motivated;

- some children were initially distracted by computer recording whilst playing. The beat altered to their playing which was detrimental to their own sense of beat;

- two students had to stop the program due to exam preparation;

- several students left the area during the program;

- younger students seemed more excited than older students;

- the program began mid term and thus included a holiday break.

Parental feedback

From the outset of the program, parents were curious as to the content, reasons and procedure of the program. During the program they were strongly supportive in the following ways:

- taking detailed notes on homework tasks and procedure of the lesson

- asking questions when not sure

- watching the lesson attentively

- becoming excited when seeing and hearing results especially when on the score

- congratulating the child with applause, words of praise, smiles and hugs

- excited to see printed copies of improvisations

- amazed at the length of printed score

- becoming more involved in the lesson

- becoming more involved with the student at home

- presenting verbal and written feedback from homework, improvised concerts, ideas from the week

- reporting that the students played more, they didn't have to ask them to practise

- reporting the effect on the student at home and with other siblings

- noting some jealousy from siblings learning on other instruments

- querying the qualifications needed to teach improvisation as they had not been aware of it in other lessons they had observed.

Conclusion and recommendations

Overall, the program was a positive experience despite some minor setbacks. I am interested in undertaking a longitudinal study with the students' and parents' consent. The program could also be extended by adding different styles and ornaments. It would also be worthwhile to extend improvisation to other goals as Hallam suggested. Suggestions from the families and other teachers and students have included:

- family days. This has already been trialled and was a success. Something very positive to share with children

- group classes combining movement, percussion, and other styles

- an adult class, possibly using tuned and non-tuned percussion for those who are not familiar with keyboard

- incorporating siblings and other students' instruments for ensemble work

- incorporating other arts areas to the program. This experiment was trialled several years ago by myself with movement and art and was a highly successful holiday program.

I believe that the students involved in this process have gained significantly from their experience. The skills they have learned have been transferred to their playing repertoire. I hope that more teachers embrace improvisation into their teaching programs, even in a small way so that our students no longer emerge from years of rigorous study without ever having gained even a basic understanding of improvisation techniques and the joy of creation (Nelson, 2003, p. 203).

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Challenging the old paradigms: Using the dimensions of learning to enhance the training of professional musicians within tertiary music institutions

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Abstract

The training of the professional musician involves the development of physical, cognitive and psychological processes pertinent to the particular musical genre. This paper specifically explores the cognitive training of the professional musician and considers a pedagogical framework adapted from the classroom. The learning framework that Robert Marzano (1997) developed from his research, "The Dimensions of Learning", has been widely adopted as an effective way to encourage learning in the classroom and is based on the assumption that learning involves a complex system of interactive processes that includes five types of thinking and therefore five types of learning. This paper will consider how the Dimensions of Learning can be applied as a framework for the training of professional musicians at the tertiary level thus challenging the old paradigms of one-to-one learning with new ways of considering cognitive development of the musician.

Key words

cognition, dimensions of learning, music pedagogy

Introduction

Professional training in the performing arts requires performers to spend a concentrated amount of time in the development of excellence in their performing activities. This often begins at an early age and these skills are not acquired without years of dedication to individual practice and an openness and eagerness to all aspects of learning. It often continues into the tertiary music institution allowing students to hone their art in an environment dedicated to the pursuit of excellence in musical performance. The traditional role of the teacher within tertiary music institutions, within the one-to-one teaching model has often relied on the application of the master-apprentice paradigm that sees a transfer of knowledge largely through imitation.

Increasingly the shift in educational institutions has been towards the development of independent learners who gain not only the specific skills in their subject area but also the generic skills important to the ongoing development of a civil society. In July 1999, the Department of Education, Training and Youth Affairs (DETYA) of the Commonwealth of Australia identified four broad categories of graduate attributes: knowledge skills, thinking skills, practical skills and personal skills and attributes. The report intimated, among many important attributes, that graduates should have a commitment to lifelong learning and be independent learners who are self-reliant, practical and enterprising (DETYA, 1999).

These graduate attributes are seen as desirable qualities for all tertiary graduates regardless of their discipline, and for students of the performing arts who face a world of increasing employment uncertainty in the arts sector, they become even more critical. The arts industry has traditionally fostered entrepreneurial activity. Furthermore, studies have indicated that the workforce of the future will increasingly consist of individuals who pursue a "portfolio" career – self-employed, freelance, casual or part-time, not with a single employer

or even industry (King, 2004). This new type of entrepreneur will exist in all industries, but be particularly prevalent in the arts industries that include performing arts activities.

The pedagogical framework that we apply to the teaching of the tertiary music student in their journey to the life of the professional musician is important in providing students not only with the physical skills to play their instrument to a higher level of excellence, but the cognitive skills to unravel the music and make sense of its artistic requirements and the broad generic skills that will enable them to be independent learners throughout their career, in whatever form it takes.

Cognition as a key learning area for musicians

While the development of a robust technique that will enable healthy performance to continue unheeded throughout a potentially long career is one of the most obvious goals in the training of the professional musician, the cognitive development of the musician also needs as much attention. This involves more than the mere acquisition of knowledge about the music, its history, theoretical basis and the analysis of style, but includes the development of an understanding of the process of learning itself. Teachers at the tertiary level need to understand how learning occurs and to create a learning environment that will foster strong learning processes based on research evidence in the area of cognitive brain function.

Caine and Caine (1998) suggest that the vast research knowledge acquired about the functions of the human brain can be used to inform and guide the way we formulate our pedagogy, and, even though there is still much to learn about the nature of brain function, they postulate twelve guiding principles about the nature of the human brain that have implications in our pedagogical outlook:

1. The brain is a complex adaptive system: Body, mind and brain are one dynamic unity.

2. The brain is a social brain.

3. The search for meaning is innate.

4. The search for meaning occurs through patterning.

5. Emotions are critical to patterning.

6. The brain/mind processes parts and wholes simultaneously.

7. Learning involves both focused attention and peripheral perception.

8. Learning always involves conscious and unconscious processes.

9. We have at least two ways of organizing memory: a spatial memory system and a set of systems for rote learning.

10. Learning is developmental.

11. Complex learning is enhanced by challenge and inhibited by threat.

12. Each brain is uniquely organized. (Caine & Caine, 1998)

These principles have significant impact on how we look at the training of the professional musician as this involves all aspects of the physical, cognitive and psychological functioning of the brain. This research supports the work of Marzano and Pickering (1997) in their development of a teaching and learning framework that they have called the Dimensions of Learning. The framework is built upon earlier research on brain function and critical thinking and has synthesized the research material to develop a model that looks at five dimensions of learning that all interact with one another, bringing together all the aspects of brain function as later identified by Caine and Caine (1998) and other researchers in the field of cognitive psychology.

The dimensions of learning

So what are the Dimensions of Learning and how can they be applied to the training of the professional musician?

> 'Dimensions of Learning' is a comprehensive model that uses what researchers and theorists know about learning to define the learning process. Its premise is that five types of thinking – what we call the five dimensions of learning – are essential to successful learning (Marzano & Pickering, 1997, p. 4).

Dimension one: Attitudes and perceptions

The first dimension of the model suggests that before any effective learning can take place, students need to have the right attitudes and perceptions about their learning. Students need to feel safe in their environment and have positive attitudes towards the tasks being asked of them in order for learning to even begin. This is strongly supported in the work of Sternberg, Grigorenko, Jarvin and Stemler whose study suggests that effective teachers not only have strong content knowledge and a range of secure pedagogical practices, but they have the ability to create a positive learning environment: "Effective teachers not only possess skill-based pedagogic repertoires; they also have the capacity to foster positive, respectful relationships with students and colleagues" (Sternberg et al, 2004, p.1).

In order for any learning to take place, the students must have a positive disposition for learning. They must enter the learning environment willingly and with positive attitudes and perceptions about the learning that is going to take place (Marzano & Pickering, 1997, p. 13). This is seen as a fundamental basis for learning especially in the early years of musical training and is sometimes forgotten at the professional level when it is assumed that students have the correct disposition for learning their instrument. However, the work of Caine and Caine (1998) suggests that, despite the level of technical development, the teacher has an

important role to play in teaching the learner how to maintain positive attitudes and perceptions or change negative or detrimental ones:

> For example, much of education is focused on skill acquisition, but it is clear that what a student learns is influenced by the person doing the teaching. Thus students can learn mathematics at a surface level and pass tests but may simultaneously decide they hate math and never will become mathematicians nor apply math much in their later lives. The same is true of music, art, science and history. Understanding that cognition and emotion are never truly separate opens us up to a whole new view of learning and teaching (Caine & Caine, 1998).

Furthermore, students need to feel that the tasks set before them have some value and that they have the ability to complete them successfully:

> First, learners must perceive that tasks are valuable or interesting or they will not put much effort into them. Second, students must believe they have the ability and resources to complete tasks or they will not attempt the tasks because the risk is too great. Third, students must clearly understand what they are being asked to do; if students do not understand a task but try it anyway, their efforts probably will be unfocused and ineffective (Marzano & Pickering, 1997, p. 29)

To put this into perspective for the training of the professional musician, the choice of repertoire and the associated technical development material is crucial in developing performers of excellence at this level. The teacher needs to have an in-depth understanding of the technical strengths and limitations of their students, find repertoire that challenges them but is not totally beyond them and also match this repertoire to the artistic and emotional level of the student. This last component is especially important at the tertiary level when the students are mostly of adult age and need to gain an understanding of their emotional

strengths and weaknesses as well as an understanding of their needs with regard to the development of technique.

Dimension two: Acquire and integrate knowledge

The second dimension of learning considers the way students acquire and integrate knowledge. Marzano and Pickering suggest that "when students are learning new information, they must be guided in relating the new knowledge to what they already know, organising that information, and then making it part of their long-term memory" (Marzano & Pickering, 1997, p. 4).

A music student at the tertiary level, when facing the task of learning new repertoire, needs to be taught how to relate the characteristics of the new piece to those that they already know. They need to consider how their understanding of technique can be applied in this new piece of music and this will help in developing a practice routine that will unlock the technical challenges of the work. Secondly, by considering aspects of style from previous works this can be applied to new works. They can ask such questions relating to tempo, rhythmic precision, phrasing and attack that help them to construct meaning around the performance of this new work.

There has been much research in cognitive psychology to suggest that there are two basic categories of knowledge: declarative knowledge and procedural knowledge. Li et al (2004) explain that

> Declarative knowledge knows that something is the case. Declarative knowledge gives the user the ability to use knowledge in a way that could not be foreseen. Procedural knowledge is the knowledge of "how-to-do". It has the advantage of being able to automate skills and makes knowledge faster to use. Procedural knowledge operates on information to transform it. People need declarative knowledge to create procedural

knowledge and need procedural knowledge to enable more declarative knowledge to be generated. One cannot exist without the other. People need both so knowledge can go on being effectively used and created. (Li et al, 2004, p.1)

Building on a positive disposition for learning are the skills and abilities that form the basis of the declarative and procedural knowledge that the music students must acquire and integrate into their understanding. The procedural knowledge is that which the student is able to do and is an important part of the one-to-one teaching of music students as they learn how to play their instrument and to acquire the skills in notation to interpret the music according to the wishes of the composer. Marzano (2000) states that the when designing curriculum for procedural knowledge, the teacher would initially model the procedure "to provide students with a general idea of how to perform the skill or processes followed by practice sessions in which students shape the newly learned skill or process to accommodate their personal tendencies and preferences" (Marzano, 2000, p. 1). The declarative knowledge for the music student informs the procedural knowledge as they begin to understand the way that music theory, history and the development of musical styles can be applied to their own performances.

However, Caine and Caine (2002) suggest that our brain relies on patterning to make meaning of the declarative and procedural knowledge that is acquired:

When the brain is fully engaged then students acquire more than memorized surface knowledge. They acquire knowledge that is dynamic - the sort of knowledge that is naturally and spontaneously invoked in authentic interactions in the real world. (Caine and Caine, 2002)

Dimension three: Extend and refine knowledge

Marzano and Pickering (1997) describe this as the third dimension of learning where students develop their declarative and procedural knowledge to a greater depth through processes such as comparing, classifying, abstracting, inductive reasoning, deductive reasoning, constructing support, analysing errors and analysing perspectives. They go on to say that although we use these processes of reasoning everyday in our lives, students need to be taught to use these processes deliberately and in a way that will then enhance their knowledge. Johnson (2004) reiterates that the "real goal of education is the development of thought processes instead of the accumulation of information" (p.1)

> Music clearly involves the pattern development concept, as does spatial-temporal reasoning: the ability to create, maintain, transform, and relate complex mental images even in the absence of external sensory input or feedback (Grandin et al, 1998, p.12)

Music students need to compare what they have learnt about style, technical development and artistry from one work to another and begin to classify these important aspects of performance and interpretation using their inductive and deductive reasoning to apply this in-depth knowledge to new situations. This type of thinking can be modelled by the teacher (Marzano, 2000) as they explain why they suggest a certain interpretation of a given work. Tertiary students, in particular, need to be able to demonstrate these processes so that they can take their performance to higher levels of excellence through both their technical expertise and higher order cognitive processes.

Micheller (2002) identifies this cognitive process as "authentic achievement" and states that it relies on three main features:

> Use of prior substantive and procedural knowledge base, striving for an in-depth understanding rather than superficial awareness of a problem or subject matter, and expressing one's ideas and findings through elaborate communications.

Complex reasoning needs to be explicitly taught and encouraged while teaching at the professional level so that students are able to use the knowledge they have acquired and refined in a meaningful way. This is the substance of the fourth dimension of learning (Marzano and Pickering, 1997) and not only relies on the acquisition and refinement of knowledge, but also the perception that the knowledge gained is in fact meaningful and relevant. Caine and Caine (1998) support this notion:

> The educator's task is to create conditions in which students are more likely to be intrinsically motivated and challenged and to create learning conditions that allow for taking risks in everything from thinking to football practice. (Caine & Caine, 1998)

Substantiating this, Newmann and Wehlage's work (1993) suggests that our pedagogy needs to counteract two persistent problems that occur in education:

1. Often the work students do does not allow them to use their minds well;

2. The work has no intrinsic meaning or value to students beyond achieving success in school. (Newmann and Wehlage, 1993)

Dimension four: Use knowledge meaningfully

Regardless of the environment within which learning may take place, they argue that authentic learning can only occur when students engage complex thinking skills across all of their learning activities and this is supported by Marzano and Pickering's model of the Dimensions of Learning that suggests the fourth dimension of learning emphasizes the process of thinking about and applying knowledge to new situations. "Using knowledge requires students to engage in complex thinking and reasoning processes as they complete long-term meaningful tasks" (Marzano and Pickering, 1997, p. 189).

Music students can learn to develop the thinking skills described in this Dimension of Learning by thinking about the performance of their repertoire and designing different ways

of approaching the technical barriers faced in these pieces. This may require them to experiment with various technical exercises, make decisions about the repertoire they should study each term based on their growing understanding of the styles, genres and works of the composers in each of these periods and their realistic understanding of their own technical and artistic strengths and weaknesses. These skills are commonly found in music teachers of many years experience and it is their task, at the professional level, to consciously develop in students the ability to succeed in decision-making, problem solving, invention, experimental inquiry and investigation with regard to their piano studies.

According to Candy (2000), these complex thinking skills should be an essential part of all undergraduate curricula. Of particular interest is his insistence that such curricula include an incremental development of self-directed learning:

> The 'staged withdrawal' of faculty over the period of three or four years, however, should be both explicit and agreed, so that students recognise this as a legitimate part of the educational experience, rather than regarding it as an abdication of responsibility on the part of the academic faculty. (p. 12)

Although the ability to use knowledge meaningfully can rightfully be regarded as a complex thinking process, the Dimensions of Learning model (Figure 1) emphasises that all the dimensions occur simultaneously and to different levels at various stages of a student's learning. Each dimension subsumes the previous one so that various learning activities can in fact be considered part of several learning dimensions at the same time.
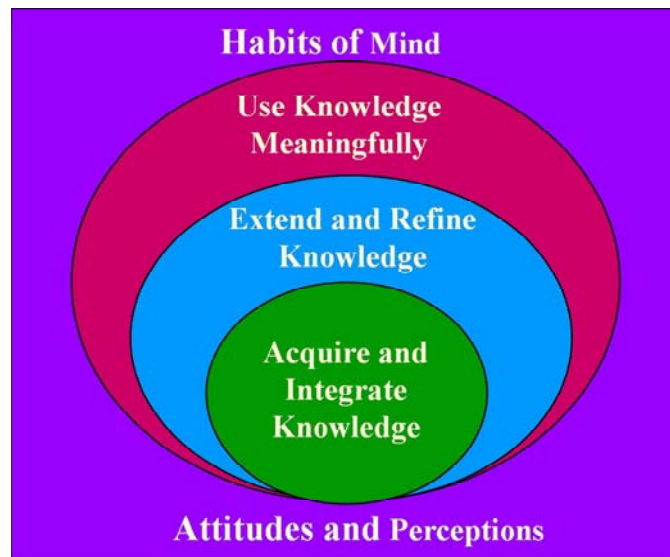
Figure 1: The Dimensions of Learning model (Marzano & Pickering, 1997, p. 7)

Dimension five: Habits of mind

However, all of the dimensions of learning occur to a backdrop of productive mental habits that Marzano and Pickering (1997) have identified as the fifth Dimension of Learning: habits of mind. These productive mental habits, that should in fact be demonstrated consciously, along with attitudes and perceptions (Dimension One), help students to become better learners and lifelong learners.

These mental processes involve the ability to be critical thinkers, creative thinkers and self-regulated thinkers. While these qualities may in fact form part of the other dimensions of learning (analysing errors and abstracting are ways to refine and extend knowledge in Dimension Three, and decision-making and invention are parts of Dimension Four), Marzano and Pickering state that it is also about a level of determination:

> Dimension 5 is concerned with one's determination to be a critical thinker, a creative thinker, and a self-regulated thinker. The commitment to live up to high standards – to be concerned with the quality of one's thinking - is what finally distinguishes Dimension 5 from the other aspects of thinking (Marzano and Pickering, 1997, p. 263)

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One may expect creative thinking to be a natural part of the cognitive processes for professional musicians but anecdotal evidence from studio teaching suggests that musicians also need to be encouraged to stretch their perception of a topic and develop their own standards for the evaluation of quality and style. Furthermore, this level of complex thinking encourages a pursuit of accuracy that may require a long time to achieve negating the possibility of taking the "quick fix" approach. This pursuit of accuracy and knowledge will lead to students planning their own work and considering the resources necessary to complete the task. Clearly, Dimension 5 sums up the aims of the Dimensions of Learning and its application to any educational setting.

Measuring outcomes

The Dimensions of Learning framework is being enthusiastically embraced by many schools and universities around Australia as it draws together many aspects of research about learning and provides a framework that is comprehensive and logical in its development and application. An evaluative study conducted at an Australian independent boy's school (Thompson, 1999) showed that:

> In its early stages of implementation, the Dimensions of Learning Program has had a measurable positive effect equivalent to approximately 40 percent of one year's growth. (Thompson, 1999, p. 45)

Thompson used the existing Australian Schools Science competition data as the baseline data for his measurements and notes that this data is an important instrument to measure student thinking in science, and therefore a useful benchmark for comparison in the area of thinking skill development. Such results are encouraging for a study of the usefulness the Dimensions of Learning program may have on the development of thinking skills in pianists and other instrumentalists and vocalists, at all levels of their musical development, but particularly at

the tertiary level where excellence in performance is the goal and sound pedagogy based on research evidence is the pathway.

Research implications and future pathways

This paper introduces the notion that performers need to engage in a range of inter-related teaching and learning strategies that will develop the total music performer and allow them to engage in a range of successful performance outcomes and situations. The Dimensions of Learning framework is based on extensive research in the fields of cognitive psychology, reasoning and critical thinking and can be applied in the training of the professional musician as it addresses the complex notion of learning. Applied in the tertiary music institution, it can be a useful tool to develop an understanding of the process of learning and contribute to the development of music performers as they strive to achieve ever-increasing levels of artistic excellence in performance.

Furthermore, the importance of providing learning strategies for tertiary students that also allow them to acquire generic attributes pertaining to knowledge skills, thinking skills, practical skills and personal skills and attributes, challenges tertiary institutions to rethink their traditional teaching paradigms and embrace pedagogies based on research evidence in areas of cognitive brain function.

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Teaching enduring understandings through species counterpoint

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Abstract

There is a perceived chasm—and perhaps incompatibility—between the kinds of free compositional activities advocated for music teaching at the primary and secondary levels (K1-12) and the traditional kinds of training in compositional techniques that still remain a staple fare at the tertiary level for many music students. I will contend that the latter approach can align with the educational aims of the former and that the key lies in the manner in which it is done. I will illustrate this with the teaching of Fuxian species counterpoint, proposing a conceptual framework and a manner of teaching that facilitate the acquisition of basic "Enduring Understandings" in composing so as to empower students to develop their own compositional voices.

Key words

composing, enduring understandings, Fux, methodology, species counterpoint,

Introduction

After almost half a century of advocacy by music educators such as R. Murray Schafer and John Paynter, free creativity in the music classroom—which do not presuppose any formal musical training, and certainly not any grounding in traditional harmony—has gained considerable footing in many school music curricula. Yet, at the tertiary level, the traditional

forms of compositional training—four-part writing, counterpoint, pastiche writing and the like—remain a staple fare for many music students. The continued publication of books on counterpoint, for example, bears witness to their modern-day relevance (Gauldin, 1985/1995, 1988/1995; Kennan, 1999; Martin, 2005; Owen, 1992). The contrast between these two kinds of approaches is stark. Comparing the free-creativity activities designed for the primary and secondary levels (K1-12) of general music education with the specialist kind of compositional training in music conservatories and universities, one wonders how the twain shall meet. Do the two respective groups of teachers necessarily belong to two opposing camps or can they be more compatible in their role as music educators? This paper seeks to show that in fact these two seemingly diametrically opposed approaches can be bridged. More specifically, I contend that even Fuxian species counterpoint (however antiquarian it may appear to some) can align with the educational aims of encouraging free explorations of sound materials within and beyond traditional boundaries. Much depends on how it is taught and on what the learning objectives are.

The common justifications for learning counterpoint have been well-rehearsed by advocates, but these, in one sense, are besides the point for our cause. It is not that contrapuntal skills *per se* are unimportant or irrelevant in composing: indeed, they are even applicable to much popular music. And its place in the general music class is all the more justifiable if, as George Odam notes, students tend to opt for vernacular styles (that is, mostly pop styles) familiar to them when given free rein in composing rather than explore avant-garde art-music techniques, as Paynter would have hoped. But, whichever the case, in the present milieu of cultural globalization where our music educational challenge is to equip our students to venture across an excitingly diverse musical landscape in their creative endeavours, the crucial justification lies elsewhere: namely, in the "Enduring Understandings" (Wiggins, 2005) that can be gained from learning species counterpoint. Put more explicitly,

we are less interested in the acquisition of specific compositional skills per se, but more in the "big ideas" and musical insights that the learning process leads to. It is this aspect of the learning that bridges the two forms of activity/training, and eventually gives wings to our budding composers.

Key elements and approach

How then may we achieve this? One very important key lies in how we present species counterpoint to students. The typical grouse from students (not just with regard to species counterpoint but commonly with four-part writing as well) is that the exercise is all about rules and prohibitions. Not only do they feel that this is stifling, they are even more appalled if they are told that 'great' composers can be excused from abiding by such textbook rules. Such negative sentiment is understandable but unfortunate. The natural resistance in the first place stems from the misconception that creativity requires total freedom when in fact many composers thrive on constraints, whether external or self-imposed; and the ensuing dismay stems from a lack of proper understanding of the nature and indeed the raison d'être of compositional rules.

We shall address the concern about freedom shortly, but first our students need to realize that compositional rules stem from a set of underlying aesthetic ideals. The reason for prohibiting parallel fifths and octaves is that we wish to preserve the number of contrapuntal voices and their independence in the context of an exercise which seeks to develop compositional facility in this regard, and the prohibition involving these two intervals is a historical one, though grounded somewhat in psycho-acoustics. Parallel thirds and sixths, if not over-used, are considered less detrimental to the contrapuntal integrity of the texture, and in free composition where the number of voices typically changes, parallel progressions involving octaves and even fifths are less problematic. As such, the extended use of parallel

constructions by Debussy and Ravel, for example, hardly constitutes a violation; instead, such chordal planing should be understood (and heard) as textural or colouristic strands. To further illustrate, Table 1 identifies four basic aesthetic goals that relate to some of the common rules pertaining to two-part modal counterpoint. It should be impressed upon the students that all of these rules and guidelines are style-contingent, often having a historical origin.

Table 1   Aesthetic goals and rules for two-part modal counterpoint

Aesthetic goals	Rules, guidelines
Good melodic lines	Prefer stepwise motion to achieve fluency Generally no leaps > P5 except (a) ascending minor 6th (b) octave leap in 2nd species onwards Approach and depart from a melodic leap (> P4) from/in the opposite direction Dissonant melodic intervals (aug 2^{nds}, tritone, 7^{ths}) strictly prohibited Use repeated notes sparingly Ensure good overall melodic contour
Independence of lines	Forbid parallel perfect intervals (P5s, 8^{ves}) Avoid long series of parallel imperfect intervals (3^{rds}, 6^{ths})
Good combination of relative motions	Balanced use of contrary, similar, and oblique motions Avoid simultaneous leaps, especially in the same direction Suggestion: Balance a big melodic leap (> 4th) in the cantus firmus with stepwise contrary motion Avoid coincidence of melodic peaks/ troughs
Euphonious counterpoint	Restricted/sparing use of perfect consonances, prefer imperfect ones 'Structural' intervals should be consonant Corollary: Restricted use of dissonant intervals (in general, stepwise approach to and departure from a dissonance) No hidden/direct 5^{ths} and 8^{ves}

Ultimately, they need to realize that compositional rules are not universal: whilst the earlier aesthetic sensitivity might have preferred generally smooth singing lines and would even disapprove the melodic leap of a major sixth (especially a downward one), there are countless exceptions in later music—the beautifully angular 'The Lonely Goatherd' from *The Sound of Music* and the opening augmented fourth of Bernstein's 'Maria' from *West Side Story* are two memorable ones that come to mind. In these latter cases, it is not that composers have violated compositional rules but that they have re-defined what is meant to be 'good melodic lines'. Indeed, aesthetic preferences can radically change the compositional game plan as it were. For example, Charles Seeger's idea of dissonant counterpoint (Seeger, 1930/1996) essentially reverses the traditional hierarchy of consonances and dissonances, Example 1 illustrates this:
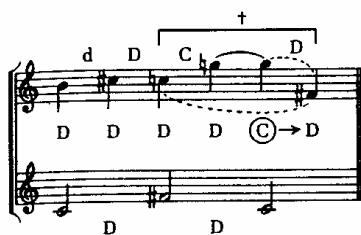
† The harmonic consonance is prepared by a leap to a dissonance, and resolved by a leap to a dissonant pitch which *also* counteracts both components of the previous consonant melodic interval.

Example 1: Second-cum-first species dissonant counterpoint (from Nicholls, 1990, p. 91)

Once students understand why and how rules come about, they need only reflect on it to realize that all musical styles necessarily imply their own attendant set of rules. In other words, there is freedom in the choice of style at the start, but once that choice has been made, the freedom to proceed is constrained unless one is interested in stylistic juxtaposition or deliberate incoherence. By presenting compositional rules in such a manner, highlighting their contingency upon aesthetic preferences, we effectively give students the licence and, very importantly, a conceptual framework to develop their own style. Even for the more intuitive composers, this affords them a means to rationalize their compositional style should they need

or wish to. This naturally opens up two different approaches to composing: students may think of the aesthetic ideals—the sound world they wish to create—and work out the kinds of musical materials, procedures and constraints to achieve them when starting to compose, or they may simply compose with their initial musical ideas and allow the implicit aesthetics to slowly crystallize in their head as it were as they allow their intuition to take lead, rationalizing their decisions only when necessary (and if they wish to).

To better help students develop the relevant conceptual framework using that given in Table 1 as a point of departure, I propose engaging students in strict modal counterpoint in tandem with free counterpoint. Modal counterpoint offers a useful common starting point for all students in a class to understand how compositional rules and guidelines stem from various aesthetical considerations. These understandings which after all are foundational to the western tradition (inclusive of much popular music) can then be laterally transferred to apply to whatever harmonic styles the students then choose to write their free counterpoint in. In the process of moving back and forth between two styles, students become more acutely conscious of the difference between the two sets of underlying aesthetic preferences; and in responding to their work, the teacher certainly has many occasions to highlight the differences to the students and help them develop their own aesthetic schema. Students are therefore led to see beyond the particular set of rules at hand and to 'uncover' some enduring understandings. They are thereby empowered to develop their own styles.

Enduring understandings from species counterpoint

The advantage of starting with two-part counterpoint and not some other styles or techniques is that the student composer will tackle some fundamental issues in composing in a relatively simple context, and the species approach facilitates the learning by introducing a progressive learning sequence. I shall illustrate some of the enduring understandings (and skills) that may be gained as we move through each species.

Right from the start, with first species, students immediately realise the intertwined nature of the vertical and horizontal dimensions in music. But before they learn how to balance melodic and harmonic considerations, they are first acquainted with some basic concepts pertaining to the two separate dimensions. For the melodic, they are sensitized to the inherent expressiveness of conjunct and disjunct motions as well as the melodic impact of repeated notes: the special constraints stipulated for the handling of large melodic leaps then amount to some form of balancing the melody. At the same time, the handling of overall melodic contours—thinking about tessitura, climaxes and troughs—constitutes their first step towards shaping music. As for the harmonic, working restrictively with only intervallic consonances nonetheless draws their attention to the vertical sonorities resulting from two contrapuntal lines. And when they consider the overall combination of various kinds of relative motion (with a watchful eye/ear for consecutives), they are essentially handling lines within a particular texture. Finally, when they get to the cadence (the *clausula vera*), they deal with another fundamental aspect in music: the element of closure.

It is obvious from the above that even with first species the compositional considerations can be applied to other musical styles. When students proceed to write their first-species tonal (or even non-tonal) counterpoint, they then uncover the fact that the earlier aesthetic conceptual framework needs to be modified because the aesthetic ideals are different. For a start, they realize that tonal counterpoint, unlike modal two-part counterpoint

whose harmonic syntax is only concerned with intervallic successions, necessitates a very different kind of harmonic consideration, one which permits the use of dissonant intervals (even in first species) if properly governed by a sound underlying harmonic framework. At the same time, they will notice that tonal melodic writing operates on a different aesthetic basis from a modal one. Melodic arpeggiation, for example, is no longer problematic and may in fact be desirable. This, of course, naturally brings in the concept of compound melody (Example 2).

Original melody

Compound-melodic structure

Example 2: 'The Lonely Goatherd' as a compound melody

On a different front, one may now distinguish between writing a lower-voice counter-melody and a bass line. Moving away from the common-practice tradition, if the student chooses a more non-tonal style, the idea of 'euphony' may need to be radically re-defined. Students will then rely on their musical ear—going back to fundamentals as it were—to 'invent' a new harmonic syntax including new ways of effecting various levels of closure since cadences are no longer formulaic.

Moving on to second species, students see how their initial cluster of enduring understandings applies to the new situation. They understand how the same set of aesthetic

considerations govern melodic writing but, for example, because of the slightly faster-flowing rhythm, an expressive octave leap tends to be more effective here than in first species. When they come to the *clausulae verae*, they appreciate how these result from the same preference for stepwise approach to the final interval by contrary motion, and they understand that for lower-voice counterpoint a leap is inevitable (namely, 5-3-1, or, in the case of the Phrygian mode, 6-3-1) because of the prohibition against dissonance on the downbeat. With second species, their understandings are now expanded to embrace the notion of weak-beat dissonances. Not only does this introduce rhythmic consideration into two-part writing, it also opens the door to the idea of structural and non-structural harmonies—an important notion in music though our students must eventually realize that this may not apply to all musical traditions.

With third species, the idea of unaccented dissonance extends to off-beat intervals and students are sensitized to the fact that rhythmic stress is contextually defined—that a weak-beat note, previously considered unaccented in second species, is now considered accented relative to its flanking off-beat notes. Now, while it is true that the admission of more kinds of dissonances (albeit still governed by the basic principles of melodic fluency) seems to imply more compositional freedom, the quicker rhythmic flow does add to the challenge of creating expressively flowing melodic lines. The musically-sensitive student will notice that rhythmic momentum can affect any inherent melodic impetus. Compare for example the effect of the same octave leap in Examples 2(a) and 2(b), and in turn 2(b) and 2(c). The second rendition is evidently the most expressive by virtue of the preceding crotchet flow and the leap arriving on the downbeat.

Example 3: Three examples of octave leaps

In 2(c), the repeated high D may not be recommended for strict (modal) species exercises but it does inject a greater momentum to the ensuing melodic descent. In sum, a third dimension—rhythm—comes to the fore to interact with the melodic in these instances.

At the same time, third species also introduces an important new component into our conceptual framework: an over-riding element in the form of a *nota cambiata* or a double neighbour note. These are permitted even though they appear to violate the basic prohibition against approaching and departing from a dissonance by leap. Their admittance tellingly reflects a fundamental nature about aesthetic decisions. Not that compositional choices are illogical, but that they often involve a subjective assessment of the overall effects when various musical parameters or forces interact. In this case, the expressive potency of a particular melodic figuration is heard as strong enough to overcome any ill effects stemming from the leap to a dissonance and/or away from one (just as hidden fifths and octaves are more strongly prohibited in two-part writing than in four-part writing where the two additional voices can counteract the inherent ill-effect). Herein lies one of the most valuable enduring understandings: that aesthetic rationalization is ultimately governed by musical sensitivity. In short, the musical ear is the ultimate authority.

Fourth species opens the door to accented dissonances on the downbeat. In one sense, suspension modifies in yet another way the rule concerning the approach and departure from dissonances: now the latter can be approached by a tied note, and this does not constitute a violation insofar as melodic fluency is not undermined; in fact, a suspension can enhance the expressive flow by virtue of the fact that the release of harmonic tension upon resolution propels the melodic motion. From a different perspective, suspension introduces the idea of rhythmic displacement, which is one of the fundamental means for creating expressive dissonances not just in classical tonal music (as taken to new heights by late-Romantic and Impressionist composers) but also in popular music; one may even relate the idea to phasing in minimalism. As students explore the expressive potential of such rhythmic manipulations, they uncover the related concept of dissonance resolution, another 'big idea' in music which is applicable to other musical parameters. Needless to add, students should understand that beyond strict modal counterpoint unprepared dissonances can be a legitimate aesthetic option.

Fifth species does not introduce any new concepts, except perhaps the idea of decorated suspension, which can be understood as another over-riding element like the *nota cambiata* and double neighbour note. Nor does it modify our aesthetic conceptual framework: it basically draws together the various compositional considerations more specific to the previous species. However, the compositional scenario is one big step closer to free composition. Now that the rhythmic counterpoint is not a given, the student needs to pay far more attention to shaping the rhythmic profile of the counterpoint in relation to the cantus firmus, and the compositional challenge of controlling the ebb and flow of the two-part texture is therefore brought to a higher level, especially when it comes to free counterpoint where the 'cantus firmus' is not rhythmically even.

Concluding remarks

Taught in this manner, species counterpoint is more a means to gain some relevant enduring understandings and skills in composing than an end in itself. The 'big ideas' and musical insights gained are no different from those that concern modern music teachers when they engage their students in free composition. Whether one is writing in a contrapuntal style or playing with sound textures, the compositional decisions are fundamentally similar when one deliberates on how to create a particular sound world with its characteristic textural sonorities and syntax, and how to shape its overall structure. More profoundly, though at first glance species counterpoint may seem narrow in its technical scope, it does lead to important insights concerning the interaction between different musical forces, namely that the effects of individual parameters interact and can be counteracted. The need to exercise one's musical ear—and a thinking one at that—rather than merely rely on compositional rules cannot be more evident. All these would put our students in good stead as they find their own composing paths, and the likes of Schafer and Paynter should be pleased.

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Creating a life in music: Theory to praxis

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Abstract

At the 2004 CEPROM Seminar in Barcelona, I presented a paper entitled 'The Whole Musician: Journey to Authentic Vocation' (Weller, 2004). That paper outlined my research in musician career development beginning with decisions and preparations in adolescence, followed by formal training in higher education, and on to sustaining a career over time and the search for authentic vocation or calling. I am now developing and implementing Whole Musician concepts in a variety of practical contexts, particularly in higher education. This paper will briefly revisit some Whole Musician concepts and then discuss a variety of tangible applications adaptable to musicians' needs in a variety of settings.

Key words

career awareness, careers, entrepreneurship, music schools, musicians

The whole musician revisited

There are three overarching concepts addressed in the Whole Musician model. First is a focus on the individual that encourages and enables mindful self-awareness as a path to fulfilling and meaningful vocation. Second is a meta-view of the many discrete music cultures encompassing the diverse institutions that train, develop, support and employ musicians. Third is the *integration* of the individual within and between these cultures and institutions. Focusing particularly on the individual's transitions between various institutional cultures of learning and work—secondary to tertiary, tertiary to work, and sustaining a music career over

time—the Whole Musician model seeks to discover ways that musicians can take full advantage of each stage. The Whole Musician model also addresses how institutions can maximize the effectiveness of their programs, interact with similar institutions and then between institutions with different but related roles (conservatories and orchestras, for example).

The music field is demanding and challenging but also incredibly rewarding when 'goodness of fit' is actively considered on every level. This paper shares some of these initiatives, and challenges readers to both adapt these ideas in their own settings, using them as catalysts for innovative growth in musician career development.

The whole musician in action: Theory to praxis

There is no question that artistry and technical proficiency must be honed to an extremely high level in today's almost impossibly competitive musical climate. It is also clear to those who have been in the professional world for any length of time that sheer talent, even when combined with stellar training, does not guarantee a successful or sustained, much less enjoyable career. While the Whole Musician identified many of these issues and questions, it is important to move beyond theory into praxis: the practical application of these ideas in the real world.

In the past two years, I have developed and presented several university-level courses and numerous workshops for high school and college students, along with seminars and consulting for high school teachers and university professors. This interaction with musicians at many levels and with varying needs and goals has provided a fascinating laboratory to test and refine Whole Musician concepts. I will focus on two important concepts and describe some practical applications of each in the classroom. First, is the model of vertical versus horizontal musician careers. Secondly, the balance of entrepreneurship with '*intra-*

preneurship' in training aspiring professionals will be discussed. Challenges associated with integrating career development in schools of music concludes this paper.

Vertical and horizontal careers

It is a basic reality of life as a musician that most successful musicians create what I call 'horizontal' careers rather than the 'vertical' careers we are trained to expect. So-called 'vertical' careers assume there is one ideal job or career to strive for with particular skills required, and if that one doesn't happen, it is a 'failure' of sorts. At that point it is then necessary to start looking for a fall-back option. Typically, a student may enter music school aspiring to a solo career, and then decide subsequently to 'settle for' an orchestral or chamber music career. Teaching often follows as a distant third career choice for these performers. Traditionally, most higher education programs in music follow some variation of this vertical model, with a corresponding hierarchy of 'talent' presumed.

In contrast, the 'horizontal' career is a portfolio approach to work that encompasses a variety of different activities simultaneously. For example, a flutist might play principal with an orchestra, perform wedding gigs with a guitarist, freelance for concerts and churches, teach at several locations, play occasional recording gigs, and serve as administrator for a concert series. Musicians commonly draw on multiple income threads to create a career and make a living, often combining musical and non-musical work. The horizontal career assumes work variety and requires both an open attitude and diverse skills and interests. The horizontal or portfolio approach is ultimately the career path of most working musicians, but the skills and expectations of the portfolio career are rarely taught in music school. Examples of ways the culture and expectations of music school compare to the culture of the so-called 'real' world are shown in Table 1.

Table 1   Contrasting music cultures

Music school culture	Music world culture
Maximizing one's talent requires many hours alone in a practice room It is important to specialize in order to make the most of one's abilities and talents. Success is likely if you practice, perform, and study diligently.	People skills—networking, relationship building—form a core part of creating a successful music career. Virtually all musicians wear many hats, even those with major orchestra positions. Do actual 'jobs' exist for me? How do I find places to play? Ways to get paid? Audiences to come to my performances? Students to teach? And just what is 'success' for me?

Both cultures are real and both perspectives have elements of truth, but a dichotomy of training and reality is also clear. Most musicians learn how to build a portfolio career once they are working in the field, rather than through specific career development training while in school. It is vital that more career-oriented training be available while students are still in school and before the stakes get so high. The need is clear, and innovative career training programs emphasizing entrepreneurship are emerging in music schools in the U.S[1].

But I believe that entrepreneurship and business savvy alone, while vitally important, are not sufficient. Classes and workshops on résumé writing, building press kits, learning about legal and tax structures, running festivals, writing grants, and the like are very important. We can and should train musicians in these and many other practical, skill-based aspects of growing and managing a career. But without the insights to understand *why* they are undertaking particular directions with their careers, the *how* and *what* can be much less effective. The next section begins this important discussion.

Entrepreneurship and intra-preneurship

Solid career development processes incorporate self discovery and reflection with solid skills and awareness of a career field's cultures. My students and clients in music address these issues from two broad perspectives. First, they develop *entrepreneurship* skills: gaining expertise in how they connect with the music world. And second, I coined the term '*intra-preneurship*'—learning deeply and honestly about oneself—as an important counterbalance to the externally focused skills of entrepreneurial thinking. A thoughtful balance of skills in both areas can be a tremendous help to students making the transitions to professional life. Experienced professionals can benefit from this knowledge as well, as they deal with ever-evolving and changing careers encompassing new challenges and opportunities.

In my courses, students work on both entrepreneurial and intraprenuerial awareness and skills through a variety of activities, readings, assessments, and projects. Several examples follow.

Intra-preneurship

Intra-preneurship explores personal talents, temperament, and personality, helps musicians discover individual lifestyle expectations and needs, and confronts personal attitudes about the business side of music that can help develop a career.

I created the *Talent, Temperament, and Personality* (TTP) assessment as an informal tool for personal reflection. Dozens of musician traits, ranging from specific musical talents (such as pitch acuity and rhythmic sense) to personality and temperament characteristics (resilience, persistence, charisma), are each placed on a continuum ranging from 'developing' to 'mastery.' Students learn to use the tool by applying it first to biographies of well-known musicians. In this activity, pairs of students read a prominent musician's biography, noting examples of particular TTP traits that have been helpful in that person's career and those that

may have been problematic. This activity de-personalizes the concepts and helps students realize that even highly successful musicians have faced many challenges while building on their talents and personal strengths. Next, students self-evaluate using each of the traits of musical abilities, personality, and temperament. That is an enlightening learning exercise in itself, but what makes the activity particularly useful is the step that follows: the student's studio teacher uses the same tool to provide her/his evaluation of the student.

When comparing the student and teacher results, there are often many parallels, but the areas with significant differences between the student's self assessment and that of the teacher inspire the greatest revelations. Frequently, the students rank themselves lower than teachers rank them on some measures. The tangible confidence gained from their teachers' honest evaluation and support helps students gain new, more objective ways to assess themselves and encourages continuing student/teacher dialogue. The students conclude this activity by writing a brief reflection paper. This helpful exercise synthesizes their results, their responses to it, and their plans to address issues raised.

Based on psychological theories of Carl Jung, the *Myers-Briggs Type Indicator*[2] is a very well-known scientific instrument used for measuring an individual's 'preferences' in several life areas. These include Introversion/Extroversion (where you get your energy), Sensing/Intuition (how you process information), Thinking/Feeling (how you make decisions/interpret information), and Judging/Perceiving (how you respond to your outer world). Useful in career development in all fields, understanding personal preferences helps music students assess their own career directions and options for 'goodness of fit.' An important example of the MBTI's usefulness for musicians is illustrated by the Introversion/Extroversion measure. I/E does not evaluate shy versus outgoing personalities. Instead, it indicates whether one gets energy primarily from interacting with other people or through solitary processing and personal reflection. Typically, 'E' types thus discover why

long hours alone in a practice room can be challenging for them. By acknowledging their preference for social interaction, they can design more effective practice strategies (shorter, more frequent sessions, for example). In addition, the MBTI results help students acknowledge and accept their own perceptions and preferences in working with other people. The MBTI can help musicians clarify and work with personal dynamics in rehearsals and teaching. It is also useful in identifying personal stressors, motivators, and preferred ways of being coached.

I developed the *Musician's Business Assessment* based on the excellent work of psychologist Eric Maisel[3]. The *MBA* focuses on musicians' personal attitudes toward many different aspects of the music business that must be considered in order to maximize opportunities and goals and manage the business aspects of one's career. The MBA detects attitudes toward selling, recognizing and nurturing an audience, and ascertaining and creating a financial support plan. Perhaps most importantly, the MBA helps musicians confront their personal attitudes toward the inevitable daily and long-term business-related aspects of an ever-evolving music career. Only somewhat surprisingly, the majority of students I have worked with (and most are graduate level: masters and doctoral) have given little or no prior consideration to the business aspects of their careers and the necessary skills. Confronting one's presumptions, fears, and attitudes about the business of music is a vital step in effective career development.

Entrepreneurship

The development of basic career tools is also interwoven into the course curriculum. Students order *business cards* and create systems for organizing their professional contacts, launching the process with a 'speed networking' activity in class, similar to popular 'speed dating' programs. In the 'speed networking' class activity, students have one minute to introduce

themselves to a colleague and then exchange business cards. A bell rings and they move to greet another person, moving quickly through the entire class. The practice of dispensing and receiving business cards many times helps to diffuse self-consciousness and their classmates also become important contacts in developing and expanding their *networking* systems.

Résumés, personal biographies (in several lengths and styles), cover letters, artist statements, goal statements, and repertoire lists are created and gathered into a *professional portfolio*. The portfolio also includes concert programs, reviews, recordings, and other professional support materials, serving as a well-organized, easily updated filing and presentation system. Some students create web portfolios as well, with audio files attached.

All writing assignments receive a grade for content and also for writing clarity, reinforcing the importance of clear, accurate communication styles. Students continue polishing many drafts of their portfolio materials, receiving comments from the professor and from their colleagues in *student editing groups*. Peer editors provide multiple viewpoints on each piece beyond the professor's ideas, feedback students may choose to use or not. By editing colleagues work, students also hone their own critiquing skills, learning to be good editors (spotting errors, inconsistencies, awkward structures), and responding to content in direct but diplomatic ways.

The extensive *intra-preneurial* work integrated throughout the course powerfully informs the preparation of these more concrete career materials. Compelling artist's statements and clearly articulated goals grow from deep personal reflection stimulated by the various personal assessments and reflection papers throughout the course, for example. As a result of their work in this class, students are able to focus, modify, and expand their education and career plans.

Integrating career development in schools of music: Some challenges

Music curriculums are very demanding courses of study, filled with highly diverse and challenging required courses, frequent rehearsals, and expected long hours of individual practice. Can institutions really be expected to add additional courses in career development? Conversely, how can we not, in good conscience, add them for our students?

In one institution the course I teach is a required senior seminar for undergraduates. In another school, it is a music elective that helps fulfill a required distribution of credits within the department. A liberal arts college is combining all its seniors in arts-related fields (music, visual art, theatre) into a broad 'keystone' course that will address many of these issues in a general way, before splitting off into discipline-specific groups to work in detail. Listening closely and working with the specific needs of each individual institution is an important first step in crafting a career program that fits well within that school's vision, mission, curriculum, and schedule to serve its students and faculty.

Career-oriented workshops and seminars can be good first steps to raise awareness, but the follow-through and accountability of a semester (or more) long class has vastly greater impact, in my experience. Introductory workshops could serve, however, as marketing tools for longer courses, introducing students to a level of awareness about the field they may have never considered and piquing interest in more in-depth study.

Studio teachers potentially play a key role in the career awareness and development of their students. The one-on-one relationship developed over years is powerful, and studio teachers often model careers to which their students may aspire. While studio teachers focus on the artistic and technical development of their students, they also have the opportunity to expose their students to the workings and realities of the music world. But most studio teachers are not trained to coach students in career issues and many are reluctant to expand already high studio expectations. Yet, some studio teachers definitely embrace this role,

taking an intuitively holistic approach with their students. Professional development opportunities along with collegial conversations about these topics can help encourage studio teachers to embrace this important role. In some, perhaps many, institutions, this may require more of a gradual cultural shift over time.

Conclusions and implications

Budget and time constraints along with attitudes rooted in nineteenth century realities about classical music can inhibit institutions from 'facing the music' when it comes to preparing their students for music careers. Integrating courses, workshops, and resources into the ongoing curriculum can help establish career development as a normal and essential part of music schools. Ideally, career development centers will be created within schools, drawing on the resources of existing campus career centers while acknowledging the unique needs of music students and professionals.

Practical, entrepreneurially-focused programs educating musicians in career issues are growing in many institutions, teaching the skills of marketing, management, contracts, law and taxes, and other vital matters. Thus far, fewer programs seem to directly address the more personally focused topics of *intra-preneurship*. By combining self-knowledge with an informed awareness of the music field, students can then confront challenges and take responsibility for decisions about their life choices. These processes then bring career options and choices into clearer focus both short and long term.

Career growth and the quest for authentic vocation is, of course, a highly dynamic, lifelong process. Personal and professional awareness and skills can help profoundly in the evolution of a meaningful and satisfying career.

Notes

[1] Examples include The Institute for Music Leadership at the Eastman School of Music <www.esm.rochester.edu/iml> and the Entrepreneurship Center for Music at the University of Colorado-Boulder <www.ec4music.com>.

[2] Myers-Briggs Type Indicator® assessment owned by CPP, Inc., and Davies-Black® Publishing**:** 1055 Joaquin Road, 2nd Floor Mountain View, CA 94043.

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Virtually there: A review of some current approaches to the use of technology in Australian programs designed for training professional musicians

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Abstract

Curriculum design for training professional musicians has traditionally considered individual tuition an essential component of most programs. Music institutions have therefore consistently upheld the importance of individual instruction despite shrinking resources and an increasing trend toward the extension of access across distances. With an escalating priority on the improvement of accessibility, and no foreseeable improvement in fiscal situation, music institutions are challenged to find ways in which a broader base of students might receive quality training on and off-campus. New interactive technology and virtual operations offer potential for practical music training across distances, and an increasing emphasis on student and faculty mobility suggests there may be value in employing these modes in music programs. Most students access interactive media regularly outside their training, implying that an opportunity exists for institutions to introduce this technology into program delivery. For a country which has long accepted distance education as normal, Australia has been slow to embrace technology in the delivery of music programs. As multi-modal study begins to transform tertiary education across the world, a few Australian institutions are offering a wider range of modes of delivery in music. However, while mixing the latest technology with traditional delivery to some extent attenuates the reluctance to

abandon individual instruction, real-time interactive technology has yet to make a noticeable impact on tertiary music programs. The paper reflects on the underlying reasons for using or avoiding technology in the delivery of music programs, especially those across multiple locations. It examines the challenges of teaching music students via real-time interactive technology and analyses the outcomes to date, suggesting potential future applications at tertiary level.

Key words

interactive, music, real-time, technology, tertiary

The training of professional musicians has traditionally been defined by the maestro-student relationship, retaining individual tuition as an essential component, one which constantly requires defending in times of financial constraint, and against policies demanding increased access for a wider student demographic. From within the university sector some Australian music institutions have diffused their focus on practice, embracing more diverse curricula. Now required to use flexible modes of delivery for reasons of access and economy, many are forced to question the possibility of delivering practical components by distance. Whereas such a suggestion may have been implausible a decade ago, improvements in technology now make the concept feasible.

The traditional reluctance to deliver music via distance mode is easily explained: programs focussing on performance training are based on the expectation of a high percentage of one-to-one tuition and ensemble performance, neither of which is easily adapted to correspondence or telecommunication modes. However, this conventional focus on individual and group coaching assumes traditional Western music forms, and ignores the current argument that future musicians may need to be more flexible, and more connected to the audience (de Haan, 1995; Gregory, 2002; Renshaw, 2004).

Furthermore, traditional approaches to delivery ignore the emergent role of technology in the creation of music. Recent developments in interactive musical composition and performance on the web clearly demonstrate the potential for creative activity to occur in real-time across unlimited locations. Composer William Duckworth describes his interactive composition *Cathedral* as "almost unimaginable, and certainly physically impossible, a mere decade ago" (Duckworth, 2000, p.1). His interactive website uses web-based musical instruments that anyone can play, blurring boundaries between composers, performers and audiences, and offering individual listeners the opportunity to create a unique musical experience online.

The stage is therefore set for a new generation of music training, the principal players being the expanded interactive artform which may present in any conceivable venue including cyberspace; interactive videoconference technology which can deliver performance practice in real-time; and a new model of musician inflating the potential for flexible approaches to music training. Current trends towards increasing access to higher education (Rogers, 2002; Maxey, 2000), and potential student numbers across Australasia (Tam, 1999) suggest that the future for music training employing technology across this region may be promising.

At the same time that real-time composition and performance has emerged outside music institutions, inside there remains a blinkered approach to new technology by deliberately avoiding the distance mode or providing non-performance training only. From 1969, the UK Open University established a pattern of music programs without a performance component because most of its communication with students was then via public network television and radio (Hendrie and Gilbert, 1976) which precludes interaction between teacher and student. In music performance, reliance on individual instruction and ensemble work is a barrier which makes teaching across locations questionable from the traditional perspective. However, this questionable element has been weakened by improving technology. For example, when he has international performance commitments, violinist Pinchas Zuckerman now uses

videoconference technology in order to teach his students at Manhattan School of Music. His example, together with similar projects at Oklahoma University and the New World Symphony in Florida demonstrate effective use of videoconferencing to teach instrumental music, masterclasses and also to produce collaborative performances (Callinan, 2000). These examples use very high broadband technology available through Internet2, a medium which underpins various projects across a consortium of universities and institutions in North America. The Internet2 website lists some of these projects, which include performance events across numerous campuses, interactive performances, masterclasses and discussions, a remote Barbershop Quartet, and Zuckerman teaching a violin student in Canada. The issue is not whether to use this new technology in music, but how to use it effectively (Uszler, Gordon and Smith, 2000).

Despite a long history in distance education, Australia lags behind the USA in delivering real-time instrumental instruction to tertiary students. Most cases in the USA have been developed to supplement individual teaching rather than to replace it (Callinan, 2000), but Canada and the USA nonetheless offers examples demonstrating advantages of both individual and group instruction across locations, and a range of performances occurring synchronously across multiple locations. For example, projects at McGill University, Manhattan School of Music, Oklahoma University and the University of Northern Iowa demonstrate that videoconferencing can be used in individual lessons and masterclasses, and a musical, linking performers in Troy and Manhattan demonstrate synchronous performance across locations (Internet2). In a rare Australian example in 2003, a live concert from Verbrugghen Hall at Sydney Conservatorium was delivered by real-time videoconferencing across the continent to Perth in Western Australia, and simultaneously to the regional centre of Armidale in New South Wales. The performance was followed by simultaneous discussion across all sites. This demonstration of the technology was related to the VideoLink program

now supported by Sydney Conservatorium.

Established by Mark Walton in 2000, VideoLink connects instrumental teachers from the Conservatorium with pre-tertiary students in remote locations. Developments in high-speed broadband networks deliver accurate representation of both picture and audio, and most current problems are no longer technical but related to pedagogy. In her study of the program, Callinan (2000) found that teachers need to be extremely committed and prepared to change their teaching approach to suit the medium. Moreover, working within a limited timeframe they need extensive experience "to enable them to deduce what the videoconferencing does not allow them to fully assess" (p. 154). But the undeniable advantage of VideoLink is the provision of access: reducing the distinction between city and country. Beyond the initial investment for the institution, it is also a cost-effective means of delivering real-time tuition. However, Walton cautions that the cost to the student depends on availability and type of access, and may be high. Despite this, he reports an overwhelming response from students confirming value for money they gain access to conservatorium teachers, assisting their preparation for conservatorium study and giving access to specialist instrumental teachers where otherwise none might exist. Moreover, Callinan (2000, p. 151) found that lessons with teachers from Sydney Conservatorium highly motivates the students involved.

Although VideoLink confirms the potential for use of the technology at tertiary level, to date this has not occurred in Australia. In 2004, a survey sent to all Australian music institutions received minimal response to questions relating to distance instruction. Although 37% of tertiary music institutions provide some training by distance which suggests that delivery to remote locations is "a legitimate option within the tertiary music sector" (Lorenz, 2004, p. 37), no respondents confirmed using interactive synchronous delivery. The survey found that most distance learning in music occurs through traditional media of hard copy. With the exception of the pre-tertiary VideoLink example, real-time videoconference

technology is applied to lecture and discussion groups rather than instrumental or composition teaching or ensemble rehearsal. Despite the presence of suitable technology, Lorenz surmised from the survey that practical studies continue to represent the main barrier to distance learning in music (p. 37).

In 2000, Central Queensland Conservatorium of Music (CQCM) claimed the title 'Virtual Conservatorium', its architects insisting that 'virtual' in their context means "practical, essential, implicit, substantial, effective, implied and pragmatic" (Bofinger and Whateley, 2002, p. 12), not reliant on electronic delivery but rather on being available "anywhere, anyhow, anytime" (Whateley and Bofinger, 2003, p. 5). Despite the suggestion of technology, this example uses a multi-modal mix of delivery across multiple locations. Instead of applying real-time technology, CQCM commissions teachers living near the students to give regular coaching supplemented by occasional intensive mode delivery. Analysing this model, Voltz (2004) found that the most significant problems relate to teacher commitment teachers on campus need to devote significant time to students and locally-based tutors need to understand and endorse the concept. He records the comment that "you need a certain type of staff to make it work, that's the greatest threat, there needs to be a shared understanding and enthusiasm for it" (p. 4). Moreover, the local tutor is selected after student enrolment, and the question of quality assurance may therefore become an issue: if no suitable teacher is found, coaching may be compromised or infrequent. One voice teacher reported refusing to coach a student because the distance between them meant only 2 or 3 meetings over a 6-month period, for a minimum of 4 hours on each occasion (Teacher C).

There is some synergy between the teaching problems in the CQCM project and those of VideoLink. Walton (2005) also reports that some teachers do not adapt well to the real-time medium. Instead of trying to change teachers with established teaching styles, he has focussed on building relevant skills among senior students while they are at the conservatorium and

mentoring them after graduation. By doing so, he is developing a new generation of teachers more accustomed to the technology and some are already teaching in remote locations. For them, using videoconferencing with their students has the additional benefit of ongoing mentoring from Walton.

A trial using videoconference technology to deliver practical instruction in dance to remote Queensland locations produced results relevant to music. The trial created a "learning triangle": like the VideoLink program, it recognised the value of good teaching models; and, as in the Virtual Conservatorium, it included a local coach. Three-way communication was an important factor in the success of the project (Searle and Mandile, 2003, p. 4). The students reported that videoconferencing was a great way to learn, although this response might have been influenced by the lack of alternative options. This trial established similar results to those confirmed by VideoLink: that teachers need to treat online delivery as "a new tool for learning" (p. 7), identifying new pedagogy and strategies suited to the medium; that communication and directions must be clear; that eye contact is important in reducing the sense of isolation; that interactivity and building relationships between teacher and students, and among students is critical; that prior planning and structure are essential; and that all users must be familiar with the technology (Callinan, 2000; Searle and Mandile, 2003).

These examples describe a new flexibility in training the next generation of musicians, allowing some speculation on how technology might be tailored to suit music in individual ways. VideoLink and the American examples demonstrate the value of real-time connections between specialist instructors and individuals or small groups in order to overcome the tyranny of distance if the teacher is travelling or if the student lives in a remote location. However, the potential doesn't stop there. Even within one city, or one campus, similar technology might expand potential. For example, interactive broadcasts of performances or rehearsals to different sites on one campus may reduce the pressure on particular spaces. This

adapts the concept of distance education without the distance specifically to a musical context. Walton's example also demonstrates the potential for mentoring the next generation of teachers, an essential factor in the success of new forms of delivery. Most importantly, the use of new interactive technology is consistent with developments in musical composition.

Combining the new technology with traditional models unlocks many possibilities for music training. In a moment of conjecture one might imagine a provider offering a supermarket of programs and delivery modes across borders and cultures, some of them in collaboration with existing institutions elsewhere. A promising performer might connect with a maestro across the world for regular real-time tuition, and with like-minded students in a different conservatory for discussion or masterclasses. Technology might encourage staff and student mobility, allowing participants flexibility to reside nearby or afar at different times during the course. It offers greater diversity in music training, giving the next generation of musicians the chance to prepare for a different kind of professional future. Technology offers potential to tap experience of other providers. Institutions do not need to do it alone.

Amid the advantages are a few firewalls to the application of technology in music training the traditional mindset: the firewall 'of the mind' (Coghlan, Fox and Finkelstein, 2003) traditional teaching techniques and styles and traditional artistic styles. Technology may be moving quickly across Australasian spaces, but there is yet to be a standard common to all. Recent history demonstrates the speed at which technology might overcome obstacles, but the potential cost is an ultimate consideration, more so for the consumer than the provider. A multi-modal approach to learning may lessen the economic impediment in the interim.

The future for training in music needs to recognise the emerging role of technology not only in delivery of the training but also in creating the art. Both transform the traditional approach to training performers: used in multi-modal delivery, technology makes a performance degree a reality for students in remote locations; moreover, technology carries

the potential to transform the way in which performers perceive their work. Traditional performance need no longer be the only option. The new generation of musicians may find that learning via technology allows them a flexibility which transforms their access, their development, and their artform.

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3D assessment: Looking through a learning lens

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Abstract

Assessment is used almost universally as a means of measuring aspects of student learning in order to sort students into classifications of achievement and provide data with which to compare students with each other and with standards of performance. Its use as a learning tool is not so widespread or understood, in spite of the literature that demonstrates the potential for positive learning outcomes from particular types of assessment processes. It is well known that assessment is one of the driving forces governing how students learn. Assessment influences not just what students will learn, but how they will go about that learning and the nature of the learning itself. The most common form of assessment in higher education is assessment by staff, a highly effective process when the accuracy of knowledge of content needs to be tested. But the accumulation of knowledge and skills is no longer the only goal of an education that takes the certainty of change into account. Graduates now need to be prepared for independent, self-directed and self-monitored learning for the long term if they are to adapt successfully to the changes they will encounter throughout their lifetimes. It is now widely accepted that a broad range of positive learning outcomes result when students are involved in the assessment of their work and the work of their peers. Self-assessment and assessment by peers have been employed with increasing frequency since the early 1990's, particularly in formative assessment. After considering some of the literature on assessment, this paper describes a higher education music course in which three dimensions of assessment are used; in addition to the traditional assessing by staff, both self-assessment and assessment by peers are applied to recorded creative work. Students learn as active participants in the

assessment process rather than merely being those to whom assessment is done in order to sort them into categories or ranking schemes.

Key words

assessment, learning, music, peer assessment, self-assessment

Introduction

When assessment has been considered with its potential to influence learning in mind, a variety of positive effects have been observed. Different kinds of assessment produce different kinds of effects, each contributing particular kinds of learning and each having value. Many people have had the experience of looking through particular kinds of lenses at a two-dimensional image and perceiving a third dimension of depth. Looking at assessment through a learning lens reveals three dimensions of assessment that can combine to create a depth in the assessment process that might otherwise go unobserved.

What is assessment?

Assessment can be formal and informal, formative and summative, progressive and retrospective. It can be conducted by faculty or other participants and can be face-to-face or on-line. Some of the forms it can take include written assignments, timed and unseen examinations, practical work, group projects, oral presentations, the presentation of the products of artistic work and the judgments of tutors. It can be used to motivate and promote learning, to provide feedback and to enable the competence of students to be officially recorded and graded. No matter what combination of these forms a specific instance of assessment might take, it is almost certain that it will have been teachers who made this choice.

Assessment has been used as a means of managing students, a source of teachers' power over students who will direct their learning to what they think the teacher will want to assess and learn in ways that will produce the best results for the type of assessment being used (Biggs, 1999; Prosser & Trigwell, 1999). When students are given an opportunity to take an active role through self-assessment or peer assessment, the test most frequently applied to the veracity of their marks is how closely they align with the teachers' assessments, so even in an act associated with student empowerment, the teachers' discipline is still exercised (Daniel, 2004; Ramsden, 1992; Rawson, 2000; Tan, 2004). Assessment processes should reflect the kinds of evaluations we would like our students to be able to employ after graduation, so if an ability to be self-auditing is a desired outcome of a course, at least some active assessment by students should be included (Gijbelsa, Wateringb, & Dochy, 2005; Struyven, Dochy, & Janssens, 2005).

First dimension: Assessment by staff

Assessment is usually conducted by staff on students, for the purpose of making a judgment connected to progression through a program, classification of results and compliance with standards (Rawson, 2000). When people were mainly being prepared by education for work in circumstances where compliance with instructions and acceptance of the judgments of others was needed, this authoritarian mode of assessment was appropriate most of the time. It is still appropriate where sophisticated professional judgment and high levels of specialized experience are needed to make valid assessments, and to focus and motivate the learning of essential discipline knowledge. In these circumstances, this dimension of assessment should be included. In any case, this is the sort of assessment most teachers and students will have most experience of, and both groups will feel comfortable with at least some inclusion of this traditional practice.

However, the notion of authentic assessment involves students in the production of knowledge in ways that more closely resemble knowledge applications outside of structured education, not always under supervision and frequently responsible themselves for progressive evaluation and direction (Bryce, 1997; Gardner, 2003). Often only the products of this work will be viewed by the teacher, and the process of its creation can only be known by its creators (McLaughlin & Simpson, 2004). In these circumstances, a second dimension of assessment is called for.

Second dimension: Self-assessment

Self-assessment of work while it is in progress is necessary if the independent learner is to minimize time spent either inefficiently or unproductively. Critical self-reflection on both the product and the process of learning enables students to become more aware of the quality of their own work, leading to a clearer understanding of how it might be improved (Claxton, 1999; Daniel, 2004; Rawson, 2000; Searby & Ewers, 1997).

Limiting assessing to a staff-led activity may limit the ability of students to assume control of their own learning (McLaughlin & Simpson, 2004). Self-assessment, on the other hand, can develop skills that are regarded as integral to life-long learning and encouragement of the development of the requisite skills and disposition should be included in education processes (Rawson, 2000). It is one of the ways the focus can be moved from teaching to learning (Pope, 2005; Smyth, 2004), and it is an essential ingredient of problem based learning (Gijbelsa, Wateringb, & Dochy, 2005). Students need to develop the inclination and ability to be their own first marker if they are to continue to learn independently and effectively (Claxton, 1999; Claxton, 2002).

Third dimension: Peer assessment

One of the ways the literature indicates self-assessment skills can be nurtured and developed is through the practice of a third dimension of assessment. Assessment by peers is a widespread practice in the professional arena and it is found with increasingly frequency in the field of higher education (Blom & Poole, 2004; Bloxham & West, 2004; Daniel, 2004; Gatfield, 1999; Hunter, 1999; Li, 2001; Liu, Lin, & Yuan, 2002; McLaughlin & Simpson, 2004; Pope, 2005; Prins, Sluijsmans, Kirschner, & Strijbos, 2005; Searby & Ewers, 1997; Smyth, 2004; Struyven, Dochy, & Janssens, 2005; Tan, 2004). It is used for assessing group work when members of a project group might provide feedback and/or marks on the contributions of their peers to the outcome and thereby have an influence over what proportion of the credit for the work should be attributed to each member. This would seem to be especially appropriate when the group work is undertaken without the supervision of a tutor, when only the group members can make judgments on the processes of the creation of the work.

Peer assessment can also be applied to the individual submissions of a student, with the peer (or a group of peers) fulfilling either part or all of the assessment function more usually conducted by faculty. Acceptance of this kind of peer assessment provides greater challenge to academics because it involves the assignment to students of power that was formally exercised by the teachers. Even though this is likely to be more time-consuming for those staff managing this kind of process than it would be to simply conduct the assessment themselves, the literature supports the notion that learning benefits exist for students involved in the assessing of their peers.

Students will usually need some instruction in the processes and principles, and it is important that students are given enough information to be able to be confident of their abilities to conduct valid assessments of the work of their peers (Purchase, 2000; Rust,

O'Donovan, & Price, 2005). Evidence that this kind of assessment process is both valid and relevant to their circumstances may be helpful in preparing students to engage enthusiastically in this activity. It is important that the student assessments have real value. For example, peer assessment can be used to contribute to the mark, rather than simply being an exercise or training for something they may engage with in their futures, when they are 'properly' qualified. The awarding of marks for the act of assessing is a very visible way of declaring the value placed on this activity in a course (Bloxham & West, 2004; Prins, Sluijsmans, Kirschner, & Strijbos, 2005).

One of the benefits claimed in the literature for peer assessment is its potential to enhance the abilities of students to conduct self-assessment. Peer assessing, particularly in company, will contribute to the development of enhanced self-monitoring skills (Brown, Bull, & Pendelbury, 1997; Daniel, 2004; McLaughlin & Simpson, 2004; Searby & Ewers, 1997), and people's abilities to make judgments of their progress relative to criteria and standards (Hunter, 1999; Sadler, 2005). An ability to provide and accept peer-feedback is an important attribute when working in collaborative situations (Pope, 2005). The modeling of assessment behaviors in panels that include staff or more experienced students may also help less experienced students develop confidence in their abilities to conduct valid assessments.

So what?

It is sometimes assumed by both teachers and students that moving some of the assessing from teachers to students will produce savings in staff time. This is not supported by the literature (Daniel, 2004; Hunter, 1999; Searby & Ewers, 1997). It is important that participants understand that there are pedagogical justifications for active assessment and that they are not simply being asked to do 'teachers' work'.

A range of benefits for student learning is claimed in the literature on peer and self-assessment, including enhanced critical reflection, communication, and evaluation skills, along with increased self-confidence (Blom & Poole, 2004; Boud, Cohen, & Sampson, 1999; Brown, Bull, & Pendelbury, 1997; Daniel, 2004; Hunter, 1999; Purchase, 2000; Smyth, 2004). Indeed, some regard inclusion of students in assessing is a necessary aspect of involving students fully in the learning culture of an institution (Bloxham & West, 2004). Peer assessing has been reported to improve not only the assessing abilities of students but also the learning of the content that is the subject of the assessment (Prins, Sluijsmans, Kirschner, & Strijbos, 2005). It is for these reasons that teachers should look for opportunities to include active dimensions of assessment in their practice.

An application

To follow is a description of a set of assessment activities that include all three of these dimensions of assessment, each contributing in particular ways to the learning of the participants. Given that the previously used assessment method in this course was assessment by faculty, it is argued that students have a richer learning experience through the use of all three dimensions than they would have otherwise had, particularly in terms of transferable learning skills, and that this is achieved while still providing equitable, reliable and valid assessment. It is a widely held notion that it is only when student-generated marks align well with staff-generated marks that assessment by students can be regarded as valid. This is the test that is most often applied when considering non-traditional assessment, and when this test is applied to the marks for this course, the data do not support concerns about the validity of marks in this system.

The course

Popular music production involves the production of a CD of original music each semester together with a range of written submissions detailing aspects of the creative and learning processes. Students are assigned to panels that conduct the assessment of the recorded work. It is the major study of a degree program that combines the study of the literature, history and analysis of popular music with instruction in audio engineering and production, technology, music business and other supporting studies to prepare students for the popular music industry. While this range of study contributes to positive outcomes for graduates, the assessment methods used in the major study provide an opportunity to enhance meta-learning, students' awareness of how they learn. It requires critical self-reflection, independent work, objective assessments of the work of others, the development of analysis and communication skills, and the ability to respond to feedback and work interdependently with others. These attributes will enable self-directed and self-monitored learning whenever necessary in the changing environment of the future.

First dimension assessment

Staff members are engaged in the assessment of the major study in several ways, beginning early in the semester when students submit a proposal for their creative work. This documentation describes the planned recording project, explains what it is intended to achieve, and outlines how it will be achieved. This is marked by staff and contributes 3% of the course mark.

At the end of the semester, students submit a reflective journal that includes a description of the project, a project rationale, an explanation of the CD cover, reviews of the masterclasses attended during the semester and critical reflection on the project itself. Most

importantly, the journal also includes reflections on the learning experienced as a consequence of the project. This is marked by staff and contributes 27% of the course mark.

Students are assigned to panels that assess the recorded folios of a selection of their peers through the provision of a paragraph of feedback and marks for each track, along with marks for the submission as a whole. While this is essentially summative assessment, students take this course in each of the six semesters of the program, so there is also a formative aspect. Each panel includes a staff member but no extra weighting is given to the staff marks in this activity. The quality of the students' work as a peer panel member is assessed by the course convenor and contributes 10% of the course mark.

Second dimension assessment

Students submit a track-by-track report that describes their intentions for each track submitted. It includes a statement about the intentions for the track, in what ways other people may have been involved, and observations on the outcome. It also includes self-marking, not included in the calculation of course marks, but intended to provide a concise representation of what the submitting student thinks about their submission, not just for the information of the panel, but more importantly, as a means of encouraging critical self-reflection. This is also the main purpose of the reflective journal.

Third dimension assessment

All year levels participate in each panel along with a staff member, so there are people present who have experience in the process who are able to model good assessing practice. This enables less experienced students to find their feet in the role of assessing and develop confidence in their abilities to perform this role. More formal instruction in the process and information on the underlying principles is provided in lectures each semester.

Marks are awarded for each track for how well the track meets the stated intentions, its overall quality, and for the quality and significance of the student's contribution. Marks for the individual tracks are averaged and added to marks for the submission as a whole and for the quality of the track-by-track report. Very explicit guidelines for the awarding of marks are provided for each criterion and the standards that are applied are based on release-quality examples of music in the style of the submission.

Making the grade

One of the concerns most frequently expressed by both students and academics about peer assessment relates to marking. The peer marking in this process provides the summative marks for the recorded creative work component of the course mark (60%). While the course convenor could moderate these marks, this has not been necessary since the introduction of detailed and specific marking guidelines in semester one, 2004. While students are encouraged to make independent judgments as to the quality of a submission, the marking guidelines provide a very specific score for each of a range of judgments so that the marks derived from these judgments will be consistent. The explicit nature of the marking guidelines, instruction in the process and the opportunity for students to conduct this assessment as part of a group are all important features of this method.

Before this process was introduced in semester two, 2001, the creative work of students was assessed by the course convenor alone, a common practice in music in higher education. Staff marking is often regarded as a benchmark for validity of student-generated marks. A comparison of the course convenor's personal marks and those generated by the peer panels of which the course convenor was a member is included in Table 1. This demonstrates that the impact of this assessment practice on the marks awarded is minimal.

Table 1   Panel/staff marks comparison

Marks variation out of 60 marks	2004 Sem 2 n=33	2005 Sem 1 n=36	2005 Sem 2 n=34	2006 Sem 1 n=35
Within 1 mark	54.5%	44.4%	47%	65.7%
Within 2 marks	78.8%	80.6%	70.6%	88.6%
Within 3 marks	90.9%	88.9%	82.5%	97.1%
Within 4 marks	97%	100%	94.1%	100%
Within 5 marks	100%		97.1%	
Within 6 marks			100%	

Conclusions

In light of the overwhelming evidence in the literature, it would seem that there are significant learning benefits to be gained by involving students actively in assessment and few risks to standards. Providing that the process is conducted carefully, the impact on marks can be minimal, demonstrating that, certainly collectively (and possibly individually), students are well able to conduct assessment appropriately. While there may well be additional work for staff associated with active assessment processes, the learning benefits for students are significant and justify this additional effort. Teachers who are committed to maximizing the learning of their students should consider the implementation of dimensions of active assessment whenever possible, looking at assessment through a learning lens.

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Using student evaluation of teaching as a means for improving individual instrumental teaching

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Abstract

Student evaluation of teaching is used commonly in institutions of higher education to improve teaching. There is reason to believe, however, that implementing student evaluation of individual instrumental teaching might involve some challenges that are unique to this particular teaching context. Drawing on an interview study at an academy of music, some of these challenges are discussed. First, it is questioned if it is possible to protect the students' anonymity, and also if anonymous evaluations are useful for improving instrumental teaching. Second, it is concluded that student evaluations have the potential to influence the important teacher-student relationship positively as well as negatively. Third, it is discussed how student evaluation may be in conflict with the role expectations that are part of this teaching tradition. It is concluded that there are several important issues that need careful consideration when implementing student evaluation of instrumental teaching in higher music education.

Introduction

The quality of teaching is of vital concern to institutions of higher music education, and in particular the teaching of the student's principal instrument, including voice. Recognizing this, many institutions have implemented strategies for monitoring and improving the quality of teaching. This paper focuses on one such strategy, namely student evaluation of teaching, which is used widely in higher education in many countries.

There is a vast body of research literature on student evaluation of teaching in higher education. Very little research has been conducted, however, which elucidates student evaluation of individual instrumental teaching. There is reason to believe that implementing student evaluation into this particular teaching context might involve some unique challenges. In this paper some of these challenges will be discuss, based upon a research study conducted at an academy of music a few years after student evaluation of teaching was introduced as a mandatory procedure. Semi-structured research interviews were conducted with 9 experienced instrumental teachers and 9 students who studied with 3 of the teachers who were interviewed.

The question of anonymity

The evaluation literature commonly recommends that student evaluation should be conducted anonymously (Braskamp, & Ory, 1994; Cashin, 1999; Centra, 1993; LeBlanc, 1992). Being subject to evaluation is not always pleasant; student evaluation reflects on the teacher's self-respect as a professional and can sometimes be experienced as hurtful, threatening and demoralizing (Moses, 1986; Ryan, Andersen, & Birchler, 1980; Seldin 1989; Strike 1991). It is therefore important, it is argued, to protect the identity of the students to ensure that they can give frank and honest evaluations without risking negative consequences. One common solution to this problem is to use written, anonymous questionnaires or rating scales. The

results from the interview study indicate, however, that this solution might not be feasible in order to ensure anonymity, but also that anonymous evaluations are of less use for both teachers and students.

Firstly, the students argue that their teachers can easily guess who the student behind a given evaluation is, because they are well acquainted with the individual student's opinion. The teachers also confirm this; they can identify students through their evaluations. Both parties therefore know that, in reality, student evaluations are not anonymous.

Secondly, when the students' evaluations are 'anonymous', the teacher is prevented from discussing it with the students. Both students and teachers in this study emphasized that the main use of student evaluation is for adjusting the teaching to the *individual* student's needs, goals, learning style etc. Therefore, the teachers expressed a need to clarify and discuss the evaluations with the students, but were unable to do so since the evaluations are supposed to be anonymous. The students were also frustrated because they didn't know if their teachers acknowledged and understood their points of view.

Thirdly, both teachers and students in this study found the idea of communicating in writing and anonymously, 'unnatural' and 'alien' to their usual mode of communication. In a teacher-student relationship that is normally characterized by mutual trust, and where teaching to a large extent implies a continuous dialogue, filling out anonymous questionnaires was not considered an appropriate or fruitful means of communication.

The results indicate that it might be more fruitful to explore different strategies for conducting open evaluations. Open evaluations will, however, constitute a challenge to the important teacher-student relationship.

Maintaining the teacher-student relationship

Research on higher music education confirms the close and personal relationship that normally develops between the instrumental teachers and their students (Hays, Minichiello, & Wright, 2000; Kingsbury, 1988; Nettl, 1995; Nielsen, 1998). Developing and preserving a good working relationship between the two parties is vital for the teaching to succeed. Tiberius, & Flak (1999, p. 3) claim that one-to-one teaching represents a special challenge in this respect, because "the overt civility of dyadic relationships can mask unexpressed tensions and … these tensions, if not addressed, can increase to the explosive point, at which the relationship itself is destroyed". Therefore, they conclude, it is important to "…structure a relationship that can handle conflicts and tensions routinely and thereby prevent escalation" (p. 5). Student evaluation can be understood as a routine with the purpose of unmasking tensions in a controlled manner, thereby enabling the parties to address problems constructively. If student evaluation is to serve this purpose, however, the students must dare to be honest in their evaluations. The study revealed that many students find this difficult. Two potential difficulties will be discussed here: Fear of hurting the teachers' feelings, and fear of reprisals.

Fear of hurting the teachers' feelings was a serious concern for a number of the students and teachers interviewed: One of the teachers said "In a way you have to attach more importance to any hint of objection that crops up and then decide whether this is only a considerate way of saying that this is hopeless, because they don't dare to express themselves more strongly." Several of the students confirmed that this is a problem. Some of the female students implied that girls in particular might be afraid of hurting their teachers: "Afraid of hurting the teacher, yes, we probably are. I think that's true. I don't know about the boys, but I have talked with a lot of girls, and I think many girls are afraid of hurting their teacher." But for some of the students this did not seem to be a problem. One of the male students said,

"…you have to realise that getting a good education is *your own* responsibility. You can't be afraid of hurting a teacher. You have to tackle the problem yourself and try to criticise."

When asked about their reactions to critical evaluations, some of the teachers answered that normally they do not feel upset; they can handle whatever comments they receive in a professional manner. Others admitted that they could feel hurt when being criticised. "You are, quite naturally, a bit hurt by negative [comments], especially when you believe you are as good as I believe I am. 'What? I, who am [sic] "world famous"!' and so on. And it definitely hurts a bit."

The interviews confirmed the closeness of the teacher-student relationship described in the literature on instrumental teaching. This personal relationship between teachers and their students can be understood as a fundamental trait of individual instrumental teaching. There seem to be at least two possible reasons for this: This type of teaching implies a one-to-one teacher-student relationship that often lasts several years, years that are of vital importance in a young musician's life. One student, for example, compared the relationship between teacher and student to a parent-child relationship when she described the bonds between them. Furthermore, it seems that characteristics of the subject matter, the *music*, force both student and teacher to expose themselves emotionally, and therefore to come closer to each other on a personal level. One of the teachers touched on this when she said:

> We talk a lot about real *feelings* during the lessons, not just 4th finger on F sharp, right. We talk about what this music expresses. It might sound sentimental, but you have to open up your whole register of feelings, and then you cannot just sit there and keep a distance from the student.

The interview results indicate that there might be a price to pay for the closeness between principal instrumental teachers and their students: students might not dare to voice any

criticism because they are afraid to hurt someone they feel attached to, and thereby risk destroying the openness and intimacy so vital in this type of teacher-student relationship.

Fear of reprisal. Another reaction to receiving a negative evaluation can be anger and hostility. Such feelings can in themselves be a strain on the relationship between teacher and student. In addition, they might lead to reprisals against the student. Several of the teachers commented on the fact that instrumental teachers are in a position to retaliate in different ways, and that fear of reprisals might stop students from voicing any criticism. One of the teachers expressed her concern in this connection:

> ... the teacher can decide whether you are going to get a job engagement or not, then it is hopeless when you know that you will be studying with that teacher for the next three years. There is no question of making any criticism, as they know it will not improve things. The only thing that might happen is that the relationship might worsen. You will definitely be out of favour with the teacher.

When the students were asked whether this is something they worry about, some said that they had never even thought about it, but others reported that fear of reprisals had actually kept them from being frank and open with their teachers. The fact that students often, as one student put it, "surf on the contacts that the teacher has in the job market", implies that teachers have an instrument of power that they may potentially use against a student:

> ...you know very well that it is preferable not to get on bad terms with your teacher, because then you will not get jobs. … I am very much aware of the fact that if I got into a major conflict with her, I would have a problem getting those jobs, and those are jobs that I really want. Then it becomes just hopeless.

Principal instrumental teachers can choose to use their contacts in the job market for the benefit of their students, or they can choose *not* to use them. It is not surprising, then, that students in some cases think it is wiser to refrain from giving negative evaluations.

Conflicting role expectations

Instrumental teaching is often described as learning by apprenticeship (Nielsen, 1998). Although learning by apprenticeship can be defined and understood in different ways (Nielsen, & Kvale, 1997; Nerland, 2003), there is undoubtedly a strong professional authority ingrained in the role of the master. In his study of instrumental teaching and learning at an academy of music, Nielsen (op.cit.) found that the students' professional trust in their teachers is an important basis for learning to take place. Student evaluation, on the other hand, implies an appraising and dispassionate attitude, which might be difficult to combine with having a strong professional trust in the teacher. This dilemma was illustrated by one of the students:

> In my opinion, to put up too much resistance against the teacher or the type of system he has, just doesn't work, especially in the type of teaching tradition that we have. I think you have to decide to go along with him entirely, or otherwise you have to find yourself another teacher.

One of the teachers expressed somewhat the same opinion when looking back to his student days:

> It is a question of faith, to subject oneself to teaching. It is a question of *believing* in it. … I had to make a choice: either I was dubious and distrustful, or I just had to 'swallow' what he came with. And then, in a way, you have put behind you that dispassionate and critical attitude. You have to have faith in the person and trust that this will work out.

It might be equally difficult for the teachers to combine their perception of being masters with subjecting themselves to student evaluation. One of the teachers voiced this concern:

> It is not natural for the master to ask for an evaluation, because the master is, per definition, a master. … Student evaluation is not perceived as natural within the master-apprentice tradition, it just isn't; you only destroy yourself." This opinion was

supported by one of the other teachers, who claimed that student democracy has gone
too far, and that student evaluation is neither appropriate nor necessary: "If we are
supposed to have the best teachers in Norway here, I feel that, in a way, this should be
quite unnecessary.

Most of the teachers I interviewed, however, were anxious *not* to be identified with a master
role in an authoritarian sense, and several of them expressed a strong wish to *reduce* their
authority over the students. But even if the teachers might wish to play down their authority,
the students might not perceive it in the same way. One of the students pointed out that the
teachers might not realise how strong their authority in reality is, and that they perhaps
underestimate their power over the students:

At least I feel that in this master-apprentice relationship in which we actually find
ourselves, the teacher has a lot of power. .... And I suppose it is as easy for an
instrumental teacher to forget, also because you have such a friendly relationship with
your student.

The results of the interviews indicate that there might be some role expectations built into this
kind of teaching that can make it difficult for the students to have a dispassionate and
appraising attitude towards their own teacher. The teacher's professional authority *per se*
sometimes seems to be an obstacle, even if the teachers themselves do not necessarily stress
their authority or expect any reverence. The reason for this may lie with the needs of students
to have complete faith in their teachers as professional authorities. But the results also indicate
that some teachers might feel that student evaluation is alien to the kind of roles they and their
students have within this teaching tradition.

Discussion

It is argued in this paper that student evaluation of individual instrumental teaching cannot and should not be conducted anonymously if the evaluation is to fulfil its formative purpose. Having an open evaluation of this kind of teaching is, however, challenging for both students and teachers due to the special nature of their relationship:

Individual instrumental teaching normally creates closeness between teacher and student, but it also *presupposes* closeness to succeed. The results of the interview study indicate that students might be very anxious not to destroy this intimacy and confidence. In this situation student evaluation can be a double-edged sword. On the one hand it can help the students to express any negative feelings they might have in a regulated and accepted context. Tensions in the dyadic relationship can thereby be reduced. Gaining insight into the needs and feelings of each student will also enable the teachers to adapt their teaching and thereby prevent future disappointment and frustration. On the other hand student evaluation can actually result in a deterioration of the relationship because the teacher cannot handle negative evaluations and feels hurt or can even becomes hostile. In other words, student evaluation can actually be counterproductive.

Students seem to be painfully aware of this possible outcome, and their strategy is in some cases to live with the problems, rather than tackle them by giving negative evaluations, or they change teachers if it becomes too much of a strain. In most cases this fear of the teacher's reaction is groundless. Many teachers probably handle criticism professionally and do not let the student notice any negative reaction. But at the same time, some students´ tales of experiences they have had trying to voice criticism give grounds for concern. It underlines how important it is that teachers have a highly developed professionalism and ethical awareness in their roles as teachers. If this is absent or inadequate, student evaluation may actually result in a worse situation for the student.

Student evaluation also challenges the perception students and teachers have of their own roles as well as those of their counterparts. The students need to have a professional trust in their teachers because this is a fundamental condition in their relationship. In his book *Personal Knowledge* Michael Polanyi (1958, p. 53) underlines the importance of this unconditional trust when he writes: "You follow your master because you trust his manner of doing things even when you cannot analyse and account in detail for its effectiveness." It seems, however, that it is not always easy for the students to have an unconditional trust while at the same time having a dispassionate and appraising attitude towards their teachers that student evaluation implies. The teachers, for their part, might fear that student evaluation undermines their authority and challenges their position as experts. Therefore, both teachers and students might feel that student evaluation confuses the roles.

In this paper some problems associated with student evaluation in this particular context have been highlighted. This must not be interpreted as a total rejection of the idea of using student evaluation to improve individual instrumental teaching. The results of this study do not justify such a conclusion. It is, however, important for all parties involved to understand that such problems can occur, in order to counteract them. The results make it clear that there are important issues that need careful consideration when implementing student evaluation of instrumental teaching.

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ISME Commission for the Education of the Professional Musician (CEPROM)

It is the belief of the ISME Commission for the Education of the Professional Musician that any discussion or action relative to the education and training of professional musicians must be sensitive to the roles and status that creative and performing musicians have in various societies and cultures. Of equal importance is attention to the value systems in those societies and cultures that drive the choices made relative to music, education, and the arts in a broader sense.

The mission of the ISME Commission for the Education of the Professional Musician is to engage in and promote a variety of activities in international and local settings that:

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

- foster the recognition of the many modes of educating and training musicians, as those modes exist in various societies and cultures; and

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

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