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CEPROM

The Musician in Creative and Educational Spaces of the 21st Century

Michael Hannan, Editor

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Proceedings from the
International Society for Music Education (ISME)
18th International Seminar of the Commission for the
Education of the Professional Musician

Hosted by Shanghai Conservatory of Music

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Michael Hannan, editor
Lindsey R. Williams, managing editor

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Editorial

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This publication contains the papers presented at the18th International Seminar of the Commission for the Education of the Professional Musician (CEPROM), which was held at the Shanghai Conservatory of Music from July 27 to July 30, 2010.

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

1. Focus on the professional musician as one who accepts responsibility for advancing and disseminating music as an integral part of life, and whose creation and performance of music reflects perception, understanding, appreciation, and mastery in a manner that conveys meaning to people;
2. Foster the recognition of the many modes of educating and training musicians, as those modes exist in various societies and cultures; and
3. Emphasise ways in which to enable present and future educators to employ modes of preparing musicians that reflect an awareness of the continually changing role of the musician in various societies and cultures.

The theme of the 2010 CEPROM Seminar is "The Musician in Creative and Educational Spaces of the 21st Century". In calling for paper proposals for the Seminar the Commission suggested a number of sub-themes from this general theme, as follows:

- The role of conservatoires in the 21st century: institutional priorities, leadership, pedagogies, curricula, and assessment in different cultural and multicultural settings;
- Music careers in a contemporary global context: implications for training and professional development;
- Musicians' wellbeing;
- Technology in music and music education: multimedia, interdisciplinarity, information and social media literacy, flexible learning delivery; and
- Practice-based research in music and music education: design, methods, partnerships, the teaching/research nexus, and publication outcomes.

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

The intimate nature of the Seminar (typically 15 to 25 participants) provides the opportunity for quality networking and the formation of collaborative links between individuals and institutions.

The Seminar also includes a number of "open space" sessions where presenters and observers can propose a variety of topics relating to the mission of CEPROM and delegates can then sign-up to participate in discussions around these topics. These sessions also suggest collaborative links and may even provide themes to investigate at subsequent CEPROM Seminars.

For the 2010 Seminar, nineteen papers were selected. Although each relates to the theme and one or more of the sub-themes they have been grouped together a number of topics as follows: assessment, institutional landscapes, new pedagogical models, memorisation, identity, learning cultures, entrepreneurship, and artistic research.

Assessment, particularly in practical music subjects has been a major concern of CEPROM researchers in past International Seminars. For the 2010 Seminar there are two studies that consider innovative ways of assessing performance and one concerned with the assessment of composition/production folios. Against the background of the traditional classical music methods of performance assessment, Katie Zhukov reports on a study designed to investigate the efficacy of assessment tasks alternative and complementary to the standard final recital examination and teacher reports. In her case study design, two tertiary level piano students at the Sydney Conservatorium were given a task to self-assess one of their recorded performances as well as a research assignment tied to technique and style in performance. They were then asked to evaluate what they had learnt from these tasks. Both students reported favourably on the understandings that they had gained through the reflective process. They were also pleased that their progressive assessment took some of

the emphasis off their end-of-semester recital, thereby reducing stress levels. Zukov sees these kinds of assessments in performance majors as more in line with learning and teaching advocacy of student-centred learning, independent learning and the development of critical evaluation skills.

A study by Diana Blom and John Encarnacao of peer assessment in rock music ensemble playing investigates the idea of getting students to develop their own assessment criteria for group rehearsal and performance, to be used in conjunction with criteria put forward by teachers. The authors conduct a literature review of music performance assessment rubrics before reporting on the range of assessment criteria that emerged from the study. They divide the array of criteria involved in rock ensemble performance into "hard" and "soft" skills, where generally the former are associated with technique and analysis and the latter with communication and organisation. They found that the non-musical ('soft') skills such as teamwork, participation and personal attitude were emphasised by the students as essential assessment criteria as much as the musical ('hard') skills that were identified. They contend that teachers can learn a lot from this teacher/student collaborative approach to how group music making should be assessed.

Don Lebler's study of the development of efficient ways of conducting self-assessment and peer assessment of popular music production portfolios is a follow-up to his analysis of the pedagogical benefits of this practice within his own institution, Queensland Conservatorium Griffith University. Like the cohort of students discussed in the paper by Blom and Encarnacao, the students undertaking the elaborate format of assessment described here are involved in collaborative music making practices. Although it makes good sense that something which is collaboratively produced should be collaboratively assessed, Lebler describes the time-intensive administration problems that have developed in this type of assessment as the student numbers have grown. The solution proposed in this paper is the creation of an interactive online assessment environment modelled on social networking sites like MySpace and FaceBook. This solution not only cuts down the time academic or support staff need to expend on uploading materials to be assessed, but also allows students to take ownership of their submissions of creative products and critical commentaries in an environment that is second-nature to them.

The policies and politics of institutional cultures were the focus of three papers dealing respectively with particular circumstances in Greece, China and Australia. Angeliki Triantafyllaki provides the context of professional music performance education in Greece before outlining an ethnographic case study of the career development of performance teachers working in a conservatoire and a university music department in a remote area of her country. A common theme to emerge was the difficulty of maintaining a performance career while in a teaching position. Although employed essentially as teachers her respondents considered that their professional development should be in the area of performance rather than pedagogy. Indeed there was an expectation from their employers and their students that they should maintain public profiles as performers. This may be considered at odds with their professional development needs as teachers. Although the lack of compulsory training of performance teachers in instrumental pedagogy poses problems for educational quality in Greece, Triantafyllaki found encouraging evidence of critical reflection on student learning, and she advocates this as a way forward for teachers to achieve a reconciliation between educational and artistic engagement.

Yanyi Yang's account of the development of music education in China critiques the way that professional performance education (as in her own institution, the Shanghai Conservatory of Music) has moved away from the guiding educational philosophies of the early Twentieth Century founders of the modern Chinese music education system, Cai Yuanpei and Xiao Youmei. She considers that the contemporary approach is too much focussed on the technical aspects of performance training at the expense of philosophical, cognitive, sociological and pedagogical approaches. She argues that this is problematic considering the need for broader national agendas for music education and the small percentage of conservatory graduates who achieve sustainable professional performance careers. Although there have been improvements in the recognition of humanities-based education in conservatories, Yang advocates a greater acceptance of research-based disciplines and greater access by all students to the full range of course offerings across the different areas of specialisation. She also promotes community access to conservatory courses.

Research in higher education music schools is an ongoing political issue internationally. Funding favours traditional (particularly scientifically-oriented) research over artistic work, but most of the teaching staff working in conservatories and university music schools and departments are primarily engaged with practical musical activities. Dawn Bennett surveyed "artist academics" to discover their attitudes to current policy agendas for research in Australian higher education and the way they have managed to operate within this challenging environment. She found that the new Excellence in Research (ERA) policy has impacted significantly on artist academics. After a decade of non-recognition of their performance and creative work, they have recently been forced to legitimise their artistic work by providing verbal evidence that it is grounded in research processes and represents "new knowledge." Although this situation is confronting and diverting, Bennett contends that artist academics who actively engage with the new requirements will be better-positioned to prosper in both higher education and artistic spheres.

Dawn Bennett's overview of the research environment for Australian music practitioners dovetails well with two specific accounts of artistic research practice relating to the preparation of new music works for performance. Diana Blom and Liam Viney describe their collaborative process of preparing the same solo piano piece, Ross Edward's *Kumari* (1980), for performance in their different countries of residence. The work is texturally unusual and very static but paradoxically rhythmically complex as Edwards was trying to capture the arbitrary rhythms and rhythmic intersections of sounds in nature. Blom took the lead by "self-interview" following her practice sessions. She then asked the same questions of Viney and they followed up with email "conversations" as their respective performances took shape. Solutions to problems associated with rhythmic accuracy, control of timbre nuance, bodily gesture and musical aesthetics were resolved through individual reflective practice and personal interaction.

Cathy Aggett's study is similar to Blom's and Viney's but, rather than being carried out as an "artist academic," it is a product of her doctoral studies (Diana Blom incidentally is Aggett's research project supervisor). Aggett's doctoral project consists of a number of full-length recitals as a vocalist backed up by a substantial written "exegesis" which outlines the research basis of her performance work. Aggett's reflective journaling practice grew out of a pedagogical strategy to help the vocal and piano students in her teaching studio solve problems of technique and interpretation, and she is here applying it to her own artistic research project as an interpreter of Australian new music art-song repertoire. In this paper she focuses on her preparation of Gordon Kerry's song *Moonrise* (with lyrics by Carolyn Masel). In addition to her reflective practice methodology she also interviewed the composer and the lyricist. Her paper analyses her efforts to gain understandings of the meaning of the poetic text, to come to grips with the complexities of performing in a modernist style and to solve particular vocal technical problems, for example relating to *passaggio*.

Two papers on memorisation of notated music have strong resonances with reflective practice. In the first by Tania Lisboa, Roger Chaffin and Kristen T. Begosh, a professional cellist is asked to make videotapes and keep a logbook of her practice sessions as data to be analysed by the researchers. The study focuses on the cellist's use of performance cues categorised as basic (such as decisions about fingering), structural, expressive, and interpretative. There were various stages of the longitudinal research process (initial learning, first relearning and second re-learning) where the types of performance cues employed shifted from basic to structural and expressive. The researchers wonder whether music students can be taught to use performance cues in memorisation and are undertaking a follow-up survey to investigate this.

A second music memorisation project by Francis Dubé is interview-based rather than relying on journaling, but none the less the nine pianists being studied (3 professionals, 3 university-level and 3 pre-university) were being asked to reflect on their memorisation techniques in the preparation of three set works. Although couched in different terminology this study has a similar approach to the one above. From the data collected Dubé identifies seven categories of "micro-structural references," which he divides into three main categories termed "musical notation," "instrumental realisation" and "associative." The study reveals that successful score memorisation involves many different techniques combined together. Dubé contends that less experienced pianists who don't use these memorisation strategies could be easily instructed to employ them, and suggests a future evaluation project to verify his hunch. If so, it would seem to be an important pedagogical innovation: as the author points out piano students are expected to memorise repertoire but are given little or no systematic instruction on how to achieve this.

Several studies reported on new pedagogical models. Diane Hughes and Pauline Manley worked with performance students in a music theatre workshop, focusing on creative processes exploring sound and movement through "improvisation, creativity, reflective writing and performative exercises." Their aim was to introduce a counterbalance to the prescriptive texts of composed music theatre works, and provide environments to encourage artistic development, creativity and collaborative development of new music theatre work. Their paper reveals positive experiences of student learning through the various exploratory strategies they introduced. Research addressing creativity in higher music education has not been common in CEPROM seminars, so this paper represents a refreshing addition to our usual range of interests.

A new two-year Masters Degree program focusing on the interpretation of Latin American music is reported by Dora De Marinis. Although based at the National University of Cuyo in Argentina and concentrating mainly on the music of Argentina the students and teachers are drawn from diverse countries in Central and South America. The program is conceived as an alternative to the Eurocentric tradition of music education in Latin American tertiary music schools. Forgotten repertoire has been researched and incorporated into a program, which has interpretive, analytical, sociological and philosophical emphases. The degree attempts to redefine the training of the professional musicians within the context of the hybrid cultural identity of Latin American countries.

Identity is the specific focus of two papers. Glen Carruthers, examines a selection of the proceedings of CEPROM Seminars to identify trends in the research topics presented. He then conducts a survey of Canadian undergraduate music students at Brandon University, asking them what they thought the topics would be at CEPROM Seminars on the basis of the published mission statement of CEPROM (stated earlier in the second

paragraph). He found a marked discrepancy between the two sets of data, suggesting that perhaps the list of concerns of CEPROM might be better informed by surveying students aiming to become professionals (or perhaps by implication that the mission statement should be revisited). One prominent CEPROM Seminar paper topic that Carruthers suggests might not be deduced from the mission statement is the identity of professional musicians. He notes that the surveyed students did not suggest the "identity" topic to the extent that it is prominent at the Seminars, but of those that did, most were in later years of their study when matters of career direction are starting to preoccupy them. In concluding, he advocates for a greater emphasis on the identity discourse in the education of professional musicians.

Just as the identity of professional musicians has been a common topic at the Seminars, so too has the identity of teachers and the reconciliation of the roles of performer and teacher. Christine Yau uses a social constructionist methodology in the investigation of cultural identity issues of a UK-based conservatoire professor of violin, identified by the pseudonym Cosmina. Her interviews and non-participant observation methods reveal that the pedagogical approaches Cosmina uses are strongly influenced by her family upbringing in Romania, her conservatoire studies with a Russian violinist in Israel and her experiences as a mother in the UK. Yau found that Cosmina's struggle to achieve personal and artistic identity had informed the way she approached aspects of her teaching practice such as student–teacher relationships and her expectations of student commitment. Cosmina's reflections on the way her cultural experiences impacted on her work as a teacher, has persuaded Yau of the importance of teacher self-awareness of how personal experiences influence professional attitudes and actions.

Three studies are grouped under the headings "Learning cultures." Gemma Carey critiques the teacher-centred learning and the politics of competition in the conservatoire culture. She considers the emphasis on performance goals rather than learning goals is counterproductive to the quality of student learning. Carey reports on a study where Australian conservatoire students at various levels and some recent graduates were surveyed about curriculum relevance. She found that as students progressed their attitudes shifted away from performance-centred needs towards concerns that their course was not preparing them for careers in the real world. Carey advocates for more emphasis on a broader range of learning experiences than the master-apprentice model is able to deliver. This paper has strong synergies with Yang Yanyi's paper (discussed above), which promotes a wider range of learning experiences in the Chinese conservatoire environment.

Rosie Burt-Perkins' work is also concerned with conservatoire learning culture. Her pilot study of the cultural interplay in a UK conservatoire involves interviews with two students, one professor and one administrator. She collected attitudinal data relating to institutional practices, learning and teaching practices and musical practices. Like Carey she noted the focus on performance goals rather than learning experiences. Both the students in her study seemed, however, to embrace the idea of a balance between depth and breath of learning. Burt-Perkins also explored the politics of gaining competitive advantage in the organisation, noting that within the conservatoire culture students need to be proactive in seeking performance and other opportunities that will enhance their experiences as students as well as their future career prospects.

The learning space of Eddy K. M. Chong's paper is the very different one of Web 2.0. Chong has worked for some years with the online delivery of music theory courses and his paper describes the pedagogical issues he has encountered. On the one hand students have the advantage of access to vast amounts of information but this is often inaccurate, conflicting, incomplete and unordered and there is also the problem of their inability to analyse, evaluate and sequence sources of relevant information. On the other hand they are working in powerful sharing and collaborative learning spaces such as individual blogs, course management systems and wikis. While espousing independent learning and post-disciplinary approaches, Chong is concerned that students must have the necessary grounding in any particular discipline (such as his course in 18th Century counterpoint discussed here), before independent learning online can be effective. Chong concludes that "educators must not abdicate their role as authorities directing the learning experiences of their students."

The learning cultures of conservatoires are also in the spotlight in two papers concerned with entrepreneurship and career development. Angela Beeching identifies problems in music school entrepreneurship training such as the absence (in most cases) of any substantial offerings, the use of unsuitable theoretical rather than project-based training, and the reliance on subjects such as accounting and marketing sourced from business faculties (which music students find alienating). She sees the key to successful integration of entrepreneurship training in the conservatoire curriculum is through strategies such as student-initiated practical projects, the dissemination of student and graduate entrepreneurship success stories, the development of promotional portfolios, regular career development awareness-raising activities such as conferences, and community engagement activities such as internships. For this to happen she believes a shift in institutional culture is required.

Kaija Huhtanen discusses the reasons for the reluctance of conservatoires to embrace new areas of study like entrepreneurship and the lack of interest students often show in subjects like this. She then describes an innovative ten-day 'Intensive Program' in 'creative entrepreneurship' coordinated by her own institution (the Lahto University of Applied Sciences) with international participants from four

other institutions. This program will address entrepreneurial skills, business opportunities, case studies of successful arts business ideas, career strategies, new pedagogies, curriculum development, curriculum and assessment benchmarking, and networking with the cultural industries. As this program was to be initiated in January 2010, several months after Huhtanen submitted this paper it will be interesting to hear her evaluation of its outcomes in Shanghai.

It appears that the papers collected here under the theme of "The Musician in Creative and Educational Spaces of the 21st Century" have many interesting connections and resonances with each other as well as raising new issues and topics which will can be developed further in discussions at future CEPROM Seminars.

Reflective journaling: A singer's path to performance

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ABSTRACT

Journaling is used by many professions as an educational tool to assist practitioners gain a greater understanding of their craft. This paper will investigate the process of reflective journaling through the performance preparation of the author's (a soprano) reflective journal writing for the preparation of Gordon Kerry's "Moonrise", an Australian contemporary art song with challenging notational, pitch and conceptual aspects. It will describe the process of journaling adopted and discuss how such an approach can assist performers during the learning and performance stages of a conceptually challenging contemporary art song. Reflective use of recordings of rehearsals and performances are also included in this frame, with the process leading to a more successful, informed performance, with much of the writing having a reflexive focus. In so doing, the paper will suggest how journaling can help in the preparation of songs for performance, in particular those which challenge a singer's perception of pitch, notation, meter and rhythm, and their concept and subsequent performance of melodic 'line,' all aspects discussed in the performance preparation of "Moonrise."

Keywords

Reflective journaling; self-reflexive; practice-based research; strategies; art song.

INTRODUCTION

In commenting on the process of practice as research, Davidson (2004) states that in the

> preparation of a piece, many performers investigate what sounds best and why…the preparation for performance is often, therefore, a research process: variables being manipulated, as hypotheses are tested (p.134)

The purpose of this paper is to investigate the process of reflective journaling by: a) outlining the process of journaling adopted over a two and a half year period while learning the Australian art song, *Moonrise* by Gordon Kerry (1983); b) describe how this process was used as a pilot for subsequent journaling as an evolving process of discovery; and c) discuss how such an approach can assist performers during the learning and performance stages of a conceptually challenging art song.

The main argument presented is that reflective journaling can give singers a frame by which to learn conceptually challenging art music, and in so doing achieve a better performance by outlining the learning process, all of which aim at performance excellence.

As the singer/researcher, I chose to write in the first person throughout the paper to show firstly, how reflective journaling can enhance a performer's understanding of their performance process, and secondly, that being reflexive can deepen a performer's understanding of their actions, thoughts, values and identity, their awareness, observation and skills (Bolton, 2005).

This journaling process was undertaken to realize the learning stages I was undertaking as part of a larger study of 27 Australian art songs in such a way they could be articulated to benefit other singers. My experiences of reflection reports steps in the learning process recorded in a journal that, as well as being a self-reflection of recordings of rehearsals and performances of the Kerry song and others, also records some working through of ideas and trials of step-by-step solutions suggested by Mabry (2002) on various musical and textual elements of the song. McPherson and Zimmerman (2002) describe this type of self-regulation as being cyclical, as feedback obtained from prior performance which helps the learner [performer] to adjust their performance and future efforts. The result is practice-based research from both reflective and self-reflexive perspectives, using journaling to inform the performance process.

REFLECTIVE AND REFLEXIVE PROFESSIONAL PRACTICE

The terms 'reflective' and 'reflexive' are often used in the literature, in some instances, interchangeably. Schön (1987, 1991) first introduced the concept of reflective practice, where practitioners review their actions and the knowledge which informs them. Reflection-*in*-action occurred during rehearsals when strategies were suggested by either performer and enacted upon. The review of entries in the journal and of performances can be seen as reflection-*on*-action. Reflexivity is focusing on *one's own* actions and their effects on others, situations, and professional and social structures (Bolton, 2005).

Reflective journaling is used by practitioners in the fields of pre-service teaching (Hourigan, 2009; Towell, Snyder & Poor, 1995), nursing (Richardson & Maltby, 1995), library students (Tilly, 1996) and music therapy (Barry & O'Callaghan, 2008), as an educative tool to investigate the way in which they practice their craft.

Journals are used as a means to foster self-learning and encourage the development of the reflective practitioner. Latukefu (2009) has been fostering peer learning and self-reflection through the use of journaling in a tertiary music setting to teach classical singing in groups. Students are

encouraged to become self-regulated learners by using journals to reflect on their vocal development over a period of three years, with the singing and spoken voice lecturers providing the transfer of knowledge and peers offering additional feedback in classes. Reflective practice is enhanced through self-assessment comments from contemporary tertiary music students in journals in a tertiary setting (Lebler, 2007), devised to provide students with the means to become their own teachers, with situations similar to Latukefu's work where peers are involved in the feedback process.

Areas a performer could address if they were interested in applying recent research to their every-day practice and/or teaching could include physical and psychological techniques to improve their performance (Hallam, Cross, & Thaut, 2009; Jørgensen, 2004), striving for excellence (Williamon, 2004), while at the same time seeking to improve their sight reading (Harvey, Garwood & Palencia, 1987; McPherson, 1994; Wollner, Halfpenny, Ho & Kurosawa, 2003) and sight singing skills (Henry, 2001; Killian & Henry, 2005; Welch, 1985).

For a singer, sight-reading and sight-singing might be considered two basic musical skills, however, many singers lack them, as the literature will attest. In a study examining strategies adopted by professional singers tackling twentieth/twenty-first century repertoire (Aggett, 2009), results showed that few (not all) singers surveyed had strategies for approaching the learning of new songs, save playing the melody on the piano. It is rare for the particularly avid performer to delve into the latest research on performance excellence, even though they may aspire to achieve it. To be a singer in the first place is to open oneself in a way that other performers do not. Our instrument *is* us! We cannot go out and buy another voice or send our instrument out for repair if it is damaged. When we perform in front of an audience, there is nothing between us and them – no music stand, no keyboard, nothing to hold on to. For these reasons, a singer needs to have a degree of surety about herself, her voice – her instrument – and the music we perform to a degree that perhaps other performers do not. For these reasons, the *reflexive* process used in journaling is just as important as the *reflective* aspects.

JOURNALING – A SINGER'S PERSPECTIVE

I 'fell' into journaling as part of my studio teaching, developing a practice with my students where I routinely write in a music exercise book for each student the main aspects I expect them to concentrate on for the next week, saying "there are 168 hours in the week and you are with me for just one of those - you need to become your own teacher". I teach both piano and singing. The pianists do not find the task as difficult as the singers do. I began to record the lessons, saving them to a USB stick at the end of each lesson. Students are asked to record and reflect on those recordings on a regular basis, as well as keeping a practice journal – something that becomes our 'prescription pad' for the lesson each week.

This process began five years ago, around the time I began doctoral studies, so I was learning about journaling from observing my own students. When faced with the prospect of having to learn twenty seven Australian contemporary art songs for two major recitals, the recordings of which have been used as part of the larger study with singing teachers, I adopted journaling.

Initially my journal entries were haphazard, other than including the date of entry, but over the two and a half years became more structured.

JOURNALING *MOONRISE*

My journal contains analytical notes, personal comments, musical snippets, and comments from discussions with people involved with the performance process, including the composer, poet, my singing teacher, and several people who accompanied me.

As is the case with many songs, Carolyn Masel's "unfinished fragment" proved useful as the starting place for exploring text in the song:

> Grey, volcanic, puffed out memories
> of spurting stone
> Their peaks a pale against the sky
> no wind moves them.
>
> Standing on the sill,
> Toes, knuckles, elbows, all.
> angle to grip.
>
> Then, shuddering.
> Galvanised iron, under your feet; brick
> pressing on your shoulder blades.

Figure 1. Segment of 'Unfinished fragment' *Moonrise*, by Carolyn Masel (1983)

My first entries involved technical comments on textual aspects relating to the poem and striving to come to grips with the meaning of the text. A conversation with the poet revealed background as to what the words of the poem were about, but not before working through several interpretations of my own. An early journal entry was

> Moonrise – twilight – shadows – things that aren't clear

and another

> Who are you in this song? What person is the song sung in?

My singing teacher suggested the poem could be about the room being a prison and the person a prisoner. An entry two months later helped further my interpretation of the text of the song, journaling ideas of the poem being a room in a house with a person in it, compared with the idea of that room being a prison cell occupied by a prisoner:

> 9.05.07 (Prison) Initial thoughts on what the song was that it was about a house. Then I thought it was describing a room in a house. Amanda's idea of it

> being about a prisoner makes a lot of sense too…. The description in the first half of a confined space – the room I was feeling and the things you could see from it. The memories you had of the outside world. The 'puffed out memories' could be past memories. The 'standing on the sill' could be staring to look outside. 'Shuddering….this vigil' … coming back into the room/cell. The 'moonrise' title could be the time of day in the cell

The question of whether the text meaning and innate construction affect the musical tempo or rhythmic structure, use of particular vocal registers or *tessitura*, melodic or harmonic organisation, or style of vocal declamation, all suggestions of working with text by contemporary composers offered by Mabry (2002, p.22), were issues worked through in the journal. Duration and accent is indicated by the addition of stresses added to the vowels of words on the score (seen in the poem, fig.1 and the score example, fig.2), determined by the prosodic value and rhythm implicit in each phrase (performance notes of score).

Another attraction of Kerry's song was the actual *look* of the score, what I call a 'white score', referring to the white space on the page (see fig.2), due to the frugal use of the

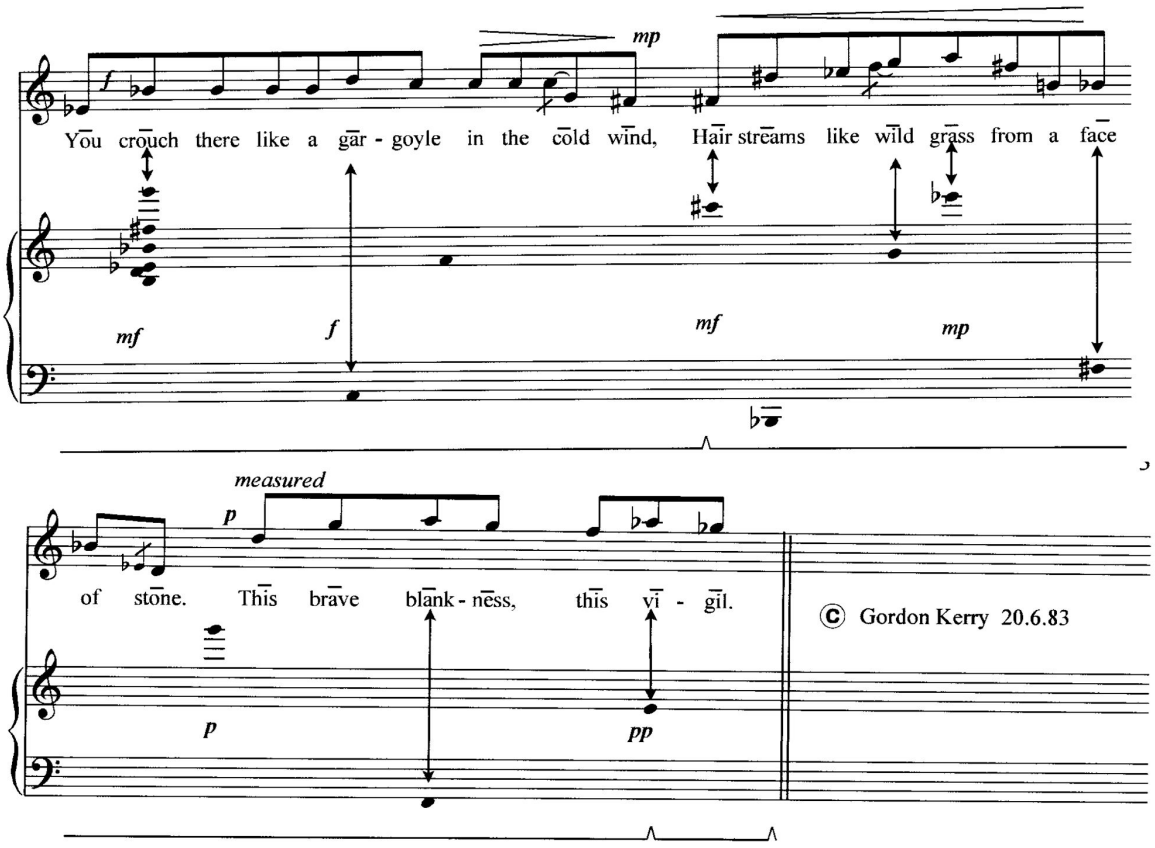

Figure 2. *Moonrise*, systems 6 & 7, by Gordon Kerry. Text by Carolyn Masel.

piano accompaniment. The Kerry score is just seven systems long. The concept of a 'tuneful' melodic line is not present in this song and the harmony first appears to be a group of unrelated pitches that need to be re-thought (Higginbotham, 1994:53-54). Because *Moonrise* was the first time I'd performed a solo song with such melody and harmony issues, journaling allowed me to document a process I've been able to apply to songs with similar harmonic challenges. By concentrating on intervals and getting the melody into pitch and muscle memory, and the use of constant reflection on recordings of rehearsals, both processes I now routinely do with atonal music, certain pitches of the song began to live and remain in my aural memory.

I used the journal to work through problems with the upper *passaggio* – the bridges in the register of the voice – around F♯$_5$ (see 'wild', 'from', 'brave' and 'this' in fig.2) using solutions suggested by Mabry (2002), for example:

> *Thoughts: 8.04.09 Many notes sit on the secondo passaggio (F♯$_5$ish), but few pose a problem for me, except for "from a" face, p.2 (F♯$_5$-B$_4$). Again, it seems to be the fact that it's falling that poses the challenge – not insurmountable, but you just need to be aware of it in placement with registers.*

and other difficult *passaggio* events

> *…most difficult – face of stone (5th – min 6th) – crosses from middle to lower register right on the passaggio! on 'stone' – most difficult part of my*

range!

"Face of stone" (see fig.2) sits right across the *primo passaggio*, moving from middle to lower register, as well as being declamatory text, a textual, register issue that was journaled.

Cleverly written, but dangerously so for the singer, the notes 'blank'-ness, set on an A_5, sung ***p***, followed by 'vi'-gil on $A\flat_5$, sung ***pp***, both difficult syllables at that *tessitura*, provide further challenges for the singer. Journaling these events allowed me to think and work through the *passaggio* issues, both technically and emotionally. The act of writing down where these points were in the song and the fact that I'd worked through how to overcome the problems ensured I was thoroughly prepared each time I sang the section.

CONCLUSIONS

The process of journaling *Moonrise:*

a) brought to light an emphasis on interpreting the text, finding strategies for a 'white note' score which appeared fragmented, forcing the singer to explore strategies to deal with the atonal melody and resulting harmonies created by the accompaniment. Pitch memory proved helpful as a means of locating starting notes that recurred throughout the song, as well as recognizing their existence within the accompaniment. Working through performance solutions as suggested by Mabry of working on the *passaggio* area assisted in a secure delivery of these areas of the song. Journaling textual issues discussed with the poet, composer, singing teacher and accompanist and then deciding on a delivery that was personally deliverable was made easier through expressing everything over a period of time in writing.

b) helped establish a frame of issues which became a template for my learning of other new songs:

- four pages allotted for each song; if filled, another four are started; a small manuscript pad always accompanies the journal to take down any vocalises that can be pasted in
- holistic impressions of the song, including -thoughts about the performance process, either before, during or after a rehearsal, performance or listening back of a recording (*reflexive)*
- specific identification of problems and suggested strategies; comments recorded on the effects of use of these strategies (*reflective)*, including
  - textual issues discussed
  - range and tessitura of song identified and if that was an issue in relation to the song
  - effectiveness of the use of any strategies applied and

c) offered performers the chance to explore reflexive strategies to further understand and overcome a problem, which can assist in learning and performing technically and conceptually challenging art songs. The reflection- *on*-action process of trialing someone else's recommendations (Mabry's), provided a means to explore possible strategies and reviewing subsequent recordings of performances provided the means to adopt *reflexive* strategies for improvement of *future* performances. The use of strategies can be helpful to a performer, but are not a means in themselves, as such, for the performer to find excellence. Williamon (2004) discusses the importance of having a thorough repertory of strategies so that the performer will learn more about which best suit their needs, knowledge referred to in psychology as "metacognitive knowledge," suggesting that developing such a repertory and acquiring a knowledge about these, as well as one's own cognitive functioning, is one of the most important objectives for any performer (p.98).

While performers may not have the energy, time or inclination to apply the reading of research into practical music making, if they were inspired to become a part of the research process, they may find as I had, that their efforts to record, journal, write about and discuss their performance process is actually a valid approach to research. I have found that undertaking practice-led research is not always taken seriously in some academic circles and this perhaps for these reasons that few singers themselves write of their performance process. Yet journaling has benefits for the singer and the performance community. The reflective and reflexive process of journaling *Moonrise* has given me a fresh perspective with which to approach the learning of any 20th/21st century song.

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PERFORMANCE

For those of you attending this commission, Diana Blom and I would like to perform the song.

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Career development and entrepreneurship across the curriculum: Best practice in professional development programs in undergraduate music programs

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ABSTRACT
This paper provides an overview of recent undergraduate curricular reform and programmatic efforts made to address musicians' professional development needs. The paper emerges from research of music entrepreneurship programs in the US, as well as the field experience of a veteran music career advisor. Curriculum and career advising is addressed, as well as institutional culture, and this is followed by a set of best practice cross-curricular strategies, based on examples from peer institutions.

Keywords
Undergraduate curriculum, entrepreneurship, music career development, cross-curricular, professional development

INTRODUCTION
Undergraduate curriculum at colleges and universities in the US has been a topic of heated debate in recent years. The essential tension at all arts-focused degree programs is whether to focus on artistry or on vocational training. Faculty and administrators struggle with the question of what the undergraduate music curriculum should include. Additionally, they are challenged with how to balance music performance studies with liberal arts, music theory, and music history, and how to connect across these typically disconnected, or "siloed" areas. Fitting career development and entrepreneurship courses into the curriculum is only the latest iteration of the same question: what should be taught?

CURRICULAR DEVELOPMENTS
Over the past 20 years, institutions in the US have responded to the changing needs and interests of their students by adding degree programs in music business/industry, recording engineering and production, music therapy, and arts administration. There are courses in jazz, world, classical, and popular genres. Some schools also have specialized certificate programs, which can be freestanding or supplementary to a performance degree. Examples include the Eastman School of Music's Arts Leadership Program, Manhattan School of Music's graduate orchestral studies degree program, and the Music-in-Education concentration at New England Conservatory.

Along with expanded degree programs, music schools have given increasing attention to career development. Academic institutions have added career courses and workshops, and created music career development centers, "gig" offices, and community performance programs. Many music schools in the US and the UK have hired specialized faculty to teach and staff to manage these offices. Career development programs are aimed at connecting students with a career options and assistance. This ranges from goal setting and job search, to self-promotion, grant writing, and performing in the community.

More recently, entrepreneurship has become a "hot topic" at music schools in the US. The push is to help students become more creative and independent, to initiate projects and ventures that directly connect them to their communities. There are a growing number of music schools with entrepreneurship programming and courses. The University of Michigan's student-initiated Arts Enterprise Club is a collaborative project between the School of Business and the School of Music, Theatre, and Dance. This project has inspired Arts Enterprise chapters at Bowling Green State University and the University of Wisconsin Madison, among others. There is also entrepreneur programming at Eastman and Oberlin (supported by the Kauffman Foundation). The University of Colorado, Boulder, houses the Music Entrepreneurship Center and there are newer entrepreneurship initiatives at Indiana University, the University of South Carolina, Manhattan School of Music, and New England Conservatory.

At institutions without formal career services or entrepreneurship programs, students get help from their individual studio or ensemble faculty, or administrators. However, without a campus-wide emphasis, such help is limited to the few, the lucky, or the most assertive students. But even at schools with career or entrepreneurship programs, these are often disconnected from the mainstream program emphasis.

The good news is that at more schools are offering a range of professional development programming. The bad news is that though more music schools these days offer these services, it is still common for musicians to graduate and plunge unprepared into the "real world."

SYNTHESIZING PROFESSIONAL DEVELOPMENT EFFORTS

Institutions divide services among their departments and staff to meet the needs of students, while managing within tight budgets, limited space, and packed curricula. In 2008 the author spent two weeks in the UK visiting music colleges and conservatories. Some of the most creative models observed were centers within music schools created to link and connect programs across departments and faculty/staff lines. For example, the Royal Northern College of Music's Center for Excellence in Learning and Teaching encompasses the areas of professional development (career services), external engagements (gig office), music research projects, the preparatory school (Junior program), and community performance (outreach). At the Royal College of Music, the Woodhouse Centre includes Career Services, Alumni Relations, External Engagements (gig office), Outreach, and the school's communications department.

In the US, the Carolina Institute for Leadership and Engagement in Music (CILEM) at the University of South Carolina, is another example of creative structuring of programs. CILEM, as described on the website, combines "traditional career development techniques, music advocacy training and a cutting-edge entrepreneurship curriculum specifically designed for music students." The overall purpose of these centers is to help students synthesize their learning across the curriculum, connecting to their community and career goals.

ENTREPRENEURSHIP TRAINING

George Gendron, former editor of *Inc.*, is founder and executive director of the Innovation and Entrepreneurship Program at Clark University. In considering how to teach entrepreneurship, he writes, "The goal is simple: to encourage these students to follow their passion, whatever that might be, but to marry those studies with a set of skills . . . that will dramatically improve the likelihood that they'll be able to create a sustainable life around that passion." The whole idea is to transform students from passive learners to active *change agents*. Gendron cites a classic problem with the majority of entrepreneurship training: that these are lecture or classroom-based, focused on writing business plans instead of making projects happen. Gendron writes, "If I coached my 13-year old son's basketball team the way most institutions teach entrepreneurship, I'd be giving kids lectures about how to choose an agent and practice safe sex on the road" (Gendron, 2007, p. 87).

With funding from the Kauffman Foundation, Gary Beckman conducted a 2005 national study of arts entrepreneurship programs in the US. With more than one hundred courses available to students nationally, interest in entrepreneurship education has grown considerably in recent years. The study showed that most arts entrepreneurship programs are offered as optional degree certificates (or "minors") that students can add to their major degree studies. Beckman found what Gendron laments, that most entrepreneurship instruction takes the form of classroom work.

Further, Beckman found two general approaches used in arts entrepreneurship education. One is to build a program in collaboration with a university's business school, which makes use of courses and faculty across campus. This falls under the definition of entrepreneurship as "New Venture Creation"—that is, business courses focused on feasibility studies, market analysis, and for-profit business plans. The majority of programs Beckman studied followed this approach, with students offered undergraduate courses from their university's business school (such as accounting, management principles, and economics). The problem is that most of this coursework is divorced from young musicians' perceived needs and career prospects. The other curricular approach Beckman titles "Transitioning." This encompasses a broader view of entrepreneurship that teaches students a set of skills in the context of the arts environment (non-profit cultures, arts economy, public funding, and audience development).

Much of the debate over what should be taught revolves around the fact that there is as yet no universally accepted definition of entrepreneurship. (Beckman, 2007) Consequently, program content and focus is largely determined by the proclivities of faculty and administrators.

WANT VS. NEED

In considering program focus, it is wise to take into account what musicians ask about upon completing their degree. Derek Mithaug, former director of career development at the Juilliard School, describes in his "Career Development" article for *American Music Teacher* two approaches to careers students use. He termed these the *find-a-niche* and the *create-a niche* methods.

The *find-a-niche* types ask how they can find work with an established organization. This might be work performing with an orchestra or touring ensemble, a teaching position, or a job "directing, presenting, producing, marketing, consulting and so forth." On the other hand, the *create-a niche*-ers are entrepreneurial, with ideas for launching their own ensembles, schools, festivals, or recording studios. (Mithaug, 2004/2005)

Both types need to develop skills beyond their musicianship and every student must take action and responsibility for his or her own career. Students need to assess what skills they possess, explore the range of professional opportunities available, and discover how to put their skills to use to benefit a community.

THE IMPORTANCE OF PROJECTS

In trying to assess what is most important to gain from college experience, this author (a veteran music career counselor) conducted an informal survey, questioning acquaintances and career counseling clients over several years. This field research consisted of asking music school alumni what they had retained from their undergraduate

education. These were people reflecting back 10, 20, and 30 years, and discussing what they found were the essentials of their college experience. They generally did not cite specific skills or knowledge gained. Rather, they frequently credited the taking on of a challenging project as the spark that ignited their imagination. Projects demand the best of students. Ideally, projects involve teamwork, are done both on and off campus, working with the community and with one or more mentors.

Some colleges and universities require community service, internships, or substantial course projects. Other schools have a designated "interterm" portion of the year specifically devoted to student projects, when there are no formal classes, leaving students time to focus on projects.

The most important aspect of a project is that it be *fueled by a student's initiative*. In taking responsibility for a project, student become active, invested learners. Projects serve as catalysts; they promote analytical, interpersonal, organizational, and leadership skills. Ultimately, projects allow students to discover their missions and their strengths.

Project management skills are crucial for today's musicians because most music careers are project-driven. Not all projects succeed but they all offer rich learning opportunities. Students without curricular project programs must acquire the skills needed to manage projects on their own (and unfortunately not everyone does).

CURRICULA AND INSTITUTIONAL CULTURE

It is far too easy to get caught up in academic turf wars and philosophical positions over what should or should not be included in any curriculum. These curricular debates obscure the real issue. The education that our schools provide is not the syllabus, assignments, or texts. The actual "education" is what a student synthesizes from a diverse set of experiences and reflection, both on and off-campus. *It is a mistake to confuse a set of courses—the curriculum—with an education.*

How can we integrate a progressive approach to career development and music entrepreneurship in the curriculum and beyond without over-burdening students or faculty? How can music schools help students connect and synthesize their learning across the curriculum? This involves strategies to help change an institution's culture over time to a more pro-career development and entrepreneurial environment.

An institution's culture embodies the overall quality of interactions—the mentorship, inspiration, and challenge from both faculty and student peers. It is often the culture of an institution that administrators are interested in changing, more than any one program, course, or department. And cultures are far more difficult to change.

Fortunately, there is often great interest in supporting professional development programs among music school alumni, trustees, administrators, and parents. And since there is no "one-size-fits-all" solution for how best to align these programs into the curriculum of any school, each institution needs to create the plan that best fits its culture.

BEST PRACTICE: 7 CROSS-CURRICULAR STRATEGIES

To create positive entrepreneurial and career development learning environments, schools need to have multiple strategies. Beyond specific career or entrepreneurial courses or centers, there are practical measures to promote holistic and comprehensive change in a music school's culture. Below are ideas based on observed best practices among peer institutions. Some of these recommendations are smaller and easier to implement than others, but they are all aimed at the culture of an institution as opposed to its curriculum. Based on visits to music schools, consultations with colleagues who teach career development courses and advise musicians, as well as relevant professional conferences, here is a menu of best practices observed.

1. *Interterm: a shorter term of several weeks or a month allowing students to focus on entrepreneurial or career-related projects.* Projects may be supported with intensive seminars to supplement project exploration. Interterms are common at a number of institutions including Oberlin, University of Wisconsin, Hampshire College, and Illinois Wesleyan University.
2. *Entrepreneurial project incentive program* to provide seed money and mentoring support for projects. Students submit project proposals to be funded in a competitive process, with awards based on the merits of the plan and its feasibility. There are examples of entrepreneurial project incentive programs at Eastman, Juilliard, and the Royal College of Music, London.
3. *Profiles of student, alumni, and faculty music entrepreneurs—success stories* can be prominently displayed on campus and on an institution's print and online publications in order to demonstrate and promote an expanded definition of success in music. Currently, most music schools celebrate only the more traditional versions of career success, the *find-a niche* as opposed to the *create-a-niche* types.
4. *Degree portfolio*: Students collect and submit work samples for each semester of their degree program. Samples might include course papers, recordings, programs of their performances, repertoire lists, and a student's résumé, bio, website, and self-reflective essays on the student's goals, progress, and experience in the program. The portfolio could be reviewed regularly in meetings with the student and his or her advisors, to help synthesize learning and motivation across the curriculum. Portfolios are commonly used as educational assessment tools for particular courses, but not often as a comprehensive degree program tool. However, at Birmingham Conservatoire in the UK, portfolios are used in combination with a learning contract throughout a student's degree program. Students, together with their

advisors, design learning plans to focus on building the necessary skills and experience to achieve their goals.

5. *Convene an annual conference* to draw campus-wide attention devoted to career- and entrepreneur-related topics such as the future of music, music technology, or audience engagement. This could be a gathering of invited speakers, students, faculty, and alumni, representing various segments of the music industry. The goals could be to stimulate interest in career development and to create and strengthen relationships with professional organizations, all while attracting positive media attention.

   The Careers Forum at Rice University's Shepard School of Music (2007), the Arts Enterprise Symposium at University of Wisconsin Madison (2009), and the "Preparing the Generation-E Musician" conference at the Eastman School of Music (also 2009) were excellent examples of special events used to promote campus awareness and attract interest in these topics.

6. *Degree recitals requiring both verbal and written program notes.* Musicians need incentives to develop their oral and written communication skills. Students should be able to address their audiences, introduce and speak briefly about at least one work on their program and write engaging program notes. For this, they need coaching, feedback, and workshop training on presentation and communication skills.

   There are certainly specific departments or faculty studios that require this at various music schools. And there are institutions that offer training in community engagement work and public speaking, but we have yet to find an entire institution where this is standard.

7. *Off-campus community engagement requirement* for students to complete a project off-campus, such as a performance or interactive educational program, publishing an article, or completing an internship. The issue of evaluating and documenting this work could be satisfied by having the project approved in advance, then having either a designated faculty or advisor receive supporting evidence of the project's successful completion (video clips, a thank you letter from the performance site or internship coordinator, or a copy of the published paper). This could be made part of the portfolio requirement; students already involved in such activities, through coursework or volunteer projects, would simply need to make sure that their work is documented and approved.

   Eastman requires all students involved in chamber music to present a performance off-campus, and liberal arts and university programs often have either an internship or service learning requirement, so there are many models.

These strategies offer multiple entry and access points for students, so that career development and music entrepreneurship need not be perceived as "add-ons," disconnected to the rest of the curriculum. The goal is to infuse career development and music entrepreneurship throughout an institution, making it organic within the culture.

Students need to have access to a wide range of career development resources, information, advising, mentoring, and entrepreneurial project assistance. Whether the access comes in the form of a career services center, entrepreneurship program, leadership training, or any other delivery system, does not matter. What *does* matter is that the institution demonstrably prioritizes and supports professional development.

Adopting a new professional development strategy can act as a community catalyst. Newer initiatives can jump-start student interest in and use of existing career-related programs. Professional development programs can help galvanize a school around the idea of future possibilities. It can celebrate a broad range of alumni, faculty, and student success; it can help create community.

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Creative and educational spaces: The musician in higher education

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ABSTRACT

Conservatoires and universities are both creative and educational spaces. As major employers of musicians, negotiating the nexus of teaching-research-creative practice within higher education is a critical concern for music faculty and students. This paper takes as its subject the newly introduced Excellence in Research for Australia (ERA), drawing on the experience of other research frameworks to identify some of the pertinent issues facing musicians in academia. The paper suggests that whilst creative practice is increasingly recognized as research, it is rarely judged as being research in its own right or as having equal status to traditional scientific research. Findings strengthen the argument that conceptualizing and communicating the research inherent within creative practice can give musicians both artistic and intellectual agency over the commentary that surrounds their work. However, successfully negotiating the translation of creative work into a language understood by the academy requires skills that are often far removed from creative practice. Added to increasing pressure to produce traditional written research within a narrow band of highly ranked journals, the findings suggest the need to develop a range of academic writing skills and conceptual approaches early in the training of graduate students and for new faculty. For musicians to find a balance between the creative and educational spaces of higher education, the paper presents a case for individualized support accompanied by a systemic shift that acknowledges the value, new forms of knowledge and innovative approaches within creative practice and research. The articulation of creative processes to a broad audience may prove to be a major step towards gaining this acknowledgement.

KEYWORDS

Musician, academic, higher education, creative research

INTRODUCTION

Despite acknowledgment of creativity and innovation as the backbone of Western experience-based economies, the presence of the arts within universities remains problematic. Musician academics work within a government-directed research environment that fails to fully realize the value of creative research, yet which accepts the funded outcomes of graduate practice-based students and expects many academics to maintain a high-level arts practice. Whilst research frameworks differ according to location, traditionally notated "scientific" research has long been accepted as the rigorous norm, and most frameworks seek to "regularize creative practice – dissect, section and give acceptable academic shape to it" (Rosenberg, 2008, p. 5). It is certain that research will remain core business within the increasingly corporatized world of the university, and it will continue to have considerable bearing upon career success and progression. Musicians working within academia, often finding themselves "driven by the external art world and educational agendas that rarely reflect their own artistic motives and practice" (Carroll, 2006, n. p), negotiate the creative and educational spaces within academia in search of balance and a common language.

Although there is insufficient room here for analysis of research frameworks internationally, the UK experience provides useful background. In the UK, creative research was ineligible for funding until implementation of the Research Assessment Exercise (RAE) in 1992 (Frayling, 1993). Whilst the inclusion of creative research was applauded, it was not without problems: "opening research to the inclusion of [creative] practice, the need arose to legitimize the use of practice within research and with regard to its contribution to knowledge, because the requirements for research remained the same, and any submission was and still is judged against the conventional criteria for rigor and validity of research" (Niedderer & Roworth-Stokes, 2007, p. 5).

There is a fundamental need to question the logic of justifying creative practice as equivalent to traditional scientific research rather than as research in its own right. Arguing that creative practice was research "long before many other academic disciplines existed" (2002, p. 1), Edinburgh College of Art (ECA) emphasized the difficulties for creative practice in "articulating what it does and … mapping such creative research by practice onto currently accepted assessment criteria" (p. 1). On this point, the ECA and Niedderer and Roworth-Stokes (2007) agree that the written articulation of creative work as research, particularly when applied retrospectively, poses particular conceptual and philosophical challenges. In 2013 the UK will replace the RAE with the Research Excellence Framework (REF), which will focus on research output, research impact/significance, and research environment: quality, dissemination and application (HEFCE, 2009). At the time of writing, the implications for creative research are not known.

Until the 1990s, Australia funded twenty categories of

research output including creative research. There followed a decade in which only authored books, peer reviewed journal articles, refereed conference papers and book chapters were recognized as research; however, 2010 saw full implementation of a new framework, Excellence for Research in Australia (ERA). ERA formally recognizes the research inherent in four categories of creative work:

- Original (creative) works in the public domain;
- Live performance works in the public domain;
- Recorded (performance) public works; and
- Curated or produced substantial public exhibitions, events or renderings.

Each creative work submitted for assessment has to be accompanied by a written narrative that articulates the research background, contribution of new knowledge, and research significance (Gye, 2009). Whilst this recognition of creative work is welcome, the degree to which it ameliorates long-standing attitudes to arts practice as research remains to be seen.

METHOD

This paper reports findings from a research project into creative research and the academy. Sixteen full-time arts academics in five Australian States were sent a written invitation to participate. Purposeful sampling was employed to attract participants who maintained a creative practice or managed teams of artist academics. The thirteen respondents are each identified by creative discipline and respondent number (r): popular music (r1 and r2); new music (r3); classical music, including three academics working mostly within music education (r4 to r10); world music (r11); ethnomusicology (r12); and visual art (painting) (r13). The visual artist managed a School of Arts that included music. Eleven respondents held administrative positions such that they were able to represent a broad range of experiences.

Respondents were sent background information on the ERA and the study, together with a survey comprising six questions:

1. In 2008, Julia Gillard [Australian Minister for Education] said: "For the first time in many years, Australian Universities will have a Federal Government that trusts and respects them. A government which understands the formation of knowledge and skills through teaching and research is the indispensable—absolutely indispensable—precondition for the creation of a stronger economy and a more confident and equitable society". How do you respond to Julia Gillard's remark?
2. What changes (if any) have there been to the ways in which you and/or your faculty are thinking about creative practice?

2.1 Have the processes of collecting information about creative practice changed?

2.2 Is there a new or increased interest in creative practice from the institution?

2.3 Are artist academics likely to engage more with the research framework now that creative practice is recognized and rewarded?

3. Is ERA impacting your creative practice? If so, please explain how.
4. How prepared are you to meet the requirements of ERA?
5. How prepared is your institution?
6. If you write for academic journals, what are your views on the current journal rankings? Will the rankings influence your choice of journal?

In two cases, responses were followed up with a telephone interview in which responses were clarified and new themes further explored. Interview transcripts and survey responses were coded by the researcher and by an independent observer. The following section presents and discusses the findings.

RESULTS AND DISCUSSION

The questions opened with the statement made by the Minister for Education. In general the reaction was positive: "I accept the sentiment that the Government values education and look forward to seeing how that might apply to higher education" (r13). This was shadowed by uncertainty: "as yet there is little evidence of tangible support" (r1). Described by one respondent as "political speak" (r10), the timing of the proposed initiatives also prompted comment: "most of it is to come closer to the next election. It is easy to be skeptical about this approach" (r2).

The second question focused on changes to the ways in which music academics and faculties were thinking about creative practice and research in light of the ERA. As the visual artist explained, "the inclusion of the creative arts in the data collection of research outputs is critical for the arts sector of higher education to feel fully franchised and not always having to argue the case" (r13). However, she went on to warn:

> This ERA trial will test the ARC [Australian Research Council] and the Government's commitment to the inclusion of creative arts in the higher education system, and it will test the creative arts academics in their capacity to step up and make a sound and rigorous system for evaluating quality. Having said that, this mania for auditing is putting huge imposts on universities and individual researchers, and if the Government really trusted us they would not put us through so much of this micromanagement.

The process of making creative work eligible for funding under ERA is far from simple. Academics, faced with collecting evidence relating to each creative work, have the additional challenge of collecting this evidence retrospectively because "the rules changed after the period

that is being assessed" (r11). As mentioned earlier, the difficulty of retrospectively rationalizing the research within creative work was also experienced in the early days of the RAE: "the post rationalization of work submitted and evaluated through the peer review process confused the previously held status quo of research operating within strict scholarly conventions" (Niedderer & Roworth-Stokes, 2007, p. 5). Respondents voiced doubt about how ERA would evaluate creative practice and articulated a sense of foreboding: "awaiting the evaluators who come around and make decisions about its worth" (r10). The consensus was that "without knowing what kind of recognition will be given to creative practice outputs it is difficult to get over-excited" (r2), and respondents were suspicious about whether the inclusion of creative work would change the status-quo: "there is a degree of negativity about whether it will ever come to anything concrete in the way of funding for creative work within universities" (r2).

Two distinct pictures emerged in terms of the immediate impact of evaluating creative research. The first included institutions that had not previously recognized creative research, and where musicians had "been completely demoralized by the many years of non-recognition of creative outputs" (r2). This had often resulted in a creative practice separate from academic life, or the abandonment of creative practice in favor of traditionally notated research: "I have neglected my arts practice in favor of written research because I never thought anything would change" (r2). Many of these institutions had "no systematic approach" (r13) to the collection of evidence required for ERA. Some respondents revealed that creative practice had yet to be accepted or understood within their own institutions, adding an internal battle to the national one.

In contrast, institutions that had recognized creative research despite its exclusion from the national research agenda appeared to be ideally positioned to engage with ERA. Internal recognition had long enabled academics to integrate their creative practice into their academic profiles, prioritizing it as one might any other form of research (albeit within the usual constraints of an academic workload). In addition, much of the evidence required for ERA had already been collected as part of the internal recognition process. One musician noted that since his university had formally recognized creative practice as research, "the engagement of staff members with research has increased significantly" (r11).

Aside from the fact that writing about one's creative practice can contribute positively to that practice, "not all creative artists want to view their practice as research". There are obvious artistic as well as practical reasons behind this: for example, a reluctance to over-analyze the creative process, or protection of the specificity of the artist experience. Whilst participation in university based research schemes had been mostly voluntary, respondents noted that the introduction of ERA had brought about "an increase in interest in the university and a growing discussion in the music department" (r10). Voluntary participation had become a thing of the past: "now the faculty is scrambling to make all lecturers engage with this process" (r5). It will be interesting to observe what constraints are experienced now that creative research has the attention of the wider academy. As one respondent wrote: "For me, it has just meant more documentation and explanation" (r3).

Another critical issue for musicians is the ranking of academic journals, which is contentious across almost all disciplines and is increasingly common. With news of the European equivalent, the European Reference Index for the Humanities (ERIH), the editors of 55 European journals published an editorial in which they described "putatively precise accountancy … entirely defective in conception and execution" (Andersen, Ariew, Feingold, Bag, Barrow-Green et al., 2008, p. 1). "Great research", they argued, "may be published anywhere and in any language. Truly ground-breaking work may be more likely to appear from marginal, dissident or unexpected sources" (p. 2). The editors predicted that ERIH will lead to "fewer journals, much less diversity and [will] impoverish our discipline" (p. 2). They asked the compilers of ERIH to remove their journals' titles from the list, concluding: "we want no part of this dangerous and misguided exercise" (p. 2).

The Australian journal rankings have been similarly criticized on many fronts such as rankings supplanting peer evaluation of individual articles (personal communication, August 2009); the use of bibliometrics, which will undoubtedly place Humanities and Social Sciences research at a disadvantage (Donovan, 2005); inaccuracies and inconsistencies (Hainge, 2008); and opaque (at best) criteria for the rankings process itself (Genoni & Haddow, 2009). A particular concern for creative artists is the poor ranking afforded to many e-journals, open access journals, and journals incorporating creative work. Elizabeth McMahon, editor of the literary journal *Southerly*, bemoaned the low rankings of journals that feature creative work: "if we were to take these measures at the letter, we would be better off to get rid of all the creative material and just keep the peer-reviewed material" (Howard, 2008, p. 1).

Whilst the US does not currently rank journals, many journals ranked within other systems are published in the US or have US contributors and editorial board members: hence they are swept into the debate along with everyone else. As Craig Howes, co-editor of *Biography: An Interdisciplinary Quarterly*, wrote: "I can watch the lights go out. … The rankings systems in these various countries never asked us whether we wanted to be ranked or not. … They're going to do it anyway" (in Howard, 2008, p. 5). Similarly concerned about the ranking of Humanities and Social Sciences journals, the Canadian Social Sciences and Humanities Research Council warned in 2004 of the problems facing these disciplines if subjected to citation-based ranking (Genoni & Haddow, 2009).

The respondents expressed many of the same concerns, several of them identifying "reputable journals missing from the list entirely". One respondent described the rankings as a "seriously vexed problem" (r13) and questioned "the enormous waste of effort that these processes have to exert". Asked whether the rankings were already influencing respondents' choice of journals, one respondent wrote: "I am largely defiant … and publish where I think what I have to say will best reach its intended audiences" (r11). For the others, however, rankings were already influencing journal choice. Direct university pressure arose as a key factor: some universities would only acknowledge articles in journals ranked B or higher, and there were obvious implications for promotions. One respondent commented: "I have applied for study leave next year and have been advised that if I don't say the work I produce will be submitted to A or A* journals then my chance of getting study leave will be greatly diminished" (r2).

With the almost certain demise of many unranked or lower-ranked journals, including many 'regional' journals, publishing will become much more difficult for musicians new to traditional research and for those publishing in new, interdisciplinary or emerging research areas. As many academics find their creative practice attracting attention for the first time, so too will come increasing pressure to produce academic papers. This is particularly problematic for artists whose creative practice is not based in the written word.

On a more positive note, participation in a research framework has the potential to give artist academics "more confidence to consider their work as a legitimate part of their academic jobs" (r13). It should promote "stronger links between practice and reflection" (r11) and encourage "more activities that combine research and music-making" (r11). The Australian framework comes also at a time of increasing concern that scientific research remains the norm despite recognition that "the kind of knowledge produced by scientific enquiry, although at times useful, is limited and does not provide an adequate model for all research, including much of what is happening in the sciences" (Rosenberg, 2008, p. 4). The fluidity of approaches engaged by creative researchers is potentially of great benefit to the academy, whether or not the outcomes are documented in traditional narrative form. Thus, there exists potential to "educate others in the academy about the innovative and expansive field of art" (r13).

Many musicians working in higher education are required to function effectively as creative artists, teachers, researchers and administrators. Finding a balance between these roles is no simply task. Whilst there is increasing recognition of creative practice as research, the creative work most often requires additional documentation that translates it into a language understood by the academy. The skills needed to undertake this translation are often far removed from creative practice, and many academics require support to successfully negotiate the process.

Artist academics engaged in writing about their creative practice report the benefits of generating new perspectives that inform both their practice and their teaching (Bennett, Wright & Blom, 2009). Moreover, conceptualizing and communicating the research inherent within creative practice gives musicians both artistic and intellectual agency over the commentary that surrounds their work. As such, analytical and reflective thinking needs to be embedded into musician training, giving students a voice with which to articulate their emergence as artists. The communication of artistic processes and experiences will undoubtedly reveal innovative approaches and new forms of knowledge, which in turn will attract the attention of the wider academy. Perhaps these insights will gradually prompt an attitudinal shift towards acknowledging the arts as a valuable contributor to the academic discourse, emphasizing the crucial creative space within education.

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Peer assessment of tertiary group music-making: vocational training?

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ABSTRACT

Group activity is an integral part of music-making and in tertiary music institutions can occur in improvisation, classical vocal and instrumental ensembles, and popular music groups (with or without a vocalist). Learning in, and the teaching and assessment of, group music-making can be, therefore, a significant element of a higher education music performance curriculum. Student involvement in assessment has the potential to encourage the development of skills that will be useful, vocationally, enabling them to function effectively in a competitive professional market. This paper focuses on the criteria tertiary music students working in rock groups chose for peer assessment of rehearsal and performance. The literature identifies several issues pertaining to, and criteria for, group performance of classical music, plus student chosen criteria for rock group performance and groups them into musical or 'hard' skills and non-musical or 'soft' skills. The study finds that criteria chosen were fairly evenly grouped as musical and non-musical criteria and in both the rehearsal and performance the majority focused on maximizing the group experience. Several vocational benefits are identified for tertiary students and also for staff who gain an understanding of the criteria students consider important in group music-making, and the importance of non-musical or 'soft' criteria.

Keywords

Student chosen assessment criteria; group music-making; peer assessment; musical and non-musical criteria

INTRODUCTION

Group activity is an integral part of music-making and popular, classical and folk musicians play in groups for the larger part of their repertoires. In tertiary music institutions, group music-making can occur in improvisation, classical vocal and instrumental ensembles, and popular music groups (with or without a vocalist). Learning in, and the teaching and assessment of, group music-making can be, therefore, a significant element of a higher education music performance curriculum. Student involvement in assessment has the potential to encourage the development of skills that will be useful, vocationally, enabling them "to function effectively in a competitive professional market" (Blom and Poole 2004, p. 125). This paper focuses on the criteria tertiary music students working in rock groups chose for peer assessment of rehearsal and performance and responds to two questions: i) what criteria do tertiary rock musicians consider important for peer assessment of the rehearsal process and performance outcome?; ii) what are the vocational benefits of asking students to choose criteria for peer assessment of rehearsal process and performance outcome?

LITERATURE REVIEW

The following review discusses research that concerns both solo and group performance of classical and popular music, and research that focuses on assessment criteria chosen by staff, students, or a combination of the two. All present issues that are important to successful music performance. It is worth noting that research into group performance tends to be of classical repertoire (the exception is Pulman 2009) and therefore, it is hoped that the current project, which focuses on the experiences of rock musicians performing in groups in a tertiary environment, does something to redress the balance.

Assessment criteria highlight issues which are important to that being assessed. Writers perceive two broad categories of these issues, described as musical and non-musical factors (McPherson and Thompson 1998); musical and social (Goodman 2002); and musical and personal (Davidson & Good 2002 in Davidson & King 2004). Coll and Zegwaard (2006) used the terms 'hard' and 'soft' skills to describe technical/cognitive (hard) and behavioral (soft) skills, drawing on Birkett's 1993 skills taxonomy to show that the former comprises technical skills, analytical skills and appreciative skills (including "the ability to evaluate complicated situations, and make creative and complex judgments" (p.31)); and the latter comprises "personal skills, how one responds and handles various situations; interpersonal skills, securing outcomes through interpersonal relationships; and organizational skills, securing outcomes through organizational networks" (p. 31).

Those which could be considered hard/musical skills break down into sub-categories that include:

- awareness of style/performance practice (Hunter and Russ 1996; Stanley, Brooker and Gilbert 2002; Blom and Poole 2004; Ryan 2004);
- an understanding of the work (Hunter and Russ 1996);
- playing technique (Hunter and Russ 1996; Stanley, Brooker and Gilbert 2002; Blom and Poole 2004; Ryan 2004);
- accuracy of notation (Hunter and Russ 1996; Stanley, Brooker and Gilbert 2002; Ryan 2004);
- evenness of tone (Stanley, Brooker and Gilbert 2002);
- intonation (Stanley, Brooker and Gilbert 2002);

- breathing/posture (Stanley, Brooker and Gilbert 2002);
- playing in time (Hunter and Russ 1996; Goodman 2002);
- articulation (Thomas and Millard 2006);
- phrasing (Hunter and Russ 1996; Stanley, Brooker and Gilbert 2002);
- sense of line and sensitivity to harmonic movement (Hunter and Russ 1996);
- dynamic variation (Stanley, Brooker and Gilbert 2002; Ryan 2004);
- timbral variation (Ryan 2004) and complementarity (Davidson and King 2004);
- balance (Hunter and Russ 1996; Kokotsaki 2007);
- expressive qualities (Hunter and Russ 1996) and emotional impact (Stanley, Brooker and Gilbert 2002);
- repertoire (Blom and Poole 2004);
- fluency of performers/performing ability (Ryan 2004; Pulman 2009);
- balance of technical progress and musical fluency in rehearsal (Davidson and King 2004).

Criteria particular to on-stage performance tend towards the hard/musical skill set:

- confidence/stage presence (Blom and Poole 2004; Ryan 2004; Pulman 2009);
- musical communication (Stanley, Brooker and Gilbert 2002; Blom and Poole 2004), including aural (Goodman 2002; Davidson and King 2004; Kokotsaki 2007), visual (Goodman 2002; Davidson and King 2004; Kokotsaki 2007), and movement for musical coherence and social unity (Davidson and King 2004).

Criteria considered particular to the rehearsal process blur the line between the social and technical, the soft/non-musical and hard/musical:

- warming up together (Davidson and King 2004);
- approaches to individual pieces – identifying structural boundaries in the music (Davidson and King 2004; Hunter and Russ 1996);
- balance rehearsal focus between long and short segments of the piece; integrate run-throughs; working sequentially and nonsequentially (Davidson and King 2004);
- time for practising and rehearsing (Davidson and King 2004; Kokotsaki 2007).

Most interestingly, the soft/non-musical skill-set is strongly represented by issues particular to the social psychology of the group. These elements are essential to musical interaction, and as such, the professional life of the vocational musician. We have found that it is these criteria which are often favoured in peer assessment of group music-making, especially when students have chosen the criteria (Pulman 2009). These issues have arisen in the literature:

- professionalism (Ryan 2004), reliability, punctuality, commitment (Pulman 2009), attendance (Hunter and Russ 1996);
- remembering equipment (Pulman 2009);
- achieving integration (Kokotsaki 2007);
- regulating the ensemble (Kokotsaki 2007), organisation skills (Pulman 2009), operational principles of the ensemble (Davidson and King 2004);
- making decisions (letting others do the deciding) (Pulman 2009);
- social factors (Goodman 2002), cooperative skills (Pulman 2009), equal involvement (Davidson and King 2004);
- shared musical goals (Davidson and King 2004);
- leadership (Goodman 2002; Pulman 2009);
- interpersonal skills (Pulman 2009), trust and respect (Davidson and King 2004);
- confrontation and compromise (Goodman 2002; Davidson and King 2004); and
- each individual feels he/she is contributing artistically (Goodman 2002; Davidson and King 2004; Pulman 2009).

METHODOLOGY

Participants were fifteen second-year performance students in four rock groups (Gold - 5 participants; Red - 3 participants; Silver - 4 participants; and Black - 3 participants) studying in a three year music program where performance is not taught on a one-to-one basis but adopts a broader class-based approach (Blom 2008, p.101). As part of a written task for a semester of group performance, students were asked to choose three criteria with which to peer and self assess their rehearsal process and three criteria with which their peers could evaluate their final performance. Two criteria were given for each part of the task by performance staff making a total of five criteria for assessment of the rehearsal process and five for the performance outcome. The staff-chosen rehearsal process criteria were participation and preparation; and for the performance outcome musical quality (i.e. technique; pitch accuracy/attention to tuning; groove/rhythmic accuracy and precision; timbre; balance); and presentation (i.e. presence, confidence, communication and staging/stagecraft). Students were also asked to explain the meaning of all the criteria. Their assessment of self and peers was not included in the final mark for the unit but was designed as an exercise in understanding about group music-making and assessing the rehearsal and performance. Lectures on group dynamics, stagecraft, stage persona, concert production and peer assessment were given by performance staff to introduce all students to a range of possible issues.

Two layers of data analysis were undertaken. Firstly, the criteria chosen by the groups, then the individual participants' descriptions of the criteria, were analysed in relation to issues arising in the group performance literature, comparing codings "over and over again with codings and classifications that have already been made" (Flick, 2002, p. 231) in order to identify existing and new issues. Secondly, we determined, guided in part by the literature on the topic, whether these issues were musical or

non-musical. Written consent was sought from students participating in the findings of this paper.

FINDINGS

While the four groups chose three criteria each, one individual added an extra criterion, 'balance' in relation to foreground/background issues, and 'dynamics' referred to sound levels but also group dynamics and these were treated separately. In the rehearsal process 'creativity', and in the performance outcome 'communication within the group' were chosen by all groups. The criteria chosen for both rehearsal and performance were fairly evenly grouped as musical and non-musical criteria (see Table 1).

Table 1. Criteria chosen for assessing rehearsal & performance.

'Hard' musical criteria	**No. of groups**	**'Soft' non-musical criteria**	**No. of groups**
Rehearsal		**Rehearsal**	
Creativity/ creative input	4	Communication, Group awareness/music placement	3
Balance, Dynamics (levels)	2	General consideration of others	1
Technique	1	Enthusiasm	1
		Dynamics (group dynamics)	1
Performance outcome		**Performance outcome**	
Instrumentation	1	Communication, Interplay, Group awareness/musical placement	4
Technique	1	Enthusiasm	1
Creativity/song interpretation	3	Dynamics (group dynamics)	1
Balance, Dynamics, Spatial awareness (levels, foreground/ background)	3		

From the participants' individual explanations of the criteria they had chosen, and of the staff criteria, different interpretations of such terms as 'participation' emerged and many other issues they valued for the assessment process were revealed. For assessing rehearsal and performance, musical criteria focused on the aesthetics and creativity of the piece, on specific musical parameters, technical aspects, performing, and an individual's musical contribution. Non-musical criteria focused on teamwork, respect and cooperation, and persona. Table 2 places criteria under the topics given above. In doing so, however, we understand that many criteria can arguably fit under one or more headings and several, such as 'communication to audience' can be understood as musical. Here, "what are consequences of action/interaction at one point in time may become part of the conditions in another" (Strauss and Corbin 1990 p.106 in Kokotsaki 2007 p.656). We also understand that few of the criteria are discrete issues and merge into one another, and that many of the non-musical criteria could be brought under the heading 'social psychology.'

Table 2. Assessment issues drawn from individual participants' explanations of their group chosen rehearsal and performance criteria.

Musical issues	**Non-musical issues**
Aesthetics and creativity (the piece)	*Teamwork & participation*
Interpretation – difference from original	Sharing, consultation, planning, participation, discussion, contribution
Overall effect of the arrangement	Effort, input and productive involvement
Style	Communication within the group
Instrument choice	Incorporating each other's playing
Development of musical material	Physical communication
Aesthetics and creativity (individual)	*The individual in the group/team*
Musical gestures	An individual's personal contribution
Technical music issues (individual)	Receive communication from others
Timbre and effects	Group dynamics
Technique	*Personal attributes*
Pitch – playing in tune	Commitment
Rhythm - groove	Kindness and respect
Technical music issues (the group)	Gear brought and ready
Dynamic levels	On time
Spatial awareness	Music prepared and practiced
Balance	Ideas ready
Volume	Attendance
Performing	Attitude to group

Staging – stagecraft	Attitude to the music
Actual performing on stage	Attitude to the rehearsal
	Attitude to musical contributions of others
	Confidence
	Presence
	Performing
	Communication to audience

CONCLUSIONS AND DISCUSSION

The tertiary rock musicians in the study considered musical and non-musical criteria almost equally important for peer and self assessment in the rehearsal process, and peer assessment in the performance outcome. This was despite being given criteria, by staff, which addressed non-musical issues of participation and preparation in the rehearsal, and musical and non-musical issues of musical quality and presentation in the performance outcome. The students' choices are more balanced than the preference for non-musical skills chosen by Pulman's (2009) rock band participants. In both the rehearsal and performance the majority of criteria focused on maximizing the group experience, drawing from both musical and non-musical categories. The role of the individual emerged through issues of 'technique' (despite this being a staff designated criterion), 'musical gestures' and 'an individual's musical contribution and how it fitted' (musical category), which combined aspects of both. None of Davidson and King's (2004) rehearsal strategies of warming up together, ways of approaching individual pieces through long and short segments, or run-throughs, were raised by students. This is because rock groups require a different rehearsal strategy. It could also be because of the short time (one semester of 13 weeks) that the students are required to play together in groups with issues of respect and teamwork needing to be overcome before a rehearsal strategy can be established. This stage of 'forming' (Tuckman, 1965 in Forgas, 1985) moves onto 'storming' then to 'norming' before 'performing' within a stable pattern of personal relationships and task functions becomes established.

The students' explanations of their chosen criteria splintered the issues into many different topics which they considered important, with a strong emphasis on non-musical criteria concerned with teamwork, respect issues and persona, issues raised in the literature as important (Blom & Poole, 2004; Davidson & King, 2004; Goodman, 2002; Ryan, 2004; Kokotsaki, 2007; Pulman, 2009) to group music-making.

Allowing tertiary students to choose criteria for peer group assessment is a horizontal rather than the more common vertical "feedback mechanisms" (Lebler 2007, p. 219). In being so, it recognizes "the students' expertise" (p.218) and draws it into the assessment process. Vocational benefits include gaining an understanding of: issues important to their group rehearsal process and performance outcome; issues important to their individual role in group rehearsals and performances; ways to identify and discuss non-musical issues of respect and teamwork; and of the assessment process. All are useful vocationally outside the university environment.

There are also 'vocational' benefits for staff who gain an understanding of the criteria students consider important in group music-making, and the importance of non-musical or 'soft' criteria. The latter raises the challenge of how non-musical issues can be assessed, especially within the rehearsal process. Both musical and non-musical issues are part of any group performance and if not resolved or discussed can result in the group disbanding. The non-musical issues are valuable for evaluating the progress of one's own group music-making, along with the musical issues. They are also part of the assessment process and whatever career the student musician takes in life; assessing the group musical performance of others is likely to be part of that role. Not only are the assessment criteria chosen by the students seen as issues of value in a rock band rehearsal and performance, the process itself of enabling students to choose criteria and take part in the assessment of their group rehearsal process and group performance outcome is, itself, an approach which is being increasingly valued by educators in music.

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Preparing a stylistically unfamiliar piano work for performance: Practice-led writing on Ross Edwards's *Kumari*

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ABSTRACT
Performers of music are increasingly undertaking scholarly enquiry in the form of practice-led research. This can be about stages in the process of learning a work, or can be performers' analyses of specific works, offering other practitioners approaches and strategies for their own practice. In this paper, the pianist-authors found that other research involving the learning processes of musicians seldom examined specific pieces of music, and that limited attention had been devoted to the earliest stages of learning a stylistically challenging or new piece of (often twentieth/twenty-first century) art music. Through their learning experience with the piano piece Kumari, by Ross Edwards, including self-analysis and mutual interview, the authors have found that sharing preparation experiences and discussing differences in approach led to a clarification of the importance of contextual understanding prior to note-learning, as well as fascinating similarities and differences of interpretation. This study may offer specific insights to other pianists learning Kumari, other works by Edwards, or other stylistically challenging pieces. It also suggests that some modern repertoire may require a preparation stage earlier than that documented in the literature; one that establishes a "contextual platform" for learning music in an unfamiliar style.

Keywords
Practice-led research; *Kumari*; twentieth-century piano music; challenging piano music.

INTRODUCTION
Composer, Arnold Schoenberg, said that 'the performer, for all his intolerable arrogance, is totally unnecessary except as his interpretations make the music understandable to an audience unfortunate enough not to be able to read it in print' (Cook 1998, p.82). Yet for Nicolas Cook, the score "conceals as much as it reveals, so that performers have a creative and not merely reproductive role in musical culture…" (p.82). He notes that the role of the performer and music as a "*performance* art" (p.78) has been conflicted and under-represented in writing, especially academic writing and this impacts on how music is studied.

In the past fifteen years, research has begun to focus again on what the music performer has to say.[1] Writing, by performers and other arts practitioners, about their performance preparation and thinking has several names including artistic research, discovery-led research, and practice-based or practice-led research. For Dancer Sarah Rubidge (2005), when a researcher uses practice to research practice, often without an initial clearly defined question or hypothesis, (although a formally defined question or hypothesis may arise), this is practice-led research. Only the performer can undertake this type of research, by definition, and this understanding of arts practice as a site of knowledge is recognised by arts practitioners across a range of arts disciplines (Blom, Bennett, Wright 2008).

This paper investigates the process of two experienced pianists, the authors, preparing a piano work, *Kumari* by Australian composer Ross Edwards; both found the work stylistically unusual and challenging. The result is what John Rink (2002) describes as 'performer's analysis' (p. 36), his term for what is taking place 'as an interpretation is being formulated and subsequently re-evaluated – that is, while one is practicing rather than performing' (p.39).

The paper asks three research questions:
i) what can the documented preparation processes of two pianists offer other pianists playing *Kumari*?
ii) what can the documented preparation processes of two pianists offer other pianists preparing stylistically unusual and challenging piano works?
iii) what does a non-chronological approach to documenting the processes of two pianists offer to knowledge about the preparation process?

LITERATURE REVIEW
Australian composer Ross Edwards describes his work, *Kumari,* as having a quiet intensity (Edwards, 2006a, http://www.hindson.com/au/ross/prognotes%202/KumariNotes.html downloaded 12/01/2006), by others as having a cool beauty (Blom in Blom & Edwards, 2006), and as being one of a series of '…quiet, reflective works well known for their crystalline starkness and the sparing use of a refined series of musical gestures' (Stanhope 2006). Composed in 1980, it was written when Edwards had returned to Australia after studying in Britain with Peter Maxwell Davies, and gone through a period of modernism

[1] 'Again', because writing such as Christopher Simpson's *The Division Viol* (1665), and Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) are earlier (and valued) writings by practitioners – performers.

followed by relative silence. One of seven works by Edwards now labeled as his 'Sacred' series, *Kumari* was written at Pearl Beach where the sound events heard on his "morning walk on a fire trail" (Edwards, 2006b, p.102) were then processed by his subconscious mind, "to distil essential shapes and patterns which were then consciously assessed" (p. 102). Composer Paul Stanhope (2006) has written of the notions of ritual in *Kumari,* but reminds us that these terms 'ritual' and 'sacred' are not concerned with religious texts or ceremonies. Instead there is "ritual as an expression of artistic intention and imagination…that may be traced through a series of pieces which can help our understanding of ritual in a piece such as *Kumari*" (p.103), and "in ritual-like methods of composition..[where] certain sound objects, through constant reinvention and repetition from one composition to the next, gain symbolic status…" (p.103-103). Roger Smalley, Martine Gagnepain, and Diana Blom have made commercial recordings of the piece.[2]

Research into preparing piano music can include the investigation of the actual strategies applied when preparing a new piece of music, and research documenting the preparation of a named piece of music and how the pianist approached the work and why; a performer's analysis. The latter approach is of most relevance to this paper, in particular when the work is contemporary and offers stylistic challenges; but the first approach, is also of interest, because of where the preparation process begins.

Research on how instrumentalists approach a work which is new to them seldom names the music (Hallam, 1995; 2001). It does, however, find that the first stage is one of playing through the piece to gain an overview of structure and sound (Hallam 1995), what Chaffin and Imreh (2002) describe as "scouting it out" (p.240). Also of interest to our study was the fact that Imreh found that interpretative dimensions came only after the overall musical shape of the piece, the Presto from J.S. Bach's *Italian Concerto*, had been established. Because of *Kumari's* use of extreme registers, movement was a key issue so literature on the effect of movement, and how during performance, movement can, among other intentions, communicate expressive intentions, was relevant. Movement which comes 'naturally' to the performer has largely desirable effects on how the performance is perceived by the audience (Davidson, 2001). Pianists writing intimately about their approach to works from the eighteenth (Guck, 2005) and nineteenth (Rink, 1995) centuries found that time issues (including rhythm, meter and tempo) became the major focus.

A paper giving the analytical viewpoints of a pianist, composer, and two musicological analysts, (Clarke, Cook, Harrison, & Thomas, 2005) from the moment the performer received a new work for solo piano, *être-temps,* by Bryn Harrison, was written because of an interest in contemporary music and contemporary performance practices which the authors acknowledge are poorly represented in the performance research literature. The pianist, Philip Thomas, found that three musical and practical concerns predominated in his learning process of the piece: the material itself; the consequences for the material of the rhythmic notation; and precision in relation to tempo/metric notation (p. 38). He discusses touch and the need to hone "even the most fleeting notes and gestures…" (p. 39) so that they were enlivened by his playing, exploring "the continuum of touch and sensuality between playing with the finger tip or the pad in order to get…the right colour" (p.39) which he related to his playing of Morton Feldman's works from the 1950s and 1960s. Thomas uses metaphors to describe his response to a gesture, and finds the visual appearance of the notation and the material "are inseparable" (p.40).

To summarize the findings from the literature, *Kumari* is a work written when the composer was at a transitional stage of his musical life, it has attracted discussion from a musicological and performer analysis viewpoint, and has been recorded several times; all useful information for the next performer of *Kumari* for whom the work may be unfamiliar. The research on how instrumentalists approach a work which is new to them seldom names the music. It does, however, find that the first stage is one of playing through the piece to gain an overview of the structure and sound. The role of the body in relation to the expressive aspects of a performance is important and requires consideration by the performer. Musicians writing intimately about their approach to music from eighteenth, nineteenth and twenty-first century piano repertoire, found that time/rhythm issues often became a major focus, the relationships between notation and intention being important in the newly composed twentieth century work.

METHOD

Because the authors were not living in the same country they adopted a process of email interview and written questionnaire responses. Blom's self-interview during and after the practice process was similar to that of Davidson (2004) who used an action research approach with a questionnaire, to document opera rehearsals. It is also similar to that of Guck (2005) documenting her preparation of Haydn's *Adagio*. Blom then interviewed Viney via email, using the same questionnaire, plus through ongoing written conversations.

FINDINGS

While for Ross Edwards (2006b), *Kumari,* has "lost its knife-edge intensity" (p.102), for the authors, it was a challenging work to prepare. Prior experience and education did not provide either pianist with a convincing

[2] *Aujourd'hui l'Australie* - Martine Gagnepain (piano) Galun Records (SMG-0108226); *Voices* - Roger Smalley (piano) Tall Poppies (1995) TP060; *Jo-Wha* – Diana Blom, Wirripang (2006).

platform for interpretive decision-making in learning *Kumari*. The work contains long sustained pitches and large distances between cell-like motivic events reminiscent of Feldman, and a sense of structural semi-randomness. The lack of sustained melodic figures or phrases, contributes to the music's elusiveness, but is hardly singular in modern music. Yet the music is unique, and owes little or nothing to specific elements of other major composers' music.

'Kumari' is "a Sanskrit word meaning 'pure, untainted by the world' and the composer calls the piece 'a musical contemplation object…'" (Edwards, 2006a). This information is not in the published score[3] and the performer needs to go searching for it. The uncertainty felt by both authors sprang from a sense that the work represented a genuinely new musical paradigm, outside their prior musical experience. Donald Schön (1987) refers to this as an "indeterminate zone of practice – [with] uncertainty, uniqueness, and value conflict…" (p.6). Feld (1994) says "we rarely confront sounds that are totally new, unusual, and without experiential anchors. Hence, each listening necessarily connotes prior, contemporary, and future listenings" (p. 83). For both pianists *Kumari* offered few 'experiential anchors'. Specific strategies adopted to overcome uncertainty included reading practice-led writing about playing *Kumari*, interviewing and emailing the composer, understanding and considering Edwards's compositional style and compositional periods, listening to CDs of the work or works by the composer from that period, understanding the title of the work, linking aspects of the work to the sounds of other composers (e.g. Messiaen and Feldman in this case), listening as if in the Australian bush; initially adopting metaphors of ritual; and playing the work to musician colleagues for comment.

Both pianists focused on rhythm and time issues. While many pieces lack barlines like *Kumari*, this usually indicates a sense of freedom and improvisation, yet *Kumari* maintains rhythmic rigor and specificity. The underlying pulse changes sometimes from one motivic cell to the next, and this coupled with some very long durations creates a subtle but significant rhythmic and counting challenge. Viney experimented with various approaches to the rhythm of the cells, the most successful involving maintaining a feeling of the smallest unit of pulsation (semi-quaver in the first movement), but then switching between different units depending on the note values of the moment. Blom began counting at the quaver level with breathing (and a slight lift of the head) helping the dotted quaver figures. At times a crotchet beat could be maintained in sections. Both pianist felt that the rhythm should be learnt exactly, especially as Edwards says he "would test the shapes and patterns "for hours, playing them on the piano, listening to them in my head as I walked on the beach, gradually refining rhythms, minutely adjusting linear sequences and vertical alignments" (Edwards, 2006b, p. 102).

Viney tries not to play *Kumari* in a way that reveals or suggests a formal structure that the audience should be aware of. Instead, he tries to let the music create an atmosphere of semi-randomness, much like the sounds of the bush themselves. Both pianists see similar (but not the same) sections within the movements. Edwards described the work as being '… in two parts, related only by their quiet intensity and the manner in which their respective cellular material is subjected to a process of varied repetition and accretive growth'. This understanding of an accretive growth helped deepen Viney's listening and Blom's placement of the cells in time. Viney treated slurs and phrase markings as essential components of the interpretation which demarcate the identity of sound-events but didn't try to build a sense of those cells being related or growing into something larger.

On a micro level of sound-detail, the role of listening while playing *Kumari* was crucial to both pianists. Because the piece depends on the specific nature of the instrument in performance (length of decay, particular overtone vibrations, sympathetic vibrations, bass register quality, brightness of the treble, etc.) both pianists were aware of variations to shaping during performance.

Because of *Kumari's* frequent alternation between the extreme ends of the keyboard and central registers, both pianists were conscious of movement. Viney experimented with minimal, restricted movements, but eventually found slow movement between musical events more natural, calibrating the motion according to the length of held chords. This created a physical connection to the unfolding of time during performance. Blom felt like a bird with arms out-stretched while playing parts of *Kumari*, whether making decisions to leave them out with fingers extended, or bring them in somewhat, while awaiting placement of the next chord. Either way, the bird image was apt. Neither player felt that holding the notes down with fingers created the right sound or sense of space and time, so they let the sustain pedal do all the work. The piano was thus treated like a resonant percussion instrument being played with soft mallets, rather than a melodic instrument. Both pianists felt more comfortable sitting to the right on the bench as more coordination was required higher up.

CONCLUSIONS

Approaching the piece with similar original concerns, the authors arrived at different listening aesthetics. Other pianists playing *Kumari* may arrive at yet another listening aesthetic. Similar thinking about a commitment to precise rhythm, an overall physical approach including seating and torso movement, sensitivity to the timbral qualities of the piano, as well as free hand motions during long sustained pitches indicates the works' challenges, information useful to other pianists preparing *Kumari*.

Documenting the preparation process offers approaches to pianists and other musicians preparing stylistically unusual

[3] Faber Music Limited, 1982.

or unfamiliar works. These include: an understanding that contemporary music which challenges one's stylistic understanding may require time in order to understand the composer's aesthetic; associations with music of other composers may be useful for a while; rhythmic complexity may need several approaches; timbre may be an important consideration; use of extreme piano registers requires consideration of physical aspects for practical and expressive purposes which must come naturally; and metaphor can play a role in the initial conceptual phase.

Like Rink (1995) and Thomas (Clarke, Cook, Harrison and Thomas, 2005), the pianists adopted a non-chronological approach to the preparation process, focusing on shaping and structuring the work, rhythm, timbre and physical aspects. Before this could happen, an understanding was required of what the piece was about, what Pask (1976) calls 'comprehension learning'. This preparation takes place prior to Imreh's 'scouting it out' (Chaffin and Imreh 2002), and to acquiring what Hallam (2001) calls an 'overview' of the work. The study suggests, therefore, that some 20th and 21st century repertoire may require a preparation stage, earlier than the first stages documented in the literature, which establishes a "contextual platform" before informed playing can commence.

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Navigating the conservatoire as an educational space: Looking through the lens of 'learning culture'

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ABSTRACT

This paper argues that there is a significant lack of research focusing on the cultures of conservatoires as educational spaces. Drawing on research in further (post compulsory) education in the UK, the paper draws on a theory of 'learning culture', assuming that learning is cultural and takes place through social practice. Making use of in-depth interviews with four different members of a conservatoire (students, teacher, administrative staff), results from a pilot study are presented. Analysis reveals that while the conservatoire has high levels of 'symbolic capital', membership of its community does not preclude learners from musical hierarchies constructed within years of historical, musical and institutional practices. The conservatoire emerges as a musical field characterized by power relationships, in which students need to be proactive in order to achieve opportunity, and where their success in doing so is, at least in part, constructed by dint of their instrumental specialism and 'musical capital'. Implications for music education are discussed, and ongoing work outlined.

Keywords

Learning culture; conservatoire; social practice; capital; habitus.

INTRODUCTION

As educational spaces, conservatoires remain under-researched. While recent years have seen increased research activity, emphases have been placed on the one-to-one lesson context (see for example Mills & Moore, 2005), aspects of performance excellence (see Williamon, 2004), and—more recently—musician's health and wellbeing (Kreutz, Ginsborg, & Williamon, 2009). Attention has also been paid to adequately preparing students for the music profession (Bennett, 2008), addressing issues of flexible identity (Burt-Perkins, 2008), self-reflectivity (McWilliam, Carey, Draper & Lebler, 2006) and student-centered curricula (Lebler, 2008). There are far fewer studies, however, that focus on the conservatoire as a learning site, exploring what Jørgensen (2009) terms the 'institutional culture.' Despite frequent press coverage, anecdotal report and pleas to 'change the culture', little work has been done to examine what this culture is, how it impacts on learning and how it may potentially be transformed.

The work of a small group of researchers provides some exception. Kingsbury (2001) took an ethnographic approach to understand the 'cultural system' of the Eastern Metropolitan Conservatory in the USA. His work reminds us of the (sometimes obscured) hierarchies at play within conservatoires, with notions of talent defining students' learning experiences and opportunities. Nettl (1995), working within ethnomusicology, writes of the pervading role—in the twenty-first century—of 'Masters' such as Mozart and Beethoven, and the power ascribed to the conductor or eminent member of teaching staff. Indeed, Froehlich (2002) argues that conservatoires are full of ritualized behaviors and 'institutionally sanctioned' norms. Coupling this with experiential knowledge gained during five years of work at a UK conservatoire, it became apparent that to study at a conservatoire is not only a unique educational experience but also a potentially challenging one. This paper argues that there is a timely need to understand conservatoires as learning sites, unpacking the complexity inherent within them and better understanding what, where and how conservatoire students learn.

In further (post-compulsory) education in the UK, the theoretical lens of 'learning culture' has proved useful in unpacking complex learning sites (James & Biesta, 2007). Learning culture is *not* simply the contexts in which people learn, but rather the 'social practices through which people learn' (p. 23). That is, learning takes place within a cultural setting (Hodkinson & James, 2003) and is, at the same time, a cultural practice (James & Bloomer, 2001). Of crucial importance is that learning culture does not assume that the learning site is bound by institution. Rather, the learning site includes the broader times and spaces in which both the institution, and the individuals within the institution, live and work. In the case of conservatoires wider musical, historical and social fields are seen as a central component of learning culture. These fields both shape the learning culture and are shaped by it (James & Biesta, 2007). The learning culture itself inhibits or promotes learning for different individuals at different times (James & Biesta), casting light on the challenges and promoters of learning at conservatoires. For more information on the theoretical premise and rationale of this approach, see Burt-Perkins (2010).

METHODOLOGY

This paper presents pilot findings from an ongoing doctoral project. Given the complexity inherent within the topic of learning culture, the time-line of analysis at the point of

writing and the space restrictions of this paper, it is not appropriate to include analysis of the complete doctoral dataset. Rather, the results of pilot work will be presented in order to *begin* exploration of the learning cultures at play in the conservatoire.

The theoretical lens

Learning culture brings with it a host of methodological assumptions. Rejecting post-positivist readings of knowledge, learning culture steers the researcher to conceptualize knowledge as socially constructed (Berger & Luckmann, 1967). However, it further assumes that this construction is guided and shaped by individual's different positions in social space; i.e. people construct knowledge differently according to their positioning within the conservatoire. Here, the thinking of Bourdieu's 'structural constructivism' guides the epistemological stance within which I research learning culture: for Bourdieu, it is not possible to divide the social world neatly into objective and/or subjective (Zolbergq, 1992). Rather, one needs to take a 'relational' view, where *"at every moment of society, one has to deal with a set of social positions which is bound by a relation of homology to a set of activities (the practice of golf or piano) or of goods (a second home or an old master painting) that are themselves characterized relationally"* (Bourdieu, 1998: 4-5). In other words, learning culture will construct, and be constructed, differently according to each person's positioning within a 'relational' field.

Such a theoretical stance demands a methodology that gives access to both 'official accounts' (Jenkins, 2002)—or the ways in which people *report* that they do things—and the positioning that shape these reports. To achieve this, I make use of Bourdieu's notion of 'habitus,' a "*generative and unifying principle which retranslates the intrinsic and relational characteristics of a person into…a unitary set of choices or persons, goods, practices*" (Bourdieu, 1998: 8). The habitus is thus a set of dispositions which shape action, dispositions connected also with the 'capital' (or resources) accrued within particular 'fields' (or social arenas) (Bourdieu, 1979). Through exploring habitus, capital and field one becomes able to uncover thoughts and perceptions of the learning culture as well as the relational practices that comprise it.

Methods of data collection

Data for the pilot study were collected from four different members of the conservatoire community: two students, a member of professorial (teaching) staff, and a member of non-teaching (administrative) staff. Sampling was purposive, with the main criterion being maximum variation (Wellington & Austin, 1996). Data were collected in two ways. First, in-depth interviews were used to elicit participant's understanding of their reality and to build a picture of their habitus. Loosely structured interviews were conducted with student 1, the professor and administrator, with questions focusing on their daily life at the conservatoire, their perceptions of the institution, their experiences of music and their interactions within the field.

Data for student 2 was collected in a two-staged process. One of the particular challenges of learning culture is the need to explore practices as they are constructed both within and beyond the institution. To meet this need, the 'Day Experience Method' (DEM) (Riddle & Arnold, 2007) was adapted for the conservatoire context. The DEM casts the participant as co-researcher, using mobile phones to prompt responses to a set of pre-determined questions (where are you, what are you doing, how do you feel about it) using disposable cameras, notepads and optional voice recorders. Following data collection, the photographs are developed and used as the basis for a photo-elicitation interview. This method, as also developed by Csikszentmihalyi in his work on 'flow' experiences (Csikszentmihalyi & Larson, 1992), engages the participant at different times and in different spaces. The photo-elicitation interview is then able to probe aspects of habitus that may remain unrevealed in other forms of interview.

All four interviews were conducted individually, were recorded with permission and were fully transcribed. Transcripts were read for the 'taken for granted' understandings that individual stories convey (Hodkinson, Biesta, Gleeson, James & Postlethwaite, 2005), thereby illuminating the habitus and its interactions with the learning culture.

RESULTS

Three main themes emerged from analysis. In line with learning culture's emphasis on the *practices* through which learning occurs, the themes are grouped into three sets of practices: institutional practices, learning and teaching practices and musical practices. Given the space restrictions of this paper, the results are presented only in summary form.

Institutional practices

Two predominant institutional practices emerge from analysis: institutional positioning and institutional priorities. As regards positioning, the four participants share consensus as to the institution's reputation as a *centre of excellence,* perceiving it as well connected within the music profession and with high standards:

> *It's very prestigious, and I knew how many applicants were trying to get here* (Student 1)
>
> *One of the things it does well is have a huge amount of kudos to its name, I mean I think just saying [institution] is rather splendid for most people, so I think that's a very useful feather in everybody's cap who's arrived* (Professor)
>
> *I thought it was a great institution, and I felt very privileged, and I still do feel privileged to work here…it's got fingers in lots of pies and it's very well known* (Administrator)

The institution has, for these participants at least, a high degree of what Bourdieu terms 'symbolic capital'; *"any property…when it is perceived by social agents endowed with categories of perception which cause them to know it and to recognize it, to give it value"* (Bourdieu, 1998: 47). Membership of the institution—for those that 'know'—is seen as a 'feather in the cap', an acknowledgement of a certain level of musical achievement that, as Student 1 alludes, is reserved for only a select group. The participants are both *aware* of the institution's symbolic capital but also serve to *construct* this capital through their reinforcement and endorsement of it.

Second, something of the institution's priorities can be seen through the messages that surround the central concept of *performance:*

> *And I think, again, it's the whole relationship we have with learning, but also with performing. And, I think that is just fascinating, that we, kind of separate it somehow from life as though it's some terribly special thing* (Professor)

Performance is in many ways at the centre of the institution, with students being assessed through a compulsory final recital. Yet, the teacher touches on the rarefied way in which it is treated: performance is described as 'separate from life', set apart from other activities. Part of this separation comes through the very need to assess performance, but it also gives insight into the emphasis placed by the institution on what could be termed a *product* of musical endeavor. Indeed, teachers are selected on the basis of their musical, rather than pedagogical, products (a point also made by Purser, 2005). In the words of the administrator, "*professors are very much protected, just because they may be the best musician in the world."* Performance thus becomes 'a terribly special thing', used at least in part as a means of showcasing musical capital rather than as a forum for learning and exploration. The institutional focus, then, appears to be both on performance as a musical product but also as a means of building symbolic capital: a public means of demonstrating that the institution has the 'best musicians in the world'. It is these practices that students become socialized in, learning 'institutionally sanctioned' (Froehlich, 2002) views on what music performance is and should be.

Learning and teaching practices

Two predominant practices emerge concerning teaching and learning. First, the delicate balance between breadth and depth of learning. While their instrumental lesson and specialism progress is of central importance to both students, neither positions this at the detriment of wider learning agendas:

> *It think it's a little bit hard to be [a] good performer without knowing other, like history of music, or you know, not have any areas of interest related to this, in other things, because it helps I think to play* (Student 1)

> *And that's why I chose the source Music and Literature, because I liked how one sort of area of culture and knowledge reflects on the other or how it can gain insight from the other* (Student 2, DEM interview)

These perspectives tie in with Burt-Perkins (2008), who argues that in-depth preparation for performance is enhanced by taking an 'expansive' (or broad) approach to learning. The learning curriculum (Lave & Wenger, 1991) described by these students is one where opportunities to learn broadly are valued, where innovation is respected, and where performance is central but not dominating. Student 1's explicit connection between 'areas of interest' and 'playing' highlights once more a focus on performance: non-performance practices remain geared towards enhancing performance.

Second, there appears consensus among the participants as to the need for *student proactivity*. Students need to quickly learn that they must seek opportunities in order to make the most of the conservatoire; that their progress will not be handed to them but rather constructed by them:

> *The bright kids who are looking for every opportunity, there are some amazing opportunities here, you know, if they are energetic enough, and kind of curious enough to look around and see what there is on offer then, you know they'll be performing a lot and they'll be tapping in to the culture and all the different possibilities* (Professor)

> *Towards the end of my studies here…I'm kind of quicker to organize certain things, and how to find some teaching, how to find more students, and the whole stuff of arranging, writing letters to other people…it helped me I think to be kind of more conscious about other things than studying, academic work, practicing* (Student 1)

Despite having been granted membership of the conservatoire, then, students learn that preparing for a career in music requires more than technical—or even musical—expertise, and that musical opportunities are not part of a 'conservatoire package', but rather need to be actively sought. Despite the institution's focus on performance, students must seek and construct their *opportunities* to perform. Their success in doing so is, I argue, dependent on their positioning within the musical field as discussed in the following section.

Musical practices

The musical field emerges as characterized by musical hierarchies and power relationships:

> *And, yeah, socially in the canteen…quite a few of us have known each other from playing, I mean even I was in the National Youth Orchestra, funny things like that, that becomes a bit of an old school that you know each other from, and that's kind of nice, but also a bit excluding I expect for some people* (Professor)

> *You're [the accompanist] not what they're listening to, you're not what they're listening for, and you're not the reason why they bought the ticket. Unless you're Roger Vignoles. But even so he plays with stars so they would go and see whoever he plays with. So it's a very tricky stuff, ego-wise, because, in a way, particularly as we're trained to be soloists... OK little ego, I'll put you in my pocket a bit* (Student 2, DEM interview)

The recruitment of teachers as a result of their performing experience automatically positions them as experts in their field, a field that the students are on the periphery of (Lave & Wenger, 1991). The fact that many of these teachers knew each other *before* their appointment to the conservatoire points to an exclusive community that—once entered—opens up opportunities that may not be available to others. For these teachers, being at the conservatoire is like being a 'fish in water' (Bourdieu in Wacquant, 1989). That is, it is normal and natural for them; their habitus is aligned with the social world in which they are operating. Some students will share this experience of comfortably fitting into the conservatoire space, seeking and gaining performance opportunities, while others will find the transition more difficult.

Student 2 provides an example for this above, illustrating how—at a more subtle level—students become positioned in a power relationship with their peers, according to their instrumental specialism and who is taking the role of 'soloist'. Membership of the community, as we have seen throughout, does not preclude internal power struggles as musicians use their musical capital to set themselves ahead in the 'game.' In his description of the role of the accompanist, Student 2 appears to be regulated by what Nerland describes as 'dominant norms and expectations in the educational community' (Nerland, 2007, p. 400). However, the educational (or conservatoire) community emerges as strongly mediated by the broader field of the musical community, which Student 2 elsewhere describes as historically located. That is, this student is operating within a musical tradition that positions soloists as the 'star.' and the accompanist as 'trudging along behind:' it could be said that the soloist has more musical capital than the accompanist. Despite his struggle to the contrary, historically located musical practices are 'played out' in the organizational practices of the conservatoire (Reay, David & Ball, 2005), organizational practices which see him adopting the role of 'accompanist.' Musical practices such as this—shaping and shaped by different positions in the conservatoire field—must not be underestimated as we come to understand learning cultures at the conservatoire.

IMPLICATIONS AND CONCLUSION

This paper has presented summary findings from a small-scale pilot study, yet even the limited data points to the complexity inherent within conservatoires. Practices emerge that may appear straight-forward—or even obvious—at first reading, but that socialize learners in powerful ways. Indeed, while engaging in learning and teaching practices within the conservatoire, learners negotiate and, to varying degrees, adopt institutional and musical practices that shape what *can* be learnt within this particular educational space. Understanding these practices and their construction will allow educators to (1) understand the complex learning cultures at play within conservatoires and (2) unpack what these cultures mean in terms of learning and learning experiences. Understanding the culture is arguably the first step to allowing that culture to transform.

Ongoing doctoral work is underway to analyze a large dataset of qualitative data collected during the academic year 2008/09 at the same UK conservatoire. Results from this study will unpack the practices that comprise the learning culture, the learning that is inhibited or promoted within this culture and the kinds of change and socialization that learners undergo within it (James & Biesta, 2007).

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Performance or learning? Reflections on pedagogical practices within the conservatoire

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Abstract

Student performance matters for Conservatoire students. The unequivocal marker of an excellent Conservatoire student, and by implication, the marker of excellent teaching of that student is the ability to triumph in events such as recitals, concerts and competitions. The excellent teacher, who 'produced' the excellent student, (certainly in the logic of the traditional Conservatoire) is presumed themselves to be an excellent musical practitioner – a model of what it means to perform at the highest level.

What follows in this paper is not a rejection of the value of performance or the value of master-apprentice pedagogy, but a reflection on the extent to which learning and performing may in fact stand in opposition to each other, particularly when performance is deemed to be the only measure of a successful education. This paper highlights some recent research and scholarship that opens up this idea more fully, in order to understand what the implications might be for academic teaching in the Conservatoire and make a case that 'master-apprentice' teaching might take its place in a more diverse field of pedagogical practice rather than dominating that field.

Keywords

Conservatoire*;* pedagogy; learning; performance; master-apprentice.

INTRODUCTION

Most Conservatoires are concerned with and commend themselves on their reputational management around excellent performance, measured by how well students perform in concerts and recitals, or win competitions and awards. Central to this purpose is what is commonly described as the 'conservatoire model', "one of the most enduring forms of tutorial teaching" (Uszler, 1992, p. 584). This Master-apprentice model is generally the most dominant and accepted mode of delivery for performance instruction in conservatoires. Harold Jorgensen (2000, p.68) states that historically, the predominant relationship between teacher and student in this instruction, described as a master-apprentice relationship, is "where the master usually is looked at as a role model and a source of identification for the student, and where the dominating mode of student learning is imitation." Uszler (1992, p.584) describes this form of powerful tutorial teaching thus: "the master is the model who demonstrates, directs, comments and inspires and the apprentice is the disciple who watches, listens, imitates and seeks approval". In this one-to-one setting the teacher takes responsibility for much of the transmission of the performance skill and "is the dominant source of feedback" (Lebler, 2004, p.3).

The unique relationship in this model of teaching should ideally, according to Presland (2005), "produce rounded musicians showing a high level of instrument competence, a depth of musical understanding and a core of personal confidence that will allow them to express themselves with total commitment in any performing arena" (p. 237). However without a strong research tradition, and in the absence of pedagogical theory, there is little evidence to support or dispute whether or not this actually occurs, because although instrumental teaching has more recently been the focus of research for those who seek to learn more about its practices and learning outcomes (Burwell, 2003; Carey, 2004; Daniel, 2005; Gaunt, 2007; Kingsbury, 1998; Pickup, 2003; Presland 2005; Young 2003), it is still relatively uncharted territory (Kennell, 2002), particularly in tertiary institutions.

PEDAGOGICAL PRACTICES OF THE CONSERVATOIRE

The focus and direction of the majority of tertiary one-to-one instrumental teachers revolves around preparation for exams, recitals and competitions. Indeed, the success of both the instrumental teacher and student is mainly judged by what Webster (1993, p.23) describes as 'the performance product myth' which has its roots in the idea that the real evidence of quality music teaching is how well a very small percentage of 'talented' students perform in concerts and recitals. In other words if teacher *x* has twice as many students winning important contests as teacher *y, x* is a 'better teacher' in the eyes of many. According to Webster (ibid) because of this long-standing tradition of performance as the major yardstick of quality teaching and the most outward example of what studio teachers are expected to accomplish, there continues to be a dominant trend toward 'teaching centred' learning' (Webster, 1993, p.23). This model of teaching tends to use a 'band-aid' and 'quick fix approach' where the teacher does the pupil's thinking for them in order to achieve quick results and often in order to meet a performance deadline (Schockley, 1987, p.22). As a result many students become dependent upon their teachers and many teachers find themselves victims of a system that stresses a pernicious competitive excellence via competitions and recitals. What happens to those students who do not pass the 'performance test'?

PERFORMANCE OR LEARNING?

While success at Conservatoires is often judged by results

in competitions and performance, the idea that we can and should measure the performance of individuals is one which some educators are questioning. In broad terms the logic is that we learn in order to perform so these two activities should nestle in together. Carol Dweck (1999) makes a valid distinction between performance goals and learning goals which challenges us to think again about this proposition. For Dweck, an individual's performance goals are focused on "winning positive judgment of your competence and avoiding negative ones", while an individual's learning goals are characterised by a desire to develop "new skills, master new tasks or understand new things" (p.15). While these two goals are "normal and universal", they can be - and are - often in conflict. Dweck (1999) notes that, when there is an overemphasis on performance goals, individuals are less likely to move out of their zones of competence, and more likely to blame their own lack of ability if things go wrong. They are more likely to worry much more about their lack of ability and thus to focus much less on strategy.

In Dweck's research on the performance and learning activities of young people, performance goals and learning goals were found to be present in most of these individuals in about a 50:50 ratio. This balance could however, be manipulated by an influential external 'other' (e.g., a parent or teacher). When this occurred, it was clear that those students for whom learning goals were paramount continued to seek new strategies and to tolerate error without self-blame, while those who were performance-driven were more likely to give up on the task set, berating themselves for their inability to complete it.

While we need to be careful about extrapolating from the 'self-theories' of the individual to the climate of an institution, there is nevertheless much of what Dweck is saying that might be usefully brought to an analysis of the performance culture of a Conservatorium. It raises at least the possibility that teachers, students and parents who are abnormally focused on winning positive judgment of their performance from external others might actually be putting young people in some jeopardy in relation to their capacity to learn. Conversely, leaders who seek to foster a healthy balance of learning goals and performance goals may well be more likely to be producing robust learners.

If, as Dweck points out, the tasks that are best for learning are those which risk confusion and error (p.16), then pedagogical work directed at improved learning outcomes would focus on creating obstacles that need to be overcome. Error would be welcome and explanation minimised (see also Zull, 2004). However, where error results in painful condemnation from external others who are marking, grading and measuring each move, then it is more likely that a student will avoid uncertainty at all costs, not embrace it for what it might conceivably offer in terms of a fresh understanding and a strategic search for meaning.

There is now empirical evidence to suggest that, while the capacity to perform is alive and well in the Conservatoire, the capacity of students to make sense of their learning, or to imagine a desired future beyond performance, is much less robust.

A study conducted by Carey (2008) investigated one Conservatoire's capacity to respond appropriately to 'student needs' by better understanding issues about curriculum relevance. The study was conducted within a professional doctorate program and involved a qualitative analysis of a representative sample of keyboard student opinion across all program years and beyond graduation. The data collected was in the form of surveys of approximately 23 students in a population of 34 undergraduate keyboard students. Responses were also received from 5 out of six recent graduates. Follow up interviews were conducted with 6 students and 2 graduates. It was not the purpose of the study to find negativity by focusing on negative students, particularly given that the study was conducted by an academic and teacher within that institution. Rather the intention of the survey was to provide an account of a broad cross-section of student opinion about their needs across the three-year program. Because of the qualitative nature of the study it is neither possible nor desirable to extrapolate findings as 'typical'. Yet the findings are telling in relation to student experience of learning and performing in a Conservatoire. As part of the study, all undergraduate keyboard students, along with recent keyboard graduates were invited to respond to the open-ended question: 'What do you think Conservatoire keyboard students need to know?' The study revealed that many Conservatoire students were becoming increasingly disillusioned with the notion of performance training outcomes as their degree progressed. They identified a growing gap between what they had hoped to achieve through their investment in the Conservatorium and what they were likely to be doing as graduates.

The pattern across three years from entry to exit showed students' expectations moving from being trained for success in elite musical performance to graduate disillusionment about the dubious relevance of much of the program in relation to the reality of their future work. There was a profound sense that expectations of the performance-based training in which they were engaged did not align with their notions of student learning or student needs. Moreover, the longer students pursued their studies within the Conservatoire, the more the negativity became evident. The following is an overview of the responses from a representative group of students beginning with first year undergraduates progressing through to graduates.

The predominant focus of the first year participants was that of performance-centred needs in that the comments were primarily centred on the need for traditional classical performance training. One student commented:

> As a pianist, I would like to see the curriculum include more piano lessons. One lesson a week isn't sufficient. Maybe two lessons a week would be much better.

For the second year students, it is clear that the concept of what students need extends beyond the first year's ideal of performance centred needs. In the Second year texts, there is evidence of a discourse of provision. One student asserts, 'we need to be taught' and 'we need to be given the stepping stones to learn'. Another student states that students 'need to have information available and be made known to us' and 'be told what job opportunities are available', rather than being 'left to our own devices to find them'. Such comments continue to be suggestive of an investment in the idea of a 'knowing' teacher and a passive student. Interestingly more than a year's experience within the academy does not seem to have increased student autonomy – indeed if anything it has increased their sense of reliance on the resources of the academy at the same time that these students seem to be more disillusioned about the possibility that their needs will be met.

There is clear evidence here of a desire to imitate the teacher predicated on the idea that imitation of the practices of the teacher will bring success in terms of the performance. Concerns however about the learning beyond the performance are also evident as demonstrated in the following:

> [A] *lot* of students are saying well we'll have our B Mus and I don't know what we'll be doing or where there is work for us. For piano majors in particular, there are not too many opportunities… But it isn't made known to us where these opportunities can be found as such, and we're sort of left to our own devices to find them. …I think the Conservatorium is a good place to let us know, you know some *life skills* – they should show us how to make it in the *real* world with a music degree.

Some students even begin at this stage of their experience to imagine a curriculum where they are able to learn what this real world might demand of them:

> [The] undergraduate curriculum should include workshops, seminars or classes to help us realise our full potential...We also need more emphasis on developing ourselves as all round musicians, not just performers of our instruments.
>
> Students need to be enlightened on how tough life can be as a musician out there in the world and need to be aware of the avenues opened to them.

By third year it seems that the trend to disillusionment has not abated: indeed it has increased.

> [It] seems that, well you do the degree mainly based on performance…and...when you leave here, there just isn't [sic] any performance jobs...
>
> Well, a lot of people (students) get the feeling that performing is really a dead end, however...that's the major proportion of what we are all doing (in this degree)... all performing and learning to perform.

Graduates made even harsher criticism in terms of a perceived failure of the institution to provide students "with an idea of future prospects upon completion of their BMus degree."

> Many students come into the Conservatorium feeling as though they will have a job, pretty much performance jobs, and it's not the case… and most people hit their third year and they have a big panic attack. Many of my friends have a complete rethinking of thought because they come to third year and go… I've spent three years at the conservatorium, what job can I have?

One graduate is also critical of the one-to-one system of teaching in the academy, arguing that students need to know that 'there is a hierarchy depending on who your [piano] teacher is, as to who is better than whom' and this 'occasionally reflects on student assessment'. According to this graduate, the hierarchical nature of teaching within the system is 'political' and 'depending on who you learn [piano] from, your [assessment] mark is *definitely* affected…' Other graduates had similar concerns about the hierarchical nature of their experience of Conservatorium pedagogy:

> [We] come into first year and everyone is looking over their shoulders to see who is better than whom because it is very competitive in the arts and music. It is certainly noticeable in as much as who you learn from. There is a hierarchy depending on who your teacher is, as to who is better than whom.
>
> [T]he general feeling among students is that students are used to promote the reputation of the [piano] teacher.

Another graduate appears to be equally critical of the hierarchical nature of the system of teaching within the academy:

> The majority of instrumental teachers forget to ask the simple question What do you want to achieve from these three years of study and what is your lifelong plan? … How can we achieve this?

As all of the above texts make evident, the Conservatorium students' articulated opinions reflect a growing view that performance pedagogy based on the Master as 'knower' and the student as 'ignorant apprentice' is one that has its initial seductions but has long term negative consequences for the student as 'learner'. It is not that these students are dismissive of the mastery of their teachers. Rather it is that the only knowledge that counts is the Master's knowledge, and that knowledge, while it has served the master well, is very unlikely apart from a few very exceptional cases to serve the student body in a positive way. In Dweck's terms the preponderance of attention given to performance seems to have a legacy of "denigration of intelligence, plunging expectations [and] negative emotions" whether or not they have resulted in "deteriorating performance" (Dweck, 2000, p.6).

There are real implications of this for the Conservatorium.

It is tempting of course to simply insist that the Conservatorium does a particular kind of pedagogical work which has never been intended to map directly onto industrial or commercial enterprise. However, attention does need to be paid to the student experience of the final year students – it is a moral imperative as well as a pedagogical one.

WHERE TO FROM HERE?

In the light of student articulations of disillusionment with the overall experience of their program and in light of reflections on the changing nature of effective teaching and learning it could be argued that there is a strong case for overturning the dominant pedagogy in the Conservatoire, or at least having the Master-apprentice model take a less centre stage location in the pedagogical offerings of the Conservatoire. While this seems appropriate, it is not likely that such pedagogical change will be forthcoming at least in the short term. Many Conservatoires have enjoyed a long tradition of excellence in performance and the necessity to uphold this reputation remains the primary focus of the majority of staff who work within it. Maintaining the model of pedagogy that has 'produced' this reputation for excellence is therefore a more likely rallying point than the democratising of pedagogy in the interest of student learning.

The intention of this paper as indicated at the outset was not to argue that academic teachers should eschew Master-apprentice pedagogy altogether in Conservatoires. The paper has foregrounded empirical research on student *needs talk* and set out other contextual and institutional imperatives in order to provide a rationale for disrupting the dominance of the Master-apprentice model in favour of a wider range of engagements which allow students to learn more as well as to perform better. The stranglehold that Master-apprentice pedagogy has had in Conservatoires will become increasingly difficult to justify either in educational terms or in reputational terms and this is so despite the great commitment that Conservatoire practitioners have had to their teaching craft. Post-millennial times are demanding that a diversity of pedagogical practices is provided in order to increase the diversity of learning outcomes. It is clear that the students in the Carey study are in need of such outcomes. Whatever arguments might be made for leaving Conservatoire pedagogy as it is, there appear to be more compelling reasons for its disruption.

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Identity matters: Goals and values of intending and practising professional musicians

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ABSTRACT

This paper and the presentation arising from it consider the goals and values of intending and practising professional musicians from multiple perspectives. Once issues surrounding the definition of "professional musician" are identified, the study compares CEPROM's concerns over a fourteen-year time span with what music students speculate CEPROM's concerns might be, given the Commission's mission statement. The study then posits tentative conclusions, based on instances of convergence and divergence in the two sets of data, which foreground discrepancies between institutional and student perspectives. These findings may be instructive as institutions grapple with curricular revision, as students and career counsellors adjust to a new labour market and as CEPROM plans its future seminars.

Keywords

Identity, professional musician, tertiary education, CEPROM

INTRODUCTION

In her concluding remarks at the ISME Community Music Activity Commission seminar in 2004 (Tenerife), then-Chair Patricia Shehan Campbell observed that, unlike previous years, this year's presentations had not dealt inordinately with defining (and refining the definition of) community music. In fact, the matter never came up, since it was tacitly understood what "community music" denotes.

Common agreement concerning the Commission's purview had not come about easily. This is evinced by the name of the Commission itself, which had gone through several iterations over a thirty-year period.

> The [Community Music Activity] commission was established in 1982 (Einar Solbu, Norway, chair) following previous formations as the Education of the Amateur Commission (1974), with Magdalena Stokowska (Poland) as Chair. The name changed to the Out of School Activities Commission in 1976 and was chaired by André Ameller (France) from 1976-1982. (ISME CMA website)

Community music is a comparatively new discipline for study and research. It might be expected that the other ISME commissions, which are aligned with more established disciplines, would have an easier time defining their terms of reference. What "research," "early childhood music education," "music in schools" and "teacher education" mean seems clear. The objects of investigation appear self-evident, since there is common agreement what "children," "schools" and so forth, are.

Defining terminology is easier from outside than from inside a profession. Most geographers or flight attendants could describe a school. For school teachers, beyond denoting a physical structure, the meaning of "school" is delicately nuanced. For teacher educators and policy makers who envision and realize new kinds of schools and schooling, "school" is especially fraught. In a similar vein, for people outside the discipline, the term "professional musician" is readily defined, but within the profession an apt definition is not immediately apparent.

PROFESSIONAL MUSICIANS

A common definition of "professional musician" is "someone who makes a living in and by music." This definition simply conflates established definitions of "professional" and "musician." Who is at the centre, who is at the margins, and who is outside the periphery of the professional music community is, nonetheless, a matter of perspective. A nightclub owner could be said to "make a living in and by music" but might not be considered solely on that basis a professional musician. Musicologists might be considered professional academics; teachers might be considered professional educators, and so on down the line. Perhaps one must make music oneself – compose it and/or perform it – to join the ranks of professional musicians; in this light, a professional musician is "someone who makes a living in and by *creating* music." Club owners and musicologists might spend their careers in and around music, but unless they make a living from writing or playing it they are not professional musicians according to this revised criterion. Night club owners and musicologists are in and around but not of the profession.

The discussion to this point has highlighted ambiguities surrounding nomenclature that must be resolved before meaningful discussion about the ways and means of educating professional musicians could occur. If there is no common agreement about what *practising* professional musicians are, there certainly cannot be common agreement about what programs and curricula

would best serve the needs of *intending* professional musicians. The purpose of CEPROM – to explore the ways and means of educating professional musicians – is predicated on a working definition of "professional musician" that is nowhere explicitly stated.

METHODOLOGY I – CEPROM PAPERS

It could reasonably be expected that a working definition of "professional musician" could be distilled from CEPROM's activities, on the assumption that the foci of its seminars would mirror a collective understanding. Although not explicitly stated, this definition might be read between the lines, since the professions' (this is more accurate than profession's) preoccupations could be unpacked from the presentations themselves.

Owing to an impressive record of autoarchivism, proceedings from a half-dozen CEPROM seminars from the years 1994 to 2008 are accessible in hard copy and/or online. The scope of this portion of the study is restricted to the two earliest and two most recent commission seminars for which complete proceedings are available. These are 1994/1996 and 2006/2008 – two successive sets of proceedings with a decade intervening (1996-2006).

DATA I – CEPROM PAPERS

The first task was to group the papers into themes, and in doing so to separate out any obvious anomalies. Each time the Commission meets, themes are proposed that reflect the proclivities of the membership, often incorporating ideas generated formally or informally at the previous seminar. The themes are not prescriptive and papers on all topics relevant to the education of the professional musician are generally welcomed.

The editor of the 1994 Proceedings, Siglind Bruhn, grouped the twelve papers presented that year under four headings:

1) The Esteem and Self-Esteem of the Professional Musician
2) Performance Preparation
3) Alternatives to the Solo Career
4) Syllabus and Curriculum

Several papers could have appeared under more than one heading but, in general, Bruhn's groupings sort logically the topics presented that year. By modifying Bruhn's headings, five topics can be identified that subsume comfortably almost all of the presentations from the 1994, 1996, 2006 and 2008 seminars:

1) Identity (defined by self and others; see also careers)
2) Skills & Attributes (musical and non-musical)
3) Careers (employment opportunities; musicians in society; see also identity)
4) Learning Sites (informal and formal; programs and curricula)
5) Conceptual and Speculative Studies

Each of these five topics can be interrogated quantitatively, qualitatively or philosophically and several papers embrace all three methodologies. For the purposes of this overview, each paper from the 1994, 1996, 2006 and 2008 meetings has been assigned to one heading and no distinction has been made between quantitative, qualitative or philosophical enquiries (see Appendix 1).

As Appendix 1 illustrates, the identity of the professional musician has figured among CEPROM's primary concerns for many years. Skills and attributes requisite for specific careers in music, and programs and curricula that develop these skills in students, reflect particular issues of identity. Further, the identity of students, teachers and learning sites are co-dependent. A teaching institution fails if the identities its graduates are to assume in the professional world remain nebulous. But surely students must participate in this process of identity delineation and inscription, which brings us to the second element of the present study, an undergraduate student survey.

METHODOLOGY 2 – UNDERGRADUATE STUDENT SURVEY

The student survey records what music students surmise CEPROM's preoccupations might be. The methodology is simple. Seventy-five music students at Brandon University (Canada) – fifty-six in first year and the rest in second, third or fourth year of an undergraduate program, were shown CEPROM's mission statement. The first-year students are in a common program and have not yet declared a major. The second-, third- and fourth-years students are majoring in performance (including jazz studies) or music education, or are enrolled in an honours program with concentration, usually, in history or theory. The students were asked a single question: "What three topics, ranked in descending order of importance, do you think would be addressed in the presentations at CEPROM seminars?"

DATA 2 – UNDERGRADUATE STUDENT SURVEY

The results of the survey are summarized in Appendix 2. 61% (46/75) of the students surmised correctly that CEPROM would be concerned with careers in music. A little over half of the students (40/75) identified issues rarely addressed by CEPROM except indirectly, including advocacy, but especially teaching improvement (including assessment and evaluation) and the emotional and physical well-being of intending and practising professional musicians. Stage fright was frequently cited as a likely major concern of CEPROM members. With respect to skills and attributes, recurrent themes included marketing, time management, networking and budgeting skills – largely pragmatic concerns. When learning sites were mentioned, popular topics included entrance, continuation and graduation

standards, student recruitment, class sizes, tutoring, and curricular matters, including the role of theory, history, ear-training and of world and popular musics in undergraduate curricula. The need for responsive curricula that reflect a changing professional milieu was uppermost in many students' minds.

COMPARATIVE DATA

The third element of this study compares what students surmise CEPROM's preoccupations might be, with topics actually presented at the bi-annual seminars. In other words, the methodology compares data gathered in sample 1 – CEPROM papers/presentations – with data gathered in sample 2 – the undergraduate student survey.

Some discrepancies between the two sets of data are easily explained. That CEPROM members should be overwhelmingly concerned with learning sites and curriculum is to be expected, since most seminar participants work in tertiary music teaching and learning institutions. It is perhaps more surprising that students identified a much broader range of possible subjects than are actually presented at CEPROM seminars. This discrepancy suggests that some preoccupation or preoccupations usurp time that might otherwise be devoted to a wider range of issues and concerns. The data suggest that, in fact, one topic is of greater concern to CEPROM than might be deduced from its mission statement. That topic is identity.

More than twice as many CEPROM papers have dealt directly with the identity of the professional musician than students conjectured might be the case. In fact, only 6 of 75 or 8% of students cited identity as the issue most likely to be discussed at CEPROM seminars. There is another provocative statistic embedded in the data. Of the students that cited identity as one of their three choices, 16% were at the first-year level, while 32% were at the second-, third- or fourth-year levels. Identity was mentioned as a probable CEPROM concern by twice as many upper-year students as first-year students, as a percentage of the total number of responses from each group.

DISCUSSION

Decisions made by tertiary music education providers regarding curricula reflect a wealth of tacit assumptions about the identity of professional musicians. In determining what is and is not the purview of music teaching institutions issues of identity are in constant play. Curricular decisions are only irresponsibly arrived at capriciously or arbitrarily; a responsible institution is a responsive institution, and reflective identity discourse keeps institutions responsive. As Penelope Fitzgerald describes, "Decision is torment for anyone with imagination. When you decide, you multiply the things you might have done and now never can" (53). This is as true of institutions as it is of individuals. Curricular decisions based on solid notions of professional identity have greater efficacy, authenticity and longevity than those that are not. It must be recognized, however, that the identity of the professional musician is in constant flux – hence, the need for ongoing responsiveness.

Identity transfer – once the salient model of conservatoire teaching – has given way to a new model that acknowledges that social good resides at the core of intelligent and responsive curricular design. This change, which shifts focus from human to social and community capital, advances a paradigm that accords with the protean identity of today's professional musicians (Carruthers 2008a; 2008b).

It is telling, therefore, that musical identity is not an issue for most first-year music students or at least they do not recognize it as such. Identity becomes more of an issue for upper-level students and is a significant concern of many professional musicians. Presentations at CEPROM seminars suggest identity is a crucial issue for music teaching institutions. It is for these reasons that the glib definition of "professional musician" posited at this paper's outset – "someone who makes a living in and by creating music" – becomes more sententious under scrutiny. It overlooks, for example, matters of community and aesthetic value.

Musicians' identities and musics' identities go hand in hand. The ontology of artworks, especially in the performing arts, is multivalent and audio and/or video recording and streaming complicate matters considerably (Carruthers, 2009).

In tandem with robust discourse about musics' identities occurs an equally rich discourse about musicians' identities. There is always, to return to Fitzgerald, tension in selecting something over something else. The human condition is particularized by this tension. But how does this tension generate identity? Specifically, does identity reside in the tension between one thing and another or is identity manifest when tension dissipates? Either way identity is predicated on choice. Without choice, identity is ad hoc, and an ad hoc definition of "professional musician" precludes intelligent curricular design. A flexible and encompassing definition of "professional musician" must be intentionally developed before effective curricular and career planning can occur.

Students would do well to reflect early in their careers on issues of professional identity and could be usefully aided in doing so by their teachers. By the same token, institutions would also do well to reflect on issues of professional identity and could be usefully aided in doing so by their students. Indeed, institutions that neglect to involve students in identity discourse do at their peril.

At present, while identity discourse is thriving in some sectors – among music educators, for example, if the CEPROM sample is at all representative – students are

largely unaware of the identity crises in their chosen professions. Career choice, which is a primary preoccupation of many students, is integral to this discourse, but pragmatic considerations belie the complexity and urgency of the matter at hand. Although "People can only be found in what they do" (Findley, 3), what people do is predicated on choices and these choices ultimately forge identity. Identity discourse involves the constant interplay of primary and subsidiary values and the tension that arises from this interplay. Professional identity must be acknowledged by music students, teachers and teaching institutions as the foundation of career planning before relevant and renewable curriculum design can occur.

APPENDIX 1

CEPROM PAPERS GROUPED BY SUBJECT AREA

Papers presented at the 1994, 1996, 2006 and 2008 seminars (and published in the proceedings) are listed below. Papers programmed but not presented at the seminar are not included.

The book arising from the 2008 CEPROM seminar (Bennett & Hannan, 2008), which includes papers not presented at the seminar, is not included in this listing.

1) Main foci

a) Identity (defined by self and others; see also careers)

Best (1994) – USA (musicians, specifically teachers, in society)
Smith (1994) – USA
Magrath (1994) – USA
Hope (1994) – USA [includes section "The Musician and the Community" – see Careers]
Lehman (1996) – USA (music in society)
Huhtanen (2006) – Finland (musicians as teachers)
Bennett and Stanberg (2006) – Australia (musicians as teachers)
Barkl (2006) – Australia (musicians as teachers)
Carruthers (2006) – Canada (musicians in society)
Bennett (2008) – Australia
Burt-Perkins & Lebler (2008) – UK/Australia

b) Skills & Attributes (musical and non-musical)

Spaulding (1994) – Norway
Périsco (1994) – Argentina
Bennett (2006) – Australia
Guster (2008) – Australia
Muñoz (2008) – Spain

c) Careers (employment opportunities; musicians in society; see also identity)

Macrae (1994) – Australia (musicians in society/community)
Wait (1994) – USA (musicians in society/community)
Udell (1994) – USA (composers in society/community)
Bernstein (1994) – USA
Watson & Forrest (2006) – Australia (musicians as t eachers)
Burt-Perkins (2006) – UK (diverse employment portfolios)
Mitchell (2006) – Australia (musicians and the cruise ship industry)
Weller (2006) – USA
Lancaster (2006) – Australia
Mitchell (2008) – Australia (musicians as teachers)
Watson (2008) – Australia (musicians as teachers; teacher education)

d) Learning Sites (informal and formal; programs and curricula)

Samela (1994) – Argentina
Maraire (1996) – Zimbabwe
Johansson (1996) – Sweden
Traasdahl (1996) – Denmark
Singer (1996) – UK
Fiagbedzi (1996) – Ghana (Ghana)
Agata (1996) – Japan (technology)
Smith (1996) – USA
Jang (1996) – South Korea (South Korea)
Pascoe (1996) – Australia
Reid (1996) – South Africa (distance learning)
Mybe (1996) – The Gambia (The Gambia)
Bartle (1996) – Australia
Blom (2006) – Australia
Fitzgerald (2006) – Australia
Brown (2006) – Australia
Chong (2006) – Singapore
Lancaster (2006) – Australia (technology)
Lebler (2006) – Australia (student assessment & evaluation)
Hanken (2006) – Norway (teacher evaluation)
Blom, Wright & Bennett (2008) – Australia
Chong (2008) – Singapore
Danhong (2008) – China
Gutman (2008) – USA
Lancaster (2008) – Australia
Reitan (2008) – Norway
Renwick & Webb (2008) – Australia
Schippers (2008) – Australia

e) Conceptual and Speculative Studies

Edlund (1994) – SwedenDrummond (1996) – New Zealand (multiple foci)
Valkare (1996) – Sweden
Carruthers (2008) – Canada
Drummond (2008) – New Zealand

2) Emergent foci

Two further categories could be described as emergent; that is, they were represented at the 2008 seminar, but were not significantly represented at earlier seminars. Papers only alluded to, but were not devoted to these issues prior to the Spilamberto meeting:

a) Prior Learning
Carey & Lebler (2008) – Australia
Lebler & Carey (2008) – Australia

b) Lifelong Learning
Huhtanen (2008) – Finland

3) Other foci
Gwatkin (2006) – Australia (teaching children to improvise)

APPENDIX 2

STUDENT RESPONSES GROUPED BY TOPIC

This table lists the number of students who gave responses in each category (n = 75) and cites a score out of 225, which is the score that would be achieved if all 75 students had chosen a particular topic as their top choice (75 students X 3 points [which are the points allotted to a first-choice answer; 2 points were allotted to a second-choice answer and 1 point was allotted to a third-choice answer]).

1) Established foci (5)

a) Identity (defined by self and others; see also careers)
Cited by 15 students
29 points of a possible 225

b) Skills & Attributes (musical and non-musical)
Cited by 27 students
61 points of a possible 225

c) Careers (employment opportunities; musicians in society; see also identity)
Cited by 46 students
102 points of a possible 225

d) Learning Sites (informal and formal; programs and curricula)
Cited by 37 students
78 points of a possible 225

e) Conceptual and Speculative Studies
Cited by 6 students
14 points out of a possible 225

2) Emergent foci (2)

a) Prior Learning
Cited by 1 student
3 points of a possible 225

b) Lifelong Learning
Cited by 1 student
1 point of a possible 225

3) Other foci (9)

a) Role of CEPROM
Cited by 3 students
5 points of a possible 225

b) Advocacy
Cited by 8 students
17 points of a possible 225

c) Teaching Strategies/Skills (for intending teachers)
Cited by 6 students
11 points of a possible 225

d) Teaching Strategies/Skills (for conservatoire/university teachers)
Cited by 20 students
34 points of a possible 225

e) Funding/Resources for Under-Funded/Resourced Programs/Nations
Cited by 3 students
6 points of a possible 225

f) Science of Music
Cited by 2 students
4 points of a possible 225

g) Technology (not just in learning sites, but generally in the field of music)
Cited by 1 student
2 points of a possible 225

h) Emotional and Physical Wellness (health, injuries etc.)
Cited by 12 students
28 points of a possible 225

i) Practice Techniques/Lesson Preparation
Cited by 4 students
9 points of a possible 225

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The lure of Web 2.0 spaces

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ABSTRACT
Without question, Web 2.0 has impacted education at all levels to varying extent, higher education is no exception. The world of Web 2.0 certainly has its allure, especially for the Net generation, but many of its tools are double-edged swords: they promise great pedagogical advantages but come with equally great dangers. The present teacher-researcher, having explored a number of Web 2.0 applications in his music teaching for the last five years, highlights some recently-surfaced problems encountered by students. In raising the attendant pedagogical concerns, this paper offers insights pertaining to learning in these emerging educational spaces. Vis-à-vis the lure of these relative-new learning spaces, it discusses pedagogical considerations pertaining to students' prerequisite skills and knowledge, the necessary subject grounding, and post-constructivist teacher-facilitation, for successful learning—be it self-directed learning, peer learning, or collaborative knowledge construction—to materialize. At the heart of this discussion is the role educators must play in steering students through this cyber-learning space in our post-constructivist, postmodern and increasingly globalized era.

Keywords
Web 2.0, blogging, wiki, music teaching/learning, e-learning space, teacher facilitation.

INTRODUCTION
As the world of Web 2.0 moves towards what some have begun referring to as Web 3.0 to underscore the new level of artificial intelligence transforming the Semantic Web (Metz, 2007; Nations, n.d.), educators in higher education, whether by their own volition or otherwise, have already entered or are being urged to enter these alternative spaces in their teaching (Brown & Adler, 2008; McLoughlin & Lee, 2008b; Moravec, 2009; O'Hear, 2006; Oblinger, 2006b; Ohler, 2008). Many of the affordances of Web 2.0 (and emerging Web 3.0) applications are double-edged swords: they promise great pedagogical advantages but come with equally great dangers. The present teacher-researcher, having explored a number of Web 2.0 applications in his music teaching for the last five years, highlights some recently-surfaced problems encountered by students. In raising the attendant pedagogical concerns, this paper offers insights pertaining to learning in these emerging educational spaces. Vis-à-vis the lure of these relatively-new learning spaces, it discusses pedagogical considerations pertaining to students' prerequisite skills and knowledge, the necessary subject grounding, and post-constructivist teacher-facilitation, for the educational affordances of Web 2.0 to materialize.

THE LURE
There is no dearth of edu-technology pundits and educators advocating the benefits of such Web 2.0 tools or platforms as blogs, wikis, podcasts, discussion forums, social bookmarking, e-social networks, aggregators (e.g. RSS), web-conferencing, and more recently microblogs (e.g. Twitter) and Second Life (Barnes, Marateo, & Ferris, 2007; Davis, 2007; Downes, 2004, 2005, 2008; Mason & Rennie, 2007; McGee & Diaz, 2007; McLoughlin & Lee, 2008a; McCloskey, 2006). Music educators have also added their voices (Finney & Burnard, 2007; Knowles, 2007; Savage, 2005; see also Joel, 2008).

Perhaps, one of the greatest appeals for educators, working in a post-constructivist world, is the empowerment of the learner by such social software. To this end, the Internet, facilitated by powerful search engines, offers quick and easy access to an ever-expanding repository of information, the latter often attractively and effectively presented in multi-media forms. With powerful authoring and peer-to-peer media-sharing software, these contents can be easily combined, repackaged ("mashed-up") and shared. Given its 24/7 and increasing worldwide accessibility (enhanced by the latest development towards mobile access), the Internet greatly facilitates self-learning and collaborative knowledge building. In short, Web 2.0 as an "architecture of participation" (O'Reilly, 2003, 2004, 2005) makes possible the convenient re-creation and co-creation of knowledge that modern educators would like to engineer for their students in preparing them for "lifelong learning" and for the "culture of participation," both of which are increasingly becoming the hallmarks of 21st-century society—and a globalized one at that. This Utopian educational landscape is indeed richly attractive:

> By capitalizing on personalization, participation, and content creation, existing and future Pedagogy 2.0 practices can result in educational experiences that are productive, engaging, and community based and that extend the learning landscape far beyond the boundaries of classrooms and educational institutions. (McLoughlin & Lee, 2008a)

The Internet with its Web 2.0 (and Web 3.0) applications is certainly very alluring for educators as they seek to develop learners into "prosumers" (Toffler, 1980)—consumers *and* producers—of knowledge.

MUSIC TEACHING IN WEB 2.0 SPACES

The present teacher-researcher has certainly bit the bait as it were. Over the past five years, various teaching, learning and assessment strategies were developed to capitalize on the affordances of the Internet. The instructional strategies employed typically involved a combination of two kinds of web-based activities for the students:

i. "forage for knowledge" on the web (supplementing print sources), and
ii. sharing (either on their individually-owned blogs or in discussion forums, hosted on Blackboard, a course management system), or collaboration on a group project using wiki

Whilst some broad directives in terms of circumscribing the scope of the knowledge inquiry-cum-construction and a suggested timeline were usually given, students had much liberty in choosing their specific learning focus and in pacing their learning journey. For example, in the undergraduate year-one and year-three music analysis courses, the students chose the work they wish to analyze; these have ranged from popular music and musicals to art music by non-Western composers. In the latter course whose assignment was a lengthier research project on twentieth-century music, students were to use their blogs as a form of research diary—to summarize and share their readings, to record their thoughts in process, and to upload their preliminary analyses for peer and teacher input—before they eventually consolidated everything into a written term paper.

In the undergraduate year-one course on eighteenth-century two-part writing, a previously pre-planned series of lectures was replaced by self-directed exploration albeit with some teacher guidance. In the preceding semester, students had learnt modal and tonal counterpoint, species style. Now, building on that, students were given a concept map—which extends from a similar one used for species counterpoint—that identified various pertinent topics on eighteenth-century writing with which they then planned their own learning path (including deciding on what they wanted to work on for their fortnightly tutorials). To further facilitate this self-exploration, an initial list of suggested materials, both print and online, was uploaded onto a wiki page to get the students (who needed that) started; they were encouraged to add to the list if they came across other useful materials in their own searches.

A third scenario involved the supervision of students from a secondary school for their independent research projects; the present teacher-researcher as the external mentor worked with the school teacher to guide these students. As this was not part of a taught course, there was no regular class meeting. Instead, after the initial face-to-face meeting, the two groups of students were asked to upload their work in progress for monitoring purposes on *Wetpaint*, a wiki tool. Subsequently, face-to-face meetings were arranged on an ad hoc basis when the need arose. For their research topics, one group chose to investigate the Japanese scale system, the other the Indonesian one. Again, the research topics were initially only broadly prescribed; the specific aspect or angle of inquiry was left to the students to decide. Some pointers on how to approach topics like these were presented to the students as suggestions since none of them were music majors except for one student who was taking music as a school-exam subject.

LOST IN SPACE

Educators nowadays can easily identify with Diana Oblinger's claim that "students consider the Internet, not the library, their information universe" (Oblinger, 2006a). This was clearly borne out in all the Web 2.0 teaching/learning cases outlined above. Whether it was sourcing for musical scores for analysis purposes, scouring for information for their term papers, or learning about eighteenth-century counterpoint, the students by and large turned to the Internet, more so than to conventional print materials. The lure here was presumably the convenience of access and ease of search. However, the search results can be overwhelming.

The Japanese-scale group, for example, was initially quite lost in the face of the disparate pieces of information that the various group members were able to gather, particularly from online sources. Insofar as the Japanese had different scale systems (broadly speaking, those of the ancient *Gagaku* tradition, the *Shōmyō Ryo-Ritsu*, and the modern *In-Yō* system), some of which underwent certain changes over time, the object of inquiry here is far more complex than the Western major-minor key system that some of the students had some background in. To complicate the picture even further, there were regional differences such as those that pertain to the *Hanryo-Hanritsu* scale. The students also came across modern attempts to formulate a scale system for Japanese folk music. And to top it all, the students had to grapple with special terminologies in two languages—English and Japanese. When such complexities on multiple fronts were not systematically presented in one source on the Net, it is little surprise how students can be lost in these labyrinth information spaces. Face-to-face sessions had to be arranged when the project appeared to be running aground. Fortunately, with much steering by the mentor and the school teacher, and helped by one of the students who had some proficiency in Japanese, the group eventually managed to piece together sufficiently the information "like a jigsaw puzzle," as one of the students put it in his project reflection. The Indonesian-scale group encountered very similar challenges, including having to tackle Indonesian dialects.

In comparison, one may expect the self-directed learning for two-part writing to be less of a challenge. This was not the case: the pedagogically unstructured spaces of the Internet posed a different problem at least for some students. When the concept map was initially given to the students, the assumption was that these tertiary-level first-year students would be capable of knowing their own capabilities and knowledge gap to then map out their

individual learning journeys. In the course of monitoring their self-determined learning paths, however, it soon became apparent that many students, at their stage of learning, were unable to accurately or realistically assess their own level of knowledge, understanding and technical competence. Nor were they able to logically or progressively sequence the topics (especially when they randomly googled to pull whatever took their fancy off the Internet 'shelves'), and this proved to have frustrated their learning. For example, a few students started with more advanced two-part writing techniques such as inventions and invertible counterpoint before they had gotten the requisite basics under their belt. Even for the few who did make use of textbooks, where topics have been sequenced in a more pedagogically-sound manner, they skipped the earlier chapters to jump into the later ones. The consequences of all these practices quickly surfaced once the students started submitting their written work.

Clearly, the above experiences resonate strongly with Carie Windham's cautionary note that "Today's students may believe they can learn solely on the Internet, but they cannot" (Windham, 2005). The truth of the matter is, whether in cyberspace or in real-world spaces, students do need a "guide by the side," not least for more organized learning. As George Siemens (2009) recently puts it, "A course is a sanitized version of messy and chaotic information that comprises a field." And as evidenced above, the process of "sanitization" would have to entail factoring in students' prior knowledge and providing necessary scaffolds in respect of essential concepts, terminologies and, in some cases, any crossing of cultural/linguistic boundaries.

There are additional advantages in having "sanitized" courses or in adopting a textbook for that matter. In the case of pop music analysis, the scores that students sometimes downloaded free from the Web were simple "home-produced" transcriptions or arrangements. In such cases, the musical writings were usually less than exemplary (the same was sometimes true of the online musical illustrations on eighteenth-century two-part writing). Whilst the teacher may turn such occasions into teaching moments, it does mean that students would otherwise miss the chance of learning from better models. In the case of the year-one music analysis course, one of the central learning foci was the concept of voice-leading and again, well-chosen examples from the popular repertoire would demonstrate the relevance of such compositional techniques beyond western art music. Unfortunately, such materials are as yet not commonly available, whether online or in print, hence illustrations had to be "tailor made" for the course.

BALANCING ACTS IN WEB 2.0 SPACES

Now, would such strong teacher presence and guidance be out of sync with current emphasis on preparing students for independent lifelong learning in the complex globalized world of the twenty-first century? Why would any educator in an era which prizes discovery learning, problem-based learning, active learning, and the like want to deny students the educational benefits of self-exploration, problem-solving, and perhaps even bricolage (Lévi-Strauss, 1968), the kind of creative tinkering, if you like, that would be particularly valued in the twenty-first century? The answer lies in the fact that the knowledge (or resources) "out there" is indeed typically "messy" and to throw our students into that "chaotic" space without sufficient guidance may not engender maximal or even successful learning (or creation), let alone quality "production" as prosumers of knowledge (and resources).

But Siemens's blog rumination does raise the valid question of whether we may be over-handholding or even over-sheltering our students. In using the word "sanitized," Siemens has in mind the unavoidable real-world of "false and biased information." His implicit concern here is hardly trivial in light of the learning proclivities our new generation of students may come with:

> "Net Gen students not only use technology heavily, they also trust it implicitly" (Hartman, Moskel, & Dziuban, 2005).
>
> Students do not automatically analyze, evaluate, and consider what they are browsing. They may snack. They may gorge. But thoughtful, discerning, and deliberate use is not a given. (McKenzie, 2003)

Nonetheless, while the discerning skills alluded to—or more broadly, the ability to critically filter, analyze, and synthesize—are undeniably critical for our twenty-first century student, likewise the capacity to benefit from "the friction of differing views," equally valid is Siemens's affirmation of the value of a "sanitized" course, particularly for the novice: "Learners (hopefully) encounter only the most established and trusted information during a course" (Siemens, 2009). The crux of the matter lies in striking a balance. Essentially, before we even get to these higher-order thinking domains, we must not overlook the initial, more rudimentary, phase of subject orientation and disciplinary grounding: without a well-constructed springboard, any leap in the educational space is unlikely to achieve much height, if at all successful. In this regard, educators need to tackle it on at least two levels, as the following experiences further illustrate.

As may already be apparent, equipping students with a concept map as mentioned above in part stemmed from this pedagogical awareness. This pedagogical need was even more acutely felt when supervising the two groups of secondary-level students, which included students with minimal musical background. Much effort had to be put in to initiate the students into the world of music theory, and to help them understand certain basic terminology pertaining to scale systems. Even then, their navigation through the sea of knowledge was not without rock-hitting moments: "we found out that most of the thing[s] I found on the Internet are either not specific enough or *too hard to understand*" (student reflection; italics added). In urging

them to craft their own specific research questions as they explored the topic, many pointers had to be given as the students had difficulty finding their bearings in the information space of a subject that is relatively unfamiliar to them. These were students from one of the top schools in the country but the experience still proved a little over-challenging even though their more general intelligence and academic abilities did come through in the wiki interaction and in the final report.

Beyond this initial general orientation, students (especially at the tertiary level) should ideally be led deep enough into the particular field—knowing the authorities on the subject, mainstream ideas, disciplinary questions, and so forth. In a conventional taught course, these overviews are typically given to the students at the beginning to guide their learning. In a self-discovery situation, such conceptual frames would have to be developed by the learners as they go along and the whole learning process will likely be slowed down by inevitabilities like groping in the dark, moving in a circuitous manner, or even going astray and possibly missing "major landmarks." One cannot expect the novice learner to know key articles on the subject or disciplinary issues that concern the professionals. Nor do students have the breadth of knowledge to relate the individual topic to broader contexts. Even when a particular schema was given, as in the case of the concept map for eighteenth-century two-part writing, weaker students may still not be able to relate their specific learning to the broader conceptual scheme given. In these cases, the teacher has to either provide additional nodes of information or help students connect the nodes.

Such hand-holding of course needs to be judiciously carried out so as not to deny students the opportunity and benefits of independent learning. Typically, the extent of such scaffolding depended on the capabilities of the individual student. Understandably, the secondary-level students in our case needed more than say the undergraduate music-ed majors. Another pertinent factor is the time-frame. With the latter group for example, certain just-in-time input (e.g. pointing students to key articles which they have missed in their literature search; explaining technical concepts such as Babbitt's trichordal arrays that was proving to be a stumbling block) had to be given to ensure that the student concerned had sufficient time to complete their research work for their term submission.

As acknowledged above, such pragmatic measures are not without their downside: these converging interventions risk running contrary to our modern-day emphasis on independent problem-solving if overdone. There is yet another related issue concerning such balancing acts. On a more epistemic level, there is also the risk of fettering disciplinary inquiries. In this connection, postmodernists have called for "particular [disciplinary] foundations to emerge in the course of inquiry rather than be predetermined in the form of discipline-bound theories, methods, and schools of thought" (Mourad, 1997). At this level, the tension is that between a modernist upholding of disciplinarity and a post-modernist acceptance of "fragmented but self-organising areas of knowledge." Our increasingly complex world may indeed call for such kinds of postmodernist freedom to redefine boundaries or even allow for a certain "ill-definedness" (going beyond pluralism)—and Web 2.0 spaces may well be conducive for such new knowledge formation. Yet, the student difficulties enumerated above would caution us that however valuable (and necessary) disciplinary transcendence may be, educators cannot overlook or deny the necessity for initial disciplinary grounding: it is one thing to speak of a space conducive for creating intellectual "sparks," it is quite another to provide sufficient fuel material for sparks to turn into fire.

CLOSING REMARKS

In Siemens and Tittenberger's (2009) conceptual framework for e-learning in higher education, they identify four "tension points" in relation to three "value points"—content, interaction and accreditation—that educational institutions can offer learners:

i. Finding quality content
ii. Creating pathway through content
iii. Fostering connections between teachers and learners
iv. Determining competence

The present paper touches on the first two tension points but focuses more on the second one. It highlights some important considerations for educators as they design that cyber-learning pathway in light of the continuing Web developments and our evolving educational landscape—all these without ignoring postmodernist sensibilities or the challenge of crossing cultural (and linguistic) boundaries when our students enter the global arena. There is no denying that the Internet has become "a major pedagogical site" (Hendricks, 2004)—and one that is continuing to evolve. Nor can we turn away from the need to respond to the emerging "prosumer" culture. The pedagogical experiences shared here serve as cautionary tales to be heeded before we take our next stride into newer cyberspaces for teaching and learning purposes. Beneath the stance taken here is the belief that, to really empower our students to become self-directed learners, "educators must not abdicate their role as authorities directing the learning experiences of their students" (Barnes et al., 2007): setting students loose without guidance in the alluring spaces of Web 2.0 (and 3.0) is hardly responsible of us, neither is it pedagogically effective.

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A postgraduate degree in Latin American musical interpretation: A contribution to the training of professional musicians

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ABSTRACT

We are engaged in an international project named 'Maestrí en Interpretación de Música Latinamericana del Siglo XX". We have developed this project at the National University of Cuyo, in Mendoza-Argentina, since the year 2002. We have welcomed more than 100 Latin American students from Columbia, Mexico, Peru, Chile and Argentina in three "cohorts". At present 10 of our students have obtained their Masters Degree. Our new pedagogical approach has been received with great enthusiasm around the world, and in many countries of Latin America similar projects influenced by ours are being developed.

Keywords

Interpretation of music, postgraduate studies, Latin American music, professional musicians

INTRODUCTION

This pedagogical proposal for the training of professional musicians was created by Latin Americans, and in particular, Argentineans. These Argentineans share the same Latin American vast geography, its exuberant and diverse nature, as well as a common painful history and a rich multiculturalism, which is the product of the fusion of races.

García Canclini reinforces Bourdieu's opinion that defines our cultural entity as "hybrid" which is the result of this cultural multiplicity. In most cases this multiplicity stems from brutal colonization introduced by Europeans at the end of the XVth century [Spaniards, Portuguese, French, Dutch and English]. The European colonization was marked on the one hand by the extermination and the mixing of races, and on the other hand, later on, by postcolonialism. José Martí referred to this condition as "Our Hybrid America."

The Master's Degree in interpretation of XXth Century Latin American Music is an attempt to answer the perpetual question of whether or not there is a Latin American culture. In his first essay on *Calibán* (1971) Roberto Fernández Retamar responds to a European reporter's question, "Does a Latin American culture exist?" He states that "to doubt our culture is to doubt our own existence, our human reality.

Therefore, we should be willing to act upon our irreversible colonial condition, since it is believed that we would only be a shadow of what happens elsewhere."

According to Fernández Retamar: "There exists in the colonial world […] a special case: a vast region where mixed race is not an accident but rather the essence, the central line: we, ourselves, the Mixed Race America".

Martí, with his profound knowledge of language used this particular adjective to show our distinct culture, a culture formed by descendents of native people, Europeans and Africans. This heritage is both ethnical and cultural.

Within this broad concept of Latin American culture we find Arts and within it our specific area, which is music. So, we have been able to place our music, Latin American Music within the framework of ideas of the Cuban poet and philosopher José Martí.

The creation of the Master's Degree in XXth Century Latin American Music was the result of several research projects carried out in the School of Music of the Faculty of Arts and Design of the National University of Cuyo. This work was based on the *Ostinato* Project (which we discussed in the ISME seminar in Stavanger, 2002)

We will refer once again to the prototype *Ostinato*. This project started in 1992 as a result of the merging of different composition styles, and was then called "The interpretation of Argentinean Piano Music".

This project generated three areas of research:

- musicology
- pedagogy
- interpretation

Musicology enabled us to rescue forgotten works of a few Argentinean composers as well as to record some fifteen CDs which contain the piano works studied at that time. Pedagogically, a work methodology was formulated. This methodology created and continues to create solid professionals based on a non-conventional and artistic pedagogy.

The first and the second areas of the above-mentioned research merged together to produce the third area which is our focus: the interpretation of Latin American Music. This gave rise to the Master's Degree in 20th Century Latin American Musical Interpretation. This course has been offered to teachers and Master students (more than one

hundred in all of Latin America) at the National University of Cuyo since 2002.

The *Ostinato* Project came into being following a meeting of a group of people who wanted to break away from the traditional way of teaching music that did not lead to a satisfactory professional career, due to a lack of opportunities. Over the years *Ostinato* developed into an alternative professional path. This method is based on the incorporation of a repertoire, which includes our true cultural roots.

It is our intention to demonstrate that is possible to be a professional musician, while taking a different path to the conventional and limited model imposed by the inherited Eurocentric tradition.

Our hypothesis is the following:

> Since the music of composers of the performer's country of origin is more accessible to him/her, it facilitates the acquiring of the instrumental skills needed to obtain a good professional level.

To highlight the veracity of our premise we studied the works of the little-known (at that time in Argentina) composers Alberto Ginastera (1993-1994), Juan José Castro (1995-96), Carlos Guastavino (1997-1998) and Luis Gianneo (2000-2002). This research was accredited and validated by the Ministry of Science and Technology of the Faculty of Arts of the National University of Cuyo. The selection of the composers studied was based on the need to look for our own distinct identity through the various esthetic tendencies of the 20th century.

We started the search with Argentinean composers who most represented a fixed esthetic trend, expressed in the Neo-expressionism of Ginastera, the Neo-classicism of J.J. Castro, the Nationalist Neo-classicism of L.Gianneo, and the Nationalist Neo-romanticism of Carlos Guastavino.

The activities of the *Ostinato* research team resulted in the following:

1. The systematic introduction of Argentinean piano music in the national curriculum.
2. By turning away from the traditional teaching, *Ostinato* members were able to develop individual and promising professional careers in the very narrow field of Musical Interpretation. Thus, *Ostinato* was able to open up a new horizon with the incorporation of Argentinean composers.
3. By introducing a rarely studied or unknown repertoire *Ostinato* opened up a new path, into which other investigative teams incorporated themselves. These teams came not only from our University but also from other places in the country.

The research projects of our University, together with *Ostinato,* created the Master's Degree. These projects were: "The work for flute by Argentinean and Latin American composers" "The work for guitar by Argentinean composers" "Music for violin, violin and cello and the trio of piano, violin and cello by Latin American composers" "Roots, a data base of Latin American composers" and "Composers from Mendoza: their works for voice and piano."

In a comprehensive manner and with a specific repertoire, the Postgraduate Degree for performers saw the light in October 2002. It consisted of the following:

> a) A novel proposal for approaching questions of interpretation. It broadened the reductionist vision of the teaching of music.
> b) The reinforcement of the role of the professional musician and his/her background.
> c) The attempt at social validation, since without this, all academic work is useless.

Taking this as a model, another Postgraduate Degree developed in the Faculty of Arts: "Master of Latin American Art", a plan of study was initiated and included eighteen seminars.

- Interpretation I, II, III y IV
- Chamber Music I, II, III y IV
- Analysis of Music I, II y III
- Latin American Philosophical Thought
- Epistemology and Methodology of Research
- Methodology of Music Research
- Social History of Latin American Music I y II
- Esthetics of Latin American Music;
- Social History of Latin American Popular Music

Furthermore, there are two elective seminars that focus on the thesis:

- Workshop on the Practical Thesis: it focuses on Concert – Thesis, specifically on interpretation, technique and music.
- Workshop on Theory: it focuses on the theoretical bases of the thesis.

In both cases there is an attempt to contribute to the students' knowledge by using original topics.

The program is of two years' duration. The module is *semipresencial* and fixed term; that is to say it is divided into four annual meetings, each lasting a week during which two intensive seminars are given. At the end of the two years the coursework "cohort" is finished.

After completing the coursework and passing at least twelve of the seminars, students are able to present a thesis proposal on an original topic. This thesis proposal must outline his/her concert-thesis program.

The *semipresencial* module, emphasizes the students' responsibility to be adequately prepared before the courses begin. To accomplish this they will be given a compulsory bibliography, which must be studied beforehand. In the case of the seminars on Performance and Chamber Music, students will be given a repertoire or the students may propose their own material when they have chosen the thesis topic. Once the coursework is completed, students have a year to present their thesis.

This degree, succinctly outlined here, was approved by the

Evaluating and Accrediting Body for Postgraduates in Argentina, CONEAU, policy 487/04. In accordance with the terms of the above-mentioned policy, this degree is based on research, interpretation, re-creation and diffusion of music of the twentieth century in the field of the interpretation of music, which is considered relevant since it takes into account the lack of work in the field of postgraduate level in Argentina. Furthermore, it is envisioned that when three "cohorts" are completed, the degree will have an important regional impact in both the above mentioned training of professionals as well as in the imparting of this knowledge to other educational and artistic levels within the system. The plan of study was approved on August 12th, 2002, policy Number 36 of the Senate of the National University of Cuyo.

The duration of the degree is 24 months, with a total of 540 hours of compulsory attendance (210 theory and 330 practice), to which are added 270 hours of tutorials and research and 300 hours of complementary activities. There is a conceptual correlation among the subjects. One can say that there exists a correlation among design, correlativity and duration of the plan of study in order for one to achieve the desired objectives.

To form the academic body of 32 professors the following criteria were considered: a) professionals who were highly qualified, not only with regard to their background, teaching experience, scientific production, and research and academic activity but also, with regard to their vast experience in the field of music, be it as composers, performers or musicologists. In this way, the students had the opportunity to interact with well-known musicians in the different disciplines. The latter brought not only their knowledge but also their invaluable experience as professional musicians.

This Master's Degree in Interpretation, unique to Latin America, has already produced three "cohorts" of more than one hundred enthusiastic musicians in all Latin America from countries such as Chile, Paraguay, Brazil, Colombia, Peru, Mexico, Costa Rica, as well as students from practically every region in Argentina. Professors who give prestige to this postgraduate degree also come from Brazil, Mexico, Venezuela Chile and Argentina, amongst other countries and, in particular, from our Faculty.

It is hoped by 2010 to open a fourth "cohort." Already, 11 theses have been defended and a dozen more will be defended from March 2010 onwards.

Some of the topics include:

- The multiphonic techniques in the work for flute by *Adina Izarra, Diego Luzuriaga* and *Mario Lavista.*
- *The frontier between the popular and the educated: music for saxophone and piano of present-day Argentinean composers.*
- *The work for guitar and flute of Argentinean composers from 1950 onwards.*
- *The piano works of the avant-garde composers of the Institute Di Tella.*
- *Music for clarinet and chamber groups by Antonio María Russo*
- *Three Sonates for guitar by Carlos Guastavino.*
- *The teaching of the guitarist-composer Walter Heinze.*
- *Music for flute and orchestra and chamber groups by Carlos Barraquero.*
- *Music for piano by Roberto García Morillo.*
- *Tango on guitar: between the popular and the classic.*
- *The composer Abel Fleury: his work for guitar.*
- *Music for piano by Gilardo Gilardi:his unedited works.*
- *Music for French horn in the River Plate region: Argentinean and Uruguayan composers.*

The proposal presented here attempts to redefine the training of the professional musician from a different and novel point of view.

The effectiveness of this program has already been demonstrated by its reception over the last seven years. This Postgraduate program attempts to fill a gap in the ongoing training of the professional musician in the area of performance which is not considered when creating new *curricula* in higher education. These traditional *curricula* always concentrated on the training in the theory of music.

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Memorization of three pieces for piano (Bach, Schumann, Prokofiev) with the aid of micro-structural references

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ABSTRACT

This exploratory study is on the topic of the mnemonic learning of piano scores using micro-structural references. Acquired from the recognition of different micro-information in the musical notation and its instrumental realization, this type of reference is expanded upon from a non-standardized point of view in a vocabulary specific to the instrumentalist. Once analyzed, the purpose of these microstructures is to identify and recognize the score's singularities and to allow better retention.

The first objective of this research is to list the various types of microstructures used by pianists to memorize three pieces for piano (Bach, Schumann, Prokofiev). The second objective is to group these references and to classify them in larger categories that are more representative of their mnemonic function.

The sample was composed of 9 pianists: four (3) at the pre-university level, three (3) at the university level and three (3) professionals. After memorizing the piece in question, all of the subjects were individually questioned according to the interview technique referred to as "Entretien d'explication" in order to acquire the necessary data.

This study led to the observation that pianists used many types of micro-structural references to memorize the pieces. Some of them were related to the musical notation; others were responsible for the representation of the instrumental realization; and some references aim to make the pianist aware of associations during their mnemonic work. In addition, statistical analyses led to the observation that the frequency of use of the micro-structural references employed during the participating pianists' mnemonic work increases according to the subject's level of experience.

Keywords

Conceptual memory, pianists, micro-structural references.

INTRODUTION

Piano score memorization represents a highly complex cognitive activity (Deutsch, 1982). In order to memorize the information necessary to perform without a score, the pianist needs four types of memory: auditory, visual, kinesthetic and conceptual. The three first memories – "auditory, visual, kinesthetic" - involve the senses and are memorized without the pianist's knowledge, even if some exercises can reinforce them. Conversely, conceptual memory is primarily recorded intentionally in the brain (Arbeau & Vermersch, 1996; Chaffin, Imreh and Crawford, 2002; Ginsborg, 2004; Williamon, 2002).

Based on the current specialized documentation, it's not possible to confirm whether one of the sensory strategies is more effective than another. It is possible, however, that the instrumentalist's personal preferences influence his choice of strategy (Mishra, 2004). However, several researchers agree that the addition of analytical or structural strategies would help the performer to feel more secure when playing by heart (Aiello, 2001; Arbeau & Vermersch, 1996; Chaffin, Imreh & Crawford, 2002; Hallam, 1997; Williamon & Valentine, 2002).

PROBLEMATIC

Pianists have played their solo repertoire from memory for more than 150 years. Paradoxically, even though pianists have been memorizing their repertoire for a very long time, research related to the mechanisms involved in the process of piano score memorization still remains under-developed. However, the dichotomy between this tradition's requirements and the lack of knowledge surrounding this mnemonic process significantly complicates the pedagogues' work. Indeed, piano teachers traditionally force their students to memorize their scores whereas this requirement is not really taught (Arbeau and Vermersch, 1996). It becomes even more paradoxical when we consider that this requirement is present in all the different stages of students' learning (Dubé, 2006). In fact, research in this field is poorly developed because scientists were more interested in studying various aspects of short-term memory, rather than studying the mechanisms connected to long-term memory (Deutsch, 1982). However, a musician who wants to play a piano piece without using musical notation will rely on his long-term memory. Studies on short-term memory are thus not very helpful for the pianist having to memorize scores.

Among the researchers who studied long-term memory of pianists, Arbeau and Vermersch (1996) showed, among other thing, that pianists conceptualize their musical text according to four distinct approaches. The one least known was the micro-structural approach. This type of analysis seeks to individualize and recognize the various successions of micro-information found by the pianist during her memorization work. The selected structure elements are expanded upon from a non-standardized point of view and in a vocabulary specific to the instrumentalist.

Once analyzed, the purpose of these microstructures is to identify and recognize the score's singularities for better retention. This identification of singularities and their successions relates equally to the notes' names, changes in rhythm, tricky parts in the writing, or all difficulties encountered in the musical text or on the keyboard. Score analysis assisted by microstructures thus supports the acquisition of the pianist's conceptual memory. Microstructures also appear to be a powerful tool for information recall during the performance. Moreover, these researchers observed that the micro-structural score analysis was common practice and that it showcased originality from the pianist's point of view. However, learning a score with the aid of microstructures has never been the subject of systematic study even though they seem to represent a very effective support for the pianists. The research gap on this aspect of pianists' conceptual memory should therefore be filled, especially if we consider the importance of its functional role in the process of piano score memorization. The aim of this study was to obtain some knowledge on that topic.

METHODOLOGY

This research had two aims. The first was to list the various types of microstructures used by the nine pianists having taken part in the score memorization study. The second one was to classify them.

To list and classify the various types of microstructures, the following question was formulated: Which types of microstructures were used to memorize three piano musical pieces (Bach; Schumann; Prokofiev) by three different categories of pianists: professional, university-level and pre-university level?

Limits of the study

This study is limited to only the micro-structural references related to the mnemonic learning of piano scores. Consequently, the references responsible for the recall of information already stored in memory were not studied within this research's framework.

Operational definition

The term "microstructure" was defined as: A reference obtained by awareness or by diverse micro-informational analysis observed in the musical notation to memorize or its instrumental presentation.

Sample, Pieces and Procedure

A sample of nine pianists was used to collect the data: three pre-university, three university-level pianists, and three professionals. In order to observe the different uses of microstructures among the pianists of varied levels, all of them were required to memorize the same work. The principal difficulty regarding the repertoire was to find works that were accessible and possible for all, in particular for the pre-university level participants. We thus decided on three works with different styles:

J.S. BACH (1685-1750): Invention no. 1 in C major (BWV 772), 22 bars;

R. SCHUMANN (1810-1856): Träumerei (Daydream) in F major, op.15, 24 bars;

S. PROKOFIEV (1891-1953): Fugitive vision nº 6 (op.22), 24 bars.

The pieces were sent to the participants a few weeks before being interviewed. We asked them to memorize the three pieces as they do normally. To collect data, the participants were met individually. They played the repertoire by memory at the beginning of the interview. The interviews' duration varied, according to participants, between 45 minutes to 2 hours and 50 minutes. Some preferred to present all the works during one interview; others rather chose to divide them into two or three interviews. All the interviews were recorded on videotape and were digitally downloaded in order to facilitate the transcriptions.

Interviews

The objective of these interviews was to collect data describing the action of memorizing a score by using microstructures. With this intention, it was necessary to bring the participant, during the interview, to describe how the score's memorization was aided by using microstructures. In other words, it was necessary that the participant could verbalize an action related to his or her private thoughts. Consequently, to collect the data, it was essential to choose an interview technique capable of bringing the participant to employ this type of verbalization. There is an interview technique called *Entretien d'explication* (Vermersch, 1994, 1997) whose objective is to focus on verbalizing an action. This interview technique was thus retained to carry out the interviews.

Data analysis was carried out according to a mixed model. This method consists of giving categories in advance, while being allowed to create new codes if new categories appear. To be more precise, the first data categorization originated from only one interview. Then, all the interviews were coded using the Nvivo2 software, according to this first categorization's model. The categorization obtained has been checked by an independent researcher and we did the modifications that were necessary.

RESULTS

As previously mentioned, the first objective of this research was to list the various types of microstructures used by the nine pianists that took part in the score memorization study. The complete data analysis allowed us to obtain seven categories of references: theoretical, quantitative, physical, score, keyboard, repetitive, comparative.

1. *Theoretical references* are associated with musical theoretical concepts for memorizing information. They can be the notes' names, rhythmic concepts, notes' superposition like musical intervals or chords, musical terms or simple concepts of harmony. Its goal is to memorize the *musical notation.*

2. *Quantitative references* are used to memorize information using a quantifiable concept. It can be a

number of notes, bars, repetitions or concepts. Its goal is also to memorize th*e musical notation.*

3. *Physical references* help the pianist to become aware that a specific part of her body is used to play a memorized piece of information. It can be a specific hand or fingering. The goal is to become aware and memorize physical elements involved in the instrumental realization of the musical notation.

4. *Score references* encourage the pianist to memorize information by becoming aware that it's located at a specific place in the score. It can be beats, bars or sections. The goal is to become aware and memorize the score, as a map, during the instrumental realization of the musical notation.

5. *Keyboard references* bring the pianist to use the keyboard to memorize information. It can be the direction and location of notes on the keyboard or being aware of the keyboard's white or black notes. The goal is to become aware of and memorize the keyboard's characteristics involved in the instrumental realization of the musical notation.

6. *Repetitive references* allow the instrumentalist to identify the recurrence of a piece of information previously memorized in the same work. The goal is to memorize information by making associations. The participants used repetitive references to memorize theoretical, quantitative, physical, score or keyboard micro-information.

7. *Comparative references* encourage the pianist to memorize new information by comparing it with other information previously memorized in the same work. Its goal is to memorize information by making associations. The participants used comparative references to memorize theoretical, quantitative, physical, score or keyboard micro-information.

The second objective was to classify these micro-structural references in other categories more representative of their contents. To make sure that the analyzed micro-structural references are grouped under names representative of their significance, we referred to the most current information on the cognitive processes of memorization to find the right categorization. In short, music psychologists mainly use the terms "internal" and "mental representation" to describe the cognitive mechanisms used during a musical score's memorization (Aiello and Williamon, 2002). Williamon (2002) defines this representation as a kind of reliable internal map used for recalling specific information. In short, to play a score from memory, the pianist must build his own representation of the work.

Moreover, to store new information in the long-term memory, the person must be able to associate it with other information already stored in the mind. The more knowledge stored, the better the person's ability to memorize (Chase and Simon, 1973). Moreover, information feeding this basic knowledge would be constantly collected and attached to information groups called "chunks". According to Chase and Simon (1973), these chunks would be essential to carrying out the necessary associations to activate the references and partially reinstate the learning conditions necessary to retrieve information already stored in the long-term memory.

These "representation" and "association" concepts were being used to classify the micro-structural references analyzed under broader themes and to frame the new categories' groupings. In order to do this, much like the theoretical, quantitative and score references were aimed at memorizing the musical notation, these three micro-structural reference's categories were grouped under "musical notation's representation". Then, as the physical and keyboard references were used to become aware of or to memorize various elements involved in the musical notation's instrumental realization, they were gathered under the name "instrumental realization's representation". Finally, the associative goal of the repetitive and comparative references justified their classification under the name "associative references."

Once completed, the classification of micro-structural references under three larger categories allowed for the final compression of the body of data and met the second objective of the research.

The figure 1 illustrates the frequency of the micro-structural references in the body of data. The results show that the ten pianists used the micro-structural references responsible for the musical notation's representation to memorize the repertoire more often.

We compared also the three same categories, but this time, according to the works memorized by the participants. The results obtained for each work showed the most frequently used references are related to the musical representation of notation. The total references related to the representation of the instrumental realization were second in frequency for each work. The associative references were least frequently encountered for each work presented. In addition, Prokofiev's work ranked last for the frequency of use of micro-structural references. Considered easier by the majority of participants, this piece required probably less conceptualization effort in order to be learned by heart.

Moreover, several results obtained using the frequencies showed that the pianist's experience seems to have an influence on the rise in the frequency of use of micro-structural references for mnemonic learning of the three piano pieces of this study. These results seem to show that the pianists of pre-university level conceptualize less of their work of memorization than those who are more experienced.

Table 1. The final categorization of micro-structural references.

Musical notation's representation	Instrumental realization's representation	Associative references
Theoretical references	Physical references	Repetitive references
Notes	Hand	Theoretical
Rhythm	Fingering	Quantitative
Notes' superposition		Physical
Musical terms		Score
Harmony		Keyboard
Quantitative references	Keyboard references	Comparative references
Number of notes	Direction of notes	Theoretical
Number of bars	Dispersion of notes	Quantitative
Number of repetitions	White\black notes	Physical
Content number		Score
		Keyboard
Score references		
Beat		
Bar		
Section		

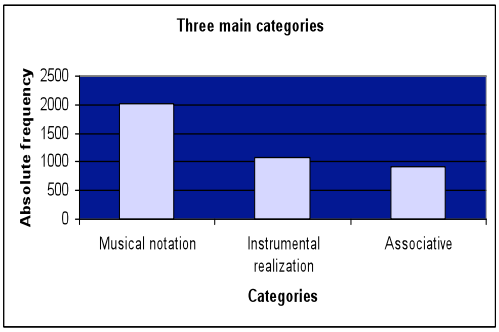

Figure 1. Frequency of use of the three main categories.

CONCLUSION

This categorization of micro-structural references now opens new horizons in this field of research. First, this categorization reinforces the idea that pianists must conceptualize the work in many different ways in order to be able to play it without the score. Second, the data analysis shows that the pianists that took part in the study needed to conceptualize some elements of the music's instrumental realization to be able to play the works from memory.

There is another aspect that would be interesting to explore. Among the results obtained, we observed several times that the pianists' experience level seems to have an influence on the rise in the frequency of use of micro-structural references for mnemonic learning of piano scores. Moreover, several studies, like this one, observed that the less experienced pianists mainly trust their automatic responses to memorize works. However, as the micro-structural references don't require a great deal of theoretical knowledge, and they are developed according to the pianist's vocabulary, we can imagine that they can be particularly appropriate to develop and support the conceptual memory of the less experienced pianist. It would now be very interesting to verify this assumption. If such is the case, the micro-structural references could be an interesting solution to help the less experienced pianists memorize their works conceptually.

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Expressing artistic development and intent: creative and educational pedagogy for music theatre studies

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ABSTRACT
This paper discusses the exploration of sound and movement as performative constructs in Music Theatre studies. In a series of workshops, participants explored conceptual, thematic and artistic components of sound and movement. At the conclusion of the workshops, the students were allocated time to refine a Music Theatre performance piece.
The research process involved data collection from workshop participants prior to and at the conclusion of the workshop series. The findings presented in this paper represent Stage 1 of the research and focus on the workshop process rather than on an assessed performance piece. In particular, the findings focus on the improvised and creative elements of sound explored in the workshop series. The study found that the participants developed an understanding of the creative application of the musical elements explored in the workshops. While many of the musical elements such as rhythm, vocal sound, melody, phrasing, harmony, form and methods of notation had been explored in the workshops, the participants' inclusion of expression and the process of musical development revealed a greater depth in participant understanding.
Musical Theatre and music performance studies typically reflect expressivity of a composer's intent. While artistry is embodied within expressivity, developing artistry and performance intent can be bypassed in education when the focus is primarily on replication of the musical score or on Musical Theatre characterisation. In the education of musicians, facilitating an understanding of performative constructs may provide a balance to what is often prescriptive intent. For these reasons, it is envisaged that the development of pedagogical strategies, in conjunction with the research findings discussed in this paper, will have wider educative relevance and application.

Keywords
Music Theatre, sound, movement, improvisation, pedagogy

INTRODUCTION
Music Theatre studies in tertiary education typically involve pedagogical strategies that enable musical theatre performance. The research presented in this paper explores the concept of Music Theatre, distinct from Musical Theatre, and the inherent performative constructs of sound and movement. The primary research objective is to develop pedagogy that allows students to explore sound and movement constructs through a series of improvisation, creativity, reflective writing and performative exercises.

MUSIC THEATRE
Music Theatre, distinct from Musical Theatre, is a term that has been linked to a type of opera. Clements (2001) defines Music Theatre as '…a term often used to characterize a kind of opera and opera production in which spectacle and dramatic impact are emphasized over purely musical factors'. It is usually applied to post 1960 dramatic musical productions which, although performed on a smaller scale than traditional opera, combine theatrical elements such as 'song, dance and mime' (Clements, 2001) and 'costume, gesture and platform movement' (Wilson, 2002). In this context, vocal production, song and musical score form the construct of sound, while dance, mime, gesture and staging form the construct of movement.

These constructs are also apparent in the text, score and characterisation of stage and screen Musical Theatre productions. Within the broad umbrella of Musical Theatre, this genre is typically one where '…sung and danced musical numbers in popular and pop music styles are combined within a dramatic structure' (Snelson & Lamb, 2001). Characteristically, the construct of Musical Theatre sound consists of expressions of text, song and musical score. Vocal articulation is essential for clarity of text, delivery, content, artistic and musical intent. In this context characterisation and the musical and lyrical intent are paramount, as Musical Theatre lyricist Ahrens (2008) describes: '…Music, of course, is what creates the rhythm, pace and tone of a [Musical Theatre] show. It also provides the inherent emotionality. How lyrics are set on top of that music indicates the way lines should, and must, be 'read' (p.xxii)'. As the significance and prescriptive nature of a character's voice in Musical Theatre provides an immediate entrée into the character's context of ethnicity, status and gender, Musical Theatre embodies elements of characterisation through the protagonist's voice type and visual persona.

Innovative incorporation of the construct of musical sound

in contemporary theatre may be aligned, in part, to the "musicalization" (Roesner, 2008, pp.45-52) of contemporary German theatre. In this type of theatre, the music is paramount or as Roesner describes musicality 'imprints itself with greater weight [than dramatic text and character] in the aesthetics' (p.45). Roesner argues that musicalization in contemporary theatre operates on three levels: within the rehearsal process, as a performance organizational construct and as a perceptual construct (p.45). As such, it takes theatre "…beyond the text as a primary guarantor of structure, narrative and sense" (p.46). It also acts as means against the portrayal of prescriptive characterisation and a particular understanding (p.51).

IMPROVISATION

The connection between improvisation and creative learning has been well documented (Aaron, 1980; Riveire, 2006; Sarath, 1993). When discussing the creative process, Kratus (1990) writes that "… [musical] composition can be thought of as 'reflective improvisation,' because time to reflect and change musical ideas is an integral part of the process" (p.36). Kratus argued that as students progress through improvisation, reflective compositional and performance phases, musical understanding and organization may be enhanced.

The constructs

Sound

Building upon the construct of theatre sound embodied in 20th and 21st Century Music Theatre and Musical Theatre and drawing on similar elements of Roesner's 'musicalization' process, innovative Music Theatre practices are free to explore the notion of sound in a myriad of contexts. The human voice alone is capable of conveying multiple modes of meaning. The voice, inclusive of quality, phrasing and dynamics, may exemplify emotion devoid of prescriptive text (Frith, 1998, p.192). The emotive nature of vocal sound may be used as a vehicle for innovative Music Theatre improvisation, exploration and development through which additional constructs of sound, such as melody and text, may evolve. In addition to vocalization, the primary mode of sound as meaning creation may also embody instrumentation, the sound of movement and even silence.

Movement

Movement has a particular style of theatrical engagement: linking the performer to the audience directly and corporeally. Innovation is a tradition within Music Theatre. It is a tradition that allows definition and expansion of the principles of theatrical movement. Experiencing theatrical skills in a Music Theatre context may therefore enable students to challenge preconceptions. By offering practical workshop exercises, students may learn from within a given form that facilitates pro-active analysis, corporeal absorption and empathetic engagement.

RESEARCH DESIGN

Purpose

To aid the development of pedagogy that facilitates artistic development in Music Theatre studies, this research project seeks to use sound and movement as improvised constructs, to expand a possible range of music theatre definitions and to evaluate the creative process in student learning.

Participant Sample

The participant sample involves voluntary participation by second year university students enrolled in a specific one-semester Music Theatre unit of study (Stage 1: N=28). The majority of the Stage 1 student cohort were undertaking an Arts related degree (n=18; 64.3%). Programs of Arts related study included Bachelor of Creative Arts (n=5; 17.9%), Bachelor of Arts (n=4; 14.3%) and a combined BA degree (n=9; 32.1%). Additional programs included Early Childhood Education (n=4; 14.3%), Accounting (n=2; 7.1%), Media/Law (n=1; 3.6%), Psychology (n=1; 3.6%) and unspecified programs (n=2; 7.1%).

Process

Participants were invited to anonymously complete 2 questionnaires: Questionnaire 1 at the beginning of the Music Theatre unit of study and Questionnaire 2 at the completion of the Music Theatre unit of study. The questions were designed to collect data to enable the generation of both quantitative descriptive statistics and qualitative comparative analysis.

The research process began in the second year of the Music Theatre unit of study being offered and allows for subsequent data collection from ensuing student cohorts. The findings presented in this paper represent Stage 1 of the research.

STAGE 1 RESEARCH

Pedagogical Model

Following an extensive review of Music Theatre literature and embodying reflexivity of pedagogical practice, an innovative pedagogical model (see Figure 1) was used as the foundation for the development of a series of Music Theatre workshops.

Workshop Content

The Music Theatre unit of study utilized a traditional program of lectures and tutorials. This program was supplemented with the inclusion of a four week workshop series. Embodying the pedagogical model, the workshop series focused on improvisation and creative practices for Music Theatre. In each of the two hour workshops, the separate constructs of sound and movement were explored. Exploration of the construct of sound involved improvisation exercises in rhythmic patterns (Week 1), speaking and singing (Week 2), melody, phrasing and dynamics (Week 3) and harmony, form and methods of notation (Week 4); exploration of the construct of movement involved embodied imagination (Week 1),

connecting words and movement (Week 2), linking movements (Week 3) and sequence development (Week 4).

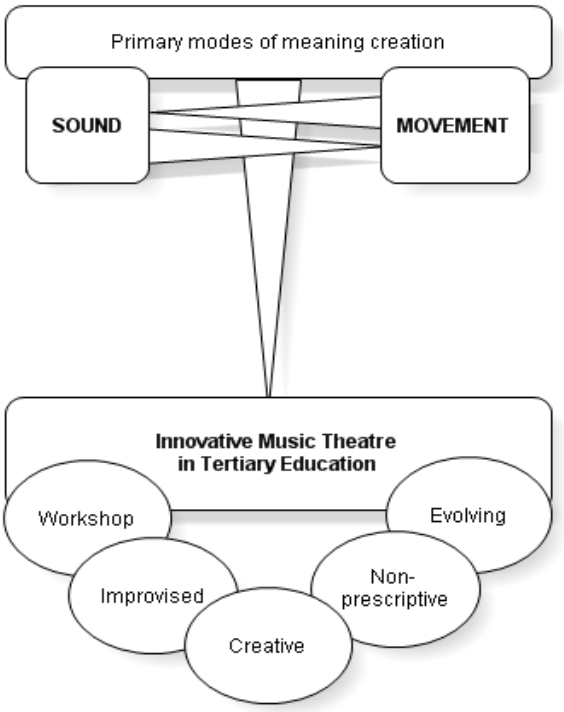

Figure 1. Stage 1 Pedagogical Model

At the conclusion of the first workshop, participants were divided into groupings of up to eight students. In the time between workshops, students were asked to develop their initially improvised content in relation to a student devised group theme. Students were continually asked to narrow and abstract their chosen themes, and were instructed to sequentially log reflective content on process and product in a journal format. Group rehearsals enabled students to focus on the development of workshop content and processes in relation to their group themes. At the completion of the workshop series, students were allocated two weeks to refine their group piece before performing it as an assessment task.

STAGE 1 FINDINGS

Music Theatre

Analysis of Questionnaire 1 data (Week 1 of the Music Theatre unity of study) enabled the participants' perception and definition of Music Theatre (*N*=24) to be determined. The majority of the participants (*n*=21; 87.5%) had attended a form of theatrical performance ranging from Opera to Ballet to Musical Theatre; most participants had been involved in a form of staged performance (*n*=15; 62.5%) the predominant form of which was Musical Theatre (*n*=11; 45.83%). Closely aligned to Musical Theatre were the additional performance experiences of Pantomimes (*n*=1; 4.2%) and Musical Comedy (*n*=1; 4.2%). With the exception of one nil response, all Questionnaire 1 respondents were female (*n*=23; 95.8%).

Responses to the question 'What is music theatre?' were found to incorporate descriptions and/or elements of 20th and 21st century Musical Theatre (*n*=17; 70.8%), Music Theatre (*n*=4; 16.7%) and theatrical performances (*n*=2; 8.3%). There was one nil response. Table 1 includes examples of the range of responses.

The same question, 'What is music theatre?', was posed in Questionnaire 2 that was completed at the conclusion of the workshop series. Of the Questionnaire 2 respondents

Table 1. What is music theatre? Participant responses Questionnaire 1.

Response	Code
Music theatre is a combination of narrative and music. Traditionally, I believe it to be a linear story with characters bursting into song and/or dance to express their emotions or to progress the story, or even just for fun (Participant 1).	Musical Theatre
Music theatre is a performance genre that mixes various media, predominantly music, vocals, acting and dance. Generally music theatre is a narrative form, with the story told through characterisation, song lyrics, script, set design, and performers who can perform in more than one performance skill (Participant 4).	Musical Theatre
[Music theatre is] a genre of performance usually experienced by a live audience involving movement and elements of music, voice and song (Participant 6).	Music Theatre
Music theatre is a spectrum of creative and artistic expression. It can be one of the most powerful vehicles to move, inspire, reform, transform, engage and entertain a connected audience (Participant 15).	Music Theatre
[Music theatre is] a mixture of acting and playing; for me both aspects should be equal; acting can have a stronger emphasis (Participant 7).	Theatrical Performance

Table 2. What is music theatre? Participant responses Questionnaire 2.

Response	Code
[Music theatre is] any form of movement/music to create meaning (Participant 11).	Music Theatre
Music theatre is ANY performance which incorporates sound and movement as the primary methods of meaning creation (Participant 12).	Music Theatre
[Music theatre is] meaning creation through (particularly) sound and movement (Participant 22).	Music Theatre
[Music theatre is] any performance that involves movement and music. A very broad definition (Participant 26).	Music Theatre

(*N*=26; *n*=24 female; *n*=2 male), the majority of participants focused on sound and movement as constructs of meaning creation in their responses (*n*=19; 73.1%). In addition, music and sound were a focus (*n*=1; 3.8%) and the construct of sound alone (*n*=1; 3.8%) was also a focus.

Whereas the notion of narrative and story telling had been expressed by half of the participants in Questionnaire 1 data (*n*=12; 50.0%), only two Questionnaire 2 participants included storyline (*n*=1; 3.8%) and narrative (*n*=1; 3.8%) in their responses. As the examples in Table 2 show, Questionnaire 2 participant responses revealed a shift away from simply describing Music Theatre in terms of 20th and 21st Century Musical Theatre.

Improvisation exercises

As previously outlined, the creative process in the workshop series focused on improvisation exercises. In response to how these exercises impacted on participant learning, the majority of Questionnaire 2 participants responded that the improvisation exercises were beneficial to their learning (*n*=25; 96.2%). The level to which the exercises informed participant learning was then ranked on a five point scale from 'completely' to 'none' (see Figure 2). The majority of participants viewed the exercises as 'immensely' (*n*=17; 65.4%) informing their learning.

The range of participant responses may have been partially due to participants' previous improvisation experiences. In commenting specifically on the ways in which the improvisation exercises were beneficial to their learning, participants provided varying responses:

> "[The improvisation exercises] opened up new possibilities and also developed a layering approach with continued improvements and refinement possible to achieve a satisfying outcome [performance]" (Questionnaire 2, Participant 2).
>
> "[The improvisation exercises] were open and allowed us to experiment with a lot of different ideas" (Questionnaire 2, Participant 12).
>
> "I hadn't really done much improvisation before, so it was a good starting point. Varied and fun [improvisation exercises] …felt like I was getting some insight and basic grasp of improvisation" (Questionnaire 2, Participant 15).

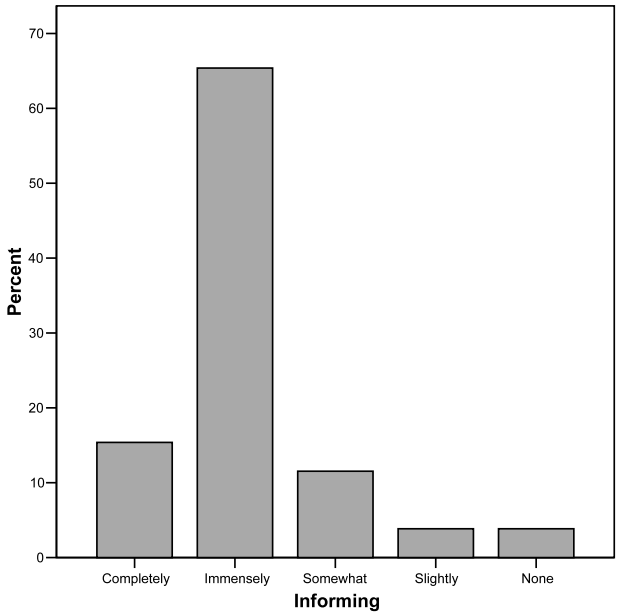

Figure 2. Improvisation exercises informing learning.

> "It taught me a greater understanding of using first instincts. Things I wouldn't normally do helped my creative process" (Questionnaire 2, Participant 18).
>
> "[The improvisation exercises] gave people a chance to experiment. HOWEVER [emphasis in text] understand that people don't all work in the same way" (Questionnaire 2, Participant 19).
>
> "Provided a framework, the skeleton, the foundation in terms of what and how [emphasis in text] which is crucial" (Questionnaire 2, Participant 21).
>
> "It allowed me to realize the true meaning of improvisation, to really let go from my prior knowledge, which in these circumstances constricted me" (Questionnaire 2, Participant 24).
>
> "I know more about the components of music theatre. It makes me more interested in it and while I am watching music theatre in the future, I would know how to watch" (Questionnaire 2, Participant 25).

While responses such as these typified different learning preferences and acknowledged improvisation as a support

to Music Theatre learning, they depict the extent to which the improvisation exercises impacted on student learning from the immediate opening of 'new possibilities' (Participant 2) to the acquisition of skills to underpin lifelong learning (Participant 25).

Artistic development

Through an analysis of the ways in which Questionnaire 2 participants found the improvisation exercises to be beneficial to their learning, the workshops' facilitation of participant artistic development was clearly identified. Several participants described the exercises as facilitating a letting go of preconceptions and a broadening of new artistic possibilities (*n*=10; 38.5%). Other participants discussed how the exercises underpinned expressivity (*n*=7; 26.9%), aided the development of creative pathways (*n*=3; 11.5%), enabled embodied learning (*n*=3; 11.5%), and fostered insight and reflection (*n*=2; 7.7%). The remaining participant acknowledged the beneficial nature of the exercises. When asked about the unit format, the majority of participants responses (*n*=16; 61.5%) revealed specific engagement in the practical workshop component.

Musical creativity

In identifying the creative musical elements of Music Theatre performance (Questionnaire 2), the most identified musical elements were singing and voice (*n*=11; 42.3%) and rhythm (*n*=5; 19.2%). Additional creative musical elements were dynamics (*n*=2; 7.7%), harmony (*n*=2; 7.7%), percussion (*n*=2; 7.7%), tempo (*n*=2; 7.7%), music (*n*=2; 7.7%), duration (*n*=1; 3.8%), melody (*n*=1; 3.8%), instrumentation (*n*=1; 3.8%), silence (*n*=1; 3.8%) and non-specific sound (*n*=1; 3.8%). Expression was identified as being musical elements that expressed a theme or concept (*n*=1; 3.8%) and non-specific expression (*n*=2; 7.7%). The process of musical development (*n*=1; 3.8%) was identified, as was the exploratory process in musical development (*n*=1; 3.8%).

The participants' discussion and identification of the creative elements of Music Theatre performance revealed an understanding of the creative application of the musical elements explored in the workshops. The inclusion of silence as a creative musical construct had been discussed and was identified by two participants. While many of the additional musical elements such as rhythm, vocal sound, melody, phrasing, harmony, form and notation had been explored in the workshops, the participants' inclusion of expression and the process of musical development revealed an augmentation in participant understanding.

Group collaboration

Central to the workshops, and to the development process, was the context of the group collaboration and the shared experience. Participants (*n*=2; 7.7%) reflected on this specifically and one participant noted that '…working in a group, and bouncing ideas from one another' was beneficial to their learning (Questionnaire 2, participant 26).

CONCLUSION

Using sound and movement as performative constructs, the improvisation workshop approach in Music Theatre studies discussed in this paper explores the concept of Music Theatre, distinct from Musical Theatre. Stage 1 findings indicate that improvisation workshops offer opportunities to investigate the role of sound and movement and that when sound and movement are no longer production values or afterthoughts of text, they become primary modes of meaning creation. While Stage 1 focused on the workshop process, subsequent stages of the research will refine workshop content and evaluate resultant performances. The aim of the research is to develop a comprehensive pedagogical model for teaching Music Theatre studies that facilitates an understanding of performative constructs and provides a balance with what is often prescriptive intent. It is envisaged that this model will have wider educative relevance and application.

Innovative Music Theatre is free to explore and develop emotional, conceptual, thematic and artistic components. In this context, the process of innovative Music Theatre is evolving and the restrictions imposed by prescriptive text, characterization, score and plot are rendered insignificant. While characterization may be embodied in innovative Music Theatre, it is not a mandatory component. Rather, it is a component that may develop through exploration or be evidenced in performance. Similarly, the use of text and musical scores may be voluntary components rather than imposed. Essentially, innovative Music Theatre in tertiary education becomes an expression of artistic development and intent.

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Towards creative entrepreneurship

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ABSTRACT

Higher music education is facing new challenges and demands. Supporting students to reach up to their highest musical potential is not enough. In addition to traditional expertise in music, young musicians will need knowledge and skills, which help them to find employment.

Employment is indisputably dependant on musical skills, but also on social change and luck as well as on individual personal networks. Until now, however, the education has focused, almost solely, on musical training. There has not been interest in subjects like "marketing oneself" or "branding."

In the curriculum of the universities of applied sciences in Finland there has been an obligatory element of entrepreneurship studies. However, it has been one of the most neglected subjects among students.

This paper will first outline the emerging need to change music education. Second, it will discuss the ideas of business and entrepreneurship within the creative field in general. Finally, it will present a starting Intensive Program, which aims at planting a practical entrepreneurial element into education in the arts sector.

Keywords

Entrepreneurship, education of musicians, business in the creative sector, creative enterprise

INTRODUCTION

"When I graduate I hope to win an orchestra audition and get a position in a good orchestra" has been a kind of common attitude among professional music students. Another self-evidently served idea has been to get a teaching job – although this has not been the very first idea but more a secondary one (Huhtanen 2005). Traditional conservatory education has aimed at training the very top instrumentalists to the very top orchestras. Unfortunately this career will open up to a very small minority. At the same time professional music education has grown immensely and is heading towards the global labor market.

Educators in the field of music must not get stuck with the load of tradition. Instead, they need willingness and facility to provide the new generation with skills, which they themselves are not familiar with. Instead of being an exciting challenge for educators, this could make them feel threatened.

All the degrees of the universities of applied sciences in Finland include obligatory entrepreneurship studies as a 4-credit unit within the common general studies. There has been a lot of discussion about the benefits of this element. There is no doubt about the importance of entrepreneurial skills and knowledge (see e.g. KTM 2007). The discussion has mainly focused on the pedagogy and implementation of studies. Is entrepreneurship a subject matter to be studied in a classroom with lots of information on power point slides, or should it be served in a more practical format?

This surely has to do with revising the curricula of conservatory training. It is challenging to combine a high artistic standard with business and marketing skills and, especially, business attitude. Still, it is a "must". Traditional conservatory education will not easily swallow issues like marketing attitude, branding, social media, Second Life etc. This seems to be a stumbling block not only to musicians but also to other creative art practitioners. They share a deep concern: what will happen to their core substance?

Towards creative entrepreneurship is an Intensive Program (IP) coordinated by Lahti University of Applied Sciences. It outlines an example of reaching out to new forms of learning by experience (Kolb 1984) and learning by doing (Dewey 1999/1929) together with others. Shortly, Kolb's (1984) *experiental learning* consists of four stages – experience, reflection, conceptualization, and action – which follow each other. The *reflection* process means retracing the experience and analyzing it through conversation (Baker, Jensen & Kolb 2002). In this way it is possible to create new knowledge.

The IP will develop a new pedagogical approach to teaching entrepreneurship in general, but especially for students in arts studies. The aim is to provide new practical and activating elements and models in entrepreneurial studies instead of purely theoretical issues.

ASSIGNMENT OF CONSERVATORY EDUCATION

The art world is not any more a stage of patrons or headhunters, but instead it is a world of media, interaction and especially of networking. Soloist outcomes are more and more unlikely to provide employment. Of course, the tradition of orchestra auditions where personal playing skills are tested, still exists. It also happens occasionally that somebody just happens to be in the right place at the right time and becomes "found": he manages to replace some well-known artist in case of sickness or the like. However, this kind of lucky stroke is not something one can count on to provide a career.

It is a realistic starting point to acknowledge that in

fostering the music tradition there is an inbuilt urge to develop and refine it so that it could meet the needs of future working life. The next step is to consider how to do that without losing the very core, music. The discussion around the breadth and depth in music education (e.g. Burt-Perkins & Lebler, 2008) has occasionally waged tumultuously. Every musician knows there are no shortcuts to achieving high standards of musicianship without thousands of hours of practicing. Where would the extra hours appear into the education, which already seems to be too short and stuffed with activities – like writing essays and theses? Where could one have time – or motivation – to learn such a totally new approach to the music profession, as entrepreneurship would serve?

Young musicians apply for professional music education in order to carry on their music making (Hirvonen 2003, 129, 133-135) and to get proper acquirements to work in the field of music. The challenge lies in the combination: carrying on, "conserving" the valuable music tradition, and training the skills which fit to the future working life. It is not realistic to dream of becoming a romantic artist who was a hero and whose finances were taken care of patrons (and later state funding system). Now and especially in the future artists will have a more active role in searching for their audiences (customers?). There are already signs of some innovative enterprises as new career opportunities (see e.g. Mitchell 2008).

What kind of reformation would be most urgent? Surely re-considering and re-defining the whole music profession is in great need as well as the idea of "success" (see Bennett 2008). Gaining the very top position (plus huge income) as an instrumentalist cannot be any more the only measure of success. In addition to personal and inner rewards – which, in any case, are highly meaningful on a personal level – there has to be other kinds of standards to define "success". This has to relate especially to the institutional level. (Huhtanen 2004, 138, 139.)

Employment is one way to measure the success of education. In Finland – like in many other countries – there is a national system for measuring the outcome of universities. As professional conservatory education is nowadays taking place in universities or universities of applied sciences it will also be under that sort of judgment. One object of measurement is the amount of employed students within a certain time. In Finland it looks like the pedagogues will most likely get employed, however, there will no more be life-long careers. Creating a job of one's own, as an entrepreneur – as a musician or a pedagogue or both – seems to be a growing tendency among the newly graduated. (Karhunen & Rensujeff 2006.) In practice this means that there is a growing need to build up the kind of entrepreneurial education, which would fill the bill as far as gaining basic business and marketing skills. Learning to productize one's expertise cannot be that frightening, can it?

BUILDING COUNTERPOINTS BETWEEN CULTURE, AUTHORITIES AND BUSINESS

It has been extensively recognized that new branches, which have been born as a combination of culture and arts, have started to grow vigorously. This has brought about a need to define these business areas, which deviate a lot from traditional entrepreneurship activities. In 1999 in Finland a concept called *culture industries* was created. It referred to the combination of artistic creativity and economic production, which formerly were seen as opposites to each other. Nowadays the notion of *creative industries* has been recognized internationally. (Wilenius, 2004.) At the moment a growing factor in global business is *experience economy* (Pine & Gilmore, 1999). Could this present some opportunities for the employment of artists?

The important role of education in promoting pro-entrepreneurial attitudes is widely recognized. This has to do also with the arts sector. This is a real challenge in the education of the future professionals: artists, designers, musicians etc. The traditional educational methods do not correlate well with the development of entrepreneurial thinking as has been stated for example in the European Commission's final report of the Expert Group Entrepreneurship in higher education (2008), especially within non-business studies. Entrepreneurship should be discussed in such a language that does not feel alien in the arts and creative context. Entrepreneurial skills and attitudes should be packaged in a form that fits the arts field.

Regarding entrepreneurship in arts in particular, business and the entrepreneur cannot be separated from each other but are one and the same: the entrepreneur sells his skills. The musician's "product" is his or her music making, instrument playing or singing. The key component in creative businesses is individual creativity. Therefore business cannot be developed without developing the human behind the business.

The artist's entrepreneurial development has several dimensions. First of all there has to be solid training of one's own instrument or substance. This is the absolute core. Second, the identity as an artist, as a practitioner in his own art field has to be developed. Without those there will not be any entrepreneurship or business. Finally, built upon these core elements, one has to adopt the skills and attitude belonging to entrepreneurship, which will be followed, gradually, by a growing identity as an entrepreneur. The order of these steps cannot be changed.

The idea of selling one's expertise is fairly close to producing and selling different kinds of services. Productizing one's skills (in music, design, art) and finding a target group for marketing does not automatically mean a final destruction of "The Art". Instead, it may help the artist to reach formerly unknown audiences/spectators.

ENTREPRENEURSHIP IN THE ARTS CONTEXT

It is evident that success in the culture market is not only soloist activity. Instead, it calls for network building and sharing of experiences and practices. In that way, the expertise of professional artists is aggregated. In addition, it is most favorable that partners in the learning process come from diverse countries and cultures.

The example presented here comes from Lahti University of Applied Sciences (LUAS), Finland, which is the coordinator of an Intensive Program, "Towards Creative Entrepreneurship". LUAS offers the facilities for the IP (January 2010). Other participants are Estonian Academy of Music and Theatre, Tallinn, The Norwegian Academy of Music, Oslo, Cork Institute of Technology, and Southampton Solent University, Faculty of Visual Arts.

The Intensive Program aims at bringing together learners from different backgrounds in arts and creative branches with various creative approaches to share experiences, points of view and learn together about entrepreneurship. Together the group will envisage the future challenges in the field and find ways of developing the contents of entrepreneurship studies accordingly.

The main objectives of the IP are:

- to encourage students to widen their professional identity including entrepreneurial attitude and skills
- to encourage students to formulate new business ideas of their own and to develop innovative products, services and concepts
- to benchmark curricula of the participating institutions regarding entrepreneurship training for arts students
- to create a learning environment for the teachers/coaches to test new pedagogical approaches
- to establish a marketing laboratory in a Virtual World (Second Life)
- to learn networking

The 10-day Intensive Program includes the following themes, which are prepared by diverse participants:

- Creative markets: now – in the future
- Creative enterprise
- Business idea
- Customer identity (values, needs, culture)
- Marketing
- Matching customers to the ideas
- Marketing and selling your ideas to paying customers
- Profitability
- Testing your product with paying customers
- Virtual Marketing Lab

Participating students from each country will have daily lessons under these themes. The program will also consist of some real-life presentations by Lahti region creative entrepreneurs. The main activity will, undoubtedly, take place during the afternoons when the students gather together and share their own ideas about their "products" and "audiences" (or "customers"?) in addition to their own artistic activity. It is anticipated that this is the activity that will produce something totally new. Students tend to be much more on the nerve of present time than their theory and institution oriented teachers. It is most apparent that the idea of "learning by earning in creative business" will find innovative implications by them.

REALIZATION OF THE IP

The theme "Creative markets: now – in the future", presented by Norwegian academy of Music, will consist of two workshops. The first will provide strategic information on the market sectors like culture, business and authorities, and discusses the opportunities and functions there are for creative artists as entrepreneurs. The second will focus on the future and new assignments that will appear in the new arts market.

Cork Institute of Technology is responsible for issues concerning the identification of entrepreneurial opportunities within a commercial/cultural frame. Cork will also provide a seminar where there will be analyses about case studies of successful entrepreneurial initiatives from different countries, which fall within the commercial/cultural field.

Southampton Solent University will demonstrate the range of professional practice activities undertaken by the various courses in the University. Visual Art, as distinct from music, theatre or other creative disciplines, has a particular career structure/trajectory that most often includes self-employment. Solent University focuses on The Visual Entrepreneur as their particular theme.

Coordinating institution, Lahti University of Applied Sciences (LUAS) offers the facilities for the IP in 2010. The staff from Faculties of Fine Arts, Music, Design, Business and Technology (Media Lab) plus Innovation Centre will be involved and their lectures will produce part of the contents. LUAS will gather evaluation and feedback and is responsible for the evaluation with Estonian Academy of Music and Theatre. LUAS will organize the external monitoring group.

The overall evaluation of the project is on behalf of Estonian Academy of Music and Theatre and LUAS. In addition the Estonian Academy will bring the cultural management aspect and innovative teaching methods already in use at the Academy. After writing the final report LUAS has the main responsibility for submitting the renewal application to National Agency (CIMO) in spring 2010.

The IP will test virtual tools in promoting entrepreneurship and will make the start up of possible e-businesses which will provide global markets also within reach. The IP will offer information on establishment of a marketing laboratory (e-learning environment) to a virtual world (like Second Life). Due to its virtual nature, there are no physical limits to transference of good practices. It will also be easily exploitable and will be sustained by the users (educators and students themselves). Integrating external

organizations like companies, public organizations, third sector etc. is also within range due to the e-learning environment. This can help to develop strong partnerships between education and creative industries. Use of virtual tools and environments enable integrating persons with some disability.

One of the expected outputs is that the IP would combine old substance contents of curricula with totally new approaches to entrepreneurship. A curriculum development project on the subject is planned to begin after the results of the first IP.

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Informal learning in formal learning: Web 2 to the rescue

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ABSTRACT
The learning characteristics of students in an Australian Bachelor of Popular Music program and their multi-faceted engagement with music making have led to the development of a complex assessment process that takes account of collaborative work and submissions in which a student may have a number of types of involvement. This process includes self-assessment, peer-assessment and assessment by teachers and although there are learning benefits associated with this practice, it has become increasingly unsustainable, as enrolments in the program have grown. Rather than simplify the process, an on-line database has been developed that minimizes the administrative duties associated with the assessment process as well as providing the students with an interface that operates in the same way as the social networking sites that form such a significant part of most students' lives in the 21st century. This example of Web 2.0 interactivity enables students to engage with the assessment process in a way that is comfortable for digital natives and has provided an assessment innovation with the potential to be not only sustainable but also scalable.

Keywords
Web 2.0, peer assessment, self-assessment, informal learning, popular music.

INTRODUCTION
We must move away from a view of education as a rite of passage involving the acquisition of enough knowledge and qualifications to acquire an adult station in life. The point of an education should not be to inculcate a body of knowledge, but to develop capabilities: the basic ones of literacy and numeracy as well as the capability to act responsibly to others, to take initiative and to work creatively and collaboratively (Leadbeater, 2000, p. 111).

A Conservatorium Bachelor of Popular Music (BPM) program is the location of the work referred to in this paper and it has been operating since 1999. All students undertake courses in the history and analysis of popular music, audio engineering and production, creative music technologies, music industry studies, rhythm studies and live performance projects. Music industry internships are also available as work integrated learning courses. Students report that access to the BPM recording facilities and the opportunity to collaborate with their fellow students are the aspects of the program that have had the greatest impact on their musical abilities, followed closely by the development of the ability to conduct systematic analysis and reflection developed, at least in part, by the assessment processes used in the program (Lebler, 2007).

The major study course is called Popular Music Production and students complete one major study course every semester of the six semesters of the program. This course requires the submission of recorded material in which a student is likely to have had several involvements such as composition, arrangement, performances of various kinds, audio engineering or audio production. 'Of 1616 tracks submitted over 5 semesters between Semester 2 2006 and Semester 2 2008, students had a single involvement in only 2% of submissions, and in 79% of the submitted tracks, individuals were involved in four or more ways' (Lebler, Burt-Perkins, & Carey, 2009). The submissions usually include collaborative work with only 12% not including the involvement of others and almost half involving four or more participants. The acceptance of this collaborative and multifaceted work within the program relates well to the combinations of diverse activities of students prior to their BPM studies (Lebler, Burt-Perkins, & Carey, 2009).

A major study class is held each week for students in all year levels of the program and it is often presented by an industry professional. At least one class each semester is allocated to reporting current research that is relevant to the BPM program, often presenting data drawn from the BPM assessment processes. Students have access to the extensive BPM recording facilities and it is in the recording environment that much of the learning in this course occurs. Apart from the benefits associated with the opportunity to hear recordings of their own work frequently and reflect on its strengths and weaknesses, students are also able to solicit feedback on these performances from collaborators and others. This learning is enriched by the high incidence of collaboration across year levels in the program as well as with others external to the program.

In addition to the informal feedback that is common in the BPM environment, work-in-progress can be presented at major study classes each week, and at least one class each semester is entirely devoted to this activity. A range of on-line versions of a more formal work-in-progress feedback processes has also been used.

ASSESSMENT METHOD

Proposal (5% marked by teachers)
Because the creative work in the major study is self-directed, students are required to submit a proposal by the end of week three each semester, detailing what they are

planning to record and how they are intending to achieve their goals. Teachers provide feedback and award a mark out of 5% for this assessment item.

Recorded folio (60% marked by assessment panels)

Students submit their recorded work at the end of the semester along with a written report for each track detailing:

- what they were intending the track to be;
- who was involved and to what extent each participant contributed to the final product; and
- their observations on the outcome.

Students also include marks in their report for:

- how well they met their intentions;
- how good the track is overall;
- how good their personal contribution to the track was; and
- the significance of their personal contribution to the track.

There are also two 'whole of folio' marks (each out of 10%) for how helpful the track report was and how well the submission as a whole has demonstrated achievement.

Assessment panel (20% marked by course convenor)

Following initial trials at the end of 2000, a peer assessment process was devised to assess recorded submissions and associated written work, replacing the previous system in which only teachers conducted this assessment. Although teachers still participate in the assessment of this work, they do so as members of panels that include seven or eight students as well as the teacher. Students from all year levels are assigned to each panel and the recorded submissions of seven or eight students from all year levels are allocated to each panel to assess. Submissions are made available before the panels meet to refine their assessments by listening to the submissions in reference standard listening environments in the BPM recording studio facilities. Each panel member provides written feedback and marks for every track assigned to their panel. Marks out of 40% for each track in a submission are averaged added to the whole of folio marks to provide 60% of the marks for the course. A criteria and standards marking guide is provided along with guidelines for the written feedback based on the work of David Boud (1995).

Students are expected to engage in this process by listening to the recorded material before their panel meeting and reading the associated track reports. Finalized reports from each member of the panel are lodged electronically after the panel meetings, feedback is collated and marks from individual panel members are averaged. The collated reports are provided electronically to each submitting student. Because this activity is demanding and requires students to conduct professional systematic assessments and commit substantial time to this activity, their performance as a member of the assessment panel is marked by the course convenor out of 20%. These marks are awarded to improve student engagement and to explicitly acknowledge their input into the process (Prins, Sluijsmans, Kirschner, & Strijbos, 2005). Feedback on each student's performance in the panel is included in their folio feedback document. To illustrate the quantity of feedback produced by this method, 268,514 words of feedback were generated by this process, averaging 2183 words per reviewer, for an average of 88 words per reviewer per track reviewed in semester 1 2009.

Reflective journal (15% marked by teachers)

Students also submit a structured journal that includes reflections on their activities and the learning they have experienced through the semester, along with reviews of the major study classes they have attended. Teachers provide feedback on the journal and award a mark out of 15% including 5% for the major study class reviews.

LEARNING STRATEGY

The emphasis placed on this complex assessment process represents a shift from the instructional and transmissive model (as found in most conservatorium settings) towards an experiential model that has benefits for students in addition to the development of musical skills. It is no longer sensible to focus only on knowledge transfer from teachers to students, assuming that it will serve them well or that they will be able to adapt this knowledge to suit new contexts. At least some of our focus in education must be on the development of the abilities in our students to meet the challenges of their changing environments independently. Learning to learn should be the central objective of the education experience and the music learning provides a good opportunity to develop an individual's ability to monitor progress and develop self-evaluation skills (McCarthy, Ondaatje, Zakaras, & Brooks, 2004).

> Assessment can be broadly grouped into three types. Assessment *of* learning occurs when a student's understanding of curriculum content is measured and this is the traditional role of assessment. Assessment *for* learning occurs when the goal is to identify areas in which more work may be needed. Assessment *as* learning involves students in the act of assessment as active participants and this involvement is intended to produce learning in itself (Lebler, 2008).

In this method, students are the first to make judgements about their own work through their completion of the self-assessment included in the track reports. The development of both the inclination and ability to self-assess is important so that students can monitor progress, identify strengths and weaknesses, recognize good work and develop professional judgement (Boud, Cohen, & Sampson, 1999; Claxton, 1999; Sadler, 2005).

Through participation in the assessment panels, students

enhance their abilities to conduct systematic assessment of music and also their ability to provide feedback in positive ways even when they might be drawing attention to flaws. In the case of popular musicians in the broader community, assessing peers and providing feedback are normal behavior. The adoption of these practices where this subject area is dealt with in structured educational environments is largely a formalization of existing informal practices (Green, 2001; Hunter, 1999; Jaffurs, 2004). The awarding of marks as a measure of quality is an aspect of this assessment method that is not a usual part of popular music practice in the broader community, so this requires attention as students are prepared for the formal assessing activity. The assessing of peers can enhance not only content-related learning and the ability of students to conduct assessments of other people, but can also produce improved self-reflection skills resulting in increased confidence and better awareness of the quality of the students' own work (Prins, Sluijsmans, Kirschner, & Strijbos, 2005).

One of the measures of the validity of peer assessment processes is the correlation between peer marks and those of expert academics. A comparison of marks awarded by panels as a whole and the participating staff member over the past ten semesters up to Semester 1 2009 indicates a close correlation. All marks were within 3 (out of 60) in one semester, within 4 marks in three semesters, within 5 marks in three semesters and within 6 marks in the remaining three semesters. On average in this ten-semester sample, 57% of panel marks were within 1 mark of the staff mark and 97% were within 4 marks. These correlations indicate that students have not been disadvantaged by this assessment method, especially considering that the course convenor has oversight of all marks and could moderate marks if necessary.

THE PROBLEM

When this process was developed in 2000, there were fewer than 40 students enrolled in the program. Each year enrolments have increased, culminating in the 2009 level of about 120 students. The assessment process has also become more complex for all participants. As enrolments increased, more efficient methods have been required.

An on line secure streaming application is now used to make music available anywhere with access limited to enrolled students and staff. While this represents a major advance in terms of easy access to materials to prepare for panel sessions, the design of the secure server requires registered staff members to add tracks and create playlists. This system requires staff members to encode tracks from the CDs into a file type suitable for the streaming player, upload them to a server and construct playlists for each panel. Considering that more than 300 tracks are submitted each semester, the staffing resources consumed by this task were substantial. In addition, staff have to conduct numerous processes with completed assessment panel workbooks to calculate marks, collate feedback and create the feedback forms for students. While the use of Excel for these aspects of the process enables some efficiencies through the use of elaborate macros, this remains an substantial task.

In an effort to make the process more manageable, students are now required to submit their tracks as full quality CDs for playing in panel meetings as well as mp3 files for streaming. These are submitted electronically via the Blackboard (a learning management system) along with their track reports and reflective journals, both in digital forms. Currently the submission process at the end of the semester for this course requires students to submit the following:

- a CD, ready to play in a normal domestic CD player, complete with appropriate design and cover art work;
- the track report contained in a provided Excel proforma;
- mp3 versions of each of their track, identified according to specific protocols; and
- the reflective journal in a provided Word proforma.

In addition, students also have to download and complete their assessment panel Excel workbook consisting of seven or eight worksheets, each containing the track report of another student's submission. Finally, they must upload their completed assessment panel workbook to Blackboard. Not only is this a demanding set of activities in itself, but it requires students to move from one web interface to another and from Excel to audio programs. For students accustomed to the ease and 'one stop shop' design of Facebook and Myspace, this is not a very engaging set of activities. As recently as three or four years ago, applicants for the BPM program were asked about their engagement with social networking sites as a gauge of their connection to internet-based technologies. This question no longer seems necessary because engagement with Myspace and Facebook is virtually universal among applicants for whom Web 2.0 is a part of their everyday lives. According to Wikipedia (itself a Web 2.0 concept), 'Web 2.0' applications facilitate "interactive information sharing, interoperability, user-centered design and collaboration on the World Wide Web" (2009).

The choice had to be made between simplifying the process and perhaps losing at least some of the learning benefits that flow from such a rich set of activities, or developing a technological solution that moves towards the kinds of technologies that our students will relate to, as recommended by such recent reports as The Horizon Report: 2009 Australia–New Zealand Edition (Johnson, Levine, Smith, Smythe, & Stone, 2009).

THE SOLUTION

Funding was provided in 2009 to modify the music streamer so that students could upload tracks themselves rather than involve staff in this process. The educational designer leading this project identified the potential to

include other aspects of the assessment process in the new database and the project has subsequently been reframed to accommodate all assessment activities associated with the recorded folio, including the work in progress feedback process. At the time of writing, the Bachelor of Popular Music Assessment Tool (BoPMAT) is close to completion and will be available in semester 1 2010. Although this represents a substantial allocation of resources, the resulting application will enable students to interact in a secure environment designed to resemble the social networking applications they use in other aspects of their lives. They can upload tracks and written work, provide feedback and respond to feedback provided by others, submit work for assessment, access and lodge assessment panel materials and respond to the assessments they receive, all in a single application. Figure 1 illustrates the welcome page of the application.

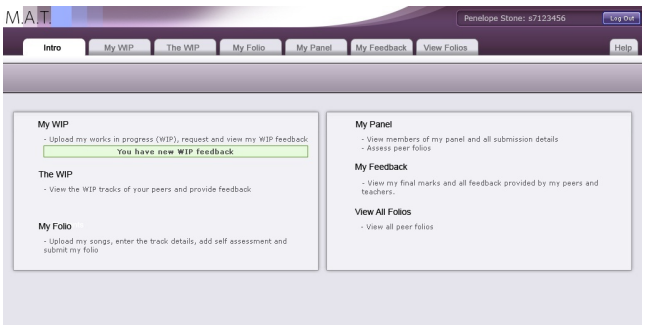

Figure 1. BoPMAT welcome page.

Another major benefit in the BoPMAT approach is the degree to which processes are automated. Many of the staff activities required by the current system will no longer be necessary, and staff involvement will be needed only for those activities requiring academic judgements. This innovation will enable the rich assessment processes currently in use to be sustained and cope with possible increased enrolments in the future. The application also has potential to be used in other contexts.

CONCLUSION

While this set of assessment activities has demonstrable benefits for students, there were major challenges in respect of the amount of resources required and the complexity of the process for all participants. Faced with the choice between simplifying the assessment activities or finding a technical solution, the adoption of a Web 2.0 approach has enabled the richness of the assessment method to be maintained in a form that is effective, sustainable and scalable.

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Learning and memorizing in music performance: The role of performance cues

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ABSTRACT
This practice-based investigation reports the results of a longitudinal case study and how it led to the inception of a large survey with professionals and students at music colleges and universities around the world. We outline how musicians learn, practice and use performance cues (PCs) to guide memory and performance at different stages of development. We also give practical suggestions for how PCs can be taught and practiced. Thus, this project has implications for musical education and for the development of research in performance of music.

Keywords
Learning, practice, memory, performance.

INTRODUCTION
The ability to give live performances of a piece of music without referring to a score is a challenge that even some highly accomplished musicians struggle to overcome. The current longitudinal case study details the learning process, the practice and memorization strategies used by a professional cellist. The study shows that several types of mental landmarks in the piece, *performance cues (PCs)*, emerged during the practice process and helped the musician to perform according to her understanding of the piece and to protect herself from memory failure. Based on the results of this and similar studies an ongoing survey isexploring the use of PCs by college and university musicians around the world. The results of this survey have implications for performance and music education, because they demonstrate how PCs can be practiced, learned and employed in performance from early stages. It is expected that PCs will be useful not only for memorized performance, but for any kind of performance.

One technique that performers could use to learn and memorize a piece of music is to rely on rote practice. When using this strategy, they repeatedly start from the beginning and play through to the end as demonstrated by Lisboa (2008) in a study with young children. This type of practice, which is characteristic of many novice musicians (Hallam, 1997), establishes *serial cuing*, in which what the musician is currently playing reminds him/her of what comes next (Chaffin, Logan, & Begosh, 2009; Rubin, 1995). For example, bar one reminds the performer of bar two, and so on. One danger in using this type of memorization technique is that it almost exclusively relies on motor memory. If the motor memory fails, however, so does the performance. For instance, if the pressures of playing in front of a live audience cause a memory failure in the middle of the piece, the musician would have no choice but to start over from the beginning, and hope that the same error does not occur again.

An alternative memorization strategy is to establish multiple locations as salient landmarks to think about during performance, referred to as *content-addressable* memory (Chaffin et al., 2009, Rubin, 1995). These landmarks can be established during practice and relate to a variety of things about the music including technically challenging passages or places where the musician intends to convey a particular musical feeling. Establishing content-addressable memory addresses the problems of serial cuing. First, it gives the musician specific things to think about so s/he can maintain cognitive control over the performance as it unfolds. Second, because the landmarks can be established throughout the piece, if memory were to fail during a performance, the musician could simply skip ahead to the next landmark and continue playing from there with minimal disruption to the overall performance.

A previous longitudinal case study involving a professional pianist showed that she established performance cues as she prepared to perform a piece from memory (Chaffin, Imreh & Crawford, 2002). Four different types of PCs were used. *Structural cues* are critical locations in the formal structure of the music, such as section and subsection boundaries. *Expressive cues* represent the places where the musical intention changes, as for example shifting from a calmer section to an exciting one. *Interpretive cues* are places where an interpretive aspect of the music, such as tempo or dynamics, requires attention. *Basic cues* are places where the musician must pay attention to details of technique, as for example, fingering. At different stages in the learning process, PCs influenced the pianist's behavior both during practice and during performance (see Chaffin et al., 2002 for details).

The study we describe here shows how a different musician, playing a different instrument and learning a different piece of music also used PCs to establish content addressable memory. The similarities between the techniques of the pianist from the first study and the cellist reported here suggest that PCs provide musicians with a reliable way to establish content addressable memory for a piece.

In the present study, we combined the cellist's first-person reports of PCs with the researchers' third-person record of the behavioral data. The cellist's first-person perspective helped us to interpret what we found in the behavioral data, which in turn validated the self-reports. The collaboration between musician and scientist provided a unique window into the cellist's mind during practice and performance. The cellist was aware of some aspects of her memorization strategies but also learned about other aspects that had been more intuitive. She believes that the better understanding that the study provided her has increased the efficiency and confidence with which she memorizes and she now applies the results of the research to her teaching of young musicians.

METHOD

A solo cellist videotaped her practice as she learned J.S. Bach's Suite No. 6 for solo cello in preparation for a series of public performances. During the 75 practice sessions, she recorded nearly 33 hours of practice. In addition, she kept a log book in which she recorded her goals for each session. The cellist also made comments to the camera periodically about the aims in her practice. We transcribed practice by recording where each practice segment (uninterrupted playing) began and ended. We measured the tempo for each complete run-through of the piece from memory during practice (*practice performances)* as well as for eight public performances. Ten months after the last performance, the cellist wrote out the score from memory.

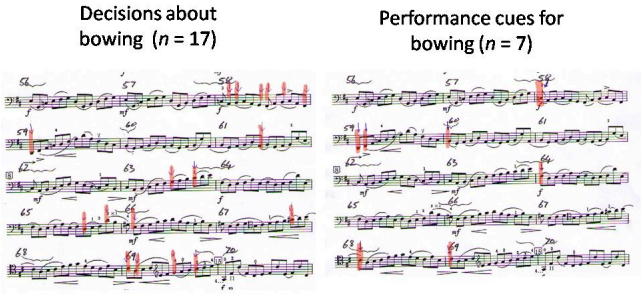

Figure 1. Example from the cellist's reports of bowing decisions and performance cues for bowing.

The cellist provided detailed reports about the decisions she made as she prepared the piece by marking their locations on copies of the score. After the 8th public performance, the cellist also reported the location of her PCs in the same way. For example, the left panel of Figure 1 shows the locations where the musician marked decisions about bowing. The right panel shows where she later marked her bowing PCs. There were many bowing decisions, and fewer PCs, because with practice, many bowing decisions became automatic. The cellist decided, however, that she would pay attention to bowing in some places during performance in order to make sure that things went as planned. These became PCs. We examined practice to see how the PCs were established. We also looked at the performances to see how they were affected by the PCs.

RESULTS

Practice

Practice sessions were grouped into three broad learning periods separated by extended breaks when she did not work on the piece: initial learning of the piece, first re-learning, and second re-learning. The three learning periods were further subdivided into stages that reflected the performer's more specific goals (see Chaffin, Lisboa, Logan & Begosh, 2010 for details).

Within each stage, the cellist alternated between *section-by-section* practice, in which she worked through smaller regions of the piece, and *integrative* practice, in which she put the smaller regions together. Figure 2 shows the cellist's practice segments from practice session 15 in which she integrated the various sections of the piece before doing a complete run through for the first time. The graph is read from bottom to top, with individual line segments representing uninterrupted playing of the bars indicated on the horizontal axis. She starts by playing short segments of the piece and then puts them together before going on to the next section and doing the same, finally playing through the entire piece at the end of the 52-minute practice session. The systematic fashion in which the cellist started and stopped playing at subsection boundaries shows that she was thinking about the formal structure of the piece.

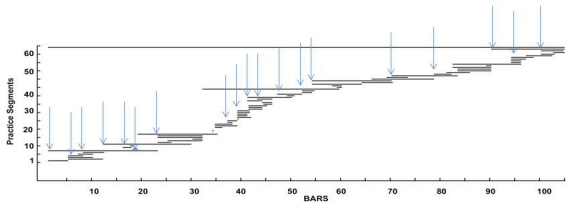

Figure 2. Practice record for session 15 with arrows marking the beginnings of subsections, showing that the cellist was likely to start and stop at these locations.

We used the cellists' reports of PCs as predictors for her starting and stopping locations in a regression analysis. The results showed that PCs influenced where she started and stopped in practice. Different types of PCs affected her starting and stopping locations at different points in the learning process. For example, both expressive PCs and subsection boundaries influenced her practice segments in the exploration stage, during the first learning period. Subsection boundaries remained important to the cellist throughout the initial learning period and into the beginning of the first re-learning period. Basic and interpretive PCs emerged as important locations in the music during the first re-learning, indicating that the musician was thinking about these aspects of the music after she had established an overall conceptualization of how the piece should sound. However, she never lost sight of the importance of keeping the musical expression in mind. After she worked through the technical details of the piece and made decisions about various interpretive aspects, she returned to thinking about

the overall structure and expression in the second re-learning period.

Performance

We also analyzed the bar-to-bar fluctuations in tempi in each practice performance. The results indicated that there were locations in these performances where the tempo was markedly slower than the surrounding bars. These hesitations in the performances corresponded to different types of PCs at various stages in the learning process. In the earlier practice performances, hesitations occurred at basic PCs, where the musician needed to work through technical difficulties in the piece. In the later practice performances, however, the cellist did not hesitate at these same locations. Instead, she slowed down at expressive PCs, which is consistent with the general finding that musicians ritard at highly expressive points in a piece (Clarke, 1999).

Recall

When the cellist wrote out the score from memory after ten months of not working on the piece, her recall showed substantial forgetting. She accurately recalled only 52% of the notes. Accuracy was highest at locations where she had a structural or expressive PC. As the distance from those cue locations increased, accuracy of recall decreased. Accuracy at basic PCs was lower and improved as the distance from the cue increased.

In summary, the analyses of the cellist's practice, performances, and written recall suggest that early in the learning process, she focused on basic cues, while keeping the overall shape of the music in mind. Later, expressive and structural cues were the dominant, most stable landmarks in her memory, which she was able to access using a hierarchical memory retrieval organization.

CONCLUSION

PCs shape musicians' preparation and the performances of a piece. The studies showing this were conducted with highly skilled musicians who were preparing for performance on their own. The question remains whether or not music students can be taught to use PCs. In addition, no studies have yet examined whether different musicians learning the same piece have a high degree of overlap in the PCs that they use. To investigate these questions, a survey study is currently being carried out to examine the use of PCs in student and professional musicians (Chaffin, Demos & Crawford, 2009).

During the completion of the survey, student musicians will either work with one of the investigators, their music teacher, or both on a piece of music that they have already performed from memory in front of a live audience. The students will give reports of their PCs by marking their locations on copies of the score. To assess whether or not students truly use PCs to establish content addressable access, they will be asked to start playing from various locations within the piece. The survey will determine if students use PCs in the same way as the professionals that we have studied thus far.

IMPLICATIONS FOR EDUCATORS

Music educators are encouraged to invest the time it takes to teach their students about using PCs as they prepare and perform a piece from memory. The musicians that have participated in PC studies to date have remarked on the benefits they have experienced. First, they report that their memory for the piece was more secure than it would have been otherwise. Second, they believe that doing the initial study helped them to more effectively establish PCs and memorize additional pieces. Thirdly, they suggested that PCs are present not only in memorized performance but in any type of prepared performance. Thus, PCs can be learned and rehearsed during preparation for performance from the score. The participation in detailed studies of one's own processes of learning, practicing and memorizing can lead to more effective practice strategies and more secure memorized performances. It is our hope that students participating in the survey will also acquire techniques of reflecting upon their own learning that will set them on the path toward practicing and performing like experts.

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Advanced music-training institutions as landscapes for performance teachers' professional career development: The case of Greece

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ABSTRACT

This paper will present findings from a case study of a Greek higher music education institution, focusing particularly on the ways in which 10 music performance teachers understand their professional development within the context of their various professional roles. Within an ethnographic case study approach, multiple data collection tools were employed, including stimulated recall interviews, participant observation and documents. Participating teachers were drawn from all instrumental music categories and all were practicing musicians. Multiple challenges within the institution are associated with teachers' perspectives of their professional development opportunities, relating not only to the restricted resources available within the Greek state-funded higher education sector but also to the institution's geographic location and culture and the history of higher music education in Greece. In response to these challenges, the findings reveal that teachers wove into their practice a strong personal element of self-reflection that sought to reconcile their educational roles and their need to develop as musicians. International implications for performance teachers' professional career development are discussed.

Keywords

Professional development, institutional landscape, arts-education intersections

INTRODUCTION

While advanced music training institutions place a very high premium on their performance teachers – defined literally as those instrumental teachers who teach aspiring music performers – little is known about how these teachers actually experience their workplace settings on a day-to-day basis, from the inside and in their own words. Key questions that arise, for example, are how performance teachers understand the integration of musical and educational worlds within the workplace landscape and how they conceptualize their development as artists and/or pedagogues. Such questions are all the more significant when teachers, in parallel with their teaching practice, pursue also an artistic career, as key questions arise with regards to their artistic and pedagogical know-how, and as a consequence the development of a systematic framework for their professional career development.

A key aspect of performance teachers' work and one that has attracted the attention of the music education research community (Young, Burwell and Pickup, 2003; Ward, 2004; Persson, 1996; Rostvall and West, 2003) concerns the one-to-one instrumental lesson and its teaching and learning environment. Yet, in stark contrast to the pedagogic focus of performance teachers' work, an overview of the literature highlights two central concerns. First, more often than not the absence of teaching qualifications in many parts of the world – including Greece – where distinct courses in instrumental music pedagogy or even basic teacher training are rare. And second the near lack of any systematic professional career development worldwide.

The ways in which one becomes a professional musician in the Western classical music tradition is typically by graduating from a conservatoire, music academy or music college. In a review of selected institutions around the world that prepare the professional performer, Bartle (1990) found that students are provided with performance training on at least one instrument that requires substantial recital examinations; some form of ensemble activity; and some form of training in aural perception, theory, and the history of the development of musical styles. The absence of initial teacher training of professional musicians in Bartle's institutional review is particularly thought provoking. Fifteen years later, and in the context of British conservatoire training in particular, Gaunt (2005b) reminds us that without either a strong research tradition or professional demands for a teaching qualification embedded in its practices, there has been relatively little reason to reflect on or challenge what is done. Harwood (2007) explains this as follows: "The working reality for most arts faculty is that their first loyalties are to their creative lives as artists, then to their development as teachers and to their scholarship of their art" (p.323).

Considering the lack of any systematic initial teacher training or professional career development for

instrumentalists in Greece, the need arises to pose and reflect on questions that explore the ways in which performance teachers understand the interrelations between their educational and artistic practices and conceptualize their development as artists and/or teachers. The resulting framework should ultimately initiate a debate regarding the values upon which any claim to professionalism might be based in the field of musical performance teaching.

RESEARCH CONTEXT

Instrumental music tuition in Greece can be viewed in very broad terms as operating on various educational levels. In the private sector, instrumental tuition is offered in most private schools across Greece as an extra-curricular activity. In state secondary education, specialist secondary music schools offer instrumental tuition in a variety of instruments, both classical and traditional. In state higher education (private higher education institutions have yet to be established) instrumental music programs are a relatively new development, as instrumental music training in Greece has been traditionally linked to attending one of over 700 conservatoires (small music schools, in their majority private institutions) across the country. The qualifications, however, offered by Greek conservatoires are not officially recognized as being equivalent to any level of education

The shift taking place across Europe in the upgrading and assessment of institutions for advanced music training, as a result of the Bologna Declaration and with the mediation of the European Association of Conservatoires (AEC), did not leave Greece unaffected. During the 1990's and within a traditionally theory-oriented Greek higher music education, two University Music Departments offering advanced-level instrumental training were established. Today, four and five-year undergraduate cycles are offered with majors in most classical and jazz instruments. Unlike conservatoire training, *higher instrumental music education* claims to be able to train performers within a 'recognized' medium of education. Endless discussions followed their establishment that seem to be growing in volume between policy makers, artist academics, instrumental teachers and students as to what exactly the nature of music training provided is.

It is now timely to respond to a range of questions regarding the status of instrumental teaching Greek higher music education in general; the ways by which instrumental music teachers integrate their professional roles in the face of multiple and conflicting images of the profession in 21st century Greece; and the ways their knowledge is developed and shared within higher education communities and the role of the institution. These questions could address the challenges of working under conditions of change, ambiguity and uncertainty in Greek instrumental music education, while at the same time having a clear and articulated sense of what it means to be a teacher in Greek society.

RESEARCH DESIGN AND METHOD

The wider study that this paper draws on took place in a Greek higher education institution (Music Department) and a conservatoire. Data was collected across three months in each institution, utilizing an ethnographic case study approach (Stenhouse, 1988) and multiple data collection tools (video-stimulated recall techniques and in-depth interviews, lesson observations, participant observation of institutional life, documentary evidence). A sample of around one third of the total number of instrumental teaching staff participated in the research across institutions via interviews (Conservatoire n=18, Music Department n=10). From each institutional sample, four performance teachers (i.e. piano, violin, viola, cello, flute, saxophone, horn, trumpet) volunteered for the lesson observations. A thematic approach was used during data analysis that captured the recurring patterns that cut across the data in each 'case' institution (Hsieh & Shannon, 2005). Cross-case analysis (Stake, 2006) involved synthesizing and then interpreting the data across sites. In the current paper, interview data from the Music Department are presented. In particular, the interview data collected from the ten participating teachers that related to their professional development produced three main themes presented in Table 1.

Table 1. Codes for professional development theme.

Value of performing	Constraints of performing	Provision for performing
- Higher education teaching - Artistic self/ self reflection - Student expectations	- Rural location - Teaching hours	- Institution (contacts/ opportunities) - Teaching (as informing performing)

FINDINGS

Value of Performing

In the Music Department, teachers' need for continuous professional development as *performers* was an imperative voiced by both participating teachers *and* the management:

> *The requirements grow more each year as the Department develops and as students have more requirements and as the programme improves and is enriched. The teachers are required to improve themselves and their proficiency in performing* (management)

Teachers' development as performers was interlinked with working *at an advanced level* of instrumental training. A pianist and piano teacher says:

> *If an artist-educator stops his stage presence, stops playing, traveling, being in spaces that have different views, if he doesn't see things with his own eyes it's very difficult to believe it from the recordings and his*

views would renew themselves with great difficulty . . .

Another teacher links his continuing development more specifically to the quality of specialist higher education studies:

> *If one doesn't continue practicing and performing –he won't be a good teacher to students preparing for the performance strand because he is slowly cut-off from the whole procedure, the whole package- what one goes through to learn a repertoire off by heart, to prepare it with the confidence to perform it in public.*

Great significance was placed also on their *students' expectations* (Purser, 2005) in relation to the maintenance of their performing skills:

> *I have to remember that next weekend I have to take an exam in front of my students. . . playing in front of a strange audience is very simple, playing in front of your students who will see 'is he doing what he tells us he is doing?' . . .*
>
> *It is not at all easy for the artist-teacher-artist that has two identities because he must prove what they (students) have studied in the lesson and this is a great responsibility and a great ordeal, because when you leave you will hear 'you say nice things in the lesson but you yourself do not do them.'* (p. 297)

The pressure of sustaining the identity of the artist in parallel to that of the teacher is evidenced in this excerpt ('great ordeal') by *reconciling two identities into one nexus* (Wenger, 1998): the 'artist-teacher-artist'. This process of reconciliation is not simply about being able to demonstrate during lessons. It involves projecting a strong performer professional identity in other facets of institutional life, such as public musical events.

Constructing a positive sense of professional identity thus necessitated their *continuous development as a performer*. To the extent, therefore, that performing was central to the construction of teachers' professional identity in the Department the findings seemed to indicate that teachers constructed their performing activities as a form of professional development (Harwood, 2007:324; Harvey and Beauchamp, 2005:60). In other words, the development and improvement of their subject-specific knowledge (see also Triantafyllaki, 2010) required that teachers continue to engage in performing activities in parallel to their educational roles and practices.

Constraints of Performing

Teachers voiced two major constraints in their efforts to maintain their links with the music profession – the institution's rural location and their teaching hours.

References to the institution's rural location were widespread in the data. The isolation of the institution from the national and international music scene was constructed as a constraint for teachers' development:

> Sometimes we are in a bubble here and we don't know what is happening in the outside world.
>
> *The Department is slightly cut off from the music scene, because it's in (name of island) . . . we must not lose contact with the outside world . . . to be constantly in a closed space where each has their position, knows their position. And it's a factor that does not push you to go further.*
>
> If an artist-educator stops . . . traveling, being in spaces that have different views . . . his views would renew themselves with great difficulty.

Only teachers who resided permanently at the institution's rural location voiced concerns regarding their 'isolation' from international standards.

Furthermore, in contrast to many performance teachers working in UK conservatoires whose teaching work would not extend to more than a few hours per week (Mills, 2006), participating teachers were assigned a large number of teaching hours. Indeed, one contract teacher taught twenty hour weeks that limited substantially his personal practice time. Other teachers put it like this:

> *If the 'teaching' part were to surpass the 'performing' part that would disappoint me more. I am a musician, a performer. Now if (the teaching) will impact on the artistic or if it already has, only time will show.*
>
> *Being a teacher eats up so much of our time and there are so many ethical issues involved, as much time as is necessary I must offer, but it is very important to remain also an artist.*

Up till now, this paper has highlighted the ways in which performance teachers argued for their *continuous development as performing artists* as well as the dilemmas and tensions they experienced as a result.

Provision for Performing

The institution's provision for teachers' development related to their performing (rather than teaching) skills. The institutional context of instrumental teachers' practice supported processes through which their performing practices could be developed, such as an annually held summer event that brought together a range of master classes by international performance teachers.

The formation of teacher ensembles entailed *interacting with other musician-colleagues* within a stimulating academic environment:

> *Being able to perform is dependent on the fact that we are in the University. I don't think any of us would have such opportunities elsewhere ... here there are also other teachers that are interested in forming a trio or duet.*

Another teacher supported teachers' engagement with performing activities beyond institutional boundaries for maintaining high standards of performing at the Department:

> *Leaving (the location) and giving master classes, giving concerts and teaching abroad ... so you enter*

> *the procedure of controlling strictly each teacher's level. You must be well prepared there ... they will understand immediately what you* can do.

The ways in which participating teachers developed as professional performers in this workplace were thus related to the Department's location, culture and collegiality *as well as* the degree of support they received from the institution itself in regards to time availability for their professional development enterprises (Peter, 1999:209). Teacher development as described above (by using the Department as a 'tool' was thus initiated by the institution. Yet, as Terhart (1999) points out, 'in the end, it is a process of *self*-development or profession-related *self*-cultivation' (p.28).

For example, teachers argued that their teaching practices informed the maintenance and improvement of their performing skills (Mills, 2004). One teacher refers to the advanced repertoire she was called upon to teach:

> *. . . being called upon to teach such a repertoire, it's a pre-condition to keep you on your toes . . . teaching on the Performance strand, or students playing the same repertoire you are playing, simply having to study this repertoire in order to show it to them, and simply having to play this repertoire, this has contributed greatly.*

This process of reconciliation between educational and artistic engagements is evidence also in the following claims:

> *T1: you gain so much from your students. When you solve the student's problem, you become better yourself.*
>
> *T2: the more you teach, the better you play, because you train yourself to listen to the details and it's easier when you observe problems with the other and harder to observe yourself.*
>
> *T3: when you start teaching for the very first time, you enter the procedure of transferring your knowledge to another person ... the same time you explain it to your students you reach a thousand conclusions about yourself.*
>
> *T4: when explaining some things you always understand better yourself, you pull your ideas together.*

Actively engaging in solving students' technical and musical problems involved teachers' self-reflection (Burnard, 2006) as artists, i.e. through the development of teachers' subject specific knowledge. It is significant that teaching assisted performing through (a) solving students' problems (T1), (b) observing students' problems (T2), (c) transferring knowledge or explaining (T3) and (d) explaining again (T4). As such, their artistic self and situation became the focus of reflection as a way of improving their performance.

In sum, teachers' development as performing artists was initiated by their need to maintain a positive self-image through the development of their students' trust for their performing skills. The location of their workplace as well as their heavy teaching workload were voiced as constraints to the development and maintenance of their performing skills. Both teachers' workplace settings and their teaching practices were used by teachers as 'tools' for their professional development – as a way for maintaining their performance expertise.

ENVISIONING A FUTURE FOR GREEK ADVANCED MUSIC TRAINING

Considering (a) these teachers' efforts to establish for themselves a position by drawing on their excellence and commitment to performing and (b) the lack of organized attempts at the individual and institutional level to improve pedagogical practice, reflective practices or reflection can be seen as 'a sensible point of intersection' between the arts and education (Blank, 2007). Artists who work in educational spaces need opportunities to acquire the habits of reflecting not only, as they are bound to do, on their own art making, but also on their role as co-workers, mentors, teachers and facilitators (Hennessy, 2006:191). Ultimately, it is this process of reconciling different professional roles that will develop and sustain a strong and positive sense of performance teachers' identity. Future reforms should remodel and readapt higher education curricula to form flexible professional musicians and pedagogues who are able to engage in both performance and non-performance related work. As Bennett (2008) suggests, 'success' should be measured on the basis of 'the achievement of a sustainable career within which intrinsic satisfaction is found and self-identity established' (3), rather than on a 'preconceived hierarchy of roles' (123).

The organization of reflective practices requires the existence of (a) a professional norm in which improvement of one's practice is part of what it means to be a teacher in advanced music training institutions, and (b) of an organizational structure that would make it possible for other teachers to see how their colleagues teach. In regards to the first, it seems necessary to consider what exactly is mean by teacher development in this field. Recent endeavors in UK conservatoires, for example, have seen performance teachers researching their own teaching practices and, importantly, disseminating the findings to a wider audience (Gaunt, 2005a). They have demonstrated the usefulness of reflection-on-practice as a lifelong endeavor but also the building of a research culture that places *teacher* development at its heart. In regards to the second point, knowledge gained through peer observation schemes could, through careful and sensitive dissemination, be made public through written records or specialized instrumental seminars of examples of 'good practice' within advanced music training institutions. In other words, by focusing on what was done 'well' rather than critically approaching particular techniques and approaches. For this

to happen it would be necessary to develop policies and practices that can both support teachers' artistic selves while at the same time developing the mechanisms that encourage *pedagogica*l change and innovation within music education institutions.

If the professionalization of the instrumental teaching profession is linked to the development of a knowledge base for teaching then questions need to be asked about what kind of knowledge base is needed, who constructs it, and what roles teachers will play in its formation (Cochran-Smith and Lytle, 1993:88). Such questions would not only distinguish the expertise of instrumental music teachers and differentiate them from other occupational groups but also raise the status of instrumental teachers and teaching in contemporary Greek society.

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On "Professional Music Education"

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ABSTRACT

How is music education different from the training of professional musicians? In this article we will look at "music education" vs. "professional music education" and a part of the history that has contributed to the establishment of professional music conservatories 80 years ago and their impact on music education today.

Keywords

Music education, professional music education, aesthetic education Cai Yuanpei, Xiao Youmei

MUSIC EDUCATION IN CHINA

We must begin with very early "music education" in China when we probe "professional music education". There were many philosophical thoughts and practices about music education in the history of China, but the emphasis of ancient "music education" was based on "Confucian ethical codes", and mainly addressed the younger generation of the officials. "Music education" formed in modern times, is obviously different from what was taught in ancient China; and now goes along with the development and practices of music education of modern times.

At the end of 19th Century, education systems from Western countries were introduced to China; Reformists tried to revamp the feudal system of education in China and wanted to follow the examples from Western education, including "music education". Most scholars, studied in Japan, Europe and the United States at the beginning of 20 century. Their experience from Western countries made them realize that education could improve the quality of the present Chinese society. Music education would be able to arouse their fervent wishes to remold national characteristics and to inspire national courage with music (Jin, Qiao, 2006). Because of events in history, reformists were unable to realize many propositions, but it can not be ignored that their influences on national education in music influenced those who came later.

In 1904, school regulations issued by the Qing Dynasty government determined the introduction of a singing course in schools（Qian, Renkang，2001). In Chinese music history, this is recognized as beginning of "music education". Most of the songs used in singing courses at that time were Japanese tunes replaced by Chinese texts opposing feudalism, or advocating democratic revolution and promoting science. As a result, it was not real "music education" but political, moral and scientific education. What exactly is real "music education"? The "aesthetic education" fostered by Mr. Cai Yuanpei, a great educator in modern times of China, defined his idea of what "music education" should be. Real "music education" should be neither outside music nor separated from daily entertainment; it should offer artistic achievement and enhance one's emotions. Education like this should take into consideration not only the officials, but should be available to all people.

In 1913, Mr. Cai Yuanpei went to Germany and France to study philosophy, aesthetics, pedagogy and psychology; in 1916, he returned to China and became President of Peking University and Education Minister. Cai was determined to change Chinese society through education. German ethics, aesthetics, philosophy, and psychology, as well as German music and culture, had a significant influence on him (Xiu, 2008). He thought that the key to a rich and strong China was education. When he was President at Peking University, Mr. Cai Yuanpei advocated that education would cultivate a sound mind; and an "aesthetic education," due to its creativity, freedom, and popularity, was absolutely necessary in the new education. Cai said, "the goal of aesthetic education was to improve people's emotions, attitudes and feelings"（Yu, 1999). In order to promote aesthetic education and to encourage people to attach importance to aesthetic education, Mr. Cai Yuanpei wrote several articles. One advocated, "Aesthetic Replaces Religion". Another, "Remember Aesthetic Education in Cultural Movement", etc. Cai not only promoted "aesthetic education", but also put "aesthetic education" into practice. To enrich artistic life is the basis for national "aesthetic education". The first step taken by Mr. Cai Yuanpei was to establish a school of fine arts and music conservatory. This proves that "aesthetic education" proposed by Cai was a genuine artistic education. In the field of fine arts, Mr. Cai Yuanpei has made the greatest contribution in music.

Mr. Xiao Youmei, cooperated with Mr. Cai Yuanpei, and also put "aesthetic education" into practice. Mr. Xiao Youmei had been to Japan and Germany, learned to play the piano and the pipe organ. He also studied pedagogy. In 1920, he returned to China and dedicated himself to the cause of music and music education. With the help of Mr. Cai Yuanpei, The National Music Conservatory, the first professional music conservatory in China, was founded in November 1927, and was the predecessor of Shanghai Music Conservatory. Mr. Xiao Youmei became the President of the Conservatory. Taking the music conservatories of Europe as an example, the National Music Conservatory mainly aimed at educating music performers and composers, but at the beginning of the

conservatory, also planned to train music teachers for public schools as well. School founders thought that, a national music education program must be able to educate the younger generation in an appreciation of music. Artistic performance of music plays a leading part in society and culture, and so, music composition and performance goals must be at a high level. During this time, music appreciation by the audience also needed to be developed in China. Therefore, both Cai and Xiao gave priority to the training of music teachers. In 1929, The National Music Conservatory was renamed as The National Music Professional School. The first article of Regulation of the School revised by Xiao Youmei said that the school "aims to teach music theory and skills, and to educate professional musicians and teachers." A teacher's college and a high school were attached to The National Music Professional School. The School successfully trained music teachers while nurturing professional musicians. In addition, the School offered concerts in order to enrich music life of the society. All the departments established by the School demonstrated their purpose to develop professional musicians for "music education" which would benefit all of society.

Several points as follows were drawn from the history of music education:

- Neither ancient "music education" nor modern singing courses was the basic goal of Chinese scholars in pursuing music education. They yearned for music education, which puts "aesthetic education" into the centre.
- Music education cannot in itself just provide training for skills as a profession, but must first involve knowledge and philosophy. Because of this, it also includes a field of study in the humanities.
- For the improvement of music education, not only excellent music composers and performers need to be trained, but also good music teachers.

Taking a look back at music education at the beginning of the 20th Century, one should be aware of the content and meaning of music education today.

PROFESSIONAL MUSIC EDUCATION IN CHINA

Since "music education" is knowledge and philosophy, what is "professional music education"? In China today, "professional music education" means to cultivate professional musicians in music conservatories. History recalls from the Song dynasty, along with a thriving city entertainment tradition, organizations under the imperial palace for training professional musicians began to disappear and the training spread to non-governmental music organizations. The establishment of The National Music Conservatory run by the government marked a historical change; because compared with nongovernmental music organizations, The National Music Conservatory was a professional institution. The concept of "professional music education" has taken form gradually in the study of Chinese music history. We must point out that the saying of "professional music education" is not quite appropriate, because the saying of "non-professional music education" does not exist.

Nowadays, all music conservatories in China think of themselves as institutions engaged in "professional music education". A discussion about this concept can help us to think of the way of running a school although the concept is not quite appropriate. We can take Shanghai Music Conservatory as an example. During this century, Shanghai Music Conservatory, as a base for training music performers, has provided truly wonderful music performances for both China and the world with a large numbers of musicians. All the contributions of those musicians to society could be understood as part of "professional music education", even if we are not conscious about that. But, from the humanities point of view, Shanghai Music Conservatory is weak in the study of music education. As the first professional music training institution with great success, Shanghai Music Conservatory would act in accordance with the expectations of its founders, if it would study and do music education in a broader and deeper way.

At present, Shanghai Music Conservatory has already added some new departments. The founding of the department for Musicology, the Music Research Institution and especially the re-founding of the department for music education (teacher training and research) after closing for more than 70 years are the evidence that Shanghai Music Conservatory has improved the quality of humanities at the university level. It is possible and necessary to study music education in this conservatory. Revolving round the goal of music education, Shanghai Music Conservatory should conduct research and make the following changes in courses:

1. Strengthen the Study of Philosophy in Music Education
   Mr. Cai Yuanpei had probed music education from the perspective of philosophy, ethics and psychology. Shanghai Music Conservatory has a responsibility to continue this study: from recognizing the meaning of music and education, and explaining the relation between music and people, to understanding the meaning and relationships, and thus improving the study of philosophy in music education.
2. Strengthen the Study of Music Psychology
   The study of music psychology is an important pillar in the study of music education. Scientific corroboration will be able to explain the influence of music upon an individual and provide foundations for optimizing music education.
3. Strengthen the Study of Music Sociology
   The influence of social development upon music, especially upon music phenomenon in society, has a direct bearing on people's knowledge of music

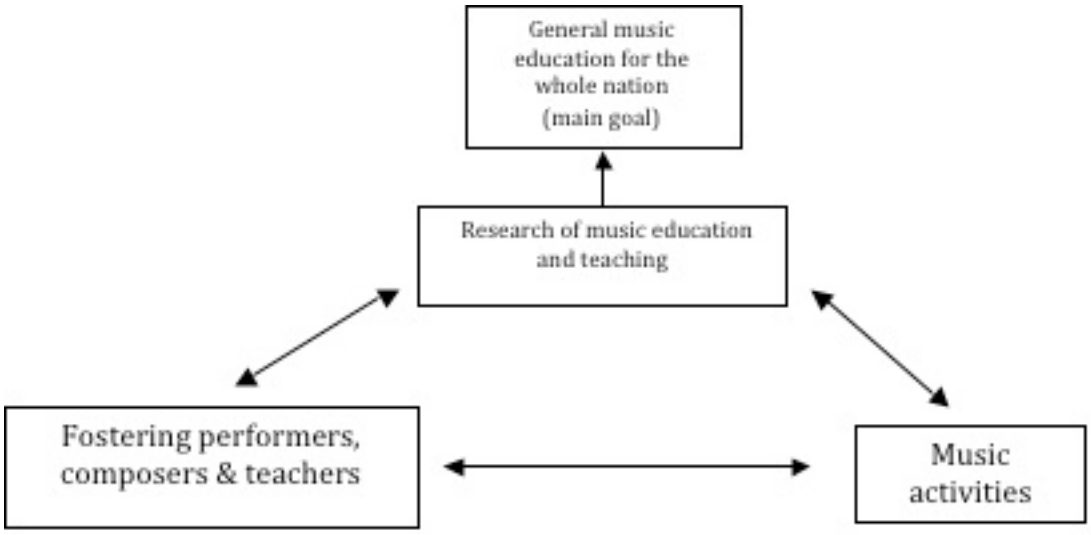

Figure 1. National Professional Music Education Final Analysis.

education; the study of music sociology will help us understand more about the phenomena of music, thus giving us clear ideas for music education.

4. Strengthen the Study of Music Performance and Teaching

Shanghai Music Conservatory is deficient in the study of music performance and its connection with teaching, although it has produced a great number of excellent musicians. The Conservatory should pay more attention to the study of music performance and training the musicians to also become teachers in order to cultivate better professional and amateur performers, who, as a result, serve society more effectively.

Many graduates from the Conservatory will become music teachers because of the over abundance of performers. The Music Conservatory should require courses, which would provide training for the musicians to teach students. These could include classes in pedagogy, psychology, and teaching methods, etc. In Jerusalem Music Conservatory of Israel, for example, all students in the department of performance must have courses in pedagogy for three years. Courses of pedagogy and psychology will help students to realize the meaning of music education and to understand the teaching of music; fine performers will be become fine teachers as well.

Provide Open Courses in the Conservatory

Currently, in the Conservatory, courses in every department have not been opened to students except for some required courses. If all courses are opened as elective courses, students will take elective courses according to their interests and job requirements in future, thus broadening their horizons in music and academic science.

Opening Part Courses to Society

Courses could be opened to the public and the community where people could be enrolled for improving their skills in playing instruments or singing, and for studying music theory, regardless of age. More and more people will have chances to enter conservatories to enhance themselves in music at a higher level.

The conservatory, Shanghai Music Conservatory in particular, is regarded as the place for professional music education, although the concept of "professional music education" is contrary to our common sense. The music university which combines performance and composition, studying and teaching, and teacher development, was just one of the expectations by both Mr. Cai Yuanpei and Xiao Youmei.

Three steps to accomplish the Goal：

- Fostering music performers, composers and teachers; social music activities.
- Research of music education and teaching.
- The final goal：A National Program of Music Education

Music education should first be an aesthetic education. "Professional music education" can be regarded as activities engaged in by professional music personnel; the structure is described in the chart above：

The first level is the basis for developing social music activities and developing music teachers;

The second level is research of music education and teaching which complements each other within the first level, improving music education altogether;

The third level is the final goal of music education; all

activities will revolve around this goal of a National Music Education for all people.

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Culturally reflective voice: The "Cultural Models of Self" of a Conservatoire's Instrumental Music Professor

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ABSTRACT

While this study acknowledges the undeniable relationship between human beings and cultures, it also maintains that people are capable of self-awareness in reflecting on their own cultural experiences. This exploratory case study, based on research into teachers' self-identities in relation to conservatoire teaching, investigates how cultural experiences inform the teaching of one particular instrumental professor who teaches in a UK music conservatoire. A particular analytical focus is placed on this professor's perceptions of self as teacher, expectations of her students and teacher-student relationships. This is achieved through the application of a conceptual and analytical tool – the concept of "Cultural Models of Self". Findings suggest that the key contributing cultural experiences towards this conservatoire professor's perceptions include home experiences as a child, learning experiences as a student and parenting experiences as a mother. Implications from this study suggest that the concept of "Cultural Models of Self" has significant potential as a tool to further explore our understanding of how culture situates teachers' thinking.

Keywords

Conservatoire, instrumental teachers, culture and self-identity.

INTRODUCTION

The term "music conservatoire" refers to cultural institutions that offer professional instrumental training for top future music performers, where the instrumental professors have significant status and respect (e.g. Kingsbury, 2001; Nerland & Hanken, 2002). These professors play a critical role in determining the learning outcome for students, as evident by the fact that conservatoire students' choice of institution is often guided by their wish to study with a particular instrumental professor (Mills, 2004). Given the significant role of conservatoire professors, it is surprising how little research has been undertaken to explore their thinking and perceptions.

Amongst the limited conservatoire scholars (e.g. Nerland, Froehlich, Nielsen and Kingsbury), Nerland (2007) is the first pioneer to explore conservatoire professors' thinking in relation to their teaching. Nerland argues that conservatoire professors' teaching strategies are constructed in a distinct way as a result of their professional discourses. This has a direct impact on the nature of students' learning, as demonstrated by the two contrasting cases presented in her study. The first is a string professor. He regards himself mostly as a musician, rather than a pedagogue, and regards his students as colleagues. His lessons are "a joint exploration of the music" (p.404). This was compared with another wind professor, who seeks to "foster the students' self determination and personal growth" and "encourages his students to find their own way into the music" (p.411). He expects his students to "be free to - and is asked to - explore the field of knowledge in his/her own fashion by making personal choices and judgments" (p.412). While both professors provide rich materials for learning, each of their materials are individualistic in the way that they place implicit demands on the students (p.413). Nerland's study shows the powerful impact of professors' thinking on the learning experiences for the students in three possible ways: that is through their (1) self-perception as teachers, (2) expectations of students, and (3) conceptualization of teacher-student relationship.

However, the meanings people ascribe to the role of teacher, student, and teacher-student relationship are often a function of their *cultural experiences from their countries*. For example, teachers are often influenced by their cultural expectation of what it means to be a teacher or a student (e.g. McCargar, 1993). Jorgenson (2000) raises a similar concern by suggesting that the various issues associated with conservatoire teacher-student relationships should be situated within their socio-cultural contexts:

> The prevailing social, religious and human values in a society will strongly influence its educational system, including institutions for higher instrumental education. With this in mind, it is interesting to observe the differences in the relationships between teachers and students in the cases described by Persson, from an English institution, and the descriptions by Johannesen and Klaus Nielsen, from Scandinavian institutions. These cases are, of course, too few for a general conclusion about differences between English and Scandinavian modes of relationship between teachers and students to be

> drawn, but they remind us that discussions about students' independence and responsibility must be carried out in a social context. (p. 76)

Even more, conservatoire professors are typically recruited internationally (Kingsbury, 2001). Consequently, most professors come from diverse cultural backgrounds and, in turn, attract students of high calibre from different parts of the world. This phenomenon intensifies the formation of the multicultural community within the conservatoire's context. Given such multicultural nature of the environment, I suggest that understanding is particularly needed firstly because of the potential risks of misunderstanding, resulting from implied cultural assumptions brought to the lessons, and secondly the potential benefits of cultural synergy. Nonetheless, research literature tells us very little about the cultural experience of conservatoire instrumental music teachers. How do their cultural experiences inform their teaching?

This paper aims to unpack the intricacies regarding the influence of cultural experiences on the professors' perceptions about their teaching. Specifically, it seeks cultural understanding of a particular professor' perception of self as teacher, her expectations of students and conceptualization of teacher-student relationships.

CULTURAL MODELS OF SELF

Like many other qualitative studies, the present study uses a particular "theoretical lens", which provides an orientation for the shaping of the research questions and informs how the data is collected, analysed and compared (Creswell, 2009:62). This theoretical lens is the "Cultural Models of Self" (CMS), which assumes that people construct their self-concept based on "the concepts, terms, values and ideologies" available in their cultural and social environments (Cross & Gore, 2005:536).

Geertz (1984) is one of the earlier scholars who explored how people's self-concept is shaped by their ethnic culture. He asserts that the question of "what is man?" is meaningless without a clear understanding of the culture in which she or he is situated. Put simply - he wanted to understand the cultural framework of a local people's own idea of what it means to be a person. Some years later, cross-cultural psychologists Markus & Kitayama (1991:224) further refined the concept by describing it this way: "people in different cultures have a strikingly different construal of the self, of others, and of the interdependence of the two". Here, this conceptualisation implies that CMS could be culturally viewed to encompass three elements as informed by their culture:

1. self;
2. others; and
3. relationships.

Given that the purpose of the present study is to explore cultural experiences on conservatoire professors' perceptions of self, students and relationships, this refined conceptualisation by Markus & Kitayama provides a fit-for-purpose theoretical lens. Hence, it is this definition on which the present study is based.

METHOD

Framed within a social constructionist epistemology, this paper draws on a two hour long semi-structured interview with a Conservatoire Professor I have called Cosmina. This interview data was triangulated by supplemented by three hours of instrumental lesson observations. Cosmina was recommended by an Artistic Director of a UK conservatoire as an ideal participant for this project, mainly due to her rich cross-cultural experiences. The interview schedule consisted of a number of open-ended questions about Cosmina's cultural experiences and her self-perceptions about teaching. The interview was transcribed and analysed with a focus on those sections of the interview which situate Cosmina within the conservatoire context, in terms of how she sees herself as teacher, the expectations of her students and her relationships with them.

FINDINGS AND DISCUSSION

Cosmina is a Romanian violin professor with 16 years experience of teaching. A medium-height woman in her early 50s, she has short black hair and a sturdy build with fierce gaze. She came across as enthusiastic and generous while sharing her past experiences. In her own words, most of Cosmina's life seems to have been about "getting out of the corner". Her self-perceptions as a professor and self-discovery journey are interlinked with her cultural experiences as being a child in Romania, a student in Israel and a mother and professor in England.

Being an obedient child in Romania

Cosmina feels that she was protected by her parents: "I was taken care of within my family", where she was brought up in strict routines because of her parents' backgrounds. She said "my father was an engineer… there was always the same routine." Cosmina associates her obedient character as a child to her Romanian education too:

> *I was brought up to be very quiet in my corner, not to speak unless I was being spoken to… This is how my parents and the education in Romania were at the time.*

During the interviews, she frequently referred to this overall Romanian childhood experience as "being put in the corner" – an experience that she perceives as having restricted her freedom of thought during her childhood. As she reflected on this experience, she commented: "I don't think I was really like that, but I think I was made to be like that - I was put into a box". As a result, this created what she perceived as a continuous struggle during most of her life; to learn how to "come out of the box" and to find "ideas" on her own. This struggle could be viewed from two stages: when she started learning experience with a Russian violin professor in Israel and after she migrated to England.

Guided as a student by her Russian teacher in Israel

At 17, Cosmina moved to Israel with her family. Here she met Vladimir, her professor for the next thirteen years. As an obedient student, Cosmina was moulded by this Russian teacher according to his ideals: "I learned everything from him… I used to go to his parties and meet his friends… I met philosophers at his home and people from other fields." Rather than following other people's ideas, she was encouraged to use her imagination and individuality: "He taught me how not to be boring, about freshness, improvisation, anything that is different from whatever everybody else does."

According to Cosmina, they had entered into each other's lives at a unique point of time; they were both trying to break out of their "old selves", as shaped by their home country. Cosmina was seeking to break "out of the box", and Vladimir was discovering ways to renew his musicianship beyond his Russian music training. Cosmina thinks that Vladimir carried her along that renewal process with him:

> *Compared to how they play today in Russia, his playing is probably the complete opposite. The very minute that my teacher left (Russia), he started changing. I think he took me with him through the process of "getting out of the corner"… he made himself free.*

Cosmina perceives that there was a real distinction of characters between Vladimir's "strong personality" and her obedience in those days. She attributes their differences in personalities to the contrasting cultures of Russia and Romania:

> *He lost his father and brother during the war… only the toughest survived because of the socialist and communist regimes in Moscow… Romanians usually wait to be told what to do, without a lot of initiative. You see how Romania has developed, compared to Russia. They had revolutionary wars more or less at the same time, yet Romania is behind everybody else*.

This implies that she appreciated Vladimir's character as a revolutionary leader. This seems to have informed her teaching, her perception of self within teacher-student relationships and the expectations of her students. For example, just as Vladimir's teaching was not only limited to music, Cosmina assumes that her teaching should be holistic rather than only limited to the playing:

> *(teaching) is both musical, and mental, and social… it doesn't only belong to music, but it belongs to the network of teaching, performing, all of it… It's a whole… our profession involves how to dress, play in different exams, how to organize the program for different purposes, for different auditions.*

Moreover, she believes that teacher-student relationships should be personal:

> *Some people don't want their personal affairs to be part of the relationship. I found that, in order to have a good professional relationship, there is a need for me to be involved in the nonmusical development… checking what's happening at home, what the family does… It's all connected*

In this sense, it would seem that just as Vladimir was the leader in their relationship; she is now being the leader for her students. Within this context, she assumes that as a leader she should "convince" students to "follow my ideas and my own beliefs." Moreover, Cosmina considers that "all great leaders have followers". She used one of her students as an example of such a follower:

> *I had a student for six years, then he went to study in Germany. After six months he came back to me… he hasn't had a second professor since. Because he didn't feel he was making the same progress (with the German teacher) compared to the information that he had received from me. This is what I call having done a good job.*

Despite her gratefulness towards Vladimir, Cosmina reckons that she was "damaged a little" by his "strong character". It caused her to become too concerned with his approval: "most of the time I was thinking: 'What would he say? What would he do?'" After thirteen years of studying with Vladimir, she felt a strong need to be away from him to acquire space and establish her own independence:

> "I had to brush him away and wash him out… I couldn't act on his ideas, I had to find my own"

Establishing self-identity as a mother in England

The second stage of Cosmina's development took place after she left Vladimir's teaching, as she ventured out to find her "own ideas". This was when, at 30, she migrated to England. Cosmina believes that it was not until after she became a professor in England, at 36, that she finally "got out of the box" while experiencing "freedom of thought". This was also the period during which she had her first child. Cosmina believes that she became more "reflective" after the birth of her first child: "you become conscious of the world around you". She was faced with a dilemma on how to bring up her daughter. She did not want to "make the same mistakes" her mother had by "putting her in the corner", but she wanted to teach her daughter the right "ideals."

In this sense, she has incorporated the lessons she had previously learnt, about finding her own ideas, into the teaching to her students. As a parent, she feels responsible for introducing into her students' minds the importance of "freedom of thought" by keeping one's own "ideals" without giving in to the pressure of others. An example provided by Cosmina was about embracing a musician's values, rather than giving into commercialism. She said: "the purist's ideals must be the most important ones, rather than how much cash they could make." Cosmina illustrated

what she means by "purist's ideals" by making reference to her frustration about a popular electric string quartet group that had appeared on a recent TV show:

> *One of the players was a student of mine. Their level of classical violin playing is non-existent. So this is my dilemma: to be a purist in classical music while these girls are making millions… If you look at posters of classical musicians nowadays, they look almost like Playboy covers… I am not saying that one should look unpleasant, but neither that one should necessarily be pictured lying on a bed with one's instrument in order to sell records.*

Further, Cosmina seeks to incorporate family values into her teaching. She says: "that is the most important thing in family value… I hope that that's what I am bringing into my teaching as well". Cosmina sees her own family as the "source" of warmth. As she says: "the mother who put me in the corner also gave me warmth". By this token, she perceives all of her students as part of her "extended family" for whom she provides the "warmth."

As Cosmina reflects on the various cultural influences in her life, she now considers herself a "global citizen". She hopes to be a "mutation" or "hybrid" between Romanian, Israeli, Russian and British culture:

> *I hope to have enough discerning power to take the best - not in a passive form, but in a conscious way, and the most humane way - from all traditions and compile them… I would be able to put this information in a shape that would enhance a violinist's performance. This is what I hope I can give.*

More than forty years have passed. Compared with the little girl standing timidly in the corner waiting to be told what to do, the Cosmina standing before us is a transformed image. She is a determined, loving and confident professor, who leads a community of students in finding their own ideals and freedom of thought through life experiences of her own.

IMPLICATIONS AND CONCLUSIONS

It is said that people select and "plagiarize selectively from the many stories and images they find in a culture to formulate a narrative identity" (McAdams, 2001:115; Dollof, 1999: 194). From Cosmina's case, it is evident that home experiences were fundamental in shaping her self-concepts thereafter. Indeed, parents are considered very influential in shaping the "emotional climate" in which children acquire musical skills, by providing "a loving, supportive atmosphere where high but realistic aspirations are encouraged" (McPherson, 2009:101). Also, the Russian violin professor, as a role-model, is considered a key influence in Cosmina's life. This is supported by Knowles (1992), who suggests that the memory of our teachers becomes internalized into our own "teacher role identity" (p. 131).

The primary implication of this study would be the importance of a music teacher's reflection on personal cultural experiences in relation to professional knowledge and professional action. Instrumental teaching (or any teaching for that matter) often becomes a process that is taken for granted by the participants. However, given that one of the primary pedagogical goals for mentors, such as conservatoire professors, is to lead and "model the dance of reflection," it becomes imperative that they reflect on the values that guide their teaching and roles as teacher and learner (Kerchner, 2006, p.123). Next, if our aim, as music educators, is to facilitate the cultural expression of musicians, then the development and refinement of cultural reflective thinking can empower educators to obtain "action sensitive knowledge" (Van Manen, 1990:21), in a way that is significant for the professionalization of music education. This involves continuous reflection on the impact of cultural experiences and on our thinking as teachers, in order to make conscious and informed choices for the benefit of the students, rather than to react to our own cultural experiences. Specifically, cultural reflective thinking can potentially enhance communication and interactions between teachers and students with the aim of achieving benefits from a cultural synergy. Most importantly, this study promotes the concept of Cultural Models of Self as a tool in pedagogical reflection – to assist teachers in bringing the implied cultural assumptions and values to the foreground and to facilitate the cultural expression of the learners' experience without placing unnecessary limits on the professional musicians' worlds.

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Piano assessment in Australian higher education – time for a change?

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ABSTRACT
Assessment in higher education has been greatly improved in the last 20 years through the introduction of new approaches and methodology developed by research. In music this has only been applied to class teaching. The review of course structure and assessment regime for piano in Australian higher education institutions has revealed that in instrumental teaching the assessment still relies heavily on practical examinations and teacher reports. A case study of three new assessment tasks is described and evaluated for future curriculum development in this area.

Keywords
Musical performance, assessment, higher education.

INTRODUCTION
Assessment has been recognised as playing a central role in student learning in higher education (Norton, 2007). Students want to know what is expected of them, what needs to be done and how it will be evaluated (Toohey, 1999). At the same time university teachers want to ensure that their students have understood the key concepts and mastered the essential skills. However, the assessment of musical performance in this setting has remained problematic. In other disciplines universities tend to use well-established assessment vehicles such as essays, written examinations and assignments that can be graded against clearly defined criteria. Musical performance tends to occur live in front of an examiner or a panel who write a report during the playing. Daniel (2001) confirms that frequently there are no permanent records of musical examinations. This might create problems should a student challenge the result. Toohey (1999) recommends the use of checklists and assessor training to ensure reliability of musical assessment. While most musicians profess to recognise instinctively what a 'good' performance is, many struggle to identify and articulate its components. Palatine (2002) suggests that music performance skills include:

- technical mastery of the instrument/ voice,
- powers of interpretation,
- selection of an appropriate program,
- artistic and expressive communication,
- presentation skills, and
- awareness and understanding of cultural conventions.

The debate on what should be assessed in a musical performance and how continues around the world. In Australia, Dr. Monkhouse from the University of Tasmania is undertaking a national survey of instrumental teachers that asks among other things "What is the purpose of particular activities typically found in an undergraduate music degree?" and "What type of assessment tasks and how frequently should be employed?" (in press).

Overview of course structure and assessment for Piano in Australian higher education
The overview of assessment practices for Piano at the Sydney, Elder and Queensland Conservatoriums and Schools of Music at the Universities of New South Wales (UNSW) and Queensland (UQ) in 2009 has shown significant differences in approach between the Conservatoriums and the Schools of Music.

Conservatoriums
The Conservatoriums have a 2-tier program of Piano Major (students undertaking BMus degree in Performance) and Piano Minor (students doing BMus Studies and BMusEd degrees). There are clear differences in the aims and outcomes of these courses: Piano Majors are being groomed to become performers, while Piano Minors are being trained to be competent amateurs. The main mode of delivery is individual lessons in all institutions, supplemented by Performance and Master classes. Elder Conservatorium has in addition a weekly 90 minutes Technique and Repertoire Class for pianists. In two Conservatoriums Piano Minors lessons are half as long as Piano Majors. Performance classes tend to be 2 hours in duration in most institutions, with Minors expected to perform once and Majors twice per semester.

In terms of assessment, practical examinations are the main vehicle, with teacher reports supplementing the grades. Only the Queensland Conservatorium employs alternative assessment tasks such as Professional Development Journals, but these are not graded. One of the most important factors in the assessment is the amount of music to be prepared annually. This varies widely between the institutions, with the Sydney Conservatorium requiring the shortest program (20 min in Year 3 for Minors and 50 min for Majors) and the Elder Conservatorium the longest (40 min and 75 min respectively). The frequency of examinations varies also, with Sydney having only one practical examination at the end of the year while the other two Conservatoriums conduct shorter examinations each semester.

Schools of Music
Australian Schools of Music do not seem to offer instrumental specialisation at two levels: major and minor. All students doing Practical Studies have the same requirements across the board. The aims and outcomes

are also different from the Conservatoriums: while still developing technical and interpretative skills, these institutions have a more holistic approach to educating musicians with greater emphasis on problem solving, critical evaluation and collaboration.

In terms of delivery, while instrumental lessons and Performance Classes remain important, the students are also required to participate in a wider range of related activities. At the UNSW this includes large ensembles, electives (Composition, Jazz or two Musicology essays) and concert reviews and at the UQ Piano Accompanying Class, ensemble participation, concert attendance and reflection. While participation in all these activities is compulsory at both institutions, only at the UNSW each component is actually counted in the overall assessment grade. Students at UNSW have to prepare 25 minutes of music each semester, while at UQ they are being examined only at the end of the year, with teacher reports providing evaluation in the middle of the year. In both institutions performance examinations play an increasingly important role in the overall assessment over the duration of the degree.

Literature review on assessment in higher education

Most higher education music institutions around the world use practical performance examinations as means of assessing instrumental music learning. This ingrained tradition of assessment tends to influence music administrators and heads of departments to continue in the same way, when what is needed is 'a willingness to experiment with a variety of methods and to monitor the effectiveness of each method in helping students to learn' (Ramsden, 2003, p. 184). Similarly, Gibbs and Simpson (2004/05) suggest that good university teaching includes 'a wide range of assessment practices … using this evidence to diagnose potential problems… making changes to the assessment to address these problems, and then evaluating whether the changes have had positive impacts on the ways their students go about their learning' (p. 26). It is important to view the development of appropriate assessment practices as 'a never-ending process that involves ongoing review and refinement' (Elwood & Klenowski, 2002, p. 13) rather than a finite and definitive procedure. Also, since university students are adult learners one could argue the case for their participation in making decisions and exercising 'some control over how their learning is assessed' (Leach *et al*., 2001, p. 304).

Prosser and Trigwell (1999) suggest that to achieve better student approaches to learning and higher learning outcomes the assessment methods need to 'reveal student understanding' and include qualitative procedures that evaluate differences in understanding and give feedback (p. 128). For example, O'Donovan *et al*. (2004) propose dialogue and observation as proven effective methods for enhancing student understanding of assessment standards and criteria. Similarly, Norton (2007) believes that assessment and feedback should be aimed at encouraging independent learning by making assessment criteria transparent and engaging student with the learning tasks (p. 98). Boud (1995) suggests that helpful feedback should be realistic, specific, timely, descriptive, non-judgemental, direct and positive (p. 204). Regular assessment tasks can play an important role in motivating students to keep up to date (Toohey, 1999). Rust (2002) makes the following suggestions to improve student assessment: that assessment strategies need to be audited for their appropriateness, provide feedback to students, help to pace student learning and prepare students for future assessments through the use of marking exercises and self and peer-assessment (p.13). Toohey (1999) also supports the use of reflective tasks, peer and self-assessment.

Daniel (2001; 2004) has applied these ideas to higher education music setting in Australia. In his first study (2001) students from James Cook University watched their videotaped performances in Concert Practice classes and wrote 300-word self-critical reflections. These reports counted for half of their assessment mark and generated discussions between teacher and students. The process proved to be a valuable tool in developing student independence in self-assessment of their playing. The second study (2004) trialled peer-assessment of student performances. Due to students' lack of experience in assessment it was more difficult to structure appropriate feedback mechanisms and administer the project, yet the participation in the study had a significant impact on students' critical abilities of assessing a musical performance both verbally and in writing. Unfortunately, these promising developments in alternative methods of instrumental assessment have not been taken up by other higher education institutions in Australia to date. Toohey (1999) suggest that since a musical performance is a product of a long-term learning process, keeping a journal of how the performance was developed and including this in the assessment might be a useful tool for focusing the students on the journey rather than the outcome. In Australia the professional journal approach is currently being used by the Queensland Conservatorium of Music (compulsory but non-graded) and the UNSW (1 elective = 10%).

A CASE STUDY OF NEW ASSESSMENT TASKS

In view of literature findings that progressive assessment at a university should include a variety of tasks, provide timely feedback to students and evaluate student understanding and learning, a case study was conducted with two students at the Sydney Conservatorium in the second semester of 2008 to trial three new assessment tasks. The students were asked to write a Self-assessment of their recorded performance in the Performance Workshop, two brief Reports on Technique and Style and give an evaluation of the piloted activities.

Self-Assessment

The two students were audio-recorded by their teacher during their scheduled performances in the Performance Workshops. They were given CD copies and asked to write brief reports (300 words) assessing their own playing. The teacher read these reports during the following lesson and discussed with the students both

their playing and the insights of self-evaluation.

Student 1

This student performed a Bach Prelude and Fugue and knew that she was quite nervous when playing. While she had considerable performance experience prior to higher education, she was not comfortable playing Baroque repertoire in public. The night before this particular performance she was thinking about the complexity of the work and the difficulty of continuing playing after a stumble. This would have probably added to her anxiety. While being disappointed about the quality of her playing, she was pleased to have survived a performance situation that was 'out of her comfort zone'.

Student 2

This student played a quick movement from a Haydn Sonata and was rather surprised by what she heard on the recording in comparison to her usual playing during practice. While she had quite a few stumbles, she managed to continue playing without having to return to the beginning of a section and managed to keep the rhythm mostly correct. Her overall tempo was the same as in practice – a good result under stress. She attributed her stumbles to the fact that she performed from memory for the first time. While she found the experience of playing from memory 'intense', she understood that in the long run this would help her to focus more on portraying the music without the distraction of the score. This encouraged her to play more pieces from memory in the future. She also realised that things went wrong mostly in her left hand and so decided to focus her practice in this area.

For both students the realisation of the difference between what they intended to communicate and what they managed to achieve on the day was a valuable learning tool. The reports provided a helpful insight to the teacher on the type of problems that emerged for these students when performing under pressure, their understanding of causes and implications for the future.

Student Reports on Technique and Style

Two additional tasks related to instrumental music learning included students writing short reports (300 words) on particular aspects of technique from the works being studied, and on the characteristics of particular musical styles currently being played, discussing the ways in which these can be realised in playing and the practice strategies for specific goals. Topics and dates for these Reports were negotiated between the teacher and the students with the aim of fostering student interests and addressing fundamental issues specific to the instrument. The teacher gave verbal feedback to the students during lessons on the veracity and depth of their understanding.

Technique

Student 1

This student described how her octave technique changed during the semester. She gave a careful anatomical account of how she used to play octaves in the past and how she was asked to play octaves now. This revealed clear understanding of the processes shown to her by her teacher. She had also described how her mental concept of this technique changed, going from shock to understanding and acceptance and a positive evaluation of her improvement.

Student 2

The student had two interlinked problems in a Gershwin Prelude: playing correct rhythm and finding the notes of the chords. In certain bars of the piece the pianist has to jump long distances up and down the keyboard while maintaining a syncopated rhythm. She approached the rhythm problem by tapping the rhythm in each hand separately as was shown to her in Aural Classes (a good transfer of learning skills here). But when she attempted to tap both hands together, she got confused. She then went and listened to a recording of the piece for several days until she knew aurally how the rhythm had to be played. Then she combined listening with tapping, which was somewhat more successful. She still could not apply this to playing. In her lesson she was told to focus on the linear progression of chords from one bar to the next: the chord shape remained the same and each bar started a note higher. Without having to jump down the keyboard and play the syncopated rhythm in the middle of each bar, it was easy to find the correct notes. After a while she was able to put the intervening notes back into her playing and achieve rhythmic and pitch accuracy.

Style

Student 1

This student wrote about her research into accurate interpretation of Elena Kats-Chernin's *Russian Rag*. She looked up the definition of the Rag, which usually describes an energetic, fast piece, yet in this case was being applied to a melancholy work. She had also considered what 'Russian' could imply. The chord progressions seemed rather dissonant and 'non-Western' to her at first. She listened to different recordings of the piece in piano solo and small ensemble arrangements and also to some Russian repertoire. This helped her to make sense of the piece harmonically and to place it culturally.

Student 2

The student considered interpretation of the Classical style in her Haydn Sonata. She had listened to a number of recordings but was confused as to which depicted the style intended by the composer. She was not sure whether the tone had to be 'loud and strong' or 'light and cheeky' for this repertoire and was concerned about being overly extravagant for the period.

Reading this Style Report had alerted the teacher to the fact that although students in higher education use library resources and listen to recordings of the works being studied, they do not necessarily possess the discrimination skills to distinguish stylistically appropriate performances from inappropriate mannerisms. This led to a fruitful discussion and further clarification of the essential elements of Classical style and the means of realising them in piano playing.

The reports provided the teacher with means of assessing student understanding of the technical and stylistic

concepts being taught to them, to address any miscomprehensions as necessary and to refine students' ideas and approaches to learning.

Evaluation of the trial by the students

Both students felt that an introduction of writing tasks would have a positive effect on their instrumental music learning, as it would reduce the emphasis on the end of the year performance examination.

Both found the Self-assessment task to be the most interesting in that it allowed them an opportunity to hear their performance and to have a calm reflection about it, which helped to plan for the future. Earlier findings by Daniel (2001) support this.

The students found the Technique Report task useful in having to articulate their understanding of aspects of technique. The process of writing led them to identify problematic passages in the pieces and look for solutions, which was 'like having a lesson.' This helped to overcome technical problems quicker.

Both found the Style Report task the most difficult because they had to narrow down the information to a short 300-word statement. They would have preferred more specific directions/ questions to focus their writing. In view of the students' comments further refinements of the tasks were addressed as follows.

Criteria for new assessment tasks

If the trialled assessment activities described in this paper were to be adopted in general practice, it would be necessary to develop assessment criteria that promote deeper approaches to learning and greater understanding of fundamental concepts along the lines suggested by Biggs and Tang (2007, p. 57).

Criteria for Self-Assessment:

- Explain your intended aims for today's performance
- Evaluate how successful you were in achieving these
- Identify areas of particular concern
- Reflect on what strategies you need to implement to improve your performance

Criteria for Technique and Style Reports:

- Explain a particular aspect of technique or characteristics of a particular musical style as related to the work being studied
- Explain how the components interrelate to the whole
- Discuss how this can be achieved in your playing
- Reflect on practice strategies to attain your goals

CONCLUSIONS

While it is necessary to trial these new assessment tasks in large samples of higher education instrumental students to validate the findings of the case study and refine their implementation, the introduction of proposed new activities would address several problems in the typical assessment regimes currently operating in Australia.

Firstly, it would initiate a broader range of evaluation of students' work over the entire semester rather than limiting assessment to end of the semester/ year Practical Examinations and Teacher Reports. This provides students with various opportunities to engage in instrumental music learning and earn the marks gradually over the semester. While instrumental music students receive continuous verbal teacher feedback on their playing during lessons, at present formal feedback occurs only once at the end of the semester. Participating in three assessment tasks will provide students with opportunities for feedback on their learning methods and understanding of concepts *during* the semester and for further refinement and adjustment as necessary prior to the final assessment. Such an approach would shift the emphasis from achievements and performance on one day to evaluation of student learning and understanding that is more aligned with the learning outcomes promoted by Australian higher education institutions.

Secondly, the proposed new assessment vehicles (Student Reports and Self-Assessment) would foster development of critical thinking, research skills, understanding of fundamental concepts and self-evaluation. All of these contribute to deeper approaches to learning and the development of desirable graduate attributes in students. The goal of higher education is to develop independent learners in addition to increasing their knowledge and understanding of the discipline. Therefore, instrumental teaching at this level has to aim beyond technical and interpretative mastery of advanced repertoire and focus more on the processes and critical evaluation. This can only be achieved by introducing new innovative assessment methods that actively engage students in their learning.

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