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Teaching young musicians expressive performance: A mixed methods study

Henrique Meissner

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Supervisors and Examiners

First supervisor: Dr Renee Timmers

Second supervisor: Professor Stephanie E. Pitts

Internal examiner: Professor Nicola Dibben

External examiner: Professor Graham F. Welch

Abstract

This doctoral project aimed to develop and test methods for facilitating young musicians' learning of performance expression. The project consisted of three studies. In the first study 29 pupils (aged 8-15) took part in an improvisation test and an experimental vs. control group session. The aim of the improvisation test was to explore whether participants had knowledge about the use of expressive cues for conveying basic emotions. Assessments indicated that most participants could convey happiness, sadness and anger effectively in improvisations. The experimental study investigated whether discussion of musical character is more effective for improving pupils' expressiveness than instruction focusing on accuracy and technique. Video-recordings of participants' performances of two extracts portraying contrasting emotions (happiness and sadness) pre- and post-teaching were assessed by four adjudicators. Results indicated that the experimental teaching had been significantly more effective for improving emotional expression and overall expressiveness scores in the 'sad' extract than control teaching, and there was a tendency for control teaching to be more effective for improving technical fluency and accuracy scores in the 'happy' piece. The second study took place in conjunction with the first and explored participants' views on methods used during the experimental study: practice of difficult sections; scales practice; improvisation; questions and dialogue. Participants filled in questionnaires and 16 pupils took part in video-stimulated recall interviews. Most participants found these methods useful and experimental group participants reported that questions regarding musical character had been helpful for understanding the 'musicality' of pieces. In the third study five tutors investigated teaching and learning expressiveness in a participatory action research project. Tutors observed that various methods and learning aims are interconnected. Findings from this doctoral project demonstrate that a dialogic teaching approach supported by modelling can facilitate pupils' learning of expressiveness. Implications for teaching young musicians performance expression will be discussed.

Acknowledgements of Previous Publications

I declare that this thesis is my own work and does not contain any material previously published or written by another person, except where explicitly acknowledged. This thesis contains material from previously published articles and conference presentations that report on the research conducted for this doctoral project:

Articles

- Study 1 was published in Meissner, H., & Timmers, R. (2018). Teaching young musicians expressive performance: An experimental study. *Music Education Research*. DOI: 10.1080/14613808.2018.1465031. The Version of Record of this manuscript has been published with Gold Open Access under Creative Commons Attribution Licence, under which the authors retain full copyright. The article is freely available in *Music Education Research*, 02 May 2018, <https://www.tandfonline.com/doi/full/10.1080/14613808.2018.1465031>
- Study 2 will be published in Meissner, H., Timmers, R., & Pitts, S. E. (in preparation). 'Just notes': Young musicians' views on learning expressive performance.
- Findings from my Master's study were reported in Meissner, H. (2017). Instrumental teachers' instructional strategies for facilitating children's learning of expressive music performance: An exploratory study. *International Journal of Music Education*, 35(1), 118–135.

Conference presentations

- Meissner, H., & Timmers, R. (2017). Young musicians' views on their learning of expressive performance within an action research project. Poster presentation at the *International Conference of the European Society for the Cognitive Sciences of Music (ESCOM)*, Ghent, Belgium.

- Meissner, H., & Timmers, R. (2017). Facilitating young musicians' learning of expressiveness in music performance. *Global Arts and Psychology Seminar (GAPS)*, Sheffield, UK.
- Meissner, H., & Timmers, R. (2017). Teaching children expressive music performance: An action research study. *International Conference for Research in Music Education (RIME)*, Bath, UK.
- Meissner, H. (2016). Stimulating thinking, enhancing expressiveness. *Conference of the International Society for Music Education (ISME)*, Glasgow, Scotland.
- Meissner, H. (2016). Stimulating thinking, enhancing expressiveness. *International Conference of the Performance Studies Network (PSN)*, Bath, UK.
- Meissner, H. (2015). Stimulating students' thinking, enhancing expressiveness, *Conference of the European Recorder Teachers Association UK*, London, UK.
- Meissner, H. (2015). Stimulating students' thinking, enhancing expressiveness, *Teachers' Forum, Open Recorder Days Amsterdam*, Amsterdam, The Netherlands.
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- Meissner, H. (2014). Teaching and learning expressive music performance. *Musicians in Community Conference*, London, UK.
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¹ Quote from Acts 17:28, ESV® Bible, Copyright © 2008 by Crossway

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*'I never thought it was telling a story with what you're playing,
because it's just notes...'*

Jessy (15)

*'I'd just sort of played it (...) thinking of that character (...) you put yourself in their
shoes and you're just able to do it better'*

Yasmine (12)

1. Introduction

Some years ago, I auditioned for a place at the Utrecht Conservatoire to study music. When I returned to the audition room to hear the result, the director of early music told me that I would be offered a place, because he could see that I had the potential to become an expressive musician. I studied recorder with this tutor, Leo Meilink, and in the following years we worked extensively on expressive performance. Looking back, I am very grateful that I was given the opportunity to study music and to improve my expressiveness. My own teaching is greatly influenced by the instruction I received and is based on the notion that most young musicians can learn to improve their expressive performance. Over the years I have seen many pupils improve their expressiveness; some who initially were quite 'wooden' players, even acquired music scholarships in their teenage years. This process influenced their confidence and identity as musicians enormously. Because of my experiences as student and teacher, I am intrigued by the process of teaching and learning expressive music performance and consider this a central aspect of instrumental tuition. However, there does not seem to be a systematic pedagogy of teaching children and teenagers performance expression, nor is there to date any methodical research on children's learning of expressiveness (Lisboa, 2008; McPhee, 2011). According to Hallam (2010) research is needed to investigate how tutors 'can promote emotional communication in learners as they are composing, improvising, and performing' (Hallam, 2010, p. 809). It is important to develop a systematic pedagogy for facilitating pupils' learning of expressivity (Laukka, 2004; Williamon, 2014; Woody, 2000) and this doctoral project was designed to contribute towards this goal.

From conversations with colleagues about teaching expressivity I found that the opinions of instrumental tutors on this subject varied widely. Several colleagues did not endeavour to teach communication in performance, whilst others had their preferred, often idiosyncratic methods for teaching expressiveness. Some mainly spoke about phrasing and dynamics while others thought that movements and

gestures facilitated pupils' learning of expressivity (Den Otter Meissner, 2011). It seems that there is still a strong 'folk belief' that high achievement in music performance is an innate ability (Sloboda, Davidson, & Howe, 1994); often parents and teachers assume that a child either has a gift for expert music performance or not. Consequently, tutors might not aim to teach communication in performance as they might consciously or unconsciously expect a young musician to flourish and play expressively if they have this innate musical ability. After a longitudinal study that investigated the development of 157 young musicians from their seventh to their twenty-second birthday, McPherson, Davidson, and Faulkner (2012) reported that they did not find evidence of teaching aimed at musical communication or expression:

It is difficult to find any data in our study that suggest that the students were explicitly learning about the communicative and expressive potential of playing those notes during the early years of learning. (McPherson et al., 2012, p. 219)

Musical participation for most students in their sample focused on the technical side of playing, which, according to the researchers, was unconstructive for their musical development. Furthermore, some studies suggest that instrumental lessons tend to focus on reading and technical skills (Karlsson & Juslin, 2008; West & Rostvall, 2003; see also Hallam, 2010), while several studies have shown that pupils are inclined to concentrate on note reading and technique during practice (Hallam et al., 2012; Lisboa, 2008; McPherson & Renwick, 2001; Pike, 2017; Pitts & Davidson, 2000; Pitts, Davidson, & McPherson, 2000). If expression and musical communication are not taught clearly in the early stages of learning, children might not consider issues of interpretation and expressiveness, and it seems likely that they perceive playing from notation as a reading and/or technical exercise, something they have to decode and play using technical tools (Meissner, 2017). As there is no systematic pedagogy of teaching expressive music performance, and pupils might see playing repertoire as a reading or technical exercise (Meissner, 2017) it is important to investigate this fascinating aspect of music education: How do pupils learn to play expressively, and which instructional strategies are effective for facilitating and developing their expressive performance? For this doctoral project and thesis an expressive music performance is defined as one

in which the musician conveys their interpretation of the *compositional structure* and *musical character* convincingly to a listener (see section 2.3. for a discussion of expressive music performance).

Facilitating pupils' expressive music performance was the subject of my Master's project, which consisted of an action research (AR) project and a Small Exploratory Study (SES). The aim of the AR project was to explore methods for improving pupils' performance expression. Nine instrumental tutors, including the author, and 14 pupils (aged 9-15) participated in this project which consisted of ten weeks teaching on expressive music performance. At the beginning and end of this period, pupils' concerts were held, and performances were audio-recorded. Participating tutors used a wide variety of strategies to develop pupils' expressiveness: *Enquiry, discussion, explanation of expressive devices, gestures and movements, singing, imagery, modelling, 'projected performance' and listening to own recordings*. According to the teachers these strategies had been useful in lessons. However, analysis of performance assessments did *not* show a significant improvement in students' expressivity. Interestingly, four out of five pupils who *did* improve their expressiveness had been taught by tutors who used *enquiry* and *discussion of musical character* and *instruction about modifying expressive devices*. The AR project influenced the practice of most participating tutors, as they focused more on teaching expressive performance (Meissner, 2017).

In the SES project, pupils' progress in expressivity after a 30 minutes lesson was investigated. Eight pupils (aged 6-13) were given two pieces portraying contrasting emotions and received a lesson in which they were asked about the character of the extract and how this could be communicated in their playing. Their performances at the beginning and end of the lessons were audio-recorded. In most (87.5%) performances expressiveness had improved. *Enquiry* and *discussion of musical character, instruction about modifying expressive devices* and *modelling* were used to improve pupils' performance expression (Den Otter Meissner, 2011).

Results from these studies suggest that *enquiry* and *discussion of musical character* combined with an *explanation of the use of expressive devices* are helpful for raising children's awareness of the musical character and their use of expressive cues,

thus improving their expressivity. Therefore, the hypothesis of the first study in this doctoral project is that open questions and dialogue can develop pupils' awareness of the musical character and their understanding of the use of expressive tools, such as tempo, articulation, dynamics and tone colour, to convey the musical meaning, thus improving their expressiveness (see Figure 3.2., section 3.2.). As the previous project consisted of preliminary studies with limited numbers of participants, the following principal research questions remain: (1) Can discussion of the musical character combined with dialogue about modifying expressive devices be effective for improving pupils' expressive music performance? (2) Is this approach more effective for developing expressiveness than teaching that concentrates on technique and notational accuracy? (3) How can we implement such dialogic teaching of expressive performance in weekly instrumental music tuition? (4) Would this dialogic teaching approach be sufficient, or do learners need other instructional modes supporting this instruction? Additionally, I had the following sub questions: (1) How do the pupils in this study evaluate their learning in the control or experimental instrumental music lessons? (2) What is their assessment of the instructional methods used? (3) What do these pupils generally focus on in their instrumental practice? (4) What do these pupils find hard in their instrumental music learning, and what do they find enjoyable?

This doctoral project on teaching young musicians expressive performance aims to answer these questions, and consists of three studies. The first study is an experimental vs. control group teaching test, the second explores qualitative data related to the first study, while the third study consists of an action research project. The first study was instigated to investigate whether questions about and discussion of musical character combined with instruction about modifying expressive devices is more effective than teaching about technique and notational accuracy for improving pupils' (aged 8-15) expressive music performance. Information about pupils' views on their learning of expressiveness, and the instructional strategies used, was gathered in the second study via a questionnaire and video-stimulated recall interviews. The third study consisted of an action research project with five instrumental music tutors, including the author, and 11 pupils (aged 8-15) during one school term. This was a participatory action research study in which tutors worked alongside the researcher

exploring how dialogic teaching of expressiveness can be implemented in instrumental music tuition. Additionally, I investigated whether this approach is sufficient, or whether learners would benefit from supplementary instructional modes (e.g. aural modelling, gestures, visual imagery or projected performance) supporting this instruction. Questionnaires and video-stimulated recall interviews were used to gather information about tutors' and pupils' views and experiences. Findings from these three studies will expand our knowledge of teaching and learning expressive music performance. The implications of these studies for performance pedagogy and suggestions for teachers will be discussed.

2. Literature Review

2.1. Definitions and scope

It would be useful to first define teaching and learning. Ambrose, Bridges, DiPietro, Lovett, and Norman (2010) define *learning* as ‘a process that leads to *change*, which occurs as a result of *experience* and increases the potential for improved performance and future learning’ (Ambrose et al, 2010, p. 3). Their definition of learning contains three important elements: Firstly, learning is a *process* that takes place in the mind. Tutors can only infer from students’ work or performances that it has happened. Secondly, ‘learning involves *change* in knowledge, beliefs, behaviours, or attitudes. This change unfolds over time; it is not fleeting but rather has a lasting impact on how students think and act’ (Ambrose, et al., 2010, p. 3). Thirdly, learning is something students do. It is the result of how they ‘interpret and respond to their *experiences*’ (Ambrose, et al., 2010, p. 3). *Teaching* can be defined as guiding and facilitating the learning process. This guiding and facilitating includes transfer of knowledge. Teaching methods or strategies can be described as actions used by tutors to facilitate student learning.

In this thesis, ‘emotion’ is used in a generic sense, including affect, feeling and mood. ‘Instrumental tutors’, ‘visiting music teachers’ (VMTs) and ‘music teachers’ will be used interchangeably. ‘Pupils’ will be used to refer to young musicians or students aged 8-18 years old. The aim of this doctoral project is to explore how instrumental music tutors can guide and facilitate young musicians’ learning of expressive performance. Particularly, young musicians aged 8-15 years, who receive weekly instrumental music tuition but are *not* studying at a specialist music school or junior academy.

2.2. The guided construction of knowledge

Traditionally, instrumental music tuition is based on the *master-apprentice* model and seen as transmission of knowledge; the master-teacher instructs the student about note reading, technique, interpretation and performance (e.g. Harnoncourt, 1988):

Der Meister lehrt den Lehrling also seine Kunst, und zwar alle Aspekte seiner Kunst. Er lehrt ihn nicht nur, ein Instrument zu spielen oder zu singen, sondern auch, die Musik darzustellen. (Harnoncourt, 1982, p. 26)²

Research findings suggest that instrumental tuition tends to be teacher directed; the teacher selects the repertoire and decides how the music is to be played, musically and technically (Hallam, 2006 referring to Hepler, 1987). Often tutors expect their students to be compliant, allowing them little space for developing their own ideas and interpretations (Persson, 1994; Persson, 1996). Alongside the *master-apprentice* model, Lehmann, Sloboda, and Woody (2007) distinguish the *mentor-friend* model, which provides more opportunity for exchange between teacher and student. Hallam proposed that instrumental teaching should not be teacher directed but student based; teachers should be facilitators of learning (Hallam, 1998, 2006), giving their students space to develop their musical ideas and experiences. Recently, Creech and Gaunt (2018) suggested that individual instrumental tuition should ‘focus on student reflection, autonomy, and motivated, self-directed learning’ (Creech & Gaunt, 2018, p. 155); teachers and students should be equipped to collaborate and problem-solve together.

In educational psychology literature a similar discourse can be found. Behaviourists emphasize the importance of external events on learning and view the teacher as controller of stimuli and shaper of behaviour (see Kauchak & Eggen, 2012), and thus as transmitter of knowledge. Contrastingly, in the constructivist theory, the teacher is seen as a facilitator of learning; teachers design learning activities in which learners can construct their own understanding (ibid.). However, according to Kleine Staarman and Mercer (2010) there should not be a dichotomy between the roles of the teacher being either ‘transmitter of knowledge’ or ‘facilitator of learning’, as teachers have a variety of roles depending on the situation. In some settings teachers need to explain new concepts, while in other situations they facilitate their students’ learning process by using questions and dialogue. Kleine Staarman & Mercer suggested

² ‘The master must teach the apprentice his art in all its aspects. He taught not merely how to play an instrument or sing, but also how to present music’ (Harnoncourt, 1988: 24).

that teaching and learning should be seen as an interactive process, in which teachers and learners develop a shared understanding, by using a special type of communication, which they call the '*guided construction of knowledge*' (Mercer, 1995). The *guided construction of knowledge* describes the 'communication process that lies at the heart of education: that in which an expert helps a novice to develop their understanding and knowledge' (Kleine Staarman & Mercer, 2010, p. 75). Through spoken language teachers and learners expand their knowledge and develop their ideas. Language is an important 'meaning-making' tool for learners and an essential pedagogic tool for teachers (ibid.). Mercer's notion of the *guided construction of knowledge* is based on the work of Vygotsky (1978; 1986) and incorporates the ideas of *scaffolding* (Wood, Bruner, & Ross, 1976) and *dialogic teaching* (e.g. Alexander, 2008).

Vygotsky suggested that language is crucial for the development of thought: 'Thought is not merely expressed in words; it comes into existence through them' (Vygotsky, 1986, p. 218). Vygotsky proposed that language is both a cultural and a psychological tool; understanding is constructed through people's spoken language and involvement in social events. Vygotsky was especially interested in the development of children's cognitive processes, thinking, reasoning and understanding, which he labelled 'higher mental functions'. According to Vygotsky, social interactions and the cultural environment are both essential for children's development of 'higher mental functions'.

Every function in the child's cultural development appears twice: first on the social level and later, on the individual level; first, between people (interpsychological), and then inside the child (intrapsychological). (...) All the higher functions originate as actual relations between human individuals. (Vygotsky, 1978, p. 57)

Therefore, teaching and learning should be seen as an interactive process of 'teaching-and-learning'; tutor and student are both active in this process:

Under the protective apprenticeship of, often, more capable and advanced members of the community, children are able to gradually internalize the cultural tools so that they become part of the child's own mental repertoire. (Kleine Staarman & Mercer,

2010, p. 77)

Theorising about the relationship between children's learning and development, Vygotsky (1978) proposed the idea of the *Zone of Proximal Development (ZPD)* which he defined as 'the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers' (ibid., p. 86). According to Kleine Staarman & Mercer (2010) Vygotsky's ZPD could be seen as a static concept, emphasising a learner's developmental level at a certain point in time. Conversely, they believe that this should be seen as a dynamic process, a 'joint effort by learner and teacher to create and maintain a shared communicative space in which the teacher enables the learner to work beyond his current capabilities' (ibid., p. 80). Therefore, they proposed the notion of an *Intermental Development Zone (IDZ)* 'a shared communicative space between a teacher and learner, which has to be maintained constantly through dialogue.' (ibid., p. 80) To create an IDZ teacher and learner 'have to be mutually attuned to one another, to create intersubjectivity through which a learner is able to learn. Intersubjectivity is the process through which participants in joint activity establish and maintain mutual understanding of the situation' (Kleine Staarman & Mercer, 2010, p. 81). The notions of ZPD and IDZ are closely related to the idea of *scaffolding*.

Scaffolding describes the interactive process of tutoring. 'This scaffolding consists essentially of the adult "controlling" those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence' (Wood, Bruner & Ross, 1976, p. 90). For effective *scaffolding* it is crucial that the tutor has a thorough understanding of the problem or task and how this can be completed. Additionally, the tutor should have a 'theory of the performance characteristics of his tutee'. Without a thorough knowledge and understanding of both the task and the student, the tutor can neither provide feedback nor adjust the lesson situation so that his feedback will be 'more appropriate for *this* tutee in *this* task at *this* point in task mastery' (ibid., p. 97). Furthermore, in effective *scaffolding* the tutor maintains direction in the problem solving, limits frustration and models solutions when the learner can recognise them

(ibid., p. 99).

Some critics have argued that the theory of *scaffolding* is based on the narrow foundation of one study with young children limited to a single isolated task (Wood & Wood, 2013). Although the *scaffolding* theory was developed on observations related to one problem solving task, it seems likely that the idea of *scaffolding* applies to a wide range of tutoring situations, and this is supported by Rogoff's (1990) findings. Rogoff, building on various publications, proposed the notion of *guided participation*:

Guided participation involves collaboration and shared understanding in routine problem-solving activities. Interaction with other people assists children in their development by guiding their participation in relevant activities, helping them adapt their understanding to new situations, structuring their problem-solving attempts, and assisting them in assuming responsibility for managing problem solving. This guidance of development includes tacit and intuitive forms of communication.... (Rogoff, 1990, p. 191)

Rogoff's *guided participation* differs to *scaffolding* in that it refers to children's cognitive and cultural development in a social context throughout childhood, while the *scaffolding* metaphor refers to the role of tutoring in a specific task.

Also incorporated in the *guided construction of knowledge*, are the concepts of *dialogic pedagogy* (Skidmore & Murakami, 2016) and *dialogic teaching* (Alexander, 2008). *Dialogic pedagogy* is a philosophy of education which places great emphasis on the importance of 'socio-verbal interaction', contrasting to 'monologic' or lecturing-style teaching. *Dialogic pedagogy* employs enquiry and problem-posing, inviting 'students to participate actively in reshaping their own understanding of reality' (Skidmore & Murakami, 2016, p.13 referring to Freire, 1993). Teachers employing dialogic pedagogy acknowledge their students as 'capable of consciousness and intentionality, and treats them as co-investigators into the nature of reality' (Skidmore & Murakami, 2016, p. 12 referring to Freire, 1993). According to Alexander (2010) *dialogic teaching* 'harnesses the power of talk to stimulate and extend pupils' thinking and advance their learning and understanding. It helps the teacher more precisely diagnose pupils' needs, frame their learning tasks and assess their progress' (ibid., p. 1). For effective *dialogic teaching* it is important that teachers ask 'authentic' and open

questions, which do not have just one correct answer. If teachers expect one specific answer, this will not help their students to develop their own thinking. Instead, questions and answers should form the building blocks of the conversation, developing the understanding of students and teachers (Alexander, 2010). For an effective dialogic discussion both teachers and students need enough 'thinking time' (Alexander, 2008). As there is evidence for the effectiveness of dialogic style teaching in general education (Alexander, 2008; Nystrand, 1997; Skidmore, 2016) and for stimulating children's 'higher-order' thinking in composing tasks (Major & Cottle, 2010), it seems likely that *dialogic teaching* would be effective in instrumental music tuition too. One could object that the theory of *dialogic teaching* was developed for, and tested in, classroom teaching. However, a central requirement for effective *scaffolding* and *dialogic teaching* is that the tutor knows their pupil well, so that the tutor can pitch questions to individual students appropriately. In large classes or in schools where teachers see hundreds of students every week, it might be very difficult to implement dialogic teaching effectively. Conversely, in individual or small group instrumental music lessons this would be perfectly possible, as tutors can discover and understand their pupils' skills, difficulties and potential when they see them every week in studio music lessons (cf. Creech & Gaunt, 2018). Therefore, it seems likely that dialogic teaching can be employed for tutoring expressive music performance.

2.3. Expressive music performance

Reflecting on teaching performance expression, it becomes apparent that all aspects of expression in music performance are difficult to define (e.g. Doğantan-Dack, 2014; Epperson, 2016). We could simply define music as 'the temporal organization of tones generated by vibrations of air' (Stone-Davis, 2011, p. xi), or aim to include more detail, describing how music can be significant to us. Epperson writes that music is

Art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and, in most Western music, harmony. Both the simple folk song and the complex electronic composition belong to the same activity, music. (Epperson, 2016, para. 2)

Kania (2013) observed that most philosophers who have written about music seem to have assumed that all music is artistic or have not discussed 'non-artistic' music. Kania defines music as 'any event intentionally produced or organised to be heard, and either to have some basic musical feature, such as pitch or rhythm, or to be listened to for such features' (Kania, 2013, p. 640, referring to Kania, 2011). This definition comprises artistic as well as 'non-artistic' music, thus including lullabies, children's vocalizations and folk music. Tagg (2012) defines music as 'that form of interhuman communication in which humanly organised non-verbal sound can, following culturally specific conventions, carry meaning relating to emotional, gestural, tactile, kinetic, spatial and prosodic patterns of cognition' (Tagg, 2012, p. 44). These four descriptions complement each other and demonstrate the complexity of defining music comprehensibly.

Furthermore, for performing and teaching purposes it is important to consider how we define expressive music performance as our views on the meaning of music, its expressiveness and how this can be conveyed will, consciously or unconsciously, influence our performance and teaching practice (Bonastre, Muñoz, & Timmers, 2017; Doğantan-Dack, 2014). In this overview we will first look briefly at expressive music performance from a philosophical viewpoint; whether music can be expressive, and if so, what it is expressive of. Secondly, we will look at the question of expressive performance from a music psychological viewpoint: How can the musical meaning be conveyed in performance? Finally, we will define a perspective on expressive music performance that can be useful for a pedagogy of teaching young musicians expressive playing.

2.3.1. Perspectives on expressiveness of music from analytical philosophy

Among music philosophers there has been a long debate on musical meaning; 'That music means is beyond dispute. How it does so is not' (Stone-Davis, 2011, p. xi). In his overview DeBellis (2005) describes three main conceptions of musical meaning: Firstly, in the *expressionist* theory the arousal of emotion is seen as the main purpose and nature of music (e.g. Meyer, 1957); thus music listening and understanding demands affective involvement. Likewise, several Baroque musicians thought that a performer should aim to move their listeners:

Musical execution³ may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions⁴, and to transport them now to this sentiment, now to that (Quantz, 1752, p. 119).

Both Quantz and Carl Philip Emanuel Bach (1753/1762) thought that a musician should experience the affects expressed in the composition in order to communicate these to their listeners in performance.

Secondly, there is the *iconic* or *referentialist* conception which views music as an *imitation* or *representation* of some aspect of the extra-musical, “human” world of emotions, characters, and ideas’ (DeBellis, 2005, p. 531). Various philosophies can be categorized under an iconic view of musical meaning. For example, Langer (1957) suggested that music is symbolic of developing and fluctuating human feelings (see 2.3.1.1.). Kivy proposed that music’s expressiveness is related to its resemblance to human speech and bodily movements, and therefore listeners can recognize expressive character in music. According to Kivy music *resembles* human expressions of emotions but music is not *about* emotions and therefore does not *refer* to emotions. Kivy views such understanding of musical character as a cognitive rather than an affective response (DeBellis, 2005, referring to Kivy, 1989). Conversely Goodman proposed that expressive character in music is a ‘metaphorical exemplification’ of emotions or characters (DeBellis, 2005, referring to Goodman 1976).

Thirdly, the *formalist* theory of music focuses ‘on the cognitive grasp of musical properties and relationships’; the meaning of music is thus in its structure. According to this view music cannot be expressive of any extra-musical concepts (e.g. Small, 1999; Stravinsky, 1935) but should be enjoyed for its intrinsic value. Although Stravinsky argued that music is ‘essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature’ (Stravinsky, 1935, p. 53), his compositions often refer to extra-musical associations (Epperson, 2016). DeBellis points out that the referentialist and formalist theories of

³ German: ‘Vortrag’

⁴ German: ‘Affect’

musical meaning are not mutually exclusive; one can have a formalist view of music while arguing that understanding musical properties leads to affective responses. It seems that these three theories, expressionist, representational and formalist, complement each other and describe aspects of what music can express (DeBellis, 2005). A detailed introduction to expressive character and musical meaning from the perspective of analytic philosophy can be found in DeBellis (2005).

2.3.1.1. Susanne Langer on significance in music

A notable philosophy within the *referentialist* theory of musical meaning, is the theory of Susanne Langer (1957). She proposed that the significance of music is that it is a *symbolization*⁵ of emotion:

If music has any significance, it is semantic, not symptomatic. Its “meaning” is evidently not that of a stimulus to evoke emotions, nor that of a signal to announce them; if it has an emotional content, it “has” it in the same sense that language “has” its conceptual content – symbolically. It is not usually derived from affects nor intended for them; but we may say, with certain reservations, that it is about them. Music is not the cause or the cure of feelings, but their logical expression; though even in this capacity it has its special ways of functioning, that make it incommensurable with language, and even with presentational symbols like images, and rites. (Langer, 1957, p. 218)

According to Langer, the strength of musical expressiveness is that music can symbolize and articulate feeling better than language. ‘Because the forms of human feeling are much more congruent with musical forms than with the forms of language, music can *reveal* the nature of feelings with a detail and truth that language cannot approach’ (ibid., p. 235). Music can be a constantly changing ‘kaleidoscopic play’ of feelings and meanings (ibid., p. 238) and therefore she proposed that verbal descriptions of musical feeling would ‘limit musical imagination’ (ibid., p. 244). However, Langer acknowledged that it can be useful to think in pictures, words or associations for learners to understand music. Langer compares verbal labelling and visual imagination to the use of a *crutch*:

⁵ Langer makes a distinction between *signs*, which work as signals, and *symbols*, that work as vehicles for conception (Dengerink Chaplin, in press).

...nothing can prevent our falling back on mental pictures, fantasies, memories, or having a Sphärenenerlebnis of some sort, when we cannot directly make subjective sense out of music in playing or hearing it. A program is simply a crutch. (...) Where such interpretation is spontaneous, it is perfectly legitimate practice, common among musically limited persons, and helpful. (Langer, 1957, p. 242-243)

Consequently, Langer views music as expressive of constantly changing feelings and subtle moods; the dynamic process of a particular feeling in its various layers and stages of development, sometimes even overlapping (Dengerink Chaplin, in press). According to Langer this can be described with words, pictures or ideas during the learning process, provided tutors and pupils realize that true musical meaning is more varied and complex than verbalized concepts. This view of music as symbolic of ever changing affects and feelings that cannot be verbalized adequately but may be described with metaphors as heuristics (see Leech-Wilkinson & Prior, 2014) during the learning process may be useful for a performance pedagogy of teaching expressiveness.

2.3.2. Perspectives on performance expression from music psychology

There seems to be an essential difference between philosophical and music psychological conceptions of expressive music performance. Philosophers discuss theoretic aspects of music; how music as art form might *be* expressive, and if so, what it might symbolize, resemble, or express. Conversely, music psychologists seem to have more pragmatic aims as they tend to investigate questions such as: Which elements of a composition can convey emotion; how do listeners perceive, recognize or even experience emotions in music? How do musicians *play* expressively? What do they do? Yet there is some overlap between some philosophers' ideas and the theories in music psychology. Generally, three main conceptions of performance expression can be found in the music psychology literature: Firstly, some scholars emphasize the importance of conveying musical structure convincingly in performance expression (e.g. Clarke, 1988; Friberg, Anders & Battel, 2002; Juslin, 2003; Palmer, 1997; Seashore, 1923). This view is related to a formalist theory of musical meaning; if the structure of a musical work is the most important feature for understanding music, then this should be communicated clearly. Musicians can manipulate various performance features, e.g. articulation, dynamics, tempo and 'ensemble timing' (Friberg & Battel,

2002) to communicate phrases and harmonic structures (e.g. Palmer, 1996; Repp, 1992, 1998; Todd, 1985).

Secondly, many music psychologists subscribe to a referentialist conception of musical meaning, perceiving music as resembling or expressing extra-musical features, such as affects (Cespedes-Guevara & Eerola, 2018), emotions, moods, feelings, motion, characters, or patterns of sound (Brendel, 2011; Gabrielsson, 1999; Gabrielsson & Juslin, 1996; Juslin, 2003; Juslin & Laukka, 2000; Juslin & Persson, 2002). Research has shown that especially characteristics such as dynamics, mode, harmony, pitch, tempo and rhythm can shape the perception of emotion in music (Gabrielsson & Lindström, 2010), while melodic contour and pitch can contribute to this too (Coutinho & Dibben, 2013; Schellenberg, Krysciak, & Campbell, 2000). Additionally, there is evidence that emotional communication in speech and music share the same acoustic cues (e.g. Juslin & Laukka, 2003; Coutinho & Dibben, 2013). Conversely, Cespedes-Guevara & Eerola (2018) proposed that music communicates core dimensions of affects (arousal and valence) rather than basic emotions. They argue that ‘the phenomenon of perception of emotions in music arises from the interaction of music’s ability to express core affects and the influence of top-down and contextual information in the listener’s mind’ (Cespedes-Guevara & Eerola, 2018, p. 1). Although Cespedes-Guevara & Eerola’s hypothesis sounds plausible, this theory is not practical for a pedagogy of teaching and learning expressiveness, as it seems likely that tutors and pupils need metaphors referring to emotions, moods or character for developing their understanding and interpretation of the works they study. An overview of music and emotion research can be found in Timmers (2018).

Shaffer (1992) suggested that, for understanding performance expression and developing an interpretation, it might be helpful to think of music as conveying an ‘abstract narrative’ containing a protagonist with a ‘musical character’. Performers need to invent a musical character in response to moods and structures perceived in the music to ‘solve a series of expressive problems’ and create an expressive performance (Shaffer, 1995, p. 31). Likewise, Watt & Ash (1998) proposed that music might be perceived as if it were a virtual person making a disclosure. In order to convey the musical character, performers may modulate various expressive devices,

such as articulation, dynamics, tempo, timing, timbre, attack, decay (Juslin, 2003; Juslin & Persson, 2002; Juslin & Timmers, 2010), intonation (Johnson, 2004), vibrato (Juslin, Friberg, Schoonderwaldt & Karlsson, 2004; Timmers & Desain, 2000), ornamentation (Timmers & Ashley, 2007; Windsor, Aarts, Desain, Heijink, & Timmers, 2000) and ancillary gestures (Davidson, 1993, 2005; Davidson & Correia, 2002; Dahl & Friberg, 2007; Wanderley & Vines, 2006).

Thirdly, Nusseck & Wanderley (2009) proposed that performance expression is characterized by *expressive intensity* and *musical tension*. Their *expressive intensity* is related to the degree of expressiveness of the performance (Fabian, Timmers, & Schubert, 2014; Timmers, Marolt, Camurri, & Volpe, 2006) and is similar to Schubert and Fabian's (2014) *expressiveness amount* and Davidson's (1993) *performance manner*. Davidson distinguishes three different expressive manners, namely deadpan, projected (as in a normal recital) and exaggerated performance manner. Additionally, Nusseck & Wanderley distinguish *musical tension* as a characteristic of expressive performance; they describe high musical tension as a 'feeling of excitement and involvement, whereas low tension refers to uncertainty and unsteadiness' (ibid.: 338). Another aspect of expressiveness that is strongly related to musical tension, but often neglected in the literature, is *forward movement* or *forward energy* (cf. Broomhead, 2006). Musicians can experience a sense of *forward movement* whilst playing; the music has direction and 'flows' towards the end of a phrase, cadence or a 'tipping point'⁶ (Chew, 2013). Contrastingly, when a performance is not going well, players have the impression that the music is static; the performance feels heavy and performers and listeners might lose focus (Den Otter Meissner, 2011). It is common knowledge among music teachers and musicians that compositions requiring a slow tempo (e.g. an adagio) are harder to perform expressively than fast and virtuosic works, because they demand more *musical tension* and more focus on *forward movement* to be perceived as expressive. It seems likely that *musical tension* and *forward movement* contribute to the perceived *expressive intensity* of a performance and are important

⁶ The 'tipping point' moment in music creates tension as it generates expectancy and is an aspect of expressiveness. The composer and performer together create the expectation in the listener (Chew, 2013).

for learning and teaching expressiveness.

Music psychologists appear to agree that performance expression is conveyed through the variation of expressive gestures (e.g. Fabian et al., 2014; Juslin & Persson, 2002; Juslin, 2003) such as articulation, dynamics, tempo, timing, timbre, attack, decay, intonation, vibrato, ornamentation and ancillary gestures.

2.3.2.1. Juslin's GERMS model

Juslin developed the so-called GERMS model of performance expression to provide 'a solid foundation for the teaching of expressive skills in music education' (Juslin, 2003, p. 273). This GERMS model consisted of five components that describe aspects of expressive music performance: Generative rules; Emotional expression; Random fluctuations; Motion principles; and Stylistic unexpectedness. *Generative rules* refer to the communication of the structure of a work. The musician's interpretation of the musical structure generates expressive variations that communicate the phrases and sections of a composition (e.g. Clarke, 1988; Palmer, 1996). This is in line with the formalist theory of musical meaning and the first music psychologists' approach as described above. *Emotional expression* refers to the communication of emotion in music performance. In order to convey emotions, musicians modify various expressive cues as mentioned above. According to Juslin *emotional expression* has a strong effect on listeners' evaluation of expressiveness and is an important aspect of performance expression (Juslin, 2003; Juslin, Friberg, Schoonderwaldt & Karlsson, 2004; Lindström, Juslin, Bresin, & Williamon, 2003). The use of expressive cues varies among performers, and depends on instruments and musical styles (Juslin, 2000; Juslin & Timmers, 2010).

To describe the process of emotional communication in music performance Juslin proposed a modified *Brunswick lens model* (Juslin, 2000, 2003 Timmers & Juslin, 2010, referring to Juslin 1995). This model shows how the musician conveys emotions by modifying various uncertain and partly redundant expressive cues such as tempo, loudness, timbre and articulation, which can be recognized and decoded by the listener. According to Juslin, individual expressive cues are neither necessary nor sufficient but the more expressive tools are used, the more reliable the communication (Juslin, 2000; Timmers & Juslin, 2010).

Motion principles refer to tempo changes that reflect naturally occurring movements from animate or inanimate origin (Lehmann et al., 2007). For example final ritardandi in music performances tend to follow a similar pattern to runners' decelerations (Friberg & Sundberg, 1999). Although music can express emotion or motion, a composition could also be expressive of other ideas or imagery as mentioned above. One could perceive motion and emotion as aspects of a work's expressive character.

Random fluctuations are a result of the limitations in motor precision and contribute to the 'living' character of the music (Juslin, 2003), while *stylistic unexpectedness* comprises 'local deviations from performance conventions' (Juslin, 2003, p. 273); Musicians often diverge from stylistic conventions to create a unique and idiosyncratic performance (Lehmann et al., 2007). Juslin acknowledged that musicians generally aim to limit random fluctuations, while many seek to increase the originality of their interpretation and performance (Juslin, 2003, p. 287).

In summary, according to the GERMS model music can be expressive of structure, emotions or motion, whilst stylistic unexpectedness and random fluctuations also shape the expressivity of a performance. Juslin's modified *Brunswick lens model* is a theoretical representation of the emotional communication in expressive music performance.

Juslin's GERMS model can be a helpful tool for thinking about teaching and learning performance expression, as it explains how this phenomenon consists of various components that can be taught and practised. However, a limitation of this model is that it does not account for the effects of expressive intensity, musical tension or stylishness. Not all forms and degrees of stylistic unexpectedness are valued as contributing positively to the overall expressiveness of a performance (Schubert & Fabian, 2014). It depends on the enculturation, personality, and preference of the performer, teacher or listener to what extent such stylistic unexpectedness is acceptable (Fabian, 2014; Juslin, 2003; Meissner, 2017; Schubert & Fabian, 2014). Therefore, Schubert and Fabian (2014) recently developed a taxonomy of performance expression.

2.3.2.2. Schubert and Fabian's taxonomy of performance expression

Stylishness and expressive intensity are accounted for in Schubert and Fabian's (2014) taxonomy of performance expression. This theoretical model aims to bring together some of the elements of musical meaning discussed earlier. If we make a distinction between the expressiveness of a *musical work* and the expressiveness of the *musician's performance*, then it seems logical to distinguish between compositional and performance aspects in performance expression. Therefore, Schubert and Fabian (2014) proposed a taxonomy of performance expression consisting of a *compositional* and a *performance layer*, both comprising of *musical* and *emotional expression content*. The *compositional layer* is based on the 'structural elements of music that are determined by a musical score/composer' (ibid., p. 286) whilst the *performance layer* relates to the manipulation of expressive devices such as articulation, tempo and dynamics by the musician. Thus, the compositional layer consists of musical content, the 'objective expressiveness' (Schubert & Fabian, 2014, referring to Gilman, 1892) of the composition, and emotional content which is related to 'emotional correlates of compositional features' (Schubert & Fabian, 2014, referring to Gabrielsson & Lindström, 2010) which may include other forms of expressive content, like imagery or motion. In this model the performance layer comprises two salient dimensions of musical expression content, namely *stylishness* and *expressiveness amount*. *Stylishness* refers to expressiveness appropriate to performance conventions (Schubert & Fabian, 2014, referring to Fabian & Schubert, 2009 and Kendall & Carterette, 1990), for example Baroque music played with historically informed ornamentation, articulation and expressiveness. *Expressiveness amount* refers to the expressive intensity of the performance. Thus, in this taxonomy the performer's manipulation of expressive devices to convey emotion refers to the emotional expressiveness content of the performance layer.

Although at first sight Schubert and Fabian's (2014) taxonomy seems a logical theoretic classification of performance expression, it raises several questions. While a distinction between a composition and performance layer seems plausible, I wonder whether it is possible for listeners to distinguish between the composition's and the performer's expressiveness. Quantz's comment is interesting in this respect, as he

observed that ‘the best composition may be marred by poor execution, just as a mediocre composition may be improved and enhanced by good execution’ (Quantz, 1752, p. 120). Moreover, the question arises whether it is viable to make a distinction between musical and emotional expression content of a performance. Is it possible to categorize expressiveness amount as belonging exclusively to the musical expression content of a performance? It seems likely that the expressiveness of a performance flows from the performer’s interpretation of the musical structure (MacRitchie, Buck & Bailey, 2013) and character and contributes to the emotional expression of a performance too. Additionally, it might not be practical to make a distinction between the musical and emotional expressiveness content of a composition, as it seems likely that aspects that could be labelled as musical expressiveness content contribute to emotional expressiveness content too.

2.3.3. Expression, communication and affective involvement

Hallam and Gaunt (2012) suggested that for communication in music performance to occur ‘the listener’s understanding of the work must be similar to that which the composer and performer intended’. The question is whether this is possible, and whether it matters if the meaning that is expressed by the performer is different to the composer’s intention or the listener’s perception (see Shaffer, 1992, p. 265). In preparation for performance musicians develop their interpretation to convey the musical meaning of the composition to their audience (e.g. Cook, 1998). It seems likely that most musicians aim to communicate the composer’s intentions to their audiences in their performances, but unless the composer is present, it is impossible to verify whether this communication from composer via performer to the audience is successful or not. Performers may have differing views on the musical character of a composition, and musicians ‘have the freedom to shape its moods’ (Shaffer, 1992, p. 265). From a musician’s perspective there cannot be one ‘prototypical’ or ‘model’ performance of a composition (cf. Fabian et al., 2014; Timmers & Honing, 2002) as there can be various appropriate interpretations within stylistic constraints. It is highly likely that performers’ perspective on the musical meaning of a work is influenced by their culture, experience, expectations, training and situation, and this leads to the

existence of ‘a multitude of equally acceptable performances of a single piece’ (Timmers & Honing, 2002, p. 2). Several scholars have highlighted that listeners’ experiences are subjective too, and dependent on their experience, expectations and situation (e.g. Cespedes-Guevara & Eerola, 2018; Doğantan-Dack, 2014; Gabrielsson, 2001; Honing, 2009). Therefore, a listener’s perception might be different to the character the performer was aiming to convey, and it is feasible that both are different to the composer’s intentions. The notion of performance expression ‘does not require that there is any correspondence between what the listener perceives in a piece of music and what the composer or performer intends to express’ (Juslin, 2013, p. 2).

The pianist and philosopher Mine Doğantan-Dack (2014) proposed that a salient and universal aspect of expressive music performance might be that it elicits *affective involvement* in the performer as well as the listener; ‘Affect as the subjective feeling component of an experience, is necessary for anyone to identify a music performance as expressive’ (ibid., p. 15). She suggests that such an affective involvement is not necessarily a recognized emotion or the communication of emotions in performance; listeners might have a special experience while listening without recognizing such feelings as emotions. This view is contrasting to Kivy who wrote that he might perceive ‘the most intense and disquieting emotions in a work of art while he himself is “not moved in the least”’ (Kivy, 1989, cited in DeBellis, 2005, p. 670). This view is also different to Juslin's (2003), who suggested that ‘occasionally the perception of an expressive performance will also evoke an *emotion* in the listener (...), or even an *aesthetic response* (...), but such a response is not *required* for a listener to hear the music as expressive’ (Juslin, 2003, p. 276, referring to Davies, 1994). It might well be that most people have an affective experience when hearing an expressive performance, but the difficulty with labelling affective involvement as a universal characteristic of performance expression is that there could also be negative affective feelings involved for either the performer or the listener, or both. A performer might experience some performance anxiety that negatively influences their perception of their own playing, or a listener might undergo feelings of frustration when hearing a

performance that is played very convincingly in a style that they do not appreciate, for example the ensemble *Red Priest*⁷ playing works by Vivaldi in a manner to impress the audience with virtuosity while ignoring historic performance conventions. Can we still speak of an expressive music performance in such situations? It might well be that occasionally a performance is perceived as highly expressive by some, while being completely unconvincing for others (cf. Fabian, 2014; Schubert & Fabian, 2014).

Doğantan-Dack proposed that another key element of expressive performance could be that it elicits an *evaluative judgement* and discussion among listeners, based on their affective experience; ‘one of the important functions of performance expression may be that it creates a social opportunity for the practice of evaluative judgements’ (Doğantan-Dack, 2014, p. 17). However, one might object that such evaluations could be attributed to a human trait to evaluate and criticize, rather than to the expressiveness of a performance; depending on the circumstances, a performance with limited expressiveness might attract as much critical evaluation as an excellent performance with high expressive intensity.

2.3.4. Summary expressive music performance

Based on the music psychology literature and philosophers’ views described above, it becomes apparent that performance expression is a multifaceted phenomenon that is extremely difficult to define adequately (e.g. Doğantan-Dack, 2014; Juslin, 2003; Schubert & Fabian, 2014); any definition could highlight certain aspects of expressivity while obscuring others (Timmers & Honing, 2002). Therefore, a description of various characteristics can provide a pragmatic perspective for understanding and investigating teaching and learning of expressive music performance.

Music can express, refer to, or symbolize, non-musical events such as affects, atmosphere, characters, emotions, feelings, moods, motions and ideas and may induce an affective experience in performers and/or listeners. Conveying the expressive character and structure of a work convincingly are key aspects of performance expression, as well as *stylishness*, *musical tension* and *forward movement*. *Musical tension* and *forward movement* contribute to the *expressive intensity* or *expressiveness*

⁷ <https://redpriest.com/home>

of a performance. Additionally, the interaction between performer and audience affects the communication of expression in music performance (e.g. Doğantan-Dack, 2014). Performers' and listeners' affective involvement is not necessarily a hallmark of expressivity as their evaluation and affective response is subjective and shaped by their experience, expectation and preference. Understanding these aspects of performance expression is crucial for performers, tutors and students.

For young musicians' learning of expressive performance, it seems likely that instruction related to *musical character* and *structure* can be effective. It is possible to discuss phrasing of a musical work and to ask questions about the perceived affect or musical character with a child or teenager. Contrastingly, it does not seem practical to discuss the *expressive intensity* or *musical tension* with a child, as these concepts might be difficult to comprehend for an 8 or 9-year old. Therefore, for this doctoral project and thesis an expressive music performance is defined as one in which the musician conveys their interpretation of the *compositional structure* and *musical character* convincingly to a listener. *Musical meaning* refers to the *musical character* and *structure* of a work. *Musical character* relates to the affects, atmosphere, characters, emotions, feelings, moods, motions, ideas or imagery represented in a musical work (Brendel, 2011; see Shaffer, 1992, 1995). Although music does not necessarily communicate emotions, it can be helpful to describe music's expressive character with metaphors referring to emotions, feelings, imagery or ideas during the learning process (see Langer, 1957; Leech-Wilkinson & Prior, 2014). *Overall expressiveness* describes the expressive intensity of a performance and will be used in assessments. *Expressivity* can be defined as the quality of expressive performance and includes expressiveness and appropriate stylishness. A detailed discussion of expressiveness in music performance across styles and cultures can be found in Fabian, Timmers & Schubert (2014).

2.4. The foundation for young musicians' learning of expressive performance

As mentioned in the introduction, teachers and parents might assume that an innate musical talent is required for learning expressive performance. The belief that talent is required to become an excellent musician can already be found in Quantz (1752) who

wrote that ‘the first quality required of someone who wishes to become a good musician is a particular good talent, or natural gift’ (Quantz, 1752, p. 13). For decades the ‘nature vs. nurture’ debate dominated thinking around musical development. Some scholars proposed that musical excellence is determined by environmental factors, such as early experiences, opportunities, vast amounts of deliberate practice, and training (e.g. Ericsson, Krampe, & Tesch-Römer, 1993; Howe, Davidson, & Sloboda, 1998; Sosniak, 1990). Conversely, others have pointed out that the enormous differences in skill development among individuals that have been observed cannot be explained by extensive deliberate practice alone (Gagné, 1999; McPherson, 2005; Williamon & Valentine, 2000). According to the geneticist Alexander (2017) ‘the dichotomous language of nature and nurture is completely inadequate’ for understanding human development. Alexander proposed the DICl acronym for describing the complementary interaction between genotype and environmental factors on human development and identity. DICl, which stands for Developmental Integrated Complementary Interactionism, illustrates how genetic information and environmental information are integrated at every stage of human development. Although Alexander did not examine the development of artistic skills, it seems likely that DICl is relevant for the development of musical abilities too; thus, environmental factors and genetic information are integrated in ‘nuanced narratives’ influencing musical development (cf. McPherson & Hallam, 2016; Tan, McPherson, Peretz, Berkovic, & Wilson, 2014).

Exposure to music starts very early in life, as research has shown that new-born infants react to tunes they heard regularly during the last trimester of pregnancy (Granier-Deferre, Bassereau, Ribeiro, Jacquet, & DeCasper, 2011; Hepper, 1991; Tafuri, 2008). Parncutt (2016) suggested that prenatal hormonal interactions between mother and foetus might form the physiological foundation for experiences of emotion in music later in life. According to Krueger (2011) music is perceived as an affordance-laden⁸ construction from birth. Honing and colleagues found that newborn babies

⁸ Krueger (2011), referring to work by James J. Gibson, defines an affordance as “a relational property of the animal’s environment perceived *by* that animal as having a functional significance *for* that animal” (ibid.: 4). Krueger describes *musical affordances* as “the qualities of a piece of music that a sensitive

possess some basic listening skills that are necessary for musical development, such as beat perception (Háden, Honing, Török, & Winkler, 2015; Honing, Ladinig, Háden, & Winkler, 2009; Winkler, Haden, Ladinig, Sziller, & Honing, 2009). Musical communication and development are based on these innate listening skills and infant-directed (ID) speech and song (Trevvarthen, 2002) in which parents convey affective intentions, modifying infant behaviour and arousal levels (Trehub, Hannon, & Schachner, 2010; Trehub & Nakata, 2001; see Trehub, 2016 for a review). Parents' speech to infants is music-like and characterized by elevated and exaggerated pitch contour, slow tempo, rhythmicity and repetitiveness (e.g. Fernald et al., 1989). ID-songs may consist of lullabies with soothing intentions, or energetic play songs (Trehub, 2016). Trehub & Degé (2016) describe infants as musical connoisseurs because of their precocious listening skills, excellent memory for music and intense interest in expressive musical performances, especially in songs sung by caregivers (e.g. Trehub, 2003). Young children enjoy improvising songs and playing with musical instruments (Hargreaves, 1986; Moog, 1968; Moorhead & Pond, 1942; Tafuri, 2008). Toddlers' songs are experimental in character, conveying thoughts and feelings (e.g. Campbell, 2003); 'A child may sing a running account of his inner imaginative life' (Moorhead & Pond, 1942, p. 7). According to Davies (1986; 1992) children have an intuitive awareness of harmony and musical form to symbolize affects in music. She observed that children seem to have 'an instinctive feeling for minor colours to express solemn, intense or mysterious words' (Davies, 1986, p. 287).

Several studies found that children start recognizing happiness and sadness in music from a young age. In a study with 12- and 20-month old infants from Cantonese speaking families, Siu & Cheung (2017) found that the 20-month-olds, but not the 12-month-olds, seemed surprised by emotional incongruence between musical and facial expressions, as they looked longer at incongruent displays. This suggested that these 20-month olds were sensitive to musical emotion. In a study by Kastner and Crowder (1990) 38 children (aged 3-12) were presented with 12 short accompanied and unaccompanied musical phrases in major or minor modes. The participants were asked

listener both perceives and appropriates in the process of constructing and regulating different emotional experiences and in organizing different social contexts and interpersonal relations" (ibid.: 5).

to match each extract with a cartoon-like drawing of a positive (happy or contented) or negative (sad or angry) facial expression. Results indicated that all children in their sample demonstrated a statistically reliable mode-emotion association of positive for major and negative for minor mode. Additionally, there was a modest positive correlation for age and overall scores; older children tended to give more correct answers than younger children. Interestingly, tunes in major mode were more often perceived as happy or neutral when unaccompanied than accompanied, while the accompaniment helped identifying the corresponding affect in minor modes. Furthermore, Dolgin & Adelson (1990) asked 128 children aged four, seven and nine years old to match sung and instrumental (viola) melodies to four basic emotions (happiness, sadness, anger and fear). They found that even 4-year olds can recognize such emotions above chance level in sung performances. Accuracy increased with age and was highest for recognizing happiness, followed by sadness, while accuracy rates were lowest for melodies expressing fear. When making mistakes, children tended to confuse 'frightened' and 'sad' melodies; while 'angry' melodies were sometimes confused with 'happy' extracts, but not vice-versa. Likewise, Stachó (2006) and colleagues found that children as young as 3 and 4-years old could identify happiness and sadness based on performance cues above chance level, but recognition of angry and fear in music was harder for participants of all age groups in their sample. Conversely, Dalla Bella (2001) and colleagues found that 3-4-year olds in their sample could not distinguish between happiness and sadness in music above chance, while 5-year olds were able to recognize these emotions based on tempo but not mode. The 6-8-year olds in their study could perceive happiness and sadness in music when communicated via tempo or mode. Contrastingly, Franco, Chew and Swaine (2017) found that children can reliably recognize happiness and sadness in music from the age of 4, and that even 3-year-olds can recognize musical emotion in 'happy' tunes above chance. Children's accuracy scores were higher for recognition of 'happy' than 'sad' extracts, and identification accuracy increased with age. Children's verbal abilities were positively correlated with musical emotion recognition scores. Franco and colleagues used child-directed music that was composed for the study combined with photos or situational drawings expressing happy or sad emotions instead of facial

drawings. Although findings in the literature are sometimes inconsistent regarding the earliest age that pre-school children start to recognize basic musical emotions (see Cespedes-Guevara & Eerola, 2018; Franco, Chew, & Swaine, 2017), this body of research demonstrates that the ability to recognize basic emotions such as happiness and sadness in music is generally well established before, or around the time children tend to start instrumental music lessons at 6 or 7 years old (see Dalla Bella et al., 2001; Kratus, 1993).

Adachi and Trehub (1998) found that children can portray contrasting emotions in songs, by modulating gestural, vocal, linguistic and musical devices. They asked 160 Canadian children (aged 4-12) to sing a familiar song in such a manner that a listener would feel either sad or happy, and also to convey the opposite emotion. Additionally, children were asked to improvise two songs, one with and one without words, to make a listener feel happy or sad. The children in this study could convey happiness and sadness contrastingly through their sung performances by using facial, gestural, linguistic, musical and vocal devices. Furthermore, the researchers found that Canadian children (aged 6-12) used dotted or syncopated rhythms to express happiness and isochronous rhythms, legato articulation and lyrics with negative affect to convey sadness (Adachi & Trehub, 2011 referring to Adachi & Trehub, 1999a; 1999b). The expression of emotion in song seems to be influenced by cultural background, as a later study revealed that Canadian pre-schoolers were more likely to respond with improvised songs in an experimental setting than Japanese pre-schoolers. Canadian pre-schoolers' happy melodies showed influences of major modes, and dotted or syncopated rhythms, whereas their sad songs showed limited melodic range or contour. Japanese pre-schoolers were reluctant to sing sad songs, tended to reproduce familiar songs, and used fewer emotion-evoking words in improvised songs than the Canadian children. Overall, the pre-schoolers in this study were able to convey happiness and sadness in their singing, either by improvising songs or by performing familiar songs (Adachi & Trehub, 2011).

In summary, if musicality is defined as the ability to perceive, appreciate and produce music, we can assume that every child is musical (cf. Hoeschele, Merchant, Kikuchi, Hattori, & ten Cate, 2015; Honing, 2009; McPherson & Hallam, 2016). It seems

likely that young musicians' learning of expressive performance is rooted in their experience with music from a young age, through ID-speech and song (see Juslin & Timmers, 2010; Trehub, 2003), expressive musical vocalizations and improvisatory musical play. All these experiences facilitate the development of a repertoire of expressive intentions and gestures (cf. Sloboda & Davidson, 1996; Sloboda, 2005) forming the foundation for learning expressive music performance.

2.5. Teaching and learning expressive music performance

2.5.1. Methods for teaching expressive performance

Several studies have demonstrated how verbal teaching using metaphors, verbal teaching explaining musical properties and aural modelling (Woody, 2000; Woody, 2006) can be effective for improving expressiveness in tertiary students and adult musicians. Verbal teaching using metaphor employs imagery to illustrate what the music should portray or sound like (e.g. Barten, 1992). Instruction using metaphors for enhancing expressiveness seems to be used extensively by conservatoire teachers (Lindström et al., 2003) and in various musical styles (Schippers, 2006). Metaphors are culturally defined (Schippers, 2006) and can be used in a variety of ways; for example to illustrate the musical character, for explaining technical instruction (Woody, 2006b) or to induce feelings in the performer (Lindström et al., 2003; Woody, 2000; 2006b; Schippers, 2006). It seems that some musicians translate metaphors into expressive musical devices via cognitive processes, while others personalize the imagery used to enhance their performance (Woody, 2006a). Although metaphors can be useful for explaining concepts that are difficult to describe verbally (e.g. Schippers, 2006) they can also be problematic when the imagery used is vague, complex or obscure (Persson, 1996; Schippers, 2006).

Verbal teaching explaining concrete musical properties describes how expressive tools such as variations in articulation, dynamics, and tempo can be employed to produce certain effects. Woody (2006b) found that instruction based on this type of teaching is inefficient as it requires significantly more practice time than instruction using metaphors or aural modelling.

Aural modelling is widely used (Lindström et al., 2003; Woody, 2000) and can be described as listening to expert performances from professional musicians, live or

via recordings, in order to build up internal aural representations of the music (Hallam, 1998) and to develop an expressive style (Meissner, 2017; Sloboda, 2005). Although some researchers proposed that aural modelling might be less effective than verbal teaching because there is a considerable amount of detailed information contained in an aural model (Sloboda & Davidson, 1996; Woody, 2000) research has shown that this is not the case. Woody found that all three instructional strategies, verbal teaching using metaphors, verbal teaching explaining musical properties and aural modelling, were effective for improving expressivity (Woody, 2006b).

Contrastingly, Rosenthal (1984) found that aural modelling was more effective than concrete verbal instruction, or modelling combined with verbal teaching. The inconsistency between these findings might be the differing levels of complexity of the test extracts and the content of the verbal instructions. Woody used short, simple extracts and the concrete verbal instructions as well as the metaphors were clear and focused on a few performance aspects. Conversely, in Rosenthal's study a relatively difficult test piece was used with many detailed instructions. It seems likely that participants in Rosenthal's study had to concentrate on too many performance aspects which might have hindered their expressiveness.

In a recent study, Van Zijl and colleagues explored the effect of musicians' experienced emotions on performance characteristics (Van Zijl, Toiviainen, Lartillot, & Luck, 2014). Eight violinists were asked to play a musical phrase that was expressive of sadness in response to three different instructions: (1) playing while focusing on technique; (2) giving an expressive performance; and (3) playing while focusing on experienced emotions after a mood induction procedure. Experienced emotions were defined as 'music-related felt or induced emotions of the performer, as opposed to practice- or performance related emotions, or perceived emotions' (Van Zijl et al., 2014, p. 35, referring to Van Zijl & Sloboda, 2011, and Gabrielsson, 2001-2002). The violinists performed the melody three times in each performance condition. The authors analysed the articulation, dynamics, tempo, timbre, and vibrato of the performances in addition to interview data. Findings revealed that a focus on technique produced a technically controlled performance; 'it seemed that the performers were just playing the notes as written, without adding much personal

expression to the music' (Van Zijl et al., 2014, p. 44). Concentrating on expressiveness resulted in an extraverted and 'projected', audience-directed performance, while a focus on experienced emotions created 'more introverted and personal performances' (Van Zijl et al., 2014, p. 33). Six violinists thought that this 'emotional' performance was their best. As mentioned by the authors, these findings concern the performance of music expressive of sadness, and it is possible that these treatment conditions have different effects for extracts containing other musical characters. As all participants participated in all three treatment conditions in the same order, it is conceivable that the order and practice of the melody influenced the research outcome too (Van Zijl et al., 2014). Additionally, it would be interesting to know how listeners would evaluate the expressiveness of performances generated after these different conditions; which performance would an audience perceive as the most convincing or moving.

Furthermore, constructive and effective feedback is useful for improving expressivity (Woody, 2003). Tutors can give constructive verbal feedback, addressing technical and musical issues (Hallam, 1998). Additionally, audio or video recordings of students' performances can be used for obtaining feedback (e.g. Juslin, Friberg, Schoonderwaldt, & Karlsson, 2004; Woody, 2000; 2001), or musicians can receive feedback from technology (Timmers & Sadakata, 2014; Juslin, Friberg, Schoonderwaldt, & Karlsson, 2004). Although research has demonstrated that it is possible to improve performers' emotional expression by using computer software (Juslin, Karlsson, Lindström, Friberg, & Schoonderwaldt, 2006), musicians seem reluctant to adopt this technology (Karlsson et al., 2009) as they prefer actual tutors explaining strategies for enhancing expressiveness (Karlsson, Liljeström, & Juslin, 2009; Timmers & Sadakata, 2014). Additionally, the use of computer-assisted feedback can be seen as cumbersome or time consuming (Timmers & Sadakata, 2014).

The aforementioned studies investigating strategies for teaching expressivity were conducted with students in higher education or adults. Results obtained from these studies should not automatically be extrapolated to children as it might well be that the acquisition of expressive performance skills by young musicians is accomplished by other means, depending on their age, development and ability (Meissner 2017, p. 121; Woody, 2006b).

2.5.2. Methods for teaching young musicians expressive performance

As mentioned in the introduction, little is known about effective approaches for facilitating young musicians' performance expression (Lisboa, 2008; McPhee, 2011). Several studies suggest that teaching in children's instrumental lessons tends to concentrate on technique and sight reading skills (Karlsson & Juslin, 2008; West & Rostvall, 2003, cf. McPherson et al., 2012; Hallam, 2010). Ward (2004) found that aspects of teaching performance expression such as 'encouraging spontaneity', 'individuality' and 'personal choice' were not seen as important elements of instruction by music educators. Similarly, prospective music tutors in Fredrickson's (2007) study intended to work on notational accuracy first, before working on expression.

Some small-scale studies have observed instrumental lessons to investigate methods for teaching children expressiveness. Brenner and Strand (2013) observed lessons of four, and interviewed five tutors, and found that aural modelling, verbal instructions and task repetitions were used for improving children's (aged 7-15) performance expression. Brenner and Strand observed that tutors adjusted methods to children by exaggerating dynamics and melodic contour of verbal instructions, enlarging gestures accompanying verbal explanations, and overdoing aural modelling. Although tutors in this case study thought that emotion is important for musical expression they varied 'on ideas about how and why to focus upon emotions and physical sensations during lessons as well as how to go about drawing these out from the students' (Brenner & Strand, 2013, p. 92).

Griffiths (2017) conducted year-long case studies with four of his own pupils exploring how expressive gestures might be used for developing expressive performance skills of teenage pianists. He concluded that teaching should be learner-centred because of pupils' differing motor skills, kinaesthetic awareness, technique and practice habits, and ought to build up confidence first. Similarly, Broomhead and colleagues (Broomhead, Skidmore, Eggett, & Mills, 2012, 2018) found that boosting confidence during pre-performance routines facilitated teenagers' expressiveness in singing. McPhee (2011) interviewed two tutors and analysed video-recordings of one-to-one brass and cello lessons with two teenagers and noted that teachers used

various strategies: Verbal metaphor; Discussion of dynamics and articulation; Consideration of phrasing; Expressive markings in the score; Own recordings; Giving pupils some choices regarding expressive characteristics of the music. McPhee observed that these strategies achieved the same outcome as long as pupils had a clear understanding of how their playing changed. Additionally, she noted that pupils' final performances followed the teachers' rather than the pupils' interpretation. McPhee proposed that beginners are unlikely to possess the technical skills to learn about expressive performance but suggests that teachers could allow teenage students some responsibility for making interpretative decisions. Likewise Graham (1998) recommends that teachers and pupils discuss the interpretation of a musical work to encourage students' creativity in performance. In research with singers, Broomhead (2006) noticed that *teachers' enquiry*, providing problem-solving opportunities and encouraging students' initiatives (Broomhead, 2005), can be used to facilitate teenagers' expressivity in choir rehearsals. Broomhead proposed that conducting consisting of expressive gestures and modelling combined with verbal explanations makes students dependent on their teacher-conductor. He suggested that singers need opportunities to make expressive decisions in order to construct their understanding of performance expression (Broomhead, 2005). In a study with four high school choirs, Maas (2016) found that conductors used various approaches, including analysis, metaphors and dialogue for practising expressivity. Teenage students in her study appreciated learning environments that invite dialogue and collaborative practices (Maas, 2016).

Furthermore, Davidson, Pitts & Correia (2001) proposed that teachers should employ physical movements and gestures to help their pupils to experience and understand the direction and content of the music they are learning. Likewise, Nijs (2018) suggested integrating movement-based technologies in instrumental teaching to provide young musicians with visual feedback and an embodied experience of music making. Although the ideas summarized above might be useful, these studies did not explore the effectiveness of the proposed methods on young musicians' expressiveness and learning, or studies were conducted with a small number of participants (except for Broomhead, Skidmore, Eggett, & Mills, 2012; 2018).

A few studies investigated the effectiveness of instructional approaches during short experimental sessions. Vandewalker (2014) examined the relative effectiveness of aural modelling, concrete verbal instruction (through marking in the score combined with verbal explanation), and verbal instruction using metaphors, on wind-band students' (aged 12-13) expressiveness during a short (6-8 minutes) experimental session. Vandewalker found that aural modelling and verbal teaching using metaphors were significantly more effective than concrete verbal instruction for changing students' use of dynamics, tempo and note duration. Contrastingly, Chester (2008) found no significant differences between aural modelling, concrete verbal instruction, verbal explanation using metaphors, and no instruction, on middle school instrumentalists' expressiveness. Instruction time had been short, and her participants consisted of a mixed ability group which might explain these divergent findings. There are some limitations to Chester (2008) and Vandewalker's (2014) studies. Both studies were conducted within a very limited time frame and they assessed pupils' expressivity by measuring their use of only a few dynamic cues, namely articulation, dynamics and *ritardando* in Chester's, and dynamics, tempo and note duration in Vandewalker's study. Neither overall expressiveness nor expression of character was assessed, nor did they ask their participants for their views on their learning or the instructional strategies used.

Lisboa (2000) compared the effect of three instructional conditions on the practice and performance of three of her cello pupils. She compared the following approaches: 'no instruction', 'analytical' instruction and a 'multi-modal approach' which included singing before playing on the instrument; colouring the score; watching a video of a professional cellist; and discussions of general musical issues, such as interpretation and pupils' approaches to practice and performance. Lisboa found that the multi-modal approach led to the most expressive performances and that her pupils concentrated on notation and fingering when left to their own devices. However, it is not possible to determine whether the combination of complementary methods of the multi-modal approach had been especially effective, or whether one particular method was successful, as four new strategies were introduced at the same time.

Ebie (2004) compared the effectiveness of four different teaching conditions on

56 teenagers' (aged 12-15) emotional expression in singing: (1) 'Concrete verbal instruction' explaining verbally to participants how to use their voices and performances to sing expressively; (2) 'Aural modelling' in which participants listened to a pre-recorded vocal track of a different melody with the intended emotional expression; (3) 'Kinaesthetic exploration' that encouraged participants to explore emotions in a 'physical and active way', by acting, drawing, walking or moving around; (4) 'Audio-visual learning' which consisted of viewing 20 pictures representative of a particular emotion while listening to a musical work that was expressive of the emotion that was conveyed in the pictures. Ebie found that the effectiveness of concrete verbal instruction was significantly lower than that of aural modelling and audio-visual learning, while the other three teaching conditions were similar in effectiveness for improving emotional expressiveness. Although Ebie's aural modelling method seems less straight forward than conventional modelling where pupils hear a performance of the music they are learning, it had been effective for improving expressiveness. Perhaps the aural modelling, kinaesthetic exploration and audio-visual learning conditions in this study were similar in effectiveness because they all referred to emotion, whereas the concrete verbal instruction focused on technical aims. It might have been helpful for the participants to realise that musical emotion is important for expressive performance. However, the problem with Ebie's (2004) study is that each participant performed the test melody 16 times; with four different expressions (happiness, sadness, anger and fear) after four different teaching strategies with one-week break between treatment conditions. Therefore, there could be an effect of learning, or possibly boredom, on pupils' expressiveness.

As mentioned in the introduction, instrumental tutors in an exploratory action research project used various instructional strategies for teaching young musicians expressiveness, including enquiry and discussion, explanation of expressive devices, gestures and movements, metaphors and imagery, aural modelling, 'projected performance' and listening to own recordings. Tutors emphasized the importance of pupils thinking about the interpretation, and 'owning the performance'. Although the teachers reported that all these methods had been effective in lessons, analysis of performance assessment scores did not show a significant improvement. Interestingly,

four out of five pupils who did improve their expressiveness scores were taught by tutors who used enquiry and discussion of musical character and the use of expressive devices (Meissner, 2017). This finding suggests that teachers' enquiry and discussion is helpful for improving pupils' expressive performance and it would be interesting to explore this further.

Several studies have suggested that young musicians tend to have ineffective practice strategies as they are inclined to play through pieces and focus on pitch and fingering (e.g. Lisboa, 2008; McPherson & Renwick, 2010; Pike, 2017; Pitts & Davidson, 2000; Pitts, Davidson, & McPherson, 2000). If pupils concentrate on reading from notation and technical issues during practice and performance, they might overlook issues of musical communication and expression. If this is the case, teachers' questions and tutor-pupil dialogue regarding musical character and phrasing might facilitate young musicians' learning of performance expression. Some might object that talking about the musical character or verbally labelling emotions is too complex or an extremely cognitive approach for teaching children. However, research has shown that most children can produce verbal labels to express happiness from the age of 2 and sadness, anger, fear surprise and disgust from the age of 3-4 years old (Wellman, Harris, Banerjee, & Sinclair, 1995 [sample 2-5 years olds]). Furthermore, a study by Brechet, Baldy, & Picard (2009 [sample 6-11 years old]) that explored children's labelling and drawing of basic emotions, revealed that awareness and verbal labelling of happiness (90% correct responses at 6 years old) preceded that of sadness and fear (70% correct responses by 8 years old) followed by understanding of anger and disgust (40% correct responses at 11 years old). Interestingly, children in this study often labelled the person in the 'neutral' description as a happy person. Additionally, Bunte (2014) discovered that children in her study (aged 7-11) had musical concepts in mind which they could use for verbal descriptions of their musical preferences. Herbert and Dibben (2018) explored teenagers' subjective experiences with music, particularly which meanings they attach to experimenter-selected musical excerpts. These authors found that their participants (10 - 18-year olds) frequently reported mental imagery, while especially the 10 – 12-year olds spontaneously described induced affects when asked for written impressions associated with the music. Based on these studies it

seems likely, that children and teenagers possess the mental concepts and verbal labels to talk about character or affect associated with their music by the time they start instrumental music learning.

2.6. Summary and conclusion literature review

The guided construction of knowledge appears to be a comprehensive framework incorporating Vygotsky's ideas about thought and language and children's Zone of Proximal Development; the concept of scaffolding for effective tutoring; and the notion of dialogic teaching which can be used in the scaffolding process. It describes the communication process that is essential for all teaching and learning, including expressive music performance. Depending on the context, the teacher's role can be either transmitter of knowledge or facilitator of learning, and therefore these should be seen as complementary roles, depending on the situation (cf. Creech & Gaunt, 2018; Kleine Staarman & Mercer, 2010). Based on the ideas of Vygotsky (1978, 1986), Wood, Bruner & Ross (1976) and Kleine Staarman & Mercer (2010), we can consider music teaching-and-learning as an interactive process which is embedded in the socio-cultural context of musical style, traditions and conventions. By using scaffolding dialogue teachers can guide and develop pupils' awareness and understanding of the musical character by asking authentic open questions. For effective tutoring teachers need to understand how music is performed expressively (i.e. they should not have intuitive knowledge only, but understand how to convey musical character and structure with appropriate expressive intensity, tension and style), be aware of the knowledge and skills of their pupils and adjust the lesson and music so that the learning content is stimulating but not too hard (see Wood et al., 1976). It seems likely that scaffolding through dialogic teaching can be especially effective if pupils and teachers develop an interpretation together and subsequently test the effectiveness of their ideas by playing, listening and giving feedback, which should inform and lead their thinking forward (see Alexander, 2010).

Although a musical score contains a representation of rhythm and pitch, it does not explain the intuitive aspects of music (e.g. Gibbs, 2015; Howat, 1995; Palmer, 1997). Expert musicians adjust expressive devices, such as articulation, dynamics, tempo, timing and ornamentation, based on their interpretation to convey the musical

meaning of a composition to their listeners. Findings in the literature suggest that instruction in the early stages of instrumental learning tends to focus on music reading, accuracy and technical aspects of playing (Karlsson & Juslin, 2008; McPherson et al., 2012; West & Rostvall, 2003, cf. Hallam, 2010). Additionally, several studies indicate that many young musicians tend to concentrate on reading from notation and playing through their pieces during practice (e.g. Austin & Berg, 2006; Lisboa, 2008; Hallam et al., 2012; McPherson & Renwick, 2001; McPherson & Renwick, 2010; Pike, 2017; Pitts & Davidson, 2000; Pitts, Davidson, & McPherson, 2000). If pupils perceive playing from music notation as a reading and/or technical exercise, they might not reflect on aspects of interpretation, resulting in limited expressiveness (Meissner, 2017). As research findings suggest that it is plausible that children have a repertoire of expressive gestures for learning expressiveness, it would be worthwhile to investigate whether a scaffolded dialogic teaching approach, consisting of open questions regarding musical character and phrasing, can facilitate pupils' reflection on, and their understanding of the interpretation of their music, thus developing their performance expression. Additionally, it would be interesting to explore whether a dialogic teaching approach would be sufficient, or whether instructional strategies in other modes, such as aural modelling, gestures and movements, visual imagery or imagined emotion should complement dialogic teaching of expressiveness.

To the best of my knowledge, young musicians' views on, or experiences with instructional strategies used for facilitating performance expression have not been examined systematically. Investigating pupils' ideas about instructional strategies that they have experienced will increase our understanding about their learning of expressivity and facilitate the development of performance expression pedagogy.

3. Aims and Research Questions

This chapter contains an overview of the aims, hypothesis and research questions of this doctoral study. As mentioned in the Introduction, this doctoral project aims to develop and test instructional strategies for teaching young musicians expressive performance. The hypothesis of the first study is that open questions and dialogue can develop pupils' awareness of the musical character and their understanding of the use of expressive tools, such as tempo, articulation, dynamics and tone colour, to convey the musical meaning, thus improving their expressiveness. The following principal research questions will be investigated (Figure 3.1.): (1) Can discussion of the musical character combined with dialogue about modifying expressive devices be effective for improving pupils' expressive music performance? (2) Is this approach more effective for developing expressiveness than teaching that concentrates on technique and notational accuracy? These two questions will be explored in the experimental study, study 1. Furthermore, (3) How can we implement such dialogic teaching of expressive performance in weekly instrumental music tuition? (4) Would this dialogic teaching approach be sufficient, or do learners need other instructional modes supporting this instruction? These two questions will be investigated in the action research study, study 3.

Additionally, I had the following sub questions: (1) How do the pupils in this study evaluate their learning in the control or experimental instrumental music lessons? (2) What is their assessment of the instructional methods used? (3) What do these pupils generally focus on in their instrumental practice? (4) What do these pupils find hard in their instrumental music learning, and what do they find enjoyable? These four sub questions will be explored in study 2.

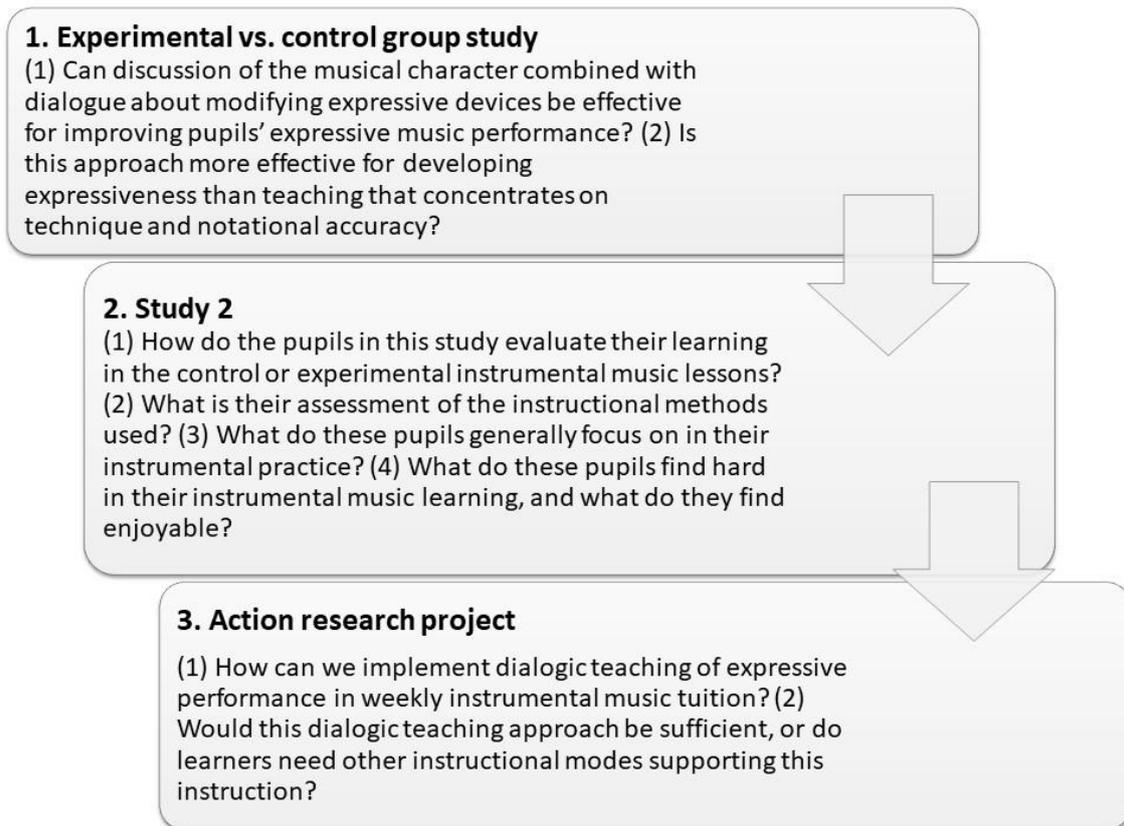


Figure 3.1. Overview of the doctoral project.

3.1. Background for studies 1 and 2

As mentioned in Chapter 2 (2.6.), findings in the literature suggest that instruction in the early stages of music learning tends to focus on music reading, accuracy and technique (Karlsson & Juslin, 2008; McPherson et al., 2012; West & Rostvall, 2003, cf. Hallam, 2010). Additionally, several studies indicate that many young musicians are inclined to concentrate on reading from notation and playing through their pieces during practice (e.g. Austin & Berg, 2006; Hallam et al., 2012; McPherson & Renwick, 2001; Pike, 2017; Pitts & Davidson, 2000; Pitts, Davidson, & McPherson, 2000). If the focus of pupils' instrumental lessons and practice is on reading and technical skills, then young musicians might perceive instrumental music making as a reading and/or technical exercise; they might not consider matters of interpretation or communication and this could cause limited expressiveness in their playing. In this is the case, teacher enquiry and tutor-pupil dialogue might be effective for facilitating

young musicians' expressive performance as this might raise students' awareness and understanding of the musical meaning of their pieces (Meissner, 2017).

3.2. Aim, hypothesis and research questions study 1*

* Study 1 was published in Meissner & Timmers. (2018). Teaching young musicians expressive performance: An experimental study. *Music Education Research*, DOI: 10.1080/14613808.2018.1465031 Overlap between the article and reported aims, hypothesis and research questions in this chapter were unavoidable.

The hypothesis of the first study is that open questions and dialogue can develop pupils' awareness of the musical character and their understanding of the use of expressive tools, such as tempo, articulation, dynamics and tone colour, to convey the musical meaning, thus improving their expressiveness (Figure 3.2.). Therefore, the research questions for the first study can be formulated as follows: Can discussion of the musical character combined with dialogue about modifying expressive devices be effective for improving pupils' expressive music performance? Is this approach more effective for developing expressiveness than teaching that concentrates on technique and notational accuracy?

To find an answer to these questions an experimental study was instigated to investigate whether dialogic teaching, consisting of open questions and discussion regarding the musical character and the use of expressive devices, is more effective for improving pupils' expressive music performance than teaching about technique and notational accuracy through practice and improvisation exercises. Prior to the experimental study an improvisation test was organised so that the researcher could meet the participants before the actual experimental study, and to explore whether the participants could modulate expressive devices such as articulation, tempo and dynamics to communicate basic emotions such as happiness and sadness in their improvisations at the start of the study.

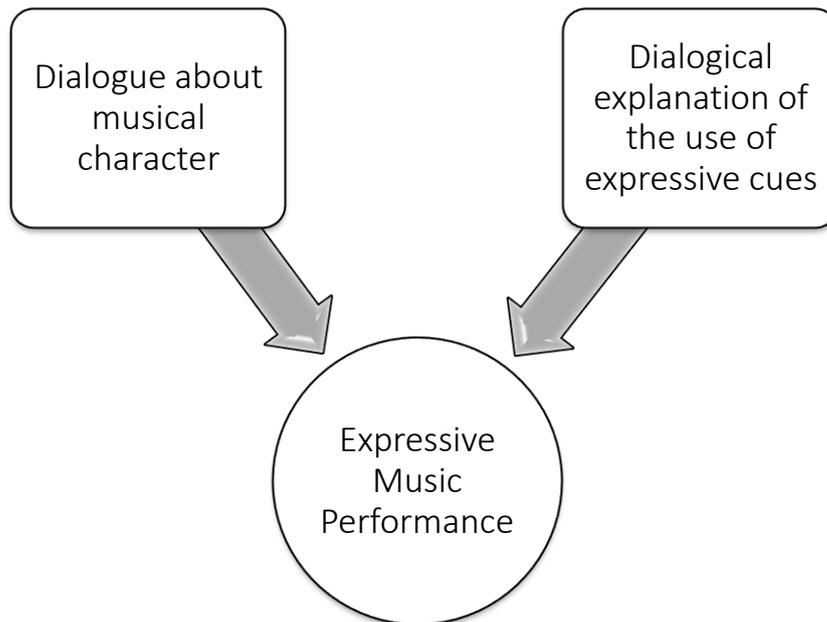


Figure 3.2. Theoretic model for teaching and learning expressive music performance.

3.3. Aim and research questions study 2

The aim of this qualitative study was to understand more about young musicians' learning of expressive performance by exploring pupils' views on various instructional strategies that were used for teaching expressiveness in the experimental and control group lessons, and their focus during practice. The main research questions were: (1) How did pupils in this study evaluate their learning in the control or experimental instrumental music lessons? (2) What is their assessment of the instructional methods used? Which elements of the control/experimental lesson did they find helpful? (3) What do these pupils generally focus on in their instrumental practice? (4) What do these pupils find hard in their instrumental music learning, and what do they find enjoyable? I expected that answers to these last two questions would provide information about pupils' learning of expressiveness. Information about pupils' experiences in the experimental study and approach to practice was gathered via a questionnaire. Their evaluation of the instructional strategies was explored in video-stimulated recall interviews.

3.4. Aims and research questions study 3

If scaffolded conversation about the musical character and dialogic explanation of expressive devices would be effective for improving pupils' expressiveness, then the following research questions flow from the first two studies: How can we implement such dialogic teaching of expressive performance in weekly instrumental music tuition? Would this dialogic teaching approach be sufficient, or do learners need other instructional modes supporting this instruction? Several methods that were considered to be effective by teachers in an earlier action research study, such as aural modelling, gestures and movements, listening to own recordings, visual imagery or 'projected performance' (Meissner, 2017) could complement the dialogic teaching of expressive performance and serve to illustrate the dialogue about the musical character and the use of expressive cues (Figure 3.3.). Additionally, it would be useful to explore tutors' and pupils' views on a dialogic teaching approach for facilitating learning of expressive performance. Therefore, the main aim of the participatory action research study was to explore how dialogic teaching of expressiveness can be implemented into weekly instrumental music tuition and the research questions for this study were as follows: (1) How can we implement dialogic teaching of expressive performance? i.e. Do my colleagues find a dialogic teaching approach useful for facilitating their pupils' expressive performance? (2) Is scaffolded conversation about the musical character and dialogic explanation of expressive devices sufficient for improving children's expressivity, or do learners need other instructional modes supporting this instruction? (3) What do pupils think of their teachers' enquiries? How do they respond? (4) What are pupils' views on the teaching strategies used in their lessons for teaching expressiveness? Do pupils think that they benefit from the use of various instructional strategies?

To answer these questions, a participatory action research study was organised in one of the music departments where I worked; four instrumental tutors participated in this project, alongside me as teacher-researcher, with two or three pupils each during one school term. Together we agreed to explore how various methods can support the discussion of musical character and explanation of the use of expressive devices. Pupils' performances at the start, middle and end of the project were video-

recorded and evaluated by the tutors and three independent adjudicators. Questionnaires and video-stimulated recall interviews were used to gather information about teachers' and pupils' ideas and experiences.

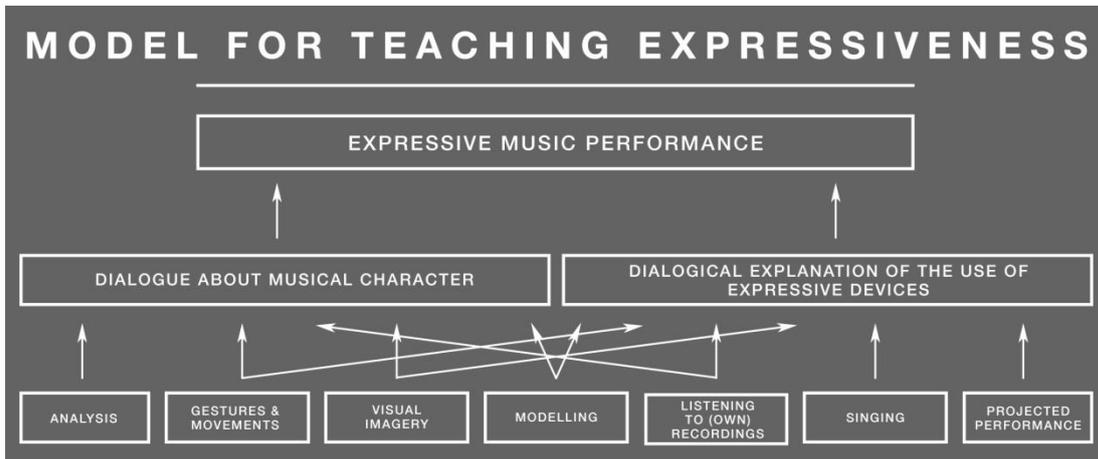


Figure 3.3. Theoretic model for teaching and learning expressive music performance, incorporating supplemental strategies that could be employed to illustrate the dialogic teaching of expressiveness.

4. Method

In the first two studies of this doctoral project the effectiveness of a dialogic teaching approach for facilitating young musicians' learning of expressive music performance was explored via an experimental study (Study 1) in conjunction with a qualitative study (Study 2) consisting of a questionnaire and video-stimulated recall interviews. The experimental study explored whether discussion of musical character combined with a dialogic explanation of the use of expressive devices is more effective for improving pupils' expressive music performance than teaching about technique and notational accuracy through practice and improvisation exercises. The qualitative study investigated pupils' learning of expressiveness by exploring their views on their learning in the experimental/control group sessions, and the instructional strategies used in the experimental study, and their focus during practice. Triangulation of quantitative and qualitative methods and data sources can provide a more complete picture of the potential effect and use of dialogic teaching for facilitating young musicians' expressive performance than one method of investigation, and it provides an opportunity to validate research findings from these studies (Altrichter, Feldman, Posch, & Somekh, 2013; Gelo, Braakmann, & Benetka, 2008; Rothbauer, 2008). The experimental and control group lessons as well as questionnaires and interviews in both studies were conducted by the author. The third study is an action research study which provided an opportunity to apply findings from studies 1 and 2 to weekly instrumental tuition in a school music department. We aimed to investigate how dialogic teaching of expressive performance can be implemented, and to explore whether learners need other instructional modes supporting this instruction. This action research study was organised with several colleagues in the music department of a school in a university city in the UK.

4.1. Methodology of Study 1: Experimental study*

* This study was published in Meissner & Timmers. (2018). Teaching young musicians expressive performance: An experimental study. *Music Education Research*, DOI: 10.1080/14613808.2018.1465031 Overlap between the article and reported methodology in this chapter was unavoidable.

4.1.1. Improvisation test

A few weeks before the start of the experimental and control group lessons an improvisation session was organized (Figure 4.1.). The reason for organizing an improvisation test prior to the experimental study was two-fold: Firstly, this informal session provided the participants with an opportunity to meet me and to play a piece of their own choice that they had prepared at home, before they would work with me in the experimental study. I expected that this would help them to feel at ease in the unfamiliar setting of a research session. Additionally, it provided me with an opportunity to get an approximate idea of their playing; to find out whether the test extracts would be appropriate material for them. Secondly, but equally important, it was my aim to explore whether the participants had knowledge about the use of expressive cues to communicate happiness, sadness and anger in their improvisations at the start of the project. Such knowledge could be an intuitive understanding of expressive tools. If pupils know how to convey happiness, sadness and anger through their instrumental improvisations by using expressive cues such as articulation, dynamics, tempo and timbre, this would suggest that they can also (learn to) do this in their performances of music they read from notation.

The decision to ask participating children to convey happiness, sadness and anger in their improvisations was based on my observations in my teaching practice. I had noticed that young children (aged 6-7) are able to convey happiness, sadness and anger in their extemporizations. Furthermore, several of my young beginner pupils seemed to enjoy improvising angry tunes, and they appeared to prefer conveying anger over portraying sadness in their improvisations.



Figure 4.1. Timeline of Study 1 and 2.

4.1.2. Experimental study design in educational settings

An experimental study design was chosen to compare dialogic teaching with instruction focusing on accuracy and technique; ‘The advantage of experimental methods is that – when properly implemented – they allow for drawing causal conclusions, such as the conclusion that a particular method causes better learning outcomes’ (Mayer, 2005, p. 74). A requirement for experimental test design is to randomly assign participants to a control and experimental group (e.g. Mayer, 2005; Shuttleworth, 2009), and in the current study random allocation to groups was based on level of playing so that the median level of playing was the same across groups (See section 4.1.3. below). The difficulty of experimental research design in educational settings is two-fold: Firstly, it could be that simply participating in a research study already influences pupils’ behaviour and performance, the so-called Hawthorn effect (Landsberger, 1958; see also Shuttleworth, 2009); participants might be excited or subdued or more concentrated because of the research setting. However, one could argue that this might apply to any research design in educational studies. Secondly, it is very difficult to control all variables that could influence the learning outcome (Mayer, 2005) and variables could be complex situations (Spector, 1993). Even though variations between participants and lesson situations due to human nature and variability cannot be avoided completely in an experimental study in education, such investigations can still present useful information for teaching practice, because an experimental design study allows testing whether a particular approach can effectively

facilitate learning across a sample of randomly allocated participants. When conducting an experimental study in an educational setting it is important to be aware of potential limitations (Shuttleworth, 2009) and where possible, to use qualitative data to validate and/or explain the quantitative findings (e.g. Gelo et al., 2008). Therefore, the current experimental study was conducted in conjunction with a qualitative study (see section 4.2.).

4.1.3. Participants Study 1 and 2

29 participants (Table 4.1.) aged 8-15 (18 girls and 11 boys), at the level of Pre-Grade 1 – Grade 8⁹ took part in this study, playing recorder¹⁰ (7), violin (5), piano (4), flute (3), cello (3), clarinet (2), cornet (1), trumpet (1), double bass (1), baritone (1) and French horn (1). Six participants attended a private school¹¹ while 23 children were from state schools. Convenience sampling was used as participants were invited via the music departments of schools where I was teaching, and additionally via music teachers at two local village schools and a local church youth band. Although participating schools had been asked for intermediate musicians, some advanced players signed up too. Based on previously passed grade exams or grade level reported by teachers, participants were allocated to a lower (1, $N = 19$), intermediate (2, $N = 5$) or advanced (3, $N = 5$) level group, and randomly assigned to an experimental (15) or control group (14). The mean level of playing (lower, intermediate and advanced level) was 1.53, and the median Grade level was Grade 3 for both groups. All 29 participants took part in the improvisation test and the experimental study (Study 1) and filled in questionnaires (Study 2). Additionally, 16 participants took part in a video-stimulated recall interview (VSRI, Study 2); 11 girls and five boys (aged 10-16), eight experimental and eight control group participants. A varied group of pupils participated in the VSRI; some had made improvements in their expressiveness in both test extracts whilst others had improved in one extract but not the other.

⁹ Grades as used by the Associated Board of the Royal Schools (ABRSM) of Music in the UK, with grades ranging from Grade 1 to Grade 8 (most advanced).

¹⁰ None of these recorder players were learning with me; they had a different recorder teacher.

¹¹ Private schools in the UK are fee-paying independent schools directed by a board of governors.

4.1.3.1. Participants' codes Study 1 and 2

Participants were assigned codes consisting of a pseudonym followed by age, instrument, grade group (Group 1: Pre-grade 1-Grade 3; Group 2: Grade 4-5; Group 3: Grade 6-8) and group condition (experimental (E) or control group (C)). Instrument codes were: Baritone (Ba), cello (Ce), clarinet (Cl), cornet (Co), double bass (DB), flute (Fl), French horn (FH), piano (Pi), recorder (R), trumpet (Tr), violin (Vi). R = References; Q = Questionnaire, VSRI = Video-stimulated recall interview, J = Junior, and S = Senior school participant.

Table 4.1. Participants study 1 and 2, allocation to experimental/control groups, and level of playing. Names of VSRI participants in italic.

Experimental Group	Grade	Control Group	Grade
<i>Eloise9_Vi1E</i>	2	<i>Emily9_Vi1C</i>	<i>Pre-1</i>
<i>Eve10_Fl1E</i>	1	<i>Kim10_Vi1C</i>	2
<i>Alex10_Vi1E</i>	3	<i>Lily10_R1C</i>	3
<i>April10_Fl1E</i>	<i>Pre-1</i>	<i>Kelly10_R1C</i>	1
<i>Mary13_Cl1E</i>	3	<i>Jade10_R1C</i>	2
<i>Lydia15_Ce2E</i>	5	<i>Josh13_Co2C</i>	4
<i>Jessy14_Tr3E</i>	7	<i>Tim15_Cl3C</i>	6
<i>Jack15_Pi3E</i>	8	<i>Will15_DB3C</i>	8
Peter8_Vi1E	2	Olivia8_R1C	1
Nicole10_R1E	3	Linda11_Pi1C	Pre-1
Anna10_R1E	3	Sophie10_Pi1C	3
Ava11_R1E	3	Charlie11_Ba1C	3
Poppy11_Pi1E	1	Oliver12_Ce2C	5
Zoe12_Fl2E	4	Becky14_Ce2C	5
Ralph15_FH3E	6		
Median Grade	3		3

4.1.4. Procedure of the experimental study

All participants were given two contrasting test pieces (Appendix 1); a 'happy' extract, Branle or Allegro (Branle/Allegro, or BA) and a 'sad' excerpt, Rain or Adagio (Rain/Adagio, or RAd), three days before the experimental/control lesson to facilitate practice. Initially I planned to have just Branle and Rain, because these were the test extracts I had used in the small exploratory study of my Master's project (see Introduction, Chapter 1). These two extracts had worked well in the exploratory study, because pupils had perceived these as portraying contrasting emotions; happiness and sadness. As many advanced players signed up for the experimental study too, it was necessary to find two more challenging pieces that would be appropriate for the advanced participants. The Allegro and Adagio excerpts were chosen based on observations in recorder lessons; I had noticed that pupils tend to perceive this Adagio excerpt from a Marcello sonata as conveying sadness and the Allegro (excerpt from *Die Freude* by Telemann) as a piece portraying happiness. Thus, different test pieces were offered to each ability group to ensure that participants received music of an appropriate level. Participants of the lower level group (Grade 1-3, $N = 19$) received Branle and Rain; intermediate players (Grade 4-5, $N = 5$) Allegro and Rain; and advanced players (Grade 6-8, $N = 5$) Allegro and Adagio. After advice from instrumental teachers, extracts were transposed to keys suitable for participants' instruments. Players of melody instruments received just the melody line. Level 1 pianists could play only the right hand if playing with two hands was too challenging for them.

All pupils participated individually at a time and venue that was convenient for them. For 20 participants the improvisation and experimental sessions took place in a music room at school during their normal school day while for eight pupils the sessions took place after school in a church teaching room, whilst the remaining pupil was tested in my own music studio (as this pupil went to another school). These variations in procedure were accepted with the intention of having a larger sample.

4.1.4.1. Lesson content in the experimental study

In both groups the lessons started with welcoming the pupil and explaining the aims of

the research project again. I emphasized that the aim of the session was to learn more about teaching methods and not to evaluate the pupil's playing. After that I asked the participant whether they had had time to practice the test extract and whether they found the music easy or difficult to play. I also asked which piece they liked best and I gave each participant the choice to select an extract to start with. After that the participant played through both pieces in the order they had chosen and then we started working on the extract the pupil had selected to play first. I worked with each participant on their pieces conform the group lesson content (i.e. experimental/control teaching).

Control group teaching focused on basic technical and music reading skills. Clapping rhythms and playing scales and arpeggios in the key of the test extract were used to practise difficult passages or rhythms. Furthermore, extemporization was used to improvise tunes with melodic or rhythmic patterns that were similar to some of those in the test extract. Modelling was only used if this was necessary to indicate pitch or clarify a melodic or rhythmic pattern. Modelling was used sparingly as this could potentially influence pupils' expressiveness. Musical character or interpretation was not mentioned or discussed in control group sessions.

In experimental group lessons the musical character was discussed after similar work on basic technical and music reading skills. Pupils were asked '*What is the character of this music?*' The use of expressive tools to convey the musical character was explored through dialogue, and participants were given the opportunity to try out various ways of playing the music. The musical phrases of the extract were discussed briefly if there was sufficient time to do this. Like in the control group modelling was used sparingly. An overview of experimental and control group lesson content can be found in Table 4.2.

Obviously, there were individual differences in lessons as all children are different; some children needed more help to improve the accuracy of their playing while others could play the pieces already fairly accurately at the start of the lesson (See 5.2. and 5.3.).

Table 4.2. Teaching content of experimental and control group lessons.

Experimental Group	Control Group
Basic technical skills	Basic technical skills
Notational accuracy	Notational accuracy
Scales and arpeggios	Scales and arpeggios
‘What is the character of this music?’	Improvisation
‘How can you show this in your playing?’	

4.2. Methodology of Study 2: Qualitative study

4.2.1. Questionnaire

A questionnaire seemed an appropriate data collection tool to explore pupils’ evaluation of their learning in the research sessions and to investigate their normal approach to practice as well as their perceived challenges and rewards in instrumental music learning. It was relatively easy for participants to complete the questionnaire immediately after their experimental/control group lesson, and this procedure guaranteed that there was not a large time gap between lesson and questionnaire, thus contributing to the reliability of the survey data. Questionnaires can provide a reliable way to investigate children’s views (from the age of seven) provided questions are constructed carefully (Bell, 2007). The questionnaires consisted of several open-ended questions and some scalar questions on a five-point rating scale (Appendix 2). Care was taken to use short sentences and to avoid difficult words or grammar. The response options in the scalar questions were completely labelled with verbal descriptions, and the scalar and multiple-choice questions were explained to the youngest participants (8-10-year olds) to ensure they understood the questions and the five-point rating scale. The confidential nature of the survey data was stressed in the explanation to all participants.

In line with recommendations by Cox and Brayton Cox (2008) guiding research questions were formulated and questionnaire items were evaluated to investigate

whether these answered the guiding research questions. Initial drafts of the questionnaire were given to two scholars for feedback. Based on their response the questionnaire was adjusted and this modified questionnaire was then tested by six pupils (three junior and three senior school pupils, five girls and 1 boy). The children who tested the pilot questionnaire indicated that they had enjoyed this activity and found the questions interesting. They had marked on their forms where a question was unclear to them and some gave verbal feedback spontaneously. Based on the outcome of this pilot questionnaire some questions were rephrased, and a few questions were eliminated as the questionnaire was too long (i.e. some pupils indicated that it took more than 20 minutes to complete the questionnaire). Most participants filled in the questionnaire immediately after the session, though a few of the older students took it away to complete at home if they had other commitments immediately after their research session. All questionnaires were returned to the researcher and only one question was left blank by one of the participants.

4.2.1.1. Content of the questionnaire

To explore whether pupils had experience with improvisation and whether they thought they had conveyed feelings in music before, participants were asked to indicate what had been new in the improvisation session (Appendix 2). Items 2 and 3 were open questions asking the participants about their learning in the experimental/control group lessons. Participants' approach to practice was investigated via an open question and a set of scalar questions regarding various aspects of practice. Especially with young respondents there is a risk that children might aim to give compliant answers to please the researcher or their teachers. Therefore, the following statement was added to the scalar question on practice: *'I am interested in your personal practice routine. Please do not tick what you think you ought to be doing!'* Additionally, there were open questions on 'the best' and 'the hardest thing' about learning a musical instrument and there was space for participants to write feedback on the project.

4.2.2. Video-stimulated recall interviews

By the time that the questionnaire data had been analysed, approximately half a year

after the experimental sessions had been held, I realised that it would be useful to collect more information about the participants' assessments of the instructional strategies that had been used in the experimental and control group lessons. Therefore, 10-12 months after the experimental and control group lessons video-stimulated recall interviews (VSRI) were held with 16 pupils (eight participants from the experimental and eight from the control group) to gather more detailed information about pupils' evaluations of the instructional strategies used in the experimental study. Semi-structured interviews seemed an appropriate method for this and the video-recordings of the experimental study were used as a stimulus to remember the research session of the previous year. As recommended by Rowe (2009) pupils received a link with the video-recording prior to the interview so that they could view the recording in the safety of their own home, and reflect on my main question; 'what was helpful for your learning during the special lesson we did last year?' Participants were asked to select a passage from the recording that they would like to watch during the interview, to give them a sense of ownership of the interview procedure. As pupils might feel self-conscious or embarrassed about watching or discussing the video material it was emphasized that we would not be evaluating their performance but rather the teaching methods used during the lesson.

The interview started with general questions, asking whether the interviewees had watched the video and whether this helped them to remember the research session (Appendix 3). Additionally, pupils were asked whether they had found it distracting to have a camera in the lesson, and which section of the video they would like to watch during the interview. We watched the video extract they had chosen, or, if they had not selected anything, a section that I had selected beforehand. Participants were asked which parts of the lesson they had found helpful, and whether there had been any elements in the lesson they had found difficult or not so helpful. Interviewees were also asked which element of the lesson had been most enjoyable. Finally, participants were invited to choose a pseudonym for the written report, to give them more ownership of the research process (see Rowe, 2009). Interviews lasted between 4-24 minutes (M = 15 minutes) and were audio-recorded.

4.3. Methodology of Study 3: Participatory action research project

For the third study a participatory action research project (ARP) was organised. In participatory action research (AR) practitioners explore an aspect of their work with the aim to improve or to understand it better:

Action research is undertaken by practitioners to improve their practice in addition to coming to a better understanding of it. For practitioners it is not enough to develop theories about a situation: they also want to change the situation, as a result of their new knowledge, to improve the conditions for themselves and their pupils, patients or clients (Altrichter et al., 2008, p. 198).

Cain (2012) suggested that action research in a participatory paradigm should fulfil the following five conditions: it should include self-study; involve students; consider the influence of context; involve more than one action research cycle; and engage with, and contribute to, the development of theory (Cain, 2012, p. 409). In the current ARP it was my aim to explore how we could implement a dialogic teaching approach in normal tutoring practice, and to investigate whether pupils need supplementary instructional methods to support this teaching. Although it would have been possible to organise an action research project as a single teacher with my own pupils (Cain, 2008; Gaunt, 2007), I decided to organise a participatory ARP in collaboration with other instrumental tutors, as I wanted to learn from my colleagues' reflections and observations; action research is strengthened through collaboration with colleagues (Cain, 2012).

Several colleagues had expressed an interest in my research and said that they would be keen to participate in a project exploring teaching of expressiveness, as they thought this an intriguing aspect of our work. Therefore, all the participating tutors in this ARP collaborated to explore teaching expressiveness, and all were 'researcher-teachers'. It was important for me to participate in this project as researcher-teacher too, to reflect on my teaching, to collaborate and discuss ideas with colleagues, and not to function as a researcher-observer as this would fundamentally alter the research situation (Hartwig, 2014). It was my aim to build on the findings of my earlier

research studies and explore the dialogic teaching approach as well as teaching strategies used by colleagues in my first AR study (see Meissner, 2017). Therefore, this project would also function like a kind of ‘field experiment’; we would use a ‘systematic and reflective trying-out of practice strategies’ (Altrichter et al., 2008, p. 199) to increase our understanding of teaching expressive music performance.

From literature as well as experience I was aware of the potential pitfalls of AR in an educational setting: There is a risk that not the research but other events, like Grade exam preparation, would be a priority during the project (Cain, 2013); there might be a ‘struggle for esteem’ among participating tutors (PRiME, 2013); colleagues might forget about the research or be concerned that they might be criticized about their teaching (see Meissner, 2017). To avoid these difficulties, I ensured there was sufficient information about the aims, content and time commitments involved prior to the start of the project. Additionally, I ensured that I met all participating teachers on a weekly basis throughout the project, during informal moments, such as lunch and coffee breaks. Fortunately there are also important benefits to AR in educational settings: Collaboration among colleagues can be enjoyable in an otherwise isolated teaching environment (e.g. Hartwig, 2014); and it encourages a better understanding of pupils, self-knowledge and growth for participating tutors (Cain, 2013).

4.3.1. Participants Study 3

Five instrumental music teachers (one male, four female) took part in the study: a trumpet player teaching all brass instruments, a clarinettist/saxophonist, a pianist, a violin/viola teacher and a recorder teacher (the author). All participating teachers had studied music at Music College or University and had extensive teaching experience (between 10 and 20+ years). 11 girls (aged 8 – 14, level Grade 1 – 5) participated in the project; two pupils for each participating tutor, except for the pianist who took part with three pupils. Participating pupils played French horn (1), Flugelhorn (1), clarinet (2), piano (3), violin (1), viola (1) and recorder (2). Teachers were asked to invite ‘average’ pupils for this project who needed help to improve their expressiveness in performance, but without known learning difficulties, nor pupils with high musical achievements, as such pupils would probably need an adjusted teaching approach. Additionally, two recorder pupils who were not participating in the action research

study were interviewed near the end of the project as they had expressed views on learning expressive performance that were of interest for answering the research questions.

4.3.1.1. Participants' codes Study 3

Participating teachers were assigned a pseudonym while pupils were allocated codes consisting of a pseudonym followed by age, instrument, grade and A for ARP participant (Table 4.3.). I = Interview; MD = Music Diary; PS = Performance session; R = References; RJ = Research Journal; M1, M2, M3 = Teachers' meeting 1, 2 and 3; QP = Pupils' Questionnaire; QT = Teachers' Questionnaire; VSRI = Video-stimulated recall interview.

Table 4.3. Codes and pseudonyms of participants in the action research study. VSR-Interviewees in italic.

Teacher	Instrument	Pupil	Instrument	Grade
<i>Tim</i>	Trumpet, brass teacher	Matilda12_B2A	Flugel Horn	2
		<i>Lucy14_FH4A</i>	French Horn	4
<i>Caroline</i>	Clarinet & Saxophone	Sophia14_Cl3A	Clarinet	3
		<i>Sally13_Cl4A</i>	Clarinet	4
<i>Alicia</i>	Piano	<i>Yasmine12_Pi3A</i>	Piano	3
		Lara12_Pi4A	Piano	4
		Ruby12_Pi3A	Piano	3
<i>Karen</i>	Violin, teaching violin & viola	<i>Phoebe8_Vi1A</i>	Violin	1
		<i>Rachel12_Va2A</i>	Viola	2
Henrique (project leader)	Recorder	<i>Pippa9_R1A</i>	Recorder	1
		Rose11_R3A	Recorder	3
		<i>Amelia15_R4</i>	Recorder	4
		<i>Nina13_R4</i>	Recorder	4

4.3.2. Procedure

An informal meeting providing information about the aims and commitments of project involvement was arranged at the end of the summer term for interested teachers, and during a school lunch time at the start of September for invited pupils. As a rule, AR consists of at least two action cycles containing four steps: First the current situation is examined and a research question formulated; then an intervention is planned and consequently implemented; after a while the outcome is evaluated and a new intervention is planned (e.g. Cain, 2012; McNiff, 2010). The current ARP consisted of 2 cycles of 4 or 5 weeks each (Figure 4.2.).

As literature suggests that teachers often have an intuitive understanding of how to perform expressively and find it difficult to explain this verbally (Juslin, Friberg, Schoonderwaldt & Karlsson, 2004; Lindström, Juslin, Bresin, & Williamon, 2003; Meissner, 2017), a workshop for participating tutors was organised at the start of the autumn term. This workshop provided an overview of the literature on performance expression and how it can be enhanced and taught; the tutors played a simple tune with different musical characters to explore how to manipulate expressive tools for conveying various interpretations. This workshop was followed by the first meeting wherein tutors discussed which methods they aimed to explore during the first cycle, which commenced after the first pupils' performance session and lasted for 5 weeks (until the week after half term). At the end of the first cycle a second pupils' performance took place followed by a second teacher meeting. Cycle 2 started in the week after the second meeting and continued until the end of term. At the end of cycle 2 a third performance session was held followed by a third teacher meeting. It was decided during cycle 2 to organise a fourth performance session at the end of the spring term following the project, to see whether there was still an effect of the project on pupils' playing and teachers' practice. Around the same time video-stimulated recall interviews (VSRI) were held with all tutors and several pupils to investigate participants' views on their teaching and learning during the project.

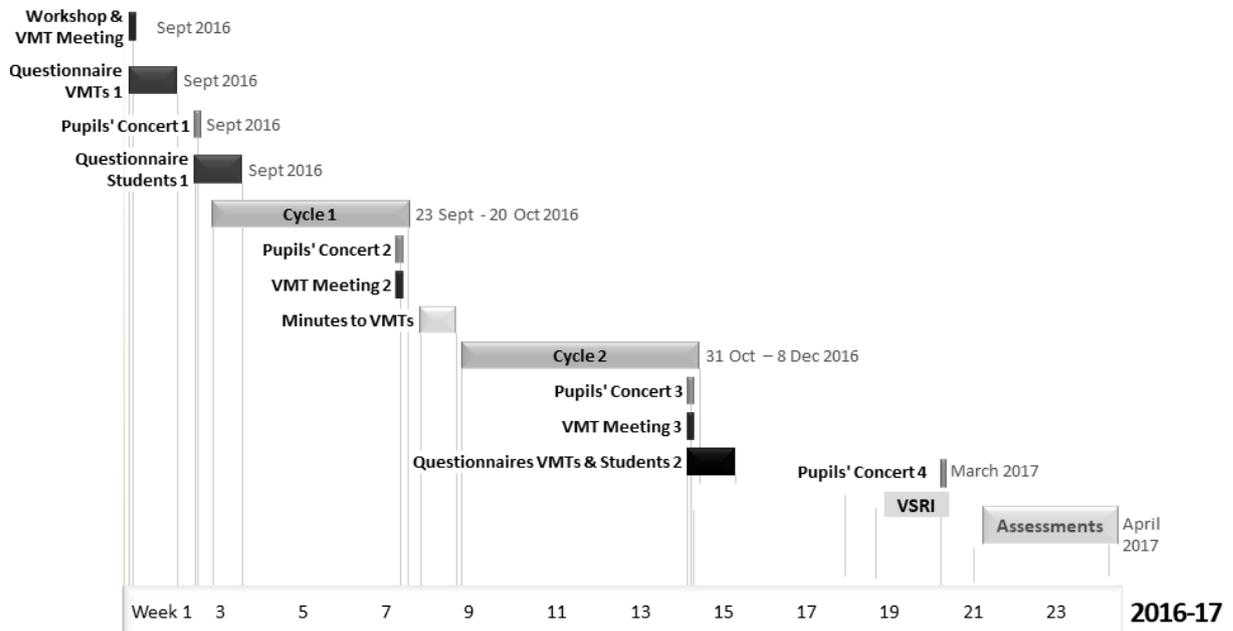


Figure 4.2. Timeline of the action research project.

4.3.3. Data collection instruments

Within the ARP various data collection instruments were used for triangulation of data and to collect viewpoints from both tutors and pupils. This provided a rich picture of the teaching-and-learning situation and an opportunity to see whether findings were consistent (Altrichter et al., 2008; Hartwig, 2014). The following methods for data collection instruments were used: Research journal; Teachers’ and pupils’ questionnaires to collect information about participants’ views on, and experiences with, the instructional methods used; Teachers’ and pupils’ log books or music diaries; Notes and audio recordings of teacher meetings; VSRI to gather information about tutors’ and pupils’ views and experiences; Video recordings of pupils’ playing in performance sessions; Video recordings of the ‘expression-phase’ of instrumental lessons. Lessons were filmed to verify which methods tutors employed; the aim was not to analyse all lessons in detail, but to use the recordings as a source to verify which methods were used and to see pupils’ reaction to tutors’ questions. Three teachers filmed the section of the lesson where they worked on expression (they aimed to do

this for approximately 10 – 15 minutes), while two tutors preferred filming whole 40-minute lessons rather than switching on the camera for the work on expressiveness. Every week the ‘expression-phase’ of the lesson was uploaded on a secure online file. Due to some technical problems a couple of violin/viola lessons were not recorded and the audio recording of teacher meeting 3 was corrupted. In these situations, notes from the violin teacher’s diary and the research journal provided information about the lessons and the meeting respectively.

4.3.3.1. Research journal

As recommended by Altrichter and colleagues (2008) I kept a hand-written research journal throughout the project to document notes from informal conversations with participating teachers, observations during lessons and pupils’ performances and reflections. Journaling is an important tool for action researchers

‘to gain access to, and reach, an understanding of their tacit knowledge, which is the result of their experience but, normally, not directly and consciously at their disposal (...). Writing in journals (...) can help to make explicit (...) tacit knowledge.’ (Altrichter et al., 2008, p. 31).

Regular journal keeping was useful as it helped to develop my thinking about the research and for planning meetings and teaching strategies. I used headings and different colour ink to indicate which entries were observations, reflections or theoretical notes (see Altrichter et al., 2008). Afterwards all entries from the journal were transferred to a digital word document which was then added to the ARP NVIVO file for coding and thematic analysis (see 4.5.3.).

4.3.3.2. Questionnaires

To investigate tutors’ views on teaching, and pupils’ views on learning expressiveness, as well as pupils’ approach to practice and views on the challenges and difficulties of instrumental music learning, questionnaires were given to all participants at the start and end of the ARP (Appendices 4-7). The questionnaires were constructed in the same way as the questionnaires in study 2 (i.e. questionnaire items were evaluated by comparing them with guiding research questions) and consisted of open-ended and

scalar questions on a five-point rating scale. The response options in the scalar questions were completely labelled, and the scalar and multiple-choice items were explained to the youngest pupils (8-10-year olds). The confidential nature of the survey data was stressed in the information letters and verbal explanations. The student questionnaire was tested by two 9-year old girls who indicated that questions on 'shape' or 'structure' of music were confusing. These girls said that they were not sure what shape or structure meant, and they thought it might be related to texture¹². Therefore, these items were re-worded, and I explained to participants what 'structure' meant.

In the pupils' questionnaires open questions and scalar items explored participants' approach to practice. Additionally, the first questionnaire (Appendix 4) contained open questions on the 'best' and the 'hardest thing' about learning a musical instrument. In the last questionnaire pupils were asked for their views on their learning and practice during the project (Appendix 5). Furthermore, the final questionnaire contained open and scalar questions investigating pupils' views on the instructional strategies used by teachers. Finally, there were questions exploring pupils' views on their favourite pieces and most enjoyable experience during the project, and there was space to leave feedback.

Tutors' questionnaires at the start of the project (Appendix 6) explored their views on, and experiences with teaching expression. Additionally, tutors could indicate how they had been taught expressiveness before and during their study at University or Music College. The first questionnaire was given to tutors during the workshop at the start of the ARP. Questions regarding teachers' approach to, and issues they had encountered with teaching expression, were completed at the start of the workshop before the presentation on teaching expressiveness. The remainder of the questionnaire was completed after the workshop. Items in teachers' final questionnaires (Appendix 7) investigated their views on the effectiveness of instructional strategies. All questionnaires were returned, except for one pupil's questionnaire (Matilda12_B2A) at the end of the project.

¹² The girls did not use the word 'texture' but described this in different ways; e.g. How the piece is build up with melody and chords or what kind of sounds are made.

4.3.3.3. Tutors' and pupils' logbooks

Basic music diaries were given to all participants at the start of the project. Pupils were given a music diary to describe weekly what they had aimed for during practice and what they had learnt during their lesson (Appendix 8). Additionally, there were questions on the performance sessions. A draft music diary for pupils was evaluated by a teenager who recommended avoiding open questions on practice and performance experience, as these can be difficult to answer. Based on her feedback the diaries for pupils were adjusted with fewer open questions and questions were added where pupils could simply tick boxes. Teachers' notebooks provided space for a short description of methods and observations (Appendix 9). Most teachers used these diaries, except for the piano teacher.

4.3.3.4. Video-stimulated recall interviews

Three months after the end of the project VSRI were held with all participating tutors and six pupils to collect more detailed information about tutors' and pupils' evaluations of the instructional strategies used in the ARP. Semi-structured interviews (Appendix 10) seemed an appropriate method and a short video-recording (5-7 minutes) containing lesson extracts was used as a stimulus to remember the lessons of the previous term. For this round of VSRI, participants viewed their video at the start of their interview rather than prior to the interview, to protect both teacher and pupil, as it was suggested by the ethics committee that participants could potentially abuse the recorded material at home. To help the interviewees to feel at ease I gave them the opportunity to first watch the video with headphones while I did some paperwork. At the start of the interview I emphasized that we would not be evaluating tutors' teaching or pupils' performance but rather the methods used during the lessons. Participants were asked which instructional strategies they had found helpful, and whether there had been any methods in the lessons they had found difficult or not so helpful. Pupils' VSRI lasted between 12-28 minutes ($M = 21$), while interviews with tutors took between 30-45 minutes. All VSRI were audio-recorded.

4.4. Assessments

Throughout this doctoral project video-recordings of participants' performances were used for assessments to strengthen ecological validity; in educational settings adjudicators, examiners and teachers generally assess pupils' performances in a holistic manner; visual as well as aural aspects of pupils' playing are observed and evaluated.

4.4.1. Assessments of the improvisations

4.4.1.1. First assessment

Initially the adjudicators had been asked to assess pupils' improvisations (first phase of study 1) on a 5-point Likert-scale ranging from 'not at all communicating the intended emotion' to 'very clearly communicating the intended emotion'. Subsequently one of the adjudicators indicated that this was problematic, as some children conveyed the intended emotion by using certain musical material in their improvisations, for example minor colours expressing sadness or large jumping intervals for expressing happiness, while others used mainly expressive performance cues, like articulation or dynamics to communicate the intended emotion. Therefore, it was decided to assess the improvisations on musical content (MC) and the use of expressive cues (EC). MC and EC were assessed on a 5-point Likert-scale ranging from 'not at all communicating the intended emotion' to 'very clearly communicating the intended emotion' (Appendix 11). Adjudicators were asked to assess the first minute of the improvisation. The assessment procedure was explained in a Skype-meeting with each adjudicator, and all four adjudicators made their assessments individually. They did not know any of the participants and all are professional musicians: Adjudicator 1 is a professional musician, teacher and choir director; Adjudicator 2 is a professional musician, teacher, and experienced improviser; Adjudicators 3 and 4 are experienced examiners, as well as professional musicians and teachers. Initially the evaluations were conducted by adjudicator 1 and 2, but it was decided to invite two extra adjudicators as the Intraclass Correlation Coefficient (ICC) values for some measures were low (e.g. ICC (2, 1) for EC-Sad was .39).

4.4.1.2. *Second assessment*

A second assessment of the improvisations explored whether the pupils could convey happiness, sadness and anger to listeners who were not informed of the intended emotions. The adjudicators for the second assessment were four postgraduate students on a distant learning Music Psychology in Education course. Each adjudicator watched the video-recordings of the improvisations individually and indicated whether the improvisations communicated happiness, sadness, anger or some other emotion. The adjudicators in this second assessment were unaware of the intended emotion, and videos for each participant were presented in random order.

4.4.2. Assessments of the performances in the experimental/control sessions

Extracts of participants' performances at the beginning and end of the experimental sessions were assessed by four independent adjudicators¹³ on a 7-point Likert-scale, ranging from 'not at all'/'deadpan' to 'excellent' (Appendix 12). Performances were marked 'blind' for order in the lesson and for group (control/experimental). The following elements of performances were evaluated: accuracy; technical fluency; emotional expression (i.e. expression of happiness in Branle/Allegro or sadness in Rain/Adagio); appropriate shaping of phrases; bodily communication (through ancillary gestures); overall expressiveness. The assessment procedure was explained via individual Skype-conversations using sample recordings and confirmed in writing. Initially this assessment was done by adjudicators 1 and 2, but later two more adjudicators were invited as the ICC values with two adjudicators were fairly low for some measures (e.g. ICC (2, 1) value for bodily communication in Branle/Allegro at the start was .27, and ICC (2, 1) for Rain/Adagio at the start was .34). The adjudicators made their assessments individually.

¹³ The same adjudicators as for the first assessment of the improvisation test.

4.4.3. Assessments of the action research project performances

Participants' playing in performance sessions was assessed by pupils' teachers and three independent adjudicators on a 5-point Likert-scale, ranging from (1) 'needs attention', (3) 'satisfactory' to (5) 'excellent'. Performances were marked 'blind' for order (performance session 1, 2, 3 and 4), except for assessments made by teachers, as tutors knew in which performance session their pupils had played each piece. The following elements of performances were evaluated: Accuracy; technical control; phrasing; and expression of musical character. The assessment procedure was explained one-to-one to teachers, while assessments were discussed and practised in a group meeting with independent adjudicators using sample recordings. The three adjudicators are professional musicians and teachers; one oboist & saxophonist, a pianist and a violinist. The adjudicators made their assessments individually.

4.5. Analysis

4.5.1. Analysis of the quantitative data collected in Study 1

To estimate inter-rater reliability between the adjudicators Two-Way Random Consistency ICC (2, k) calculations were used (see Landers, 2015) for the assessment data. To examine whether the improvisations in the test were more effective in terms of MC or EC, paired samples t-tests were used, comparing MC and EC scores (scores were averaged across adjudicators), while a repeated measure ANOVA was used to explore the effect of emotion (anger, happiness, sadness) on MC and EC scores and to explore whether there was a difference between the two groups (experimental/control) in their ability to express basic emotions through improvisation.

Scores related to performance assessments in the experimental study were also averaged across adjudicators. To examine the effectiveness of teaching paired samples t-tests were used for scores that followed normal distribution and Wilcoxon Signed-Rank Tests for scores that did not. We decided to focus on difference scores per measure rather than absolute scores, to simplify the analysis, and to reflect the interest in difference between post- and pretest scores and main effect of group, including a possible interaction with piece. Therefore, the difference between post-

and pretest scores was calculated and a repeated measure ANOVA was used to test the effect of group (experimental/control) and piece (Branle/Allegro – Rain/Adagio) on difference scores (for difference scores that followed normal distribution (ND)). *Lesson duration* was added as covariant. Difference scores that had non-normal distribution were analysed with Mann-Whitney U tests.

4.5.2. Analysis of the qualitative data collected in Studies 2 and 3

Qualitative data in study 2 and 3 were transcribed and coded in NVIVO, and analysed with the 6-phase thematic analysis procedure as described by Braun & Clarke (2006; 2012), although it seemed more like an 8-step process, as phase 2 consisted of three parts (2a, 2b, 2c), because of the large data set. In phase 2a ‘nodes’ were labelled in NVIVO for all words and concepts that could potentially become a code or theme. After this these basic nodes were assembled into ‘codes’ (step 2b). Then all codes were revisited throughout the entire data set (step 2c) as my coding had developed while I went through the material (see Braun & Clarke, 2012). Phase three then consisted of searching for ‘themes’ that capture ‘something important about the data in relation to the research question, and represent some level of patterned response or meaning with the data set’ (Braun & Clarke, 2006, p. 82). In both studies a mainly ‘top-down’ deductive approach was used as the analysis was driven by research questions. Additionally, some inductive, bottom-up data analysis was applied whenever issues or ideas that seemed relevant to the topic (teaching and learning expressiveness) were voiced by several participants.

4.5.3. Analysis of the quantitative data collected in studies 2 and 3

As various confounding variables had influenced pupils’ playing in the performance sessions of the action research project, it was decided to give descriptive data only of the assessment scores. Two-Way Random Consistency ICC (2, *k*) calculations were used to estimate inter-rater reliability between the adjudicators. Quantitative data from questionnaires with non-normal distribution were analysed using Mann-Whitney U tests or Wilcoxon Signed-Rank Tests.

4.6. Research ethics

Ethical approval for all three studies was obtained through the standard University of Sheffield review process. Participating teachers as well as pupils and their parents gave their informed consent.

5. Findings Study 1*: Experimental vs control group teaching session

* Findings from this study were published in Meissner & Timmers. (2018). Teaching young musicians expressive performance: An experimental study. *Music Education Research*, DOI: 10.1080/14613808.2018.1465031 Overlap between the article and reported findings in this chapter was unavoidable.

All 29 participants took part in an improvisation and an experimental vs. control group teaching session. The aim of the improvisation session was to explore whether these pupils understood how to modify expressive devices to convey basic emotions in improvisations. Additionally, it provided an opportunity for the pupils to meet me prior to the experimental/control sessions. The aim of the experimental vs. control group study was to explore whether discussion of musical character is more effective for improving pupils' performance expression than teaching focusing on accuracy and technical fluency. A detailed description of the method, procedure and participants can be found in Chapter 4.1.

5.1. Findings improvisation session

The 29 participants were included in an improvisation session at least three weeks before the experimental-control group study took place and were video-recorded on a Sony Camcorder, HDR-CX410. At the start of the session I welcomed the pupils and gave an explanation about the research. Most participants (27/29) brought a piece they already knew to the improvisation test and played this for me. Playing their own piece seemed to help the children to feel at ease in the unusual situation of a research setting. After their performance I asked the pupils whether they had any experience with improvisation. Only 10 out of the 29 participants had some experience with improvisation, varying from beginners who indicated that they enjoyed making up their own pieces, to experienced improvisers who played in jazz bands. This finding, that many young musicians have limited experience with improvisation, is in line with findings by McPherson and colleagues (2012) that children often lack opportunities to develop their improvisation skills, as this is frequently neglected in instrumental

education.

When they were asked to improvise, some children made up improvisations confidently while others seemed hesitant. As some children were hesitant in the beginning, I decided early in the project to give them a chance to make a 'warm-up improvisation' first. In the initial week of the project five children took part in the improvisation session. Two children seemed very confident about improvising and were not offered the opportunity to make a trial improvisation. The other three children were given this opportunity as they seemed hesitant. As this warm-up improvisation worked well, increasing their confidence, I decided to add this to the normal procedure for all remaining participants. After this 'improvisation warm-up' the pupils were asked to make up a happy tune, 'to make a listener feel happy', and subsequently they were asked to 'do the opposite, and improvise tune that sounds sad', and after that I asked them to make up a tune that sounded angry. The participants were encouraged to start on any note they liked and were told they could make up a short tune if they wished to do so. After their improvisation I thanked them and gave positive feedback. Most children seemed to enjoy the activity, feeling confident about improvising happy, sad and angry tunes once they had done a trial improvisation.

5.1.1. Findings first assessment

The improvisations were first assessed on musical content (MC) and the use of expressive cues (EC). MC refers to the musical material used in the improvisations such as major and minor modes, stepwise or jumpy melodic contour, chromatic colours, low or high register and rhythm. The use of EC refers to performance parameters such as articulation, dynamics, tempo and timbre. Participants' use of MC and EC in improvisations was assessed on a five-point Likert-scale (See Chapter 4.4.)

ICC (2, *k*) values for adjudicators' assessments ranged from moderate (.61) for MC-Sad to good (.82) for MC-Angry (Table 5.1). The moderate ICC values for some measures suggest that it is difficult to evaluate MC and EC on objective rating scales. One adjudicator observed afterwards that she thought that there are many different ways to experience and express anger, happiness and sadness. She thought that there was always something that suggested the intended emotion in an improvisation and

therefore she had never awarded 0 in her assessments. The other adjudicators had sometimes used 0 in their evaluations.

Table 5.1. Two-Way Random Consistency ICC (2, k), average measures, for assessments by four adjudicators.

Measure	ICC (2, k)
MC-Angry	.82
MC-Happy	.80
MC-Sad	.61
EC-Angry	.81
EC-Happy	.75
EC-Sad	.64

A mixed measures ANOVA was used to test the effects of emotion and group on improvisation test scores. This showed a significant effect of emotion on MC scores ($F(1, 27) = 5.809, p = .005, r = .42$). Participants were more proficient at communicating happiness (M MC-Happy = 2.72) and sadness (M MC-Sad = 2.70) using MC than anger (M MC-Angry = 2.17). Pair-wise comparisons confirmed that the scores for Anger were significantly different from the Sad and Happy scores ($p = .012$). There was no main effect of emotion on EC scores ($p = .764$), which were generally rather low ($M = 2.03$). No other significant effects were found: No main effect of group on MC ($p = .391$) or EC ($p = .847$), nor interactions between the effects of emotion and group for MC ($p = .101$) or EC ($p = .936$).

Inspection of the range and mean assessment scores (Table 5.2.) suggests that participants were more proficient modifying MC than adjusting EC to convey happiness, sadness and anger in their improvisations. Overall, the average MC score (Mean-MC = 2.53, $SD = .61$) was higher than the average EC score (Mean-EC = 2.03, $SD = .65$), and a paired samples t-test shows that this was a significant difference ($t(28) = 9.41, p < .001$). The mean difference between average MC and EC scores was .5 with a

95% confidence interval ranging from .39 to .61, with a large effect size ($d = .79$). The paired samples t -test also revealed significant differences between MC-Sad and EC-Sad ($t(28) = 7.131, p < .001, d = .88$), MC-Happy and EC-Happy scores ($t(28) = 9.731, p < .001, d = .94$) with large effect sizes. Contrastingly, no significant difference was found between MC-Angry and EC-Angry scores. These findings suggest that participants' ability to modify expressive devices was less developed than their skill to use musical material to convey happiness and sadness. Musicians need to adjust expressive gestures in performance to facilitate expressiveness. Therefore, it might be beneficial for these pupils to learn more about the use of expressive tools.

Table 5.2. Mean and median scores for MC and EC per emotion, $N = 29$. Scores averaged across adjudicators.

	MC-Angry	MC-Happy	MC-Sad	EC-Angry	EC-Happy	EC-Sad	Mean-MC	Mean-EC
Mean	2.17	2.72	2.70	2.03	1.96	2.09	2.53	2.03
Median	2.50	2.75	2.75	2.00	2.00	2.00	2.58	1.91
SD	1.02	.78	.65	1.04	.83	.72	.61	.65
Minimum	.00	.75	1.25	.50	.50	.75	.92	.83
Maximum	3.75	4.00	3.75	3.75	4.00	3.50	3.58	3.17

There were strong correlations between MC and EC scores for each emotion: Pearson's r was .80 ($p < .001$) for MC and EC-Angry scores; $r = .87$ ($p < .001$) for MC and EC-Happy scores; and $r = .78$ ($p < .001$) for MC and EC-Sad ($N = 29$, scores averaged across adjudicators). This suggests that there was a relationship between pupils' ability to show a particular emotion in MC and in their use of EC. As expected, there was a significant correlation between age and level of playing (Spearman's $\rho = .835, p < .001, N = 29$), but there were no significant correlations between age, level of playing or improvisation experience and MC or EC scores. It could be that improvisation

experience has some influence on the structure of improvisations, but this was not assessed in the current study.

5.1.2. Findings second assessment

In the second assessment four independent adjudicators evaluated whether the improvisations conveyed happiness, sadness, anger or some other emotion, whilst unaware of the intended emotion. On average, in 79% of cases the adjudicators identified the intended emotion. Improvisations conveying sadness were most successful (90%), followed by improvisations expressing happiness (79%) and anger (67%). Apparently, it was harder for these pupils to convey anger in improvisations, or this emotion was harder to recognize for the adjudicators.

5.2. Findings experimental vs. control group teaching session

Pupils cooperated well during their research session and most (25/29) participants reported that they had practised the test extracts beforehand (two participants from each group said that they had not practised). Obviously, the number of participants who had actually practised might be lower. Two participants, who indicated at the start of their research session that they had practised, admitted in their VSR-Interview a year later that they had not.

Most experimental group participants responded instantly to my questions concerning the musical character. It was remarkable to notice participants' reactions after I had asked them *'What is the character of this music?'* Without exception, this immediately affected their playing (see vignettes below). As described in section 4.1.4., different test pieces (Appendix 1) were offered to each ability group to ensure participants received music of an appropriate level. Grade 3 pupils in group 1 were given the opportunity to play Allegro instead of Branle if they thought Branle was too easy. Likewise, advanced participants were asked whether they felt confident playing Adagio, and were offered Rain instead, if the Adagio seemed too difficult. None of the advanced players chose to play the easier piece, but two of the lower group players (one from the experimental and one from the control group) chose to play Allegro instead of Branle. Despite this approach test pieces were easy for some and challenging for other participants and this influenced lesson duration. Phrasing was

discussed briefly in 9/15 experimental group lessons. There was not always sufficient time to consider phrasing as the emphasis of the experimental sessions was on emotional expression and accuracy.

Vignette 1. Questions concerning the musical character affected performance

Eloise9_Vi1E seemed very keen to participate and had practised her test pieces carefully. At the start of the experimental session she played both pieces quickly and confidently, using the same tempo and articulation for *Rain* as for *Branle*. After practising G major, the beginning of e minor and some passages that seemed difficult for her, I asked Eloise what the feeling was of *Rain*. Her facial expression changed and in a soft voice she replied 'sad'. I asked her whether she could convey this in her playing. She nodded and immediately started playing softer, slower and more legato, which resulted in an expressive performance that was much more convincing than her playing at the start of the session.

Vignette 2. Participant's ability influenced the session

Anna10_R1E played confidently from the start, and it seemed that the test extracts were too easy for her. Therefore, it was difficult to fill the time, and in hindsight she should have had the harder pieces for ability group 2. As she was doing so well her session was very short (just 9 minutes). *Branle* was already quite good at the start of the lesson, and her second and third performances after I had asked her about the musical character were her best and most expressive. She rushed a little in the crotchet notes, and looking back I should have worked on that, but I did not as I had not realised this during the session. After discussing 'sad' expressive devices she played *Rain* very beautifully and expressively. Playing it again at the end of the session did not really work for her. Her second version of *Sad* (after my question concerning the musical character) was her best. In hindsight it seemed to me that while it was still new to think about the feeling of the music this really improved her expressiveness. Playing it then again and again, her playing was not as expressive anymore near the end of this short session. She could have done with harder test pieces, and this would probably have been more satisfying for her.

5.2.1. ICC values and distribution of assessment scores

The ICC (2, *k*) values ranged from .53 for *bodily communication* in Rain/Adagio1 to .94 for *accuracy* in both test pieces at the start with all measures, except two, above .70 (Table 5.3.). ICC values were highest for *accuracy* and *technical fluency* scores. Given the general consistency I was confident about averaging the scores of the four adjudicators, keeping in mind that the scores were less reliable for *bodily communication*.

Table 5.3. Two-Way Random Consistency ICC Intraclass correlation coefficient, average measures for 4 adjudicators.

Measure	ICC (2, <i>k</i>) Branle/Allegro 1	ICC (2, <i>k</i>) Branle/Allegro 2
Accuracy	.94	.88
Technical fluency	.93	.84
Expression happiness	.75	.82
Phrasing	.78	.77
Bodily communication	.70	.70
Overall expressiveness	.81	.76
	ICC (2, <i>k</i>) Rain/Adagio 1	ICC (2, <i>k</i>) Rain/Adagio 2
Accuracy	.94	.93
Technical fluency	.93	.87
Expression sadness	.73	.85
Phrasing	.81	.77
Bodily communication	.53	.74
Overall expressiveness	.67	.79

There were no systematic differences between control and experimental group in any measures at the start of the session, as confirmed by an independent *t*-test or Mann-Whitney U test depending on whether the measure was normally distributed or not (*p*

≥ .093). This was the case for both pieces (Branle/Allegro and Rain/Adagio). The effect of group condition (experimental/control) on lesson duration was tested to investigate whether group condition had unintentionally influenced lesson duration. A Univariate ANOVA showed a marginally significant effect of group on lesson duration ($F(1, 27) = 3.719, p = .064$); There was a trend for the experimental lesson to be longer than the control lesson. Other predictors of lesson duration were pupils' average *accuracy at the start* and *technical fluency at the start*. These were significantly correlated with *lesson duration* ($r = -.581, p = .001$ for *technical fluency at the start* and $r = -.509, p = .005$ for *accuracy at the start*); overall pupils with low *accuracy* and *technical fluency* scores at the start had longer lessons. Therefore, *lesson duration* was added as covariate to account for differences that may have been due to lesson duration.

The distribution of absolute assessment scores was normal for most measures, except for *overall expressiveness* in Branle/Allegro pre-teaching in the experimental group; *overall expressiveness* Rain/Adagio pre-teaching in the control group; *accuracy* and *technical fluency* in Branle/Allegro post-teaching in the control group; *accuracy* and *technical fluency* Rain/Adagio post-teaching in the experimental group; *accuracy* in Rain/Adagio post-teaching in the control group; and *bodily communication* pre-teaching in the experimental group. The distribution of *difference scores* (Post-Pretest Scores) per group (experimental/control) was normal for both groups and both pieces for *overall expressiveness*, *emotional expression* and *technical fluency*. *Difference scores accuracy*, *phrasing* and *bodily communication* were in some conditions (for a particular piece and group) not normally distributed. Scores that followed normal distribution were analysed using parametric tests, while scores with non-normal distribution were examined with non-parametric tests.

5.2.2. Results of paired samples T-tests and Wilcoxon Signed-Rank Tests for absolute scores

To investigate the effect of teaching on participants' playing, paired samples t-tests were used for scores that followed normal distribution and Wilcoxon Signed-Rank Tests for scores that did not. After experimental teaching all scores in both pieces improved significantly. After control teaching all scores improved significantly in the 'happy' piece, while in the 'sad' piece only scores for *accuracy* and *technical fluency*

improved significantly. Scores for *overall expressiveness* and *phrasing* improved with marginal significance after control teaching (see Tables 5.4. and 5.5).

Table 5.4. Results Wilcoxon Signed-Rank Test, pre- and posttest median scores, Z , p -values and effect size r per assessment and group condition (Statistically significant increases in bold). N (Experimental) = 15, N (Control) = 14.

Measure	Pretest median score	Posttest median score	Z	p	r
Overall Expressiveness Branle/Allegro Experimental Group	2.25	3.00	-3.286	.001	.60
Accuracy Rain/Adagio Experimental Group	3.50	5.00	-3.210	.001	.59
Technical Fluency Rain/Adagio Experimental Group	3.25	4.75	-3.049	.002	.56
Bodily Communication Rain/Adagio Experimental Group	1.50	2.00	-3.205	.001	.59
Accuracy Branle/Allegro Control Group	3.25	4.75	-3.083	.002	.58
Technical Fluency Branle/Allegro Control Group	3.00	4.38	-3.084	.002	.58
Overall Expressiveness Rain/Adagio Control Group	1.75	3.00	-1.937	.053	.37
Accuracy Rain/Adagio Control Group	3.50	5.00	-2.379	.017	.45

Table 5.5. Results Paired Samples T-test, pre- and posttest mean scores, *p*-values, *Z* and Cohen's *d* per assessment and group condition (Statistically significant increases in bold). *N* (Experimental) = 15, *N* (Control) = 14.

Measure	Pretest mean score	Posttest mean score	<i>t</i>	<i>df</i>	<i>p</i>	<i>d</i>
Expression Happiness Branle/Allegro Experimental Group	2.1833	3.3833	-6.447	14	<.001	1.27
Accuracy Branle/Allegro Experimental Group	3.9333	4.5167	-3.264	14	.006	.55
Technical Fluency Branle/Allegro Experimental Group	3.5333	4.0333	-2.958	14	.010	.46
Phrasing Branle/Allegro Experimental Group	2.3667	3.2333	-6.104	14	<.001	.91
Bodily Communication Branle/Allegro Experimental Group	1.5167	1.9833	-4.187	14	.001	.51
Overall Expressiveness Branle/Allegro Control Group	1.5893	2.3393	-4.047	13	.001	1.11
Expression Happiness Branle/Allegro Control Group	1.6071	2.6607	-3.445	13	.004	1.18
Phrasing Branle/Allegro Control Group	1.8036	2.7500	-3.761	13	.002	1.16
Bodily Communication Branle/Allegro Experimental Group	1.1429	1.6607	-4.079	13	.001	.78
Overall Expressiveness Rain/Adagio Experimental Group	1.9667	3.3500	-8.561	14	<.001	1.40
Expression Sadness Rain/Adagio Experimental Group	2.0500	3.8667	-7.621	14	<.001	1.62
Phrasing Rain/Adagio Experimental Group	2.2167	3.5333	-8.281	14	<.001	1.40
Expression Sadness Rain/Adagio Control Group	1.8750	2.4286	-1.896	13	.080	.65
Technical Fluency Rain/Adagio Control Group	3.2143	3.8929	-2.250	13	.042	.61
Phrasing Rain/Adagio Control Group	2.0179	2.5714	-1.994	13	.068	.62
Bodily Communication Rain/Adagio Control Group	1.4107	1.35714	.425	13	.678	.11

5.2.3. Results ANOVA and Mann-Whitney U Test for difference scores

The effects of piece and group, with lesson duration as covariate, were tested using mixed measures ANOVAs for dependent variables with normal distribution. A main effect of group was found for *overall expressiveness* ($F(1, 26) = 7.149, p = .013, r = .46$) and *emotional expression* ($F(1, 26) = 5.770, p = .024, r = .43$). The main effect of group was moderated by an interaction with piece for *difference scores overall expressiveness* ($F(1, 26) = 9.429, p = .005, r = .52$) and a marginal interaction between group and piece on *difference scores emotional expression* ($F(1, 26) = 3.984, p = .057, r = .36$). Additionally, a main effect was found for lesson duration on *difference scores technical fluency* ($F(1, 26) = 4.724, p = .039, r = .39$). This was related to a positive correlation between *lesson duration* and the average *difference scores technical fluency* (Pearson's $r = .276, p = .147$). There was a moderate effect of group condition (experimental/control) on *technical fluency* ($F(1, 26) = 4.022, p = .055, r = .37$), and a moderate interaction between group and piece on *difference scores technical fluency* ($F(1, 26) = 3.619, p = .068, r = .31$). No other effects or interactions were significant.

Inspection of the means (Figures 5.1-5.3) reveals that the difference scores were positive on average, indicating an improvement from pre- to posttest scores. The significant effects of group related to a greater improvement from pre- to posttest in the experimental group than the control group in *emotional expression*, and *overall expressiveness* in the 'sad' piece. However, the difference scores in *technical fluency* in the 'happy' piece were greater for the control group than the experimental group. The interactions indicated that the difference between groups was moderated by piece.

To examine this interaction, independent *t*-tests were used for both pieces comparing the difference scores of the two groups. In Branle/Allegro the mean *difference scores overall expressiveness* in the control group ($M = .75$) was slightly higher than in the experimental group ($M = .72$). However, an independent *t*-test showed that this was not a significant difference ($p = .88$). Contrastingly in Rain/Adagio the mean difference scores for *overall expressiveness* was higher for the experimental ($M = 1.38$) than for the control group ($M = .41$) and an independent *t*-test showed this was a significant difference with a large effect size ($t(27) = 3.979, p < .001, d = 1.48$). In Branle/Allegro the mean *difference scores expression happiness* in the experimental

group ($M = 1.2$) was higher than in the control group ($M = 1.05$). An independent t -test shows that this was only a marginal difference ($p = .068$). The mean *difference scores expression sadness* was higher in the experimental ($M = 1.82$) than in the control group ($M = .55$), and an independent t -test shows that this was a significant difference with a large effect size ($t(27) = 3.371, p < .002, d = 1.25$). In Branle/Allegro the mean *difference scores technical fluency* in the control group ($M = 1.23$) was higher than in the experimental group ($M = .50$) and an independent t -test showed this was a significant difference ($t(27) = -2.409, p < .023, d = .89$). In Rain/Adagio the mean *difference scores technical fluency* was slightly higher for experimental ($M = .80$) than the control group ($M = .68$) and an independent t -test showed that this was not a significant difference ($p = .73$).

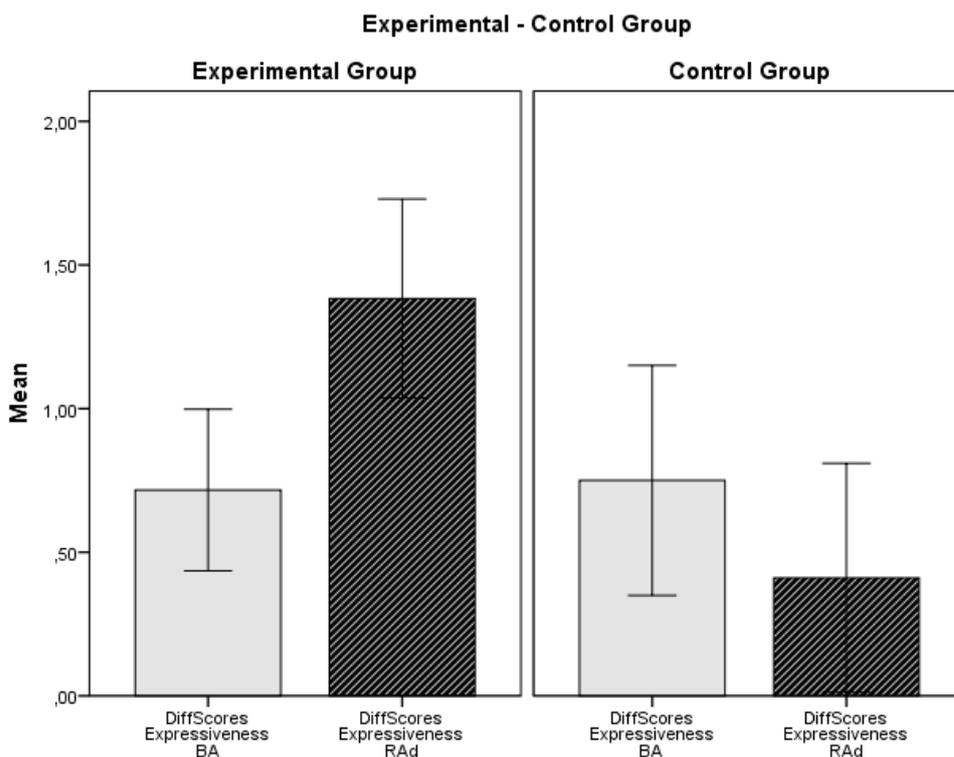


Figure 5.1. Difference scores (Post – Pretest scores) *overall expressiveness* Branle/Allegro (BA) and Rain/Adagio (RA) for experimental and control group, error bars 95% CI.

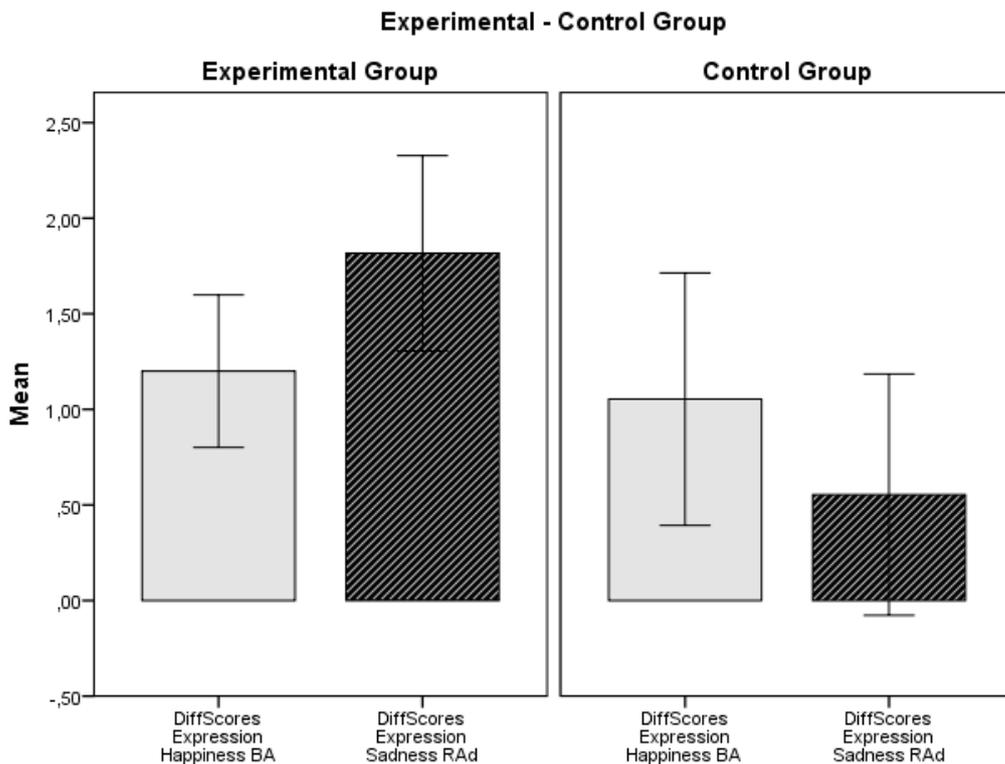


Figure 5.2. Difference scores (Post – Pretest scores) *emotional expression* Branle/Allegro (BA) and Rain/Adagio (RAd) for experimental and control group, error bars 95% CI.

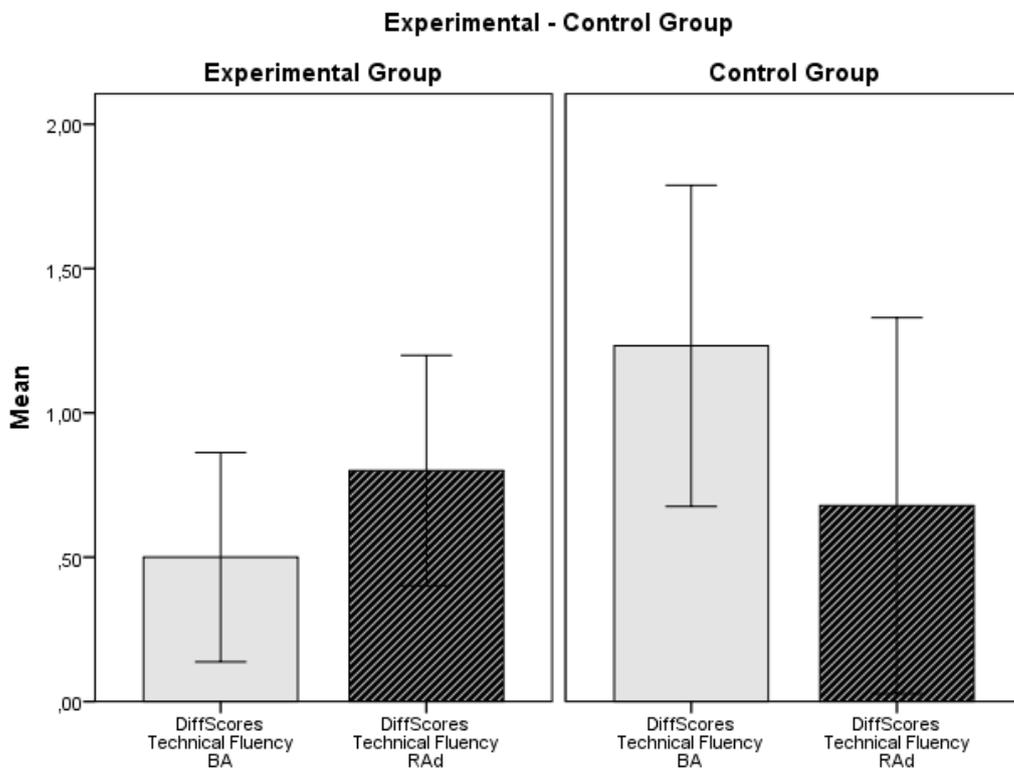


Figure 5.3. Difference scores (Post – Pretest scores) *technical fluency* Branle/Allegro (BA) and Rain/Adagio (RAd) for experimental and control group, error bars 95% CI.

In summary, the experimental teaching was significantly more effective for improving *expression of sadness* and *overall expressiveness* scores in Rain/Adagio than the control teaching, and there was a trend for the control group teaching to improve more for technical fluency scores in Branle/Allegro.

Mann-Whitney U Tests (MWUT) were used to examine the effect of group on the difference scores that were not normally distributed. The effect of group was tested for each piece. For difference scores accuracy a significant effect of group was found for Branle/Allegro ($U = 50.00, p = .016, Z = -2.411, r = .45$). In Branle/Allegro the control group's *accuracy* scores improved more ($MD = 1.38, N = 14$) than the experimental group's scores ($MD = .50, N = 15$). Conversely, for *difference scores phrasing* a significant effect of group was found for Rain/Adagio ($U = 53.50, p = .024, Z = -2.260, r = .42$); the experimental group improved more ($MD = 1.25, N = 15$) than the control group ($MD = .00, N = 14$). Similarly, the MWUT showed a significant difference for *difference scores bodily communication* in Rain/Adagio between the experimental ($MD = .75, N = 15$) and control group ($MD = .00, N = 14$), $U = 21.50, p < .001, Z = -3.687$, with a large effect size $r = .69$. These results indicate that the control teaching had been significantly more effective for improving *accuracy* scores in Branle/Allegro than experimental teaching, and experimental teaching had been significantly more effective for improving *phrasing* and *bodily communication* scores in Rain/Adagio (Figures 5.4-5.6). We should treat findings from the MWUT with caution as it is not possible to add *lesson duration* as covariate in a MWUT.

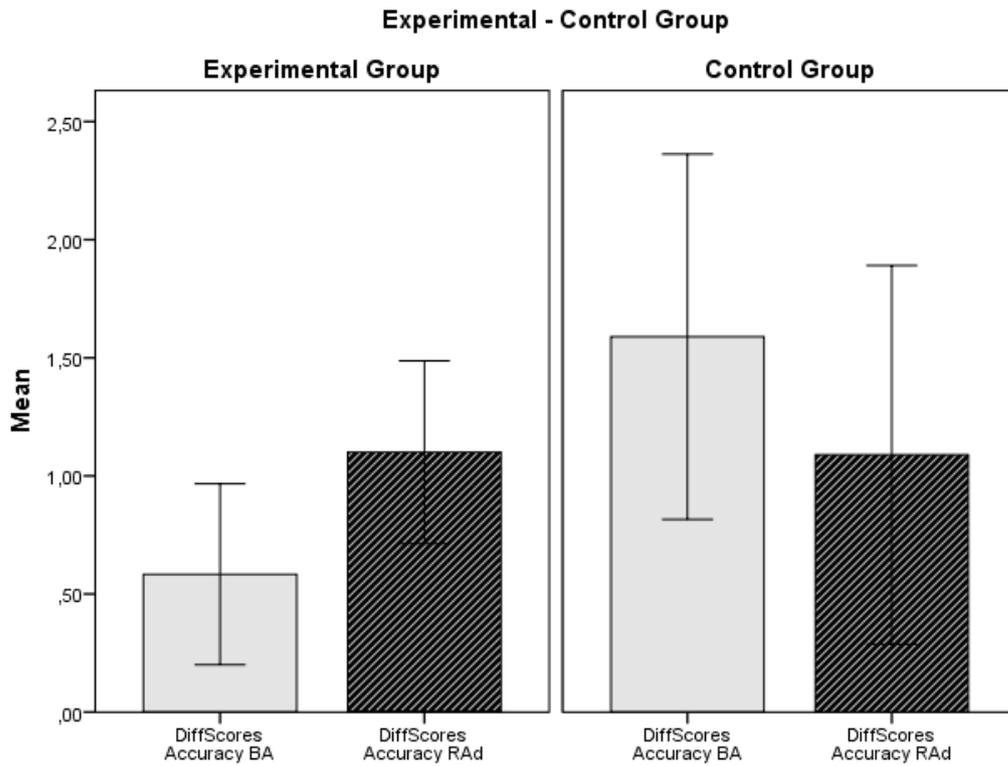


Figure 5.4. Difference scores (Post – Pretest scores) *accuracy* Branle/Allegro (BA) and Rain/Adagio (RAd) for experimental and control group, error bars 95% CI.

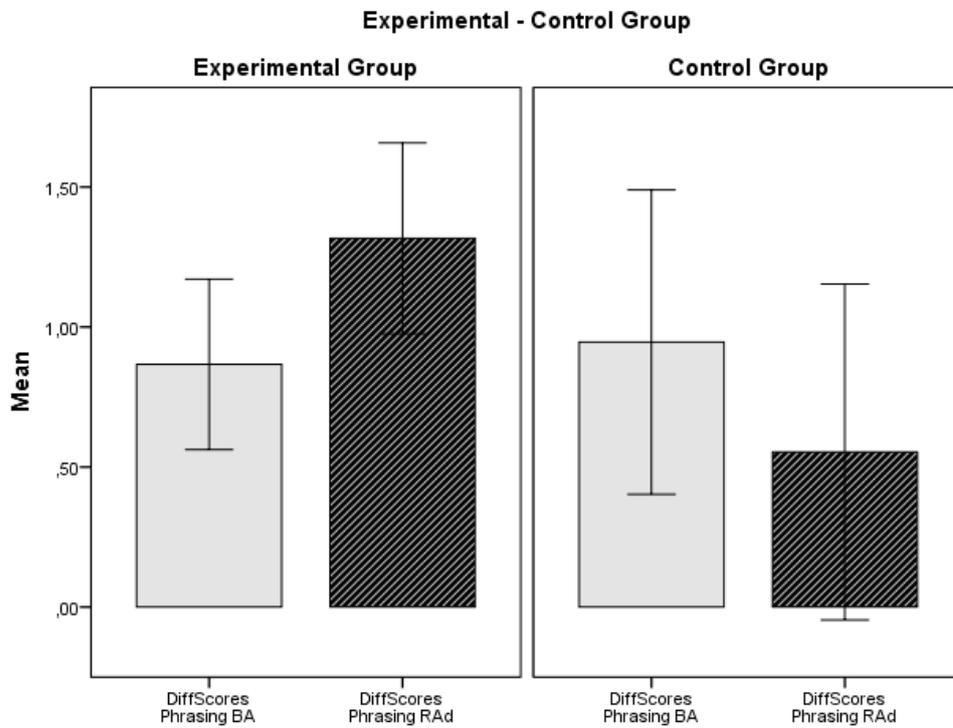


Figure 5.5. Difference scores (Post – Pretest scores) *phrasing* Branle/Allegro and Rain/Adagio for experimental and control group, error bars 95% CI.

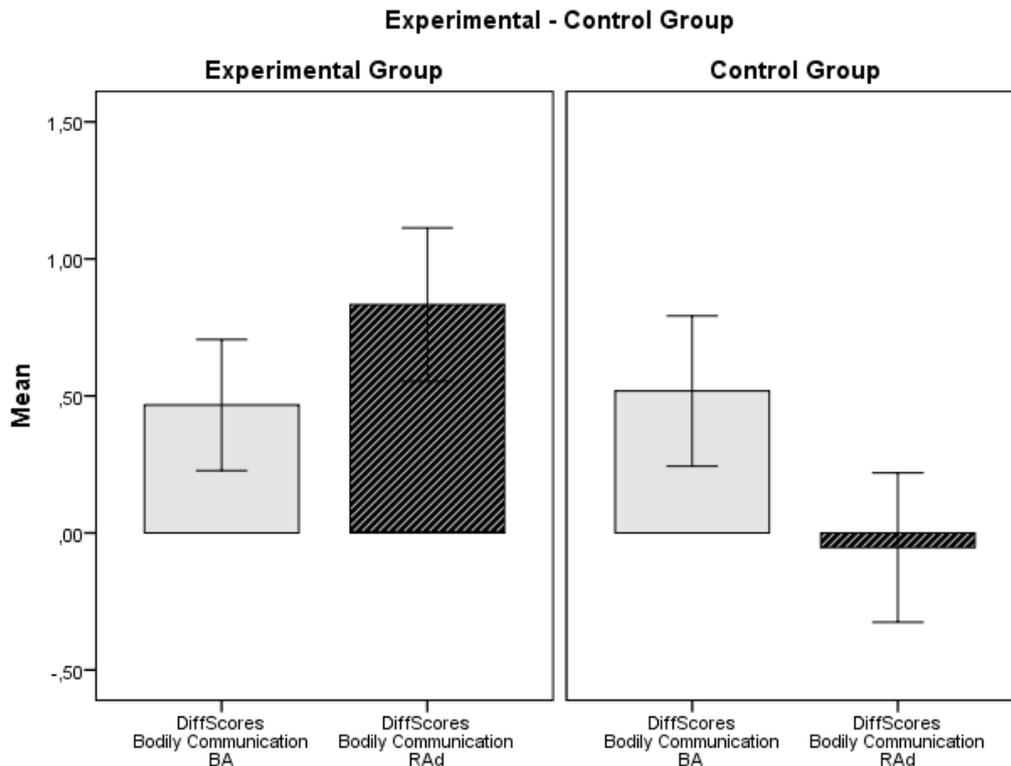


Figure 5.6. Difference scores (Post – Pretest scores) *bodily communication* Branle/Allegro and Rain/Adagio for experimental and control group, error bars 95% CI.

5.2.4. Correlations between grade level and difference scores

Relationships between pupils' grade level¹⁴, age and difference scores were examined ($N = 29$). As mentioned before there was a strong significant correlation between age and grade (Spearman's $\rho = .791$, $p < .001$). Older participants were generally more advanced than younger players, probably because they had followed instrumental music tuition for longer. Analysis shows that there was a moderate negative correlation between age and *difference scores accuracy*, and age and *difference scores technical fluency* in Branle/Allegro (with Spearman's $\rho = -.405$, $p = .029$ and Spearman's $\rho = -.380$, $p = .042$ respectively); younger participants in this sample tended to improve more in their *accuracy* and *technical fluency* in Branle/Allegro than older players. This data supports the idea that it is not necessary to wait until pupils are older or more advanced before working on expressiveness in performance. No other significant

¹⁴ I.e. actual grade level as in Grade 1-8 used by the ABRSM, not grade level group.

correlations between age or grades and difference scores were found.

5.2.5. Correlations between overall expressiveness and other measures

As the literature suggests that expressiveness in performance consists of various aspects including emotional expression, phrasing and bodily communication it would be interesting to examine how expressiveness scores in this study correlated with scores for other measures. Correlations between *overall expressiveness* and all other assessment scores at the end of the sessions were examined per piece. Significant correlations were found between *overall expressiveness* and all other assessment measures in Branle/Allegro2, with the strongest correlations between *overall expressiveness* scores and scores for *emotional expression, phrasing* and *bodily communication*. Likewise, analysis showed significant correlations between *overall expressiveness* and all other end scores in Rain/Adagio2 with the strongest correlations between *overall expressiveness* and *emotional expression, phrasing* and *bodily communication* scores (Table 5.6.). This suggests that especially emotional expression and phrasing, but also bodily communication are important components of overall expressiveness, which is in line with findings in the literature (e.g. Clarke, 1988; Davidson, 1993, 2005; Juslin, 2003; Palmer, 1996).

Table 5.6. Spearman’s ρ correlations between overall expressiveness and other performance assessment scores at the end of the sessions ($N = 29$). * Correlation is significant at the .05 level (2-tailed), ** correlation is significant at the .01 level (2-tailed).

Measure	Overall expressiveness Branle/Allegro 2	Overall expressiveness Rain/Adagio 2
Accuracy	.524**	.646**
Technical fluency	.432*	.661**
Emotional expression	.894**	.901**
Phrasing	.856**	.898**
Bodily communication	.765**	.774**

5.2.6. Relationships between improvisation and experimental study assessment scores

Relationships between participants' EC scores in the improvisation test and their scores for emotional expression at the start of the lesson were examined. Analysis shows that there was a significant correlation between EC-Happy scores and *expression happiness* in Branle/Allegro1 (Pearson's $r = .51$), but only a moderate relationship between EC-Sad and *expression sadness* in Rain/Adagio1 ($r = .37$). A paired samples t -test¹⁵ shows that there was a significant difference between EC-Happy and *expression happiness* at the start ($t(28) = 5.063, p < .001, d = -.96$) and also between EC-Sad scores and *expression sadness* at the start ($t(28) = 5.214, p < .001, d = -1.09$) with higher scores for EC-Happy and EC-Sad in improvisations than at the start of the lesson. Consequently, although most participants in this sample could communicate sadness to some extent by using EC in their improvisations, this was not reflected in their use of expressive cues in their playing of 'sad' music from notation at the start of the lesson.

5.3. Reflection on experimental research design in music education research

The experimental research design was chosen to compare the effectiveness of two different instructional approaches on pupils' learning of expressive music performance. As some colleagues had claimed in the past that pupils' expressiveness should always be enhanced after teaching aimed at improving accuracy and technique, and that asking questions would not make much difference, it was important to test whether this was indeed the case. Therefore, it was useful to compare a dialogic teaching approach with instruction focused on improving accuracy and technique in this experimental study.

During the study, I became increasingly aware of the difficulty of keeping all

¹⁵ To compare the average EC-Happy and EC-Sad scores (on a 5-point scale from 0-4) with the scores for expression of happiness and sadness (on a 7-point scale from 0-6), the Median-EC scores were multiplied by 1.5 (see Dawes, 2008).

variables constant; Because of individual differences among participants it is extremely difficult to keep lesson content exactly the same. Additionally, sometimes unexpected events happened (e.g. tired pupils at the end of a hot day at school; a pupil who later admitted that he had concentrated especially at the start of the lesson because he had been sight reading the test extracts). Furthermore, I was aware of the risk of researcher bias influencing teaching, and therefore aimed to teach both groups with enthusiasm and energy. I did find it challenging to adhere to the control teaching content and not add any questions on expression, and it was helpful to keep the overall aim of the project in mind.

Although both groups were similar in level of playing, the test extracts were challenging for some while easy for other participants. This happened across groups, and level of playing at the start affected lesson duration, as mentioned above. In theory control group lessons could have been prolonged by repeating scales and arpeggios and by asking participants to play their extracts over and over again. This would have made lessons duration more equal for both groups, but it seems likely that such an approach would have affected pupils' expressiveness in a negative way, as they might become bored while doing the same thing over and over.

An experimental research design can be useful for comparing instructional strategies as long as we keep in mind that these are not lab-based experiments in which all variables can be controlled. It is therefore important to validate the findings by asking participants for their opinion on their learning. If the data show improvement after teaching, we should check whether this is in line with participants' views and experiences. Additionally, the hypothesis could be tested by future replication studies by other investigators in different music departments (see Spector, 1993).

5.4. Discussion

Since Adachi & Trehub (1998, 2011) found that children can portray happiness and sadness contrastingly through their sung performances one might expect that young musicians would be able to convey emotions through their instrumental improvisations too, as this would imply that they are aware of the use of expressive devices. Findings from the improvisation test suggest that most pupils in this sample

could convey happiness and sadness effectively in their improvisations, as adjudicators in the second assessment identified 79% of intended emotions in improvisations correctly. Improvisations conveying sadness were most successful (90%), followed by improvisations portraying happiness (79%), whilst anger was the most difficult emotion to express and recognize successfully. This finding is reminiscent of results in studies investigating children's recognizing and labelling of basic emotions in pictures and music, that found that understanding, labelling and drawing basic emotions, such as happiness and sadness, is mastered earlier than more complex emotions such as fear, anger and disgust (e.g. Brechet et al., 2009; Dolgin & Adelson, 1990; Stachó, Saarikallio, Van Zijl, Huotilainen, & Toiviainen, 2013).

The average scores for MC were significantly higher than those for the use of EC. Anger seemed to have been the most difficult emotion to convey using MC, whereas happiness and sadness were shown more clearly in MC. The mean score for MC-sadness and MC-happiness were 2.7, indicating that pupils could convey this mood fairly well using MC. EC scores were not high, around 2, suggesting that these pupils had some, possibly intuitive, knowledge concerning the use of expressive cues. There were fairly strong correlations between mean MC and EC scores for each emotion but age and level of playing did not correlate with pupils' use of EC. Consequently, it would be useful to teach about the use of expressive devices and it seems unnecessary to wait until pupils are older or more advanced musicians.

As participants' ability to modify expressive gestures was less developed than their skill to employ musical material to convey basic emotions, one might suppose that this difference is related to pupils' focus on improvising a new melody, rather than playing music from notation. However, this does not seem to be the case, as the scores for expression of happiness/sadness at the start of the research session were significantly lower than the mean scores for EC-Happy and EC-Sad in the improvisation test. Although most participants were able to convey happiness and sadness in improvisations to some extent using EC, they did not do this convincingly in their performance at the start of the experimental or control group sessions. It seems therefore that music reading hinders expressiveness; pupils are not adequately thinking about musical communication whilst concentrating on reading from notation.

In their improvisations these participants could concentrate on conveying the intended emotion by modulating expressive gestures because they were not hindered by a reading task.

Findings from the experimental vs. control group teaching sessions confirm the hypothesis that a dialogic teaching approach can develop pupils' understanding of the musical character and their use of expressive cues. Experimental teaching had been significantly more effective for improving emotional expression and overall expressiveness in the 'sad' extract than control teaching. The control teaching had been especially effective for improving accuracy and technical fluency in the 'happy' piece through the practice of difficult sections, scales and arpeggios. The control group spent more time working on technique and accuracy and therefore the 'happy' piece, which was probably more demanding for most participants, improved more. It seems that increased accuracy and technical facility additionally improved expressiveness in the 'happy' piece. No improvement in expressiveness was observed in the control group's performance of the 'sad' piece. It would seem that pupils' default manner of playing when reading from notation is a performance that is characterized by a tempo, dynamics and articulation which is comparatively close to that of a performance expressing happiness. Similarly, in the study by Brechet and colleagues (2009) children tended to picture a person with a 'neutral' expression (someone 'who is thinking of nothing in particular') as a happy person. The authors proposed that happy could be the default emotion expected by children of ten years and younger (Brechet et al., 2009). This would explain why the experimental teaching was especially effective for improving the expression of sadness in Rain/Adagio. It was interesting to hear how most participants initially played Rain/Adagio in the same tempo and with the same articulation, dynamics and timbre as Branle/Allegro. Once pupils started considering the musical character of Rain/Adagio they immediately adjusted their articulation, dynamics and tempo thus improving their expressiveness and accuracy. It is interesting that focusing on emotional expression generated higher scores for bodily communication in Rain/Adagio too, even though the use of ancillary gestures was not addressed in the lesson. Additionally, scores for phrasing improved considerably for both pieces in the experimental group, and for the 'happy' extract in the control group,

even though limited attention was given to phrasing in experimental, and not at all in control group sessions. Data support the view that it is possible to work on elements of performance expression with children from the age of eight, as no significant correlations were found for age and difference scores expressiveness, emotional expression or phrasing.

Although the adjudicators assessed participants' communication of happiness or sadness, open questions were asked in the lessons: *'What is the character of the music?'* followed by a conversation about the musical character. Most pupils described Rain and Adagio as 'sad', 'solemn', 'funeral music' or 'calm'. Contrastingly, one girl thought of Rain as a March. Branle and Allegro were described as 'happy', 'jolly', 'dance-like' or 'sprightly'. The participants' answers led to the question *'How can you show this in your playing?'* These questions helped the pupils to consider their interpretation and communication of the music. To accommodate alternative interpretations (i.e. other than happy or sad) overall expressiveness was added to the assessments. Whenever participants had a different interpretation, this should be assessed for expressiveness too, and it was expected that a rating of overall expressiveness would accommodate various interpretations.

Analysis of the data supports the notion that expressiveness consists of various aspects of performance particularly emotional expression, phrasing and bodily communication. Although emotional expression is not the only element that influences the expressiveness amount, this data supports the idea that it is indeed an important component, as this was strongly correlated with overall expressiveness. It is therefore important to facilitate pupils' reflection on the musical character and how this can be conveyed in performance.

There were some limitations to the study. ICC values were moderate to high for most assessments, which suggests that evaluations of aspects of expressiveness are subjective and could be influenced by personal preference. Despite the moderate correlations data analysis showed several consistent patterns. As this study was conducted with a small sample we should be cautious with our interpretation and conclusion. In an experimental study in education there are always variations between participants and lesson situations due to human nature and variability; it is impossible

to control all variables like in a lab-based experiment. As the study was conducted with a relatively small sample, teaching environment, technical difficulties or limitations of individual pupils could potentially have a considerable effect on the outcome of the study. However, despite the limitations of the study the data present information that is interesting for music teachers. Results from this study show that a dialogic teaching approach can facilitate young musicians' learning of emotional expression in music performance and that it is possible to teach pupils expressive performance skills fairly early on in the learning process and that it is not necessary to concentrate on technique and accuracy before addressing aspects of expressiveness. It is important for teachers to realise that pupils' accuracy and technical fluency can improve, even if the emphasis of teaching is on expressive playing.

To validate these findings, it is important to investigate what the pupils' views were on their learning in the experimental and control group sessions: Did they find the teaching helpful for their learning? Did experimental group participants perceive the questions concerning the musical character as helpful for their reflection on the musical interpretation of the test extracts? These aspects of the teaching-and-learning process will be explored in the next study (Chapter 6).

6. Findings Study 2*: Young musicians' views on their learning of expressive performance

*Findings from this qualitative study are also reported in Meissner, Timmers & Pitts. (under review). 'Just notes': Young musicians' views on learning expressive performance.

This qualitative study took place after the improvisation sessions and experimental study and was instigated to explore pupils' views on the teaching strategies used during the experimental and control group lessons. It was my aim to understand more about young musicians' learning of expressive performance by exploring pupils' views on various instructional strategies that were used for teaching expressiveness and their focus during practice. Additionally, I wanted to learn more about participants' normal approach to practice and their perceived challenges and rewards in instrumental music learning. It seemed likely that such information would provide an insight into pupils' learning of expressiveness.

6.1. Participants' evaluation of their learning in the research sessions

6.1.1. Participants' spontaneous feedback

Data from this study suggest that participants from both groups had enjoyed participating in the project. At the end of the questionnaire (Appendix 3) there was a box for pupils' comments about the project. Several children (12R: 5C, 7E) spontaneously wrote a positive statement, indicating that they had enjoyed taking part in the project. Additionally, some pupils wrote that they had benefitted from taking part in the research project:

I really enjoyed it and it was really fun! (Linda11_Pi1C, Q)

Thank you so much! These sessions have really helped me (Ava11_R1E, Q).

This spontaneous feedback came mainly from junior school pupils (12R: 10J, 2S). It was interesting that this positive feedback came from participants across both experimental and control group. Similarly, in the VSR-Interviews, participants from both groups reported that they had enjoyed taking part and that they had found the research session helpful. No negative or critical comments were given.

6.1.2. New experiences in the improvisation session

In the first item of the questionnaire participants were asked to indicate what had been new for them in the improvisation session. As mentioned in Chapter 5.1., improvising had been a new activity for most of these pupils (19/29). Out of the 10 pupils with improvisation experience, seven indicated that 'showing feelings' in an improvisation had been a new experience. Answers suggest that for 17/29 participants it had been new to 'show angry feeling' in music, whilst for 10/29 conveying sadness and for 8/29 showing happiness in music had been a new experience. Participants who did not indicate that conveying happiness, sadness or anger in music had been new, might have experienced how they sometimes feel emotions or convey these while playing their musical instruments. It does not necessarily mean that these pupils are aware of how they do this.

It is interesting that only a few participants (8/29) indicated that they had never experienced 'showing happy feeling' in music, whilst a slightly higher number ticked that they had never shown sadness in music before but that communicating anger in music making had been new to most participants (17/29). This seems to be in line with findings in the improvisation test, as happiness and sadness were more successfully conveyed than anger.

6.1.3. Pupils' views on dialogic teaching of expressive performance

Participants' answers to the questions 'What did you learn in the special lesson we did today?' and 'Has your playing changed during the lesson we did today? If yes, how?' suggest that most students thought that they had learnt something new or that their playing had improved during the session (Figures 6.1. and 6.2.). Most experimental group participants (13/15) said that they had learnt to think about the musical character and how to convey this in performance by modulating expressive gestures. The two main themes that came up in their questionnaire answers were 'feeling' or 'emotion' and 'techniques to show feelings in music', i.e. how to use expressive devices to communicate feelings or emotions in music. Answers suggest that these pupils have learnt to reflect on the musical character:

Thinking about feelings in the music (April10_F1E, Q).

I have changed my playing because I look at a piece before playing it and decide if it sounds happy, sad, jolly etc.... (Eve10_F1E, Q).

[I learnt] To think about the specific mood (happy/sad) of the piece and to use tempo/volume to show it (Mary13_C1E,

They could have written that they now ‘understand’ or ‘know’ that the piece has a particular character, but instead they wrote ‘to think about’, or ‘I look at... and decide if’, suggesting they have learnt to think about the musical meaning. Secondly, several experimental group participants indicated that they have learnt *how* different ‘techniques’ (i.e. expressive devices) can be used to ‘show’ or communicate feelings in music.

How to make a piece sound sad/happy by changing your articulation (Poppy11_PiE, Q).

How to show feeling in your own tunes (Ava11_R1E, Q).

How to make pieces sound more emotionally expressive, through bowing and volume (Lydia15_Ce2E, Q).

To start with I didn’t really bring out the pieces’ characters – my playing was bland. By the end I felt I had learnt how to convey the emotions of the pieces through my playing (Ralph15_FH3E, Q).

In their VSRI all experimental group participants said that they had found it helpful to think about the musical character and how to communicate this, although one of the youngest interviewees, Eloise9_Vi1E did not seem to remember much of the experimental lesson and gave short answers and comments. Several pupils gave thoughtful answers providing insight into their views on the dialogic teaching approach and why it had been useful for them. Although answers from senior school pupils were generally more detailed and better articulated than answers from junior school children the main message was the same.

I found that where we spoke about the... how sad the piece was, and how happy it was, I thought that helped, because it meant I could put a bit more..., well...I thought I could make the piece sound a bit better, because it wasn't just playing it, it was a bit more...I could make it feel more sad or happy (Alex10_Vi1E, VSRI).

I think particularly when we did about... the different type of the pieces, what the mood of the piece was, the different things you could do. Like if it was a sad piece you

can have it soft and legato... and for more bouncy pieces loud and staccato (April10_FI1E, VSRI).

Thinking about how... the mood of the piece, and how you convey that, was helpful. So, then you knew how you wanted the audience to feel, when you performed it (Jessy14_Tr3E, VSRI).

Several answers suggested that this was a new approach. Talking about thinking and discussing the musical character Eve said:

Yeah, I think it was new for me to do that (...) because... just like my flute teacher doesn't really, he just kind of says to play the piece, not think about how... it's... structured¹⁶ (Eve10_FI1E, VSRI).

It seems that pupils did not normally reflect on the musical character but tended to concentrate on note reading and technical aspects instead:

I think I found helpful looking at the musicality of the piece...more in depth, because focusing on that rather than actually focusing on, on the movement of the bow (...) and the technicalities... because... I've never really done that in my music lessons and I never really considered it before, so I found that helpful... If now I look at a piece of music, I try and consider the mood of the piece as well, whereas before I just considered it a technical exercise (Lydia15_Ce2E, VSRI).

This illustrates how Lydia considered playing from notation a technical exercise; she usually focussed on technical aspects of her playing and said that she did not normally reflect on the interpretation. Later she mentioned that she had reflected on the musical meaning in singing lessons but never in cello lessons. This contrast between interpretation approaches in singing versus technical approaches in instrumental playing was also mentioned by Jessy:

That was sort of a new thing, I mean... I sing as well, I'd always sort of done that in *singing*, but I've never thought about it for *trumpet* I guess, because I suppose... I never thought it was telling a *story* with what you're playing, because it's just *notes*...

¹⁶ Eve was searching for the right word and then used the word 'structured', referring to the moods of the pieces. Similarly, Lydia speaks about moods as 'structuring' a piece.

(Jessy14_Tr3E, VSRI).

There is an interesting similarity here between Lydia's and Jessy's comments. Both girls have had instrumental lessons for several years and have reached an intermediate level of playing (grade 5 and 7 respectively). Jessy said that she used to think of her trumpet playing as 'just notes'; she had not thought that her trumpet music 'was telling a story'. Lydia observed that she had always considered her cello playing as 'just a technical exercise', but she had now learnt to consider the 'musicality' of her pieces. Although both girls had thought about the interpretation of songs, they had not considered the interpretation of instrumental pieces because there was no text to trigger their thinking. This highlights the need to discuss the music's interpretation during lessons, as pupils might not otherwise consider the character of instrumental music.

Interestingly, Zoe12_FI2E, a flautist who already played quite expressively at the start of her experimental lesson, indicated in her questionnaire that she had learnt that people can have different interpretations about a piece of music:

Everyone has different views that can be very different: Sad & March! (Zoe12_FI2E)

At the start of her lesson she played the 'sad' piece, Rain, quite firmly with detached articulation and in a fairly fast tempo. In response to my question about the musical character she said that she thought Rain was 'a bit heavy', 'like a march'. When she noticed my surprise at her response she asked me what my thoughts were about the character. A conversation followed in which we discussed potential interpretations and how these could be communicated by adjusting expressive devices. Zoe tried out playing Rain like a march and a sad piece. She discussed the effects of tempo and articulation on the expression and was surprised that it was possible to play this piece in different ways. Her answer in the questionnaire suggests that Zoe had been aware of compositions expressing a musical character but that she was not used to discussing an interpretation with someone else. If discussing the musical character had been a normal procedure for her, one would expect that she had come across different opinions on interpretations before.

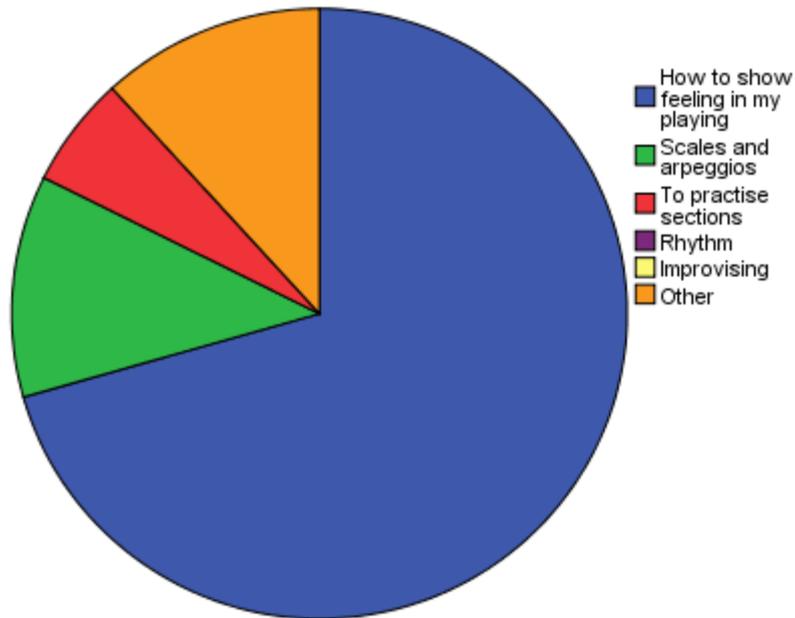


Figure 6.1. Proportions of experimental group participants' questionnaire answers describing what they had learnt especially in the research sessions.

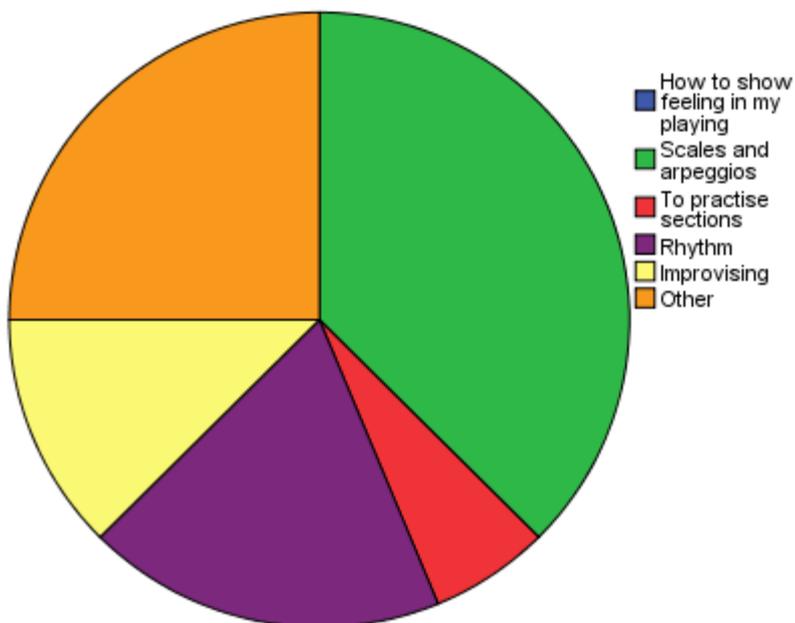


Figure 6.2. Proportions of control group participants' questionnaire answers describing what they had learnt especially in the research sessions.

6.1.4. Pupils' views on instructional strategies for improving accuracy and technical fluency

Eight pupils (6C, 2E) wrote in their questionnaire that their playing had improved by practising scales and arpeggios in the key of the test piece. They thought that playing scales had helped them to stay in tune and to improve their accuracy and technical fluency. Some participants had learnt that this can be useful for practice too:

It helps to play the scale before you play the piece so you don't miss a sharp or flat (Charlie11_Ba1C, Q).

To always play scales/arpeggios before practising a piece because it will help with tuning (Becky14_Ce2C, Q).

Likewise, in the interviews participants (9R, VSRI: 4C, 5E) mentioned that practising scales and arpeggios in the keys of the pieces had been helpful. Pupils thought they could 'get into the key' by playing the scale of the piece; they knew which notes they should be playing, what it should sound like and for string players it helped to improve their tuning. For some pupils this had been a new approach. Although it seems that most of these pupils were used to doing some form of scales practice it appears that for several it had been new to apply scales practice to their pieces (see also Harris, 2006).

Interestingly, two students (1C, 1E) indicated that they had learnt more about improvising by playing scales first. They wrote that playing scales and arpeggios can be useful for improvising in a specific key. We had used scale practice and improvisation in the key of the piece to practise rhythmic or melodic patterns from the test extracts that they had found difficult. Although the aim of the improvisation exercise was to improve rhythmic accuracy and technical fluency in their test pieces, these two participants wrote that they had learnt how playing scales and thinking about a particular scale can be useful for improvising in that key.

Additionally, several participants (6R, VSRI: 5C, 1E) mentioned that practising difficult sections had been useful. Some had used this approach before, while others indicated that they did not normally do this:

I think before I kind of always play through [a] piece, and just kind of play through it many times (...) and just sort of skimmed over the bits that I couldn't play. But yah, I definitely started to, like, take sections and just play them over again until I got them right (Jessy14_Tr3E, VSRI).

As Jessy was already an advanced trumpet player it seems likely that her teachers had told her that she should practise difficult sections. Her answers indicate that she did not normally do this during practice and that she had now realised how effective this can be, possibly because she had watched her own playing on the video-recording for the VSRI.

Furthermore, some pupils (4C_Q) thought that clapping rhythms had helped to improve their rhythmic accuracy. Contrastingly, one participant mentioned that clapping rhythms had not been helpful because the rhythm had not been particularly difficult. However, he thought that clapping rhythms might be useful in pieces with complicated rhythmic patterns.

During the research sessions I had limited the use of modelling as much as possible to avoid influencing pupils' expressiveness via this method. In the research sessions of five of the interviewees (2C, 3E) some modelling had been used to clarify a rhythmic pattern, the pitch of a note or pattern in a scale, or to explain legato tonguing. When participants were asked about their view on modelling they said that this had been useful. It seems that pupils thought that it was easier to copy a teacher than to read from notation. This is in line with other research findings that modelling can be a useful instructional tool for various aspects of music learning (Dickey, 1992; Sang, 1987; Woody, 2006b).

The only instructional strategy that had been controversial was improvisation. Two girls (2C) said that this had been helpful for their learning and that it had been their favourite activity. Although these girls reported that they had never improvised prior to the research project they had enjoyed the activity. It seems likely that the novelty of the activity and the fact that they could make up their own tunes, initiating and carrying out their own musical ideas had been enjoyable:

I think the improvisation helped me quite a lot because (...) I could kind of just play something (...) once I played it, it would sound good, and I would understand it (Emily9_Vi1C, VSRI).

Contrastingly, some participants (3C) thought that improvisation had not been very helpful, and one boy added that he was not good at improvising. McPherson (2005) observed that improvisation is often overlooked in instrumental teaching, but that working on improvisation can be useful for children's development as musicians. It might be interesting to explore the use of improvisation as instructional strategy further. Pupils can initiate and carry out their own musical ideas in improvisations. Whilst improvising, pupils will also be practising their technical skills, thus improving their technical fluency.

Although most participants reported that the teaching in the research session had affected their playing, a few participants wrote that they thought there had been no change (3R_Q: 2C, 1E) or that they were not sure, or that it had not changed much (4R: 2C, 2E). It is interesting that even pupils who thought that their playing had not changed did report that they had learnt something. It might be that some of these students found it difficult to evaluate their progress during the session. This certainly seems to have been the case for Anna10_R1E, who said 'I don't really know, I think so though', in response to '*Has your playing changed during the lesson we did today?*'

The pupil from the experimental group who thought that her playing had not changed was Zoe12_FI2E. Although the assessment scores for her pieces were higher at the end than at the beginning of her lesson it seems that she had not perceived this as an improvement to her playing. The realization that it was possible to have different opinions on the interpretation of a musical work was the salient element she took away from the session.

6.2. Focus in practice: Technicality vs. musicality

Participants' approach to practice was explored via scalar response questions and an open-ended questionnaire item. Generally, answers of both junior and senior school pupils contained the same themes, conveying the same core information, although the more detailed descriptions of practice were written by the advanced teenagers in the

sample. The following themes emerged in answers to the open question on practice: (1) 'Look at...' (18R); (2) 'Play through' (12R); (3) 'Practising short sections' (5R) and (4) 'concentrating on technical issues' (5R).

Firstly, several pupils wrote 'I look at...' as they described that they normally first look at the notes, rhythms and key or time signatures before 'giving it a go'. It seems therefore that they tend to concentrate on reading from notation:

I look at the timing. Then I look at the notes. Then I give it a go (Nicole10_R1E, Q).

Secondly there were several references (12R_Q) to 'playing through the piece', 'play through it lots', and therefore the second theme appearing in their descriptions of practice can be described as 'playing through the piece'. This was also mentioned by two participants during their VSRI. Even advanced students like Jessy13_Tr3E, tend to 'play through' a piece many times, without practising difficult sections. This focus on reading and playing through the music seems like a practice approach that is similar to sight reading.

Just five pupils mentioned that they usually practise 'small sections', 'difficult areas', or 'tricky bars' separately. Interestingly, pupils did not add that they play difficult sections slowly; they just mentioned that they focus on small sections first.

Focus on a small section until I am good at that bit, then carry on further (Mary13_Cl1E, Q).

Attempt to play the piece through, set a tempo, identify difficult areas of the piece, isolate them and break them down (Tim15_Cl3C).

Some of these answers could point to deliberate practice though this does not seem to be the case for everyone. Mary13_Cl1E for instance, wrote that she focuses on small sections, but she does not seem to select difficult passages. Furthermore, five answers suggest that some participants tend to concentrate on technical aspects, sometimes limiting themselves to the physical aspects of playing:

I practise my fingers on a pencil then a violin (Emily9_Vi1C, Q).

I play the piece over and over again and circle/write the fingering in for hard parts (Jessy14_Tr3E, Q).

Only one girl mentioned listening to YouTube recordings as practice strategy, and this is consistent with her answers in the scalar question. Just two participants referred to elements of expressiveness. These pupils were in the experimental group, and it is conceivable that in the case of the youngest, Eloise9_Vi1E, her answer was influenced by the experimental research session she had just had. The other student, who mentioned elements of expression, was Jack, an advanced pianist. His answer was not a typical example as he gave a more detailed description of his practice routine than any of the others:

When learning a new piece of music, I start by playing the piece very slowly, possibly hands separately. I do not attempt to sight read the piece or give a full musical performance, but instead to play totally accurately with correct notes, rhythms and fingering. I gradually build the speed at which I practise and put the hands together. This gives a firm foundation, ensuring I do not learn and practise errors which can be very hard to correct. Once I can play the piece in this way confidently and totally accurately, I begin to add in more detailed musical points, such as dynamics, articulation and rubato in order to create an expressive and engaging performance. I try to practice for at least half an hour a day (Jack15_Pi3E_Q).

Although Jack seems to be thinking about the use of expressive devices during practice, this seems to be associated with directions contained in the music notation, and he does not mention reflecting on the musical character or structure. We discussed this during the VSRI and it seems that Jack tends to work on notes and technique first, before thinking about the mood and what he should therefore do with articulation and dynamics. He also said that he had started thinking about the mood of a piece and how to convey this away from the instrument, and that he concentrates on the expressive tools he should use during practice:

I think I normally try to think about the *mood* first, but then when I'm not playing to work out what that means in terms of dynamics, and articulation, and then to when I'm playing think about just doing the (...) dynamics and articulation (Jack15_Pi3E,

VSRI).

Similarly, Lydia15_Ce2E talked about first working on what she called the ‘technicality’ before moving on to thinking about the ‘musicality’ of a piece. She explained that she had started working on the ‘musicality’ of her pieces since the research project, but that she still worked on the technical aspects of playing first:

Well, I think to start off with, I try to get the, the positioning and technicality right, and to kind of just play out the tune in a generic kind of way... Once I've got the hang of the, yeah, the technicalities... I can go on to looking at the musicality a bit more. So...I think that I probably still consider the technical part first, the musicality is kind of half of it, but I consider that afterwards (Lydia15_Ce2E, VSRI).

This data shows how most participants in this sample tend to concentrate on note reading, playing through the music and ‘getting it right’, whilst some pupils also practise difficult sections separately. These findings are in line with other research suggesting that pupils in the early and intermediate stages of music learning tend to have limited practice strategies concentrating on reading from notation and playing through their music (e.g. McPherson & Renwick, 2010; Pike, 2017). Although these pupils reported that they do not normally reflect on the interpretation this study shows that some participants had started thinking about this since the experimental lesson.

Generally, answers to the scalar questions were consistent with answers to the open-ended question, as these too suggested that most participants tend to concentrate on note reading and practising difficult sections (see Table 6.1.). Most pupils indicated that they ‘very often’ or ‘always’ ‘Look at the music and try to get the notes right’; ‘Practise to get the fingerings/bowing’ and ‘Practise short, difficult sections’. Obviously, these are useful strategies and important for efficient practice. To a certain extent it is surprising that not all participants indicated that they do this when learning a piece of music. Just 55% of the senior school pupils indicated that they practise short difficult sections regularly whilst 72% of the junior school pupils indicated they do this. This surprised me as I had expected older pupils to have more efficient practice strategies than younger players, as Hallam and colleagues (2012)

found that the use and quality of practice strategies increased with young musicians' expertise.

Interestingly, only some participants (29%) indicated that they usually try out different ways of playing their music, just 41% of the participants ticked that they 'Try to play with feeling' regularly and only a few indicated that they usually 'Think about the piece; what it feels like'. These findings show that among these pupils there is generally a lack of strategies for effective practice and that there is a need for reflection on the interpretation.

As two advanced players from the control group, Tim15_CI3C and Will15_DB3C, had indicated in their questionnaire answers that they always aim 'to play with feeling' when they practise, I asked them in their VSRI how they did this, as I was interested in their views on playing with feeling or expression. Tim15_CI3C was convinced that playing with expression is achieved by exaggerating the expressive cues, such as dynamics and articulation that are marked in the piece:

So, to try and play a piece with feeling, obviously it depends on the type of piece you're playing. So, if you're playing a Romantic piece obviously it's a lot easier to convey emotion than say if you're playing... quite a detached modern piece that's quite fast, because with Romantic pieces you usually get longer, more legato phrases, with more varied dynamics, with crescendos and diminuendos which you can easily express and augment more. So, if you're playing, if it's marked as a crescendo then you can make that a lot more expressive by playing more of a crescendo, more of a diminuendo, and varying your dynamics more and accenting everything (Tim15_CI3C, VSRI).

Tim thought that playing with emotion was possible by augmenting the dynamic contrasts within a piece. He thought that it would be very hard to play a piece expressively if there were no dynamics or articulation marks written in.

Will15_DB3C said that it was very hard for him to describe how he played with feeling. When he talked about playing with feeling he seemed to be struggling for words:

It's hard to say really, I don't know... feelings are hard for me to describe, maybe it's just how the piece is progressing and how I feel about it. (...) I try to play every piece individually each time, but you know, I guess it sometimes does that, just depends on your mood almost ((laughing)) ... Well, I don't know, the feeling is how, kind of 'in the moment' from, for me like literally what I feel is going to, you know, needs to be done... (Will15_DB3C, VSRI).

Additionally, Will15_DB3C mentioned that he associated 'playing with feeling' more with improvisation and 'different types of music' than with classical music. He was probably referring to jazz style music, as he played in a jazz ensemble and had done jazz improvisations with his tutor. Answers from these participants suggest that they aim to play with feeling but that they are not sure how this can be achieved. Tim15_CI3C thinks expressive performance is related to performance directions contained in the score, while Will is not at all sure how this is done and believes that this might be dependent on 'being in the moment' and on musical style. This again, highlights the need for a clear explanation and teaching of expressive performance to young musicians.

Age and level of playing seems to affect pupils' answers to some extent; some of the practice strategies, for instance *imagining the music*, *listening to recordings*, *thinking about the character of the music* and *aiming to play 'with feeling'* is done slightly more by older and more advanced pupils than by younger musicians. However, a Mann-Whitney U Test revealed that there were no significant differences between these junior and senior school pupils' practice strategies as p values varied between .102 for '*practise until I can play it very fast*' and .901 for '*clap the rhythm of the piece*'. There was a moderate correlation between '*Try out different ways of playing the piece*' and grade (Spearman's $r = .40$, $p = .032$, $N = 29$) with more of the advanced pupils reporting that they do this regularly than beginner players.

Table 6.1. Overview of pupils' answers regarding practice habits (originally 5-point Likert-scale, points 1 and 2, and 4 and 5 have been combined for this overview). Junior school students $N = 18$, senior school students $N = 11$. Salient findings printed bold.

<i>When I learn a piece of music, I</i>	No Never - Very occasionally	Sometimes	Very often - Yes, always
<i>Look at the music and try to get the notes right.</i>	6.9%	17.2%	75.9%
Junior school participants	9.1%	22.2%	72%
Senior school participants	9.1%	9.1%	81.8%
<i>Practise to get the fingerings/bowing.</i>	3.4%	31%	65.5%
Junior school participants	0%	27.8%	72%
Senior school participants	9.1%	36.4%	54.5%
<i>Clap the rhythm of the piece.</i>	65.5%	31%	3.4%
Junior school participants	66.7%	33.3%	0%
Senior school participants	63.6%	27.3%	9.1%
<i>Listen to a recording of my piece, to hear what it sounds like.</i>	69%	17%	13.8%
Junior school participants	72%	16.7%	11.1%
Senior school participants	63.6%	18.2%	18.2%
<i>Practise until I can play it from memory.</i>	41.4%	31%	27.6%
Junior school participants	38.9%	22.2%	38.9%
Senior school participants	45.5%	45.5%	9.1%
<i>Imagine the music in my head.</i>	51.7%	20.7%	27.6%
Junior school participants	61.1%	16.7%	22.2%
Senior school participants	36.4%	27.3%	36.4%
<i>Practise short, difficult sections.</i>	10.3%	27%	65.5%
Junior school participants	11%	16.7%	72.2%
Senior school participants	9.1%	36.4%	54.5%
<i>Practise until I can play it very fast.</i>	41.4%	37.9%	20.7%
Junior school participants	55.6%	33.3%	11.1%
Senior school participants	18.2%	45.5%	36.4%
<i>Think about the piece; what it feels like.</i>	75.9%	13.8%	10.3%
Junior school participants	72.2%	22.2%	5.6%
Senior school participants	81.8%	0%	18.2%
<i>Try out different ways of playing the piece.</i>	46.4%	25%	28.6%
Junior school participants	55.6%	22.2%	22.2%
Senior school participants	30%	30%	40%
<i>Try to play it with feeling.</i>	20.7%	37.9%	41.4%
Junior school participants	27.8%	33.3%	38.9%
Senior school participants	9.1%	45.5%	45.5%

6.3. Perceived challenges and rewards of instrumental music learning

To explore pupils' views on the challenges and rewards of instrumental music learning open questions were asked about the 'hardest' and the 'best' thing of learning a musical instrument. There were some notable differences between the younger and the older musicians in this sample. The junior school pupils mentioned mainly basic elements of music making as challenging. Half of junior school pupils wrote that 'notes' are difficult: 'getting the notes right'; 'note names'; 'remembering all the notes'. The junior school pupils in this sample perceive learning notes and remembering how to play notes as the hardest thing about learning a musical instrument, whilst none of the senior school pupils mention this. Other difficult aspects of playing mentioned by the younger pupils were 'that you can mess up easily', 'remembering everything' and 'playing in tune'. It seems therefore that the basics of playing an instrument are challenging for pupils under 12 years old. Additionally, pupils in both age groups mention various technical aspects of playing (9R) as hardest, such as embouchure and intonation, coordination of hands, finger movements and bowing.

It has changed as I got older. When I started I found that coordinating my hands difficult. Now I find playing fast and technically demanding passages most challenging, especially those involving fast chords. I am trying to improve my technical facility with finger exercises (Jack15_Pi3E_Q).

Answers suggest that pupils become more aware of technical difficulties when they get older. It could be that some pupils were more aware of the complexities of playing an instrument because they were older, or this could be related to their more advanced level of playing. Finally, a few pupils (3R: 1J, 2S) mentioned that it is hard to practise regularly and to continue doing this over time.

Being patient, working at it for a long time until you get better – no instant gratification (Ralph15_FH3E, Q).

Answers in the questionnaire suggest that these challenges are balanced by the rewards of musical participation. Among these pupils there is an awareness of growing musical competence. The theme that is prevalent in the answers of the younger pupils

is 'fun' (9R: 1S, 6J). Pupils describe their musical learning as fun and enjoyable. They describe playing, composing and 'developing a new skill' as fun. One of the reasons for the enjoyment is the sense of their growing competence and the future possibilities for playing as they become more advanced. Although some of the older pupils are more articulated in their answers they convey the same sense of enjoyment:

Thinking how good you could be in the future (Nicole10_R1C, Q).

Enjoying playing brilliant music both alone and in front of others (Jack15_Pi3E, Q).

Connected to this sense of growing musical competence is a sense of satisfaction and achievement. This comes up in statements from pupils across both age groups when pupils describe their sense of achievement when they have mastered a new piece or passed an exam:

Hearing the beautiful music and, after an exam, knowing you have achieved something (Ava11_R1E, Q).

The sense of accomplishment you get after you have practised a piece and it finally sounds good (Ralph15_FH3E, Q).

Additionally, pupils enjoy the aesthetic aspect of music making: 'hearing the beautiful music', 'playing brilliant pieces', 'when you make a beautiful sound'. Music itself is motivating these pupils to continue playing. These young musicians' answers suggest that there is a widening musical world of expectations which expands across age and grade levels. The younger and less experienced participants say that they enjoy the 'nice tunes', 'playing different pieces', 'hearing what you have played'. The older and more advanced players were generally more articulate in their answers and describe more complex aspects of playing as enjoyable.

6.4. Reflection on video-stimulated recall interviews

As recommended by Rowe (2009) participants were given the opportunity to watch the video of their lesson at home prior to the interview. Most participants (12/16) reported that they had watched this and had reflected on my main research question, 'What was helpful for you, during the research session last year?' This led to productive interviews, as pupils confidently offered their views on the teaching and

how this had been helpful, or not so helpful, for their learning. Four participants (two from each group) had not watched the video, mostly because of lack of time. One girl said she had not watched the video because she did not want her mother to see it, as she felt embarrassed. These four pupils watched extracts from the video during the interview, and even the girl who had been too embarrassed to watch the video at home indicated she was happy with this procedure. Two of the younger pupils who had not watched the video prior to the interview had difficulty remembering the research sessions.

During this study I became increasingly aware of the necessity of being objective and open-minded in interviews. Watching videos and reading pupils' answers in their questionnaires shaped my ideas of what might have been effective for a particular pupils' learning during the research session. This was not always in line with pupils' ideas, and it is important to remain open to participants' views especially when these are different to our own.

Overall the VSRI's were useful, especially when participants had watched the material prior to the interview, as this method provided a rich description of pupils' views on the instructional strategies used during the research sessions and of their learning of expressive performance.

6.5. Discussion

This qualitative study explored whether pupils' view on their learning in the experimental and control group lessons was in line with the findings of the experimental study. Participants from both groups indicated that they thought that the instructional strategies had been helpful, that the teaching had improved their playing or that they had learnt more about effective practice. The findings of the quantitative study confirm that the teaching had improved pupils' playing as most averaged assessment scores had increased significantly after teaching.

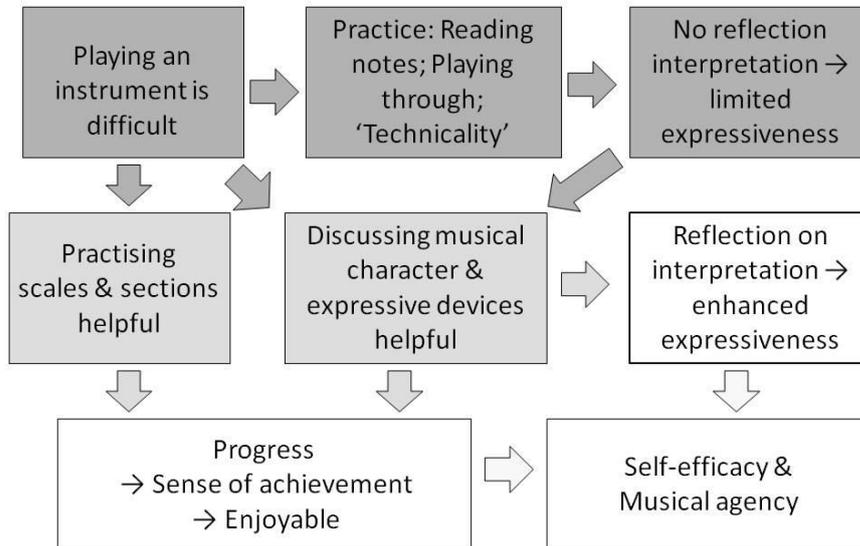


Figure 6.3. Overview of the themes and ideas in Study 2.

It seems that the themes that emerged in this study (Figure 6.3.) are interconnected. Firstly, these findings highlight that learning to play a musical instrument is perceived as a challenging activity from the very beginning and that these pupils become more aware of the complexities of playing when they become older and start working on harder repertoire. If note reading and the physical aspects of playing are difficult, this could be an obstacle for playing expressively (e.g. Broomhead, 2001; Lisboa, 2000) and it is important that tutors choose pieces that are not too complicated for their pupils so that they can also work on expressiveness.

Because of the difficulties of instrumental playing, practice of difficult sections and scales had been effective. Several participants wrote that they had learnt that scale practice in the key of a piece can be useful, whilst others had noticed that clapping rhythms or practising difficult sections can be helpful for improving accuracy. Although one would expect that playing scales in the key of a piece, practising short sections and clapping rhythms would be normal activities in lessons, and likely to be recommended by instrumental teachers for effective practice, it seems some

participants had not come across these, or they might have forgotten about them. Therefore it is important that teachers explain, model and practise efficient practice strategies regularly during lessons (e.g. Hallam et al., 2012; McPherson & Renwick, 2010; Pike, 2017).

Secondly, these pupils normally concentrate on reading from notation and ‘technicalities’ during practice, overlooking matters of interpretation because of the challenges of instrumental playing. Although it seems likely that their reported approach to practice is slightly different to their actual practice (see Pike, 2017), it seems unlikely that they would reflect on the interpretation of their pieces if they do not report doing this. It seems likely that their lack of reflection on the musical meaning led to limited expressiveness. A few participants reported that they do aim to ‘play with feeling’ during practice, but they had difficulty explaining *how* this might be done.

No significant difference between younger, less advanced pupils and more advanced senior school students in their approach to practice was found, as most of these participants reported that they did not normally reflect on the musical meaning of their pieces during practice. At first glance this seems contrasting to findings by Hallam and colleagues (2012) who found that quality of practice, including thinking about the interpretation, increased with expertise. Although this divergence could be down to their larger sample, it is likely to be related to the differing questions. Hallam and colleagues’ questions on interpretation and practice were mostly referring to interpretation of musical structure, and just one question investigated whether pupils normally ‘imagine what they would like their music to sound like’. In the present questionnaire there were three questions investigating whether pupils thought about the musical character or whether they aimed to ‘play with feeling’.

The most important finding emerging from this data is that these pupils report that the questions regarding the musical character had helped them to think about the musical meaning and how to convey this in their playing. Participants reported that the questions had facilitated their reflection on the ‘musicality’ or interpretation of their music and this had helped them to ‘show feeling’ in their playing by adjusting expressive devices. For these participants this had been an eye-opener; some pupils

said that they had started reflecting on the 'musicality' of their instrumental pieces since the research session, whereas before they had concentrated mainly on the 'technicality' of playing and viewed their music as 'just notes'. Therefore, they tended not to consider issues of interpretation. Thinking about the feeling of the music and how this can be conveyed by adjusting expressive devices had facilitated enhanced expressiveness, especially in the piece with a 'sad' character.

Contrasting to McPhee's (2011) expectation we found that regardless of their age or level of playing, participants reported that they had found the questions about the musical character useful as this had helped them to think about, and convey feeling in their playing. Findings from the quantitative study confirm that there was no significant effect of age on pupils' difference scores for emotional expression or overall expressiveness.

As several participants reported that reflecting on the musical character had been new, it seems that this was not a normal procedure during their lessons. Perhaps some tutors assume that young musicians cannot focus on expression if they are still learning the notes and technicalities, because of the high cognitive load. Therefore, expressiveness might not be integrated into teaching in the early stages of learning. Based on the findings of this study I propose that it is possible to work on expressive performance at every level. Alternatively, it could be that tutors tend to work on expressiveness via modelling or by describing what the music should sound like. Such approaches might not stimulate pupils' thinking about the musical character and this would explain why the dialogic teaching approach was new and effective for these participants.

This study asked young musicians for their views on the effectiveness of several instructional strategies that were used for teaching expressiveness. Some studies have investigated pupils' views on the use of information technology in music lessons (e.g. Karlsson, Liljeström, & Juslin, 2009; Lango, & Kafol, 2015) but to my knowledge there have been no published studies that investigated pupils' views on the use of improvisation, modelling, questions and dialogue. For research in music education it is important to explore pupils' views on their learning and instructional strategies used in

their lessons. Students can provide valuable insights into the instrumental learning-and-teaching process that can be useful for both tutors and researchers.

6.6. Conclusion studies 1 and 2

Data from the experimental and the qualitative study demonstrates that a dialogic teaching approach, characterised by teachers' enquiry and discussion rather than teacher presentation, can facilitate young musicians' learning of expressiveness in music performance. Teachers' questions relating to musical character and expressive devices can facilitate pupils' reflection on, and understanding of, the musical meaning of their pieces, thus enhancing their musical understanding and expressiveness. Results demonstrate that it is possible to teach expressive performance skills early in the learning process and that it is not necessary to wait until pupils are older or more advanced, or to concentrate on technique and accuracy before addressing aspects of expressiveness. For a longer-term approach the question arises how dialogic teaching can be implemented in instrumental lessons and whether questions regarding the musical character are sufficient or whether learners need supplementary methods to support this teaching of expressiveness. These questions about teaching-and-learning expressiveness were explored in the next study.

7. Findings Study 3: Teaching and learning expressive performance in an action research project

In this participatory action research project (ARP) five instrumental tutors, including the author, investigated how dialogic teaching can be implemented in weekly instrumental music tuition. Additionally, it was my aim to explore whether questions regarding the musical character are sufficient, or whether learners need supplementary methods to strengthen and illustrate this teaching of expressiveness. Furthermore, the intention was to learn more about my colleagues' and our pupils' views on a dialogic teaching approach and various other instructional strategies for teaching and learning expressiveness. This chapter starts with vignettes of the participants (7.1.) followed by a description of the tutors' decisions, strategies and actions during the ARP cycles (7.2.). Next tutors' (7.3.) and pupils' (7.4.) views on teaching methods and learning during the project will be discussed. Subsequently issues that may be hindering learning of expressiveness will be considered (7.5.). The chapter will finish with a discussion and conclusion.

7.1. Vignettes of participating teachers and their pupils

Alicia¹⁷ was a pianist with extensive teaching experience (over 20 years), working with students of all ages (from 5-year olds - adults). Alicia worked part-time in the music department and was also active as performer. Alicia had taught performance expression via modelling, gestures and movements and verbal teaching using metaphors before the start of the project. She was interested in learning more about teaching and asked for my feedback on her tutoring at the end of the project. Her pupils in this project were Ruby, Lara and Yasmine; three 12-year old girls who were playing at intermediate level (grade 3-4). **Yasmine** (Yasmine12_Pi3A) had received piano lessons for seven years and had passed her grade 3 exam. She did not play in any

¹⁷ See Table 4.3 for an overview of tutors' and pupils' pseudonyms and codes.

ensembles or music groups. No one else at home played an instrument but her grandfather occasionally helped with her practice. Although she had been invited by her teacher to perform in an informal setting she had never done this, as she always felt that her academic work had priority. **Lara** (Lara12_Pi4A) had two sisters who played piano, very occasionally they played together and sometimes her older sister helped her with her piano practice. Lara had had lessons for seven years, had passed her Grade 4 exam with a merit and had occasionally performed in their teacher's pupils' concerts. Lara did not participate in any ensembles. **Ruby** (Ruby12_Pi3A) played piano and percussion. She had started piano lessons six years previously and played percussion in the school orchestra. She had passed her piano Grade 3 exam with a merit. No one else at home played an instrument, and she had performed in her teachers' pupils' concerts in the past.

Caroline was a clarinet and saxophone teacher with extensive teaching experience (over 20 years), working with students aged 7 years and older. Caroline worked nearly full-time in the music department and was also member of a double reed quartet. Prior to the project Caroline had taught performance expression via verbal teaching using analysis, metaphors, discussion of performance directions and character. Occasionally she would model by playing first without, and then with expression. Caroline asked me for feedback on her teaching and use of the camera after the first week of Cycle 1. Caroline's pupils in the project were Sally (13) and Sophia (14). **Sally** (Sally13_Ci4A) had passed her Grade 4 with a merit and played in a school ensemble. At the time of the project none of her family members played an instrument. **Sophia** (Sophia14_Ci3A) had been learning the clarinet for five years and had passed her Grade 3 with a merit. She did not participate in any ensembles and indicated that no one else at home played a musical instrument. Sophia and Sally were friends and had been at the school for one year.

Linda had taught violin and viola for over 20 years, working with pupils of all ages (5-year old – adults). Linda taught part-time in the music department and had been at the school longer than any of the other teachers. Linda reported that she had always worked on expression using verbal teaching explaining technical and expressive tools, such as dynamics, tempo and vibrato, supported by modelling, gestures and

movements and singing. Linda's pupils in the project were Phoebe (violin) and Rachel (viola). **Phoebe** (Phoebe8_Vi1A) was the youngest participant in the project. She had been learning the violin for four years and had been with the current teacher for one year. She had passed her Grade 1 with a distinction and played in a school ensemble. She also played piano and recorder and was taken to concerts regularly by her mother. Phoebe loved performing for the camera during the project lessons. **Rachel** (Rachel12_Va2A) seemed shy in front of the camera, and therefore this was placed behind her during project lessons. She had had viola lessons for six years, played in an ensemble and had passed her Grade 2 with a distinction. Phoebe and Rachel had occasionally performed in school concerts prior to the project.

Tim was a professional trumpet player who worked mainly as performing musician and had taught brass instruments for several years (between 10-14 years). He had experience working with pupils from all ages (5-year olds - adults). Prior to the project Tim had taught expression by asking pupils to 'make up a story', by marking phrasing and breath marks in the score, via verbal teaching explaining technical aspects of playing and by asking pupils to exaggerate their performance. Tim invited Lucy and Matilda to participate in the project. **Lucy** (Lucy14_FH4A), a French horn player, who had had lessons for 5 years, played in the school symphony orchestra and had passed her Grade 4 exam recently. Her parents were supportive of her music learning and helped her with practice at home. Lucy had never performed in concerts other than with orchestra before the start of the project. **Matilda** (Matilda12_B2A) played Flugel horn and was a new pupil at the school at the start of the project. She played in big band, had passed Grade 2 with a merit and had family members who helped with her practice. Mathilde indicated afterwards that she had occasionally performed in informal concerts at her old school, but she thought she had never done well in these, 'because I was never very well prepared'. She decided to participate because she thought this might help her to focus and make more progress.

As researcher-teacher I had a double role in the project, as leader and recorder teacher. Like most of my colleagues, I had been teaching over 20 years and have taught students of all ages (5-year olds – adults). My pupils in this project had not worked extensively on expressive performance before; I had taught them mainly by

modelling, accompanying or playing with them and verbal teaching using metaphors. In their exam preparation in the term prior to the project I had told them which musical character to aim for and had demonstrated this using modelling. **Pippa** (Pippa9_R1A) and **Rose** (Rose11_R3A) played in the school recorder quartet, had performed in pupils' concerts and had passed their last exams, grade 1 and 3 respectively, with a distinction. Rose's sister was also a recorder player, but Pippa reported that no one else in her family played an instrument. As **Nina** (Nina13_R4) preferred not being filmed, she did not participate in the video-recorded parts of the project, but she agreed to be interviewed about her views on learning expressiveness. **Amelia** (Amelia15_R4) was aware of my project and had expressed an interest in the research. She had not been invited to participate in the video-recorded part of the study as she was on the school's special educational needs list because of suspected dyslexia type learning difficulties. She was invited for an interview as she had expressed interesting views on learning expressiveness and because she was keen to contribute to the study.

These vignettes show that the participating tutors had ample teaching experience. Only the brass teacher was slightly less experienced than the others as he was younger and worked primarily as performing musician. All five tutors aimed to teach expressivity and they had used various methods for this in the past. All tutors were open to changing their teaching approaches and all looked forward to sharing ideas. Most instrumental groups were represented in this sample, as there were brass, piano, string and woodwind tutors and students.

The participating pupils were invited because their tutors thought they needed help to improve their expressivity. All participating pupils were female. As there were more girls than boys in the school at the time of the project this was unavoidable. We decided that it was more important to invite pupils who were in the right age range (junior or secondary school age, and not in GCSE year group), and needed help to improve their expressivity, than to have a balanced group of boys and girls. All pupils in this project were playing at an intermediate level, ranging from Grade 1 to 5.

7.2. Tutors' decisions, strategies and actions

7.2.1. Cycle 1

During the first tutor meeting the theoretic model (Figure 3.2.) for teaching expressive performance was presented, explained and discussed. The tutors decided unanimously to focus on questions and dialogue concerning the musical character, supported by aural modelling for their teaching of performance expression in cycle 1. Video material of lessons in the first cycle revealed that the clarinet, brass and piano teacher started experimenting with asking questions related to the interpretation supported by modelling and gestures. The pianist, Alicia, asked questions about the musical character and structure, supported by modelling, gestures and playing along with pupils, and she used singing for work on phrasing. Additionally, she worked on accuracy and technique with short verbal explanations supported by modelling (singing and playing), metaphors and gestures. Furthermore, she sometimes asked her pupils to imagine the music in their head prior to playing. Especially in the first week of cycle 1 Alicia used questions and dialogue to facilitate pupils' thinking about the interpretation. The following lessons she worked more on accuracy and technical fluency as the girls were still in the early stages of learning their pieces. Occasionally she reminded her pupils of the musical character.

Caroline, the clarinet teacher, used modelling (recordings and playing) followed by questions about the musical character, pitch, key, structure, phrasing, background of the music, and strategies for practice. Additionally, she accompanied her pupils on the piano, played with them on the clarinet, or she asked them to play with a recorded accompaniment. Caroline made notes of pupils' ideas in her teaching file and followed these up in subsequent lessons. After a few weeks she asked her pupils whether they were still happy with their chosen interpretation.

Tim, the brass teacher, used questions and dialogue to work on phrasing and musical character, supported by modelling (singing and playing), playing with pupils, and gestures. Tim also worked on accuracy, but this did not have emphasis over issues of expressiveness in the recorded material of cycle 1.

Linda, the violin teacher, focussed mainly on accuracy and technique using

verbal instruction, gestures and modelling (singing and playing) in cycle 1. She was aware of her focus on technical aspects but thought her pupils should learn the notes and new techniques first, in order to play their pieces. Afterwards she acknowledged that her pupils' pieces had probably been too hard for them and therefore required more work on technique. Linda addressed performance expression by talking about dynamics and singing to work on phrasing.

After consulting with the first supervisor near the end of this cycle, I decided to make a short video containing highlights of tutors' work to share ideas in the second teacher meeting. Each tutor had the opportunity to watch the extract from their lesson prior to the meeting, and I asked for their consent to use this for the 'highlights video'. Although tutors indicated that it was slightly uncomfortable to watch one's own teaching (cf. Fuller & Manning, 1973; Rowe, 2009), seeing colleagues' work informed the discussion and inspired teaching strategies in cycle 2.

7.2.2. Cycle 2

In the second meeting tutors discussed their experiences and shared ideas about methods and approaches they had used during cycle 1. This was facilitated by watching the 'highlights video' as this generated ideas for teaching; suggestions for questions, modelling and playing along with pupils. Teachers thought that asking questions and modelling had been effective, and therefore it was decided to continue asking questions concerning the interpretation and various other aspects of pieces, supported by modelling and playing along with pupils. Tutors decided to use these strategies more, and to complement these with other methods from the theoretic model whenever this would be appropriate (Table 7.1.). The video material showed that especially in the first week of cycle 2, teachers explored ideas suggested in the meeting. Alicia and Caroline continued asking open questions about the musical structure and character, reminding pupils of this in subsequent lessons. Additionally, Alicia used short verbal explanations containing metaphors supported by modelling and gestures. Sometimes she sang to support her pupils' playing, or she asked them to think of their music before they started playing. Caroline used open questions on all aspects of the music, including questions for pupils to evaluate their playing; 'How do you think that went? What can we improve?' She sometimes asked pupils to

concentrate on the musical character instead of notes or technique. She continued playing with students and expanded modelling by recording her own playing on pupils' iPads so that they could listen to this at home during practice. Additionally, she used improvisation with Sophia14_CI3A to work on rhythm, and asked Sally13_CI4A to record herself at the start and end of a week to evaluate progress and playing. Her verbal instructions about rhythm and articulation were usually supported by modelling.

Tim started using more modelling and playing with his pupils in cycle 2, and occasionally asked pupils to project their performance. Tim mentioned that Matilda and Lucy had some technical difficulties; including dexterity problems which made it necessary for Matilda to play the valves of the Flugel horn with her left rather than with her right hand. As this was not a left-handed instrument this generated extra challenges. Additionally, both girls found it difficult to imagine the pitch and pulse of the music, and they were feeling insecure about their playing. Therefore, he decided to use modelling and playing along as this helped these girls to feel more confident and it increased their awareness of pitch, pulse and rhythm (cf. Hallam, 1998). Halfway cycle 2 Tim realized that most of the music his pupils had been learning was too hard for them, and he tried finding easier pieces for the last performance session to build up their confidence. However, the march he had chosen for Matilda12_B2A was too easy in her opinion, as she had played it in the past and knew it was on the repertoire list for Grade 1. Although Tim was convinced she could work on this piece and improve her playing if she studied this, she was not convinced and not motivated to practise it.

In the beginning of cycle 2 Linda asked her pupils questions about the character of the music, expressive marking and tempo indications. Interestingly, Phoebe often sang while Linda explained something or when she had asked a question. Additionally, she sometimes acted out the musical character:

- Linda: How would you say this... this piece has, what kind of feeling then is it? Very sort of jolly, or... sad, or?
- Phoebe: ((looking at the music while humming the melody))
- Linda: Do you remember, it went ((modelling)) What do you think?
- Phoebe: I think that was quite jolly.
- Linda: Jolly, yeah, it's a dance, okay?
- Phoebe: ((Making dance movements, looking into the camera))

(Excerpt from Lesson 5, Cycle 2)

Although Linda had not asked Phoebe to explore the character by making movements and gestures, the girl did this spontaneously and this might have been helpful for her understanding of the music (Davidson et al., 2001). In subsequent lessons Linda used mainly verbal explanations of technical issues, supported by modelling and playing along, additionally referring to issues of expressiveness by asking pupils to think of 'the note to aim for', or 'to think of what the music is saying'.

In my recorder lessons I used questions concerning the musical character and how to convey this, supported by modelling (playing and listening to recordings) and playing with pupils; sometimes playing along with them when they had difficulties with accuracy or technique, but mainly accompanying them on bass recorder. Additionally, we made notes of pupils' ideas about the character in their recorder parts, so that they would be reminded of this during practice and performances. Furthermore, I asked Pippa and Rose to imagine performing in a big space, and we sometimes listened to recordings of their own playing.

Table 7.1. Overview of methods used by tutors in the action research project.

Methods	Teachers
Questions & dialogue	Brass, Clarinet, Piano, Recorder, Violin
Modelling (singing, playing or recordings)	Brass, Clarinet, Piano, Recorder, Violin
Playing along with pupils	Brass, Clarinet, Piano, Recorder, Violin
Gestures	Brass, Clarinet, Piano, Recorder, Violin
Marking dynamics/bowing/fingering/breath marks in the score	Brass, Clarinet, Piano, Recorder, Violin
Singing	Brass, Piano, Violin
Listening to own recordings	Clarinet, Recorder
Accompanying pupils	Clarinet, Recorder
Projected performance	Brass, Recorder
Imagine the music in your head before you start	Piano
Improvisation	Clarinet
Verbal instruction	Violin (more than the other teachers)
Marking pupils' ideas of interpretation in their scores	Recorder

Video recordings of lessons revealed that the clarinet teacher adopted the greatest range of methods. Contrastingly, the violin tutor implemented fewer methods and varied less, as she primarily used verbal teaching consisting of concrete instructions regarding technique and accuracy (see 7.5.2.). She complemented this verbal instruction with modelling, singing, gestures, and some questions and discussion to work on expressive performance. Overall, the clarinettist and the recorder teacher employed more questions concerning the musical character and referred more to this throughout the project than the other tutors. It might be that they had more opportunity to do this than the others, as the pieces their pupils were studying were within their current level of ability or *Zone of Proximal Development* (Vygotsky, 1978).

7.2.3. Performance sessions

During the information meeting before the start of the project, we decided to avoid the word 'concert' for pupils' performances, as my colleagues thought this would be associated with formal performance situations and could lead to increased performance anxiety. Therefore 'pupils' concerts' were referred to as 'performance sessions' during the project, and only participating pupils and tutors attended, as well as someone from the IT department who filmed performances. No friends or parents were invited, as it seemed likely that performance anxiety would increase with a larger audience (LeBlanc, Jin, Obert, & Siivola, 1997). The sessions were held in the music department after school, following short rehearsals with the accompanist. To facilitate a low-stress performance environment, I emphasized in meetings, lessons and at the start of performance sessions that these were informal occasions for research purposes, and that pupils should not worry about delivering perfect performances. I explained that the aim of the project and performance sessions was to explore the effectiveness of teaching methods for learning, not to assess pupils' performances. I asked tutors to choose easy repertoire, especially for the first session at the beginning of the school term, to prevent high anxiety levels due to difficult task level (cf. Kenny & Ackermann, 2016; Papageorgi & Kopiez, 2018).

Throughout the project there was a friendly and relaxed atmosphere during these sessions; teachers encouraged their pupils and helped with tuning, rehearsing

and setting up; pupils supported each other; everyone listened attentively and clapped after every performance. Most pupils indicated in their music diary that they had felt comfortable or a little bit comfortable with the group during these sessions; none of the pupils indicated that they did not feel comfortable with the group. Pupils' music diaries also included questions to evaluate their performances; *What went well* and *What do you want to improve next time*, to facilitate pupils' reflection on positive aspects of their performances, and aims for future performances (cf. Patston, 2014).

In the first performance session all participating pupils played one piece (piece 1), in the second session they played this piece again as well as a new piece (piece 2), and in the third performance most pupils played piece 2 and a new piece 3, except for Ruby who played her first two pieces again. In performance session 4, which was held three months after the third session, pupils played a piece of their own choice; most girls played a new piece while some chose a piece they had performed during the project.

7.3. Tutors' views on strategies for teaching expressive performance

7.3.1. Everything is intertwined

Using the theoretic model for teaching expressiveness from Chapter 3 (Figure 3.3.) as a starting point we reflected on various methods that can be used for teaching expressiveness. Our thinking about the connections between methods and teaching aims developed throughout the project and I adjusted the figure several times until everyone was in agreement (Figure 7.1). Tutors observed that 'everything is intertwined' in instrumental music teaching; for example, modelling and playing with pupils can help to improve their technique and accuracy as well as phrasing and emotional expressiveness; singing can be used to practise phrasing but also to work on pitch or rhythm; asking questions can be used to facilitate reflection on practice or the evaluation of playing, as well as stimulate thinking about musical character and structure. According to my colleagues it is not possible to differentiate exactly which method is useful for a particular aspect of performance, as various methods can affect several elements of playing. Additionally, Alicia mentioned the *complexity* of teaching

and learning expressiveness as one of the issues she had encountered during the project; the realization that various factors, including technical components and differing interpretations affect this process (QT2), and Tim observed that it is a long-term process (RJ, p. 20).

Furthermore, our teaching practice showed that all instructional strategies contained in this paradigm - modelling, playing with pupils, movements & gestures, and so on - can be used within a dialogic teaching approach. Asking open questions and exchanging ideas in dialogue can be adopted for working on all aspects of playing; interpretation of musical character and structure, rhythm, pitch, performance directions, practice and evaluation of playing. Various teaching strategies can facilitate, support and illustrate the ideas that are explored by pupil and tutor in their dialogue.

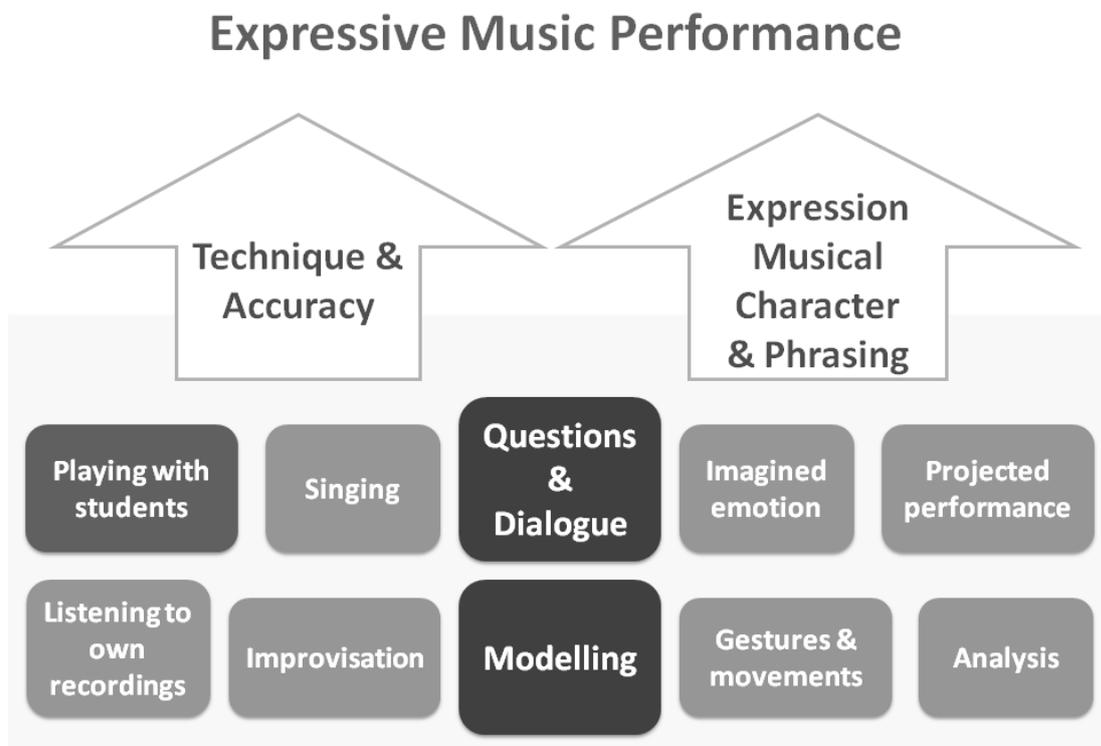


Figure 7.1. Depiction of ARP-Tutors' views on teaching and learning expressive music performance using a dialogic teaching approach.

As my colleagues thought that various instructional strategies can be used for teaching expressiveness as well as technical skills and accuracy, all methods are placed in one lightly coloured rectangle, illustrating that all these methods together can enhance pupils' technical skills, accuracy, phrasing and expression of musical character. As the tutors thought that questions and dialogue combined with modelling is crucial for effective teaching of expressivity these two methods are placed central in darker coloured boxes within the rectangle containing various instructional strategies. As playing with students was seen as effective by some, but less effective than questions and dialogue supported by modelling by others, this is placed in a slightly lighter box. The other instructional strategies were not investigated systematically and are therefore placed in light-grey boxes.

7.3.1.1. Teaching strategies should be tailored to the pupil and situation

Connected to this notion that 'everything is intertwined' in instrumental teaching was the realization that teachers should adapt methods to the pupil; participating tutors thought that there can be no uniform approach in teaching, but educators should tailor the instructional strategies to the situation:

I mean there's so many factors with everything, aren't there? It's kind of... I don't think there is a concrete way for it, (...) you've got to be able to assess what's in front (Tim, VSRI).

Tutors thought that instructional tools should be adapted to individual pupils because children have diverse strengths and weaknesses, and various factors affect the complex process of instrumental music learning. This is in line with recommendations by Hallam (1998, 2006) and tutors in Brenner & Strand's (2013) study, who mentioned that it is impossible to prescribe one ideal method for teaching all students since children develop at different rates.

Although participating tutors were convinced that 'everything is intertwined' and teaching expressiveness is a complex procedure that should be adjusted to pupils and circumstances, a few methods stood out for tutors because of their effectiveness, namely questions and dialogue; modelling; and to some extent playing with pupils (Table 7.2.):

I think different methods are effective at different times and different students.

However, the two basic ones for me are:

1. asking "what's the character of the piece?"
2. Modelling (Alicia, QT2).

Even though Alicia was convinced that there could not be a 'one size fits all' approach to instrumental music tuition, she thought that open questions about the musical character combined with modelling are central for teaching performance expression.

Table 7.2. Overview of methods used by teachers prior and during the action research project, and methods described as effective afterwards.

Teacher	Methods used prior to ARP (based on data QT1)	Methods used during ARP (based on videos)	Methods seen as most effective - end of ARP (based on QT2 & VSRI)
Alicia, Piano	<ol style="list-style-type: none"> 1. Modelling 2. Gestures & movements 3. Singing 4. Projected performance 5. Visual imagery [metaphors] 6. Sometimes: Talking about musical character & structure 	<ol style="list-style-type: none"> 1. Questions & discussion of musical character and structure 2. Modelling: Playing & singing 3. Playing with pupils 4. Gestures 5. Short verbal explanations containing metaphors, supported by modelling & gestures 6. 'Think of the music in your head' 	<p>'Effectiveness of methods depends on the situation and the student'.</p> <p>Two main methods:</p> <ol style="list-style-type: none"> 1. Asking questions about musical character 2. Modelling
Caroline, Clarinet	<ol style="list-style-type: none"> 1. Analysis 2. Verbal teaching using 'adjectives' (metaphors) 3. Discussion of performance directions 4. Talking about character 5. Playing with/without expression 6. Occasionally: playing with/without expression 	<ol style="list-style-type: none"> 1. Questions & discussion of various aspects of the music, including musical character 2. Modelling (Recordings & playing for pupils) 3. Verbal explanation (short) 4. 'Imagined Emotion' 	<ol style="list-style-type: none"> 1. Analysis: Asking questions & discussing all aspects of the music, incl. musical character, structure, background to the music, approach to practice 2. Modelling 3. Playing with students 4. Imagined emotion 5. Listening to (own)

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		<ol style="list-style-type: none"> 5. Playing with pupils 6. Improvisation 7. Pupils recording own playing 	recordings
Linda, Violin	<ol style="list-style-type: none"> 1. Verbal teaching explaining technique & expressive tools (bowing, dynamics, tempo, vibrato). Discussing 'what they want to express' 2. Singing 3. Modelling 4. Movements & gestures 	<ol style="list-style-type: none"> 1. Verbal explanation of technique & accuracy 2. Modelling (playing & singing) 3. Playing with pupils 4. Singing phrases 5. Questions to check knowledge of expressive markings 6. Questions regarding character 	<ol style="list-style-type: none"> 1. Modelling 2. Dialogue
Tim, Trumpet	<ol style="list-style-type: none"> 1. Making up a story 2. Marking in phrasing/breathing 3. Verbal teaching explaining technical aspects of playing 4. 'Get them to exaggerate' 	<ol style="list-style-type: none"> 1. Questions & discussion of various aspects of the music, including musical character 2. Modelling (playing & singing) 3. Playing along with pupils 4. Singing phrases 5. Gestures 6. Projected performance 	<ol style="list-style-type: none"> 1. Modelling 2. Playing with students
Henrique Recorder	<p>Prior to the ARP these pupils were taught with</p> <ol style="list-style-type: none"> 1. Metaphors describing the musical character 2. Modelling 3. Accompanying 4. Playing with pupils 	<ol style="list-style-type: none"> 1. Questions & discussion of musical character & structure 2. Modelling (playing & recordings) 3. Listening to own recordings 4. Accompanying 5. Playing with pupils 6. Projected performance 	<ol style="list-style-type: none"> 1. Questions & discussion of musical character and phrasing and various other aspects of the music 2. Modelling 3. Accompanying 4. Playing with pupils 5. Projected performance 6. Listening to own recordings

7.3.2. Dialogic teaching approach

7.3.2.1. Questions and dialogue concerning the musical character

Alicia's view that questions about the musical character combined with modelling are at the heart of teaching expressiveness, was shared by most teachers (4/5). Tutors used questions and modelling from the beginning stages of learning a piece, and Alicia commented that this was useful as it helped pupils to 'land'; it helped them to realise what to aim for in their practice and playing. Open questions to stimulate pupils' thinking about the meaning of their pieces were used, and the girls responded with insightful ideas:

- Alicia: What is the character of the piece¹⁸? What is it, what atmosphere do we want to create?
- Ruby: [It] feels like, someone is like... dying or hurting, or losing hope or something...
- Alicia: Mm... Okay and how can we do that? How do we achieve that?
- Ruby: Ehm... by thinking of it, before you play it?
- Alicia: Aha. And how... what do we think of how we play it?
- Ruby: You have to play it like, with the emotions. You play it how you think it would be played...
- Alicia: And, and, what is it?
- Ruby: Ehm... slow, and...
- Alicia: Let's play it.
 (Excerpt from Lesson 1, Cycle 1)

Likewise, Caroline asked open questions about the character and how to convey this:

- Caroline: So, what do you think in terms of character for that piece¹⁹?
- Sally: It kind of sounds 'Tudorish'. Like a Henry the VIII kind of... funeral.
- Caroline: OK... Excellent, and how do you think you (can) convey that in your playing?
- Sally: Ehm, well the dynamics leading up to the high notes... 'cause that gives it like more drama I guess ((smiling))

¹⁸ *The young bride* by Bartók Béla. This title was omitted from the edition Ruby played from.

¹⁹ *Shule agra*, an Irish folksong

- Caroline: Yah, the dynamics creating drama. What about the pauses. What effect do you think they have?
- Sally: It kind of like leads to the listener thinking is it gone a stop, or what is going to happen there?
- Caroline: Adds suspense, doesn't it?
(Excerpt from Lesson 3, Cycle 1)

Alicia and Caroline both asked questions to facilitate thinking about expressive tools that can be used to convey the interpretation, and pupils were invited to explore this in their playing. When Ruby did not exactly know how to express the musical character other than playing 'with the emotion', Alicia suggests playing it, so that she could explore this. Near the end of the lesson she reminded Ruby of the character she had chosen to convey and asked her to think about this while playing.

Tim also asked open questions and waited patiently for pupils' answers. In his first lesson with Lucy he modelled a deadpan and an expressive version of her piece for her and said:

- Tim: It is all very nice and all the right notes and rhythms wasn't it?
- Lucy: Yah ((nodding))
- Tim: There's nothing wrong with it you might say.
- Lucy: It needs a bit more *character* ((gestures))
- Tim: *Absolutely*. What kind of character would you say this piece is?
- Lucy: Ehm... it's more like *standing out*, it's more ((hesitant, gestures))
- Tim: Standing out? Interesting that, good.
- Lucy: I don't know.
- Tim: Anything else to describe the character?
- Lucy: Ehm, more fierce...and to make it like...
- Tim: *Fierce?*
- Lucy: No... ((gesturing))
- Tim: There is no right or wrong answer, that's the thing; it's kind of the character you want to make it.
(Excerpt from Lesson 1, Cycle 1)

In all three examples tutors used authentic questions and a short tutor-pupil dialogue followed. Teachers used an active listening approach by repeating pupils' answers, accepting their ideas, and asking further questions (Gordon & Burch, 2003; Hutchby,

2005). Furthermore, Caroline and Alicia remembered pupils' ideas and returned to these in subsequent lessons.

Tim's comment to Lucy 'there is no right or wrong answer' was important for her as she needed encouragement from her teacher that her views were relevant. During the meeting at the end of the first cycle tutors mentioned that it is important to emphasize that there is no wrong answer to questions about the interpretation of musical character (Timmers & Honing, 2002) but that it is important for pupils to reflect on the meaning of their music for them personally. This approach can be valuable for pupils' sense of identity as musician (Hallam, 2010) and for their development of agency, as it provides them with an opportunity to think of their own musical ideas (Wiggins, 2016).

7.3.2.2. Perceptive ideas

The examples above demonstrate that pupils were able to answer their teachers' questions about the musical character. Pupils' ideas about the musical character ranged from simple metaphors, for example 'jolly' (Phoebe8_Vi1A), 'happy', (Pippa9_R1A), 'longing' (Rose11_R3A), or 'solemn' (Rachel12_Va2A), to detailed descriptions: e.g. 'Summery, happy, bird-songy'; 'clowns at a circus'; 'Tudor funeral'; 'Someone dying, losing hope'.

Like some of the tutors in a previous project (Meissner, 2017), Alicia and Caroline were impressed by pupils' perceptive answers; Caroline said that she loved the imaginative ideas her pupils came up with, and Alicia observed that pupils are not 'empty bowls' but have insightful thoughts about their music (M2 and VSRI). She had never realised that her pupils could have such a profound understanding of the musical meaning of their pieces, even before studying or discussing the pieces (cf. Davis, 2011). Linda remarked that pupils sometimes express ideas in an unexpected way or offer surprising views:

They don't always express it in the way that you expect it; the answer that you're expecting in those words, it might come out in another way (Linda, M2).

Although she agreed with Tim that 'there is no right or wrong answer', this account

suggests that she might expect certain answers to open questions regarding the musical character. It seems likely that tutors have their own views on interpretations and it may be difficult to be open to diverging ideas from pupils.

7.3.2.3. *Effective*

Caroline and Alicia both commented on the effectiveness of asking pupils for their views of the character, discussing this with them, and reminding them of this in subsequent lessons. Watching the videos, I had also noticed how reminding a pupil of their chosen musical character immediately affected their playing, making it more expressive (e.g. Pippa L5; Rachel L5; Ruby L1; Sally L6, L9; Sophia L6, L7; Yasmine L2, L8). Caroline talked about this in her interview:

I think the minute we talked about that she played it differently, when I said, Okay, knowing what you know now, perform that piece again, and it was definitely, had more *character* and more *flair* and more *attitude* in it, once she understood (Caroline, VSRI).

...I think certainly, talking about the character, expression, just seems to *elevate* their performances... more than I think it did as well, so maybe it was just something I assumed they would automatically do once, once dynamics were there, once notes were there, I automatically kind of assumed it would, it would happen. (...) I asked those questions about character and expression and suddenly it was there. Just the fact that I said the words, character and expression, I think that was a real light bulb moment for me (Caroline, VSRI).

This demonstrates how Caroline had thought that executing all expressive markings contained in a piece should be sufficient for generating an expressive performance. However, asking questions about the character had facilitated pupils' reflection on the interpretation and this had helped them to understand their music better, thus improving pupils' expressiveness in lessons. Although she said in this extract that simply mentioning character and expression was sufficient, she later realized that this had been effective because she had previously asked her pupils about their views on the musical character and how this can be conveyed in performance. When she reminded her pupils of the character afterwards, they concentrated on expressing the musical meaning, rather than focusing on notes or technique.

7.3.2.4. Dialogic teaching is interactive

Some teachers observed that a dialogic teaching approach made pupils more active and more engaged in the learning process, which is in line with findings related to dialogic teaching in classrooms (Alexander, 2008). Linda reported that dialogic teaching

seems to engage pupils more. They feel more responsible for the effects of their actions in the music (QT2).

Likewise, Alicia had noticed that asking questions makes ‘everything more interactive’, and that it ‘helps students to think more about the interpretation’. Additionally, she reported that dialogic teaching and project participation had made her ‘listen to what pupils have to say more’. Explaining her evaluation of a dialogic teaching approach she wrote:

→ It makes them more aware and active
→ Teacher is less "dictator"
→ Teacher learns more about the pupil
(Alicia, QT2)

According to Alicia her pupils were more engaged, ‘more involved in what they were doing’; ‘more aware and active’, more ‘alive’ because of her dialogic teaching approach in lessons (QT2, VSRI, and RJ). This was evident in Yasmine12_Pi3A’s behaviour, as she had started asking questions in lessons, which according to Alicia, she had never done before. As there was more tutor-student interaction in lessons wherein pupils expressed their ideas Alicia had got to know her students better (cf. Cain, 2012, 2013).

7.3.2.5. Turning verbal teaching into action problematic

Contrastingly, Tim thought that talking about the music was less effective than modelling or playing along with pupils. In the meeting at the start Tim observed that ‘verbal teaching’ was appropriate for advanced students because ‘at advanced level you've got to think for yourself’, while modelling is probably best for teaching younger, less advanced pupils. According to Tim ‘younger students tend to need “spoon

feeding”’. Additionally, he explained how he had always been taught via aural modelling before he went to study at Music College, but that his teacher at HE had used only verbal teaching, which he had found very frustrating at the time. In the end questionnaire he wrote:

I found too much talking could sometimes confuse/distract from the point you are trying to make. Maybe it is hard to process all of this information and turn it into an action? (Tim, QT2)

Research findings confirm that too much talking is ineffective (Karlsson & Juslin, 2008; West & Rostvall, 2003) and that ‘concrete verbal teaching’ is less effective than modelling (Vandewalker, 2014; Ebie, 2004) and takes more practice time (Woody, 2006b). However, especially in cycle 1 Tim had used open questions in lessons to stimulate his pupils’ thinking about their accuracy and the interpretation rather than ‘concrete verbal teaching’. His questions were authentic, and he did take his pupils’ replies seriously. It seems likely that Tim’s views were influenced by his work with two pupils who had great technical difficulties and struggled with two essential aspects of playing; imagining pitch and awareness of pulse. It might well be that modelling and playing along with pupils is the best approach in such situations as it can assist pupils in building up an internal representation of the music, thus improving accuracy and building up confidence (Hallam, 1997; 1998). Even so, his pupils seemed to like the questions regarding character in the first cycle and Lucy14_FH4A mentioned the work on musical character as something that had been special for her learning during the project (see 7.4.2.). It would have been interesting to investigate whether a dialogic teaching approach would have been effective for these girls in combination with the extended modelling and playing along that was used in cycle 2.

7.3.3. Aural modelling

All participating teachers reported that modelling had been effective for teaching various aspects of music performance, and Linda thought it especially useful in combination with questions or verbal teaching to draw pupils’ attention to a particular aspect of the performance:

I think you have to combine things (...). I don't see how people can teach without playing. You know, you have to demonstrate it. Because hearing is... understanding it. But on the same, at the same token, you want them to focus on certain things while you're doing that, so you draw their attention to it with words. Either before, or afterwards (...). It focuses what they're listening to, otherwise they're just listening (Linda, VSRI).

Likewise, Caroline had started work on new pieces by listening to recordings with her pupils and asking questions about the character of the music. After listening and discussing the music, she looked at the score with her pupils, asking questions about various other aspects of the work. Caroline observed that listening to pieces before playing from a score had been useful:

Looking at the music first sometimes makes them more worried about the piece if they perceive it to be hard. If they listen first and like the piece it helps them to try it. Sometimes it doesn't sound as hard as it looks' (Caroline, RJ).

These observations are in line with findings in the literature that modelling can contribute to pupils' aural picture of the music (e.g. Dickey, 1992; Hallam, 1997, 1998) and intrinsic motivation thus enhancing pupils' learning of accuracy, technical fluency as well as expressiveness. It might well be that modelling is especially effective when used in combination with questions and dialogue in which tutor and pupil evaluate what they hear. Teachers can help their pupils to focus on certain aspects in the modelled performance by asking questions.

Caroline mentioned that she had never used much modelling in the past, as she had always thought that this would hinder the development of pupils' sight-reading skills. The idea that modelling might not be an appropriate teaching tool was also apparent in previous research as some teachers thought that modelling might hinder pupils' thinking about their own interpretation (Meissner, 2017) and this might explain why modelling is not used frequently in instrumental music teaching (Dickey, 1992).

7.3.4. Playing along with pupils

Most teachers (4/5) found it useful to play along with their pupils when they struggled with rhythms or pitch. Tim used this frequently in cycle 2 and mentioned that this helped his pupils to continue playing, to maintain a steady pulse and play with correct rhythm (VSRI). However, he observed that as soon as he stopped playing they 'fall off the wagon'. Watching video recordings of lessons, I noticed how playing along seemed especially useful for supporting pupils in the early stages of learning (Hallam, 1998). Playing along seemed to be helpful for improving pupils' accuracy, phrasing and sense of direction, and thus for their overall expressiveness too (RJ).

Interestingly, Alicia who had played and sung with her pupils during the project said afterwards that, although useful, playing along was not as effective as asking questions and modelling. In her interview she made a distinction between playing along with pupils and accompanying students:

...when you accompany them (...) they have the support, to do the crescendo, they have the support to stay forte or they have the support... But if you do it [playing along] with them and then they do it on their own... I don't know... I just had the feeling during the project that it didn't help as much as I thought (Alicia, VSRI).

Alicia thought that accompanying provides support for pupils to play with direction and to make crescendos and so on. Contrastingly, playing the same melody with pupils was helpful while it was happening, but the effect disappeared when her pupils had to play on their own. This seems in line with what Tim said; that his pupils 'fall off the wagon' as soon as he stopped playing with them. Accompanying pupils by playing a bass part or piano accompaniment probably works differently; the teacher can support the pupils' playing, maintaining tempo and direction and supporting crescendos or tempo changes while the pupil plays their own melody.

7.3.6. Effects of the project on tutors' practice

Tutors reported that the project had been useful; it had made an impact on their teaching as it had focussed their work, had facilitated reflection on instructional strategies, and they had found it helpful to try out 'new things', sometimes methods

they had used in the past but had forgotten about (M3). Tim commented in the very first week of the project:

The project already affected my teaching. It makes you think about it. I have perhaps taught everyone the same way (Tim, RJ, p. 5).

Likewise, Caroline mentioned that she used to teach all pupils more or less using the same instructional strategies:

I think it was that, that made me just think more about, you know my *methods*, and maybe using different ones for the different students, or you know, it's, it's tailoring it isn't it, for individual students. I think when you teach on your own, one to one, [there] is a tendency to just do the same things, the sort of things you've always done. And I really felt it helped (...) to come up with new ideas, or just do things in perhaps a slightly different way, that might help different students in a different way (Caroline, VSRI).

These accounts suggest that the project had facilitated tutors' reflection on their work and generated a more adaptive teaching approach; it had reminded them to tailor their methods to individual pupils. Additionally, participating teachers thought that watching the 'highlights video' in meetings had been useful as this had inspired their teaching, and they had enjoyed exchanging ideas. Talking about the project Tim said:

I think it's been *great* actually, because it's just made me *think* about... and watching these videos back... Yeah. So, you can pick out snippets from everyone's teaching that you think, "oh yeah, that's a really good idea" you know, like, even *small* things. (...) Try that out... just handy little tips, and also like watching myself back just then... realising that actually I'd maybe talked too much at that point... maybe that's not such a good thing, so I can kind of think about that in other lessons. Yeah, just generally seeing what seems to work and what doesn't (Tim, VSRI).

This suggests that it might be useful for music teachers to exchange ideas regularly and to watch video recordings of their own and each other's teaching, as this can generate ideas and improve practice (cf. Carey, Coutts, Grant, Harrison, & Dwyer, 2018; Creech & Gaunt, 2018).

It seems that project participation had helped tutors to understand their work better and it had changed their practice. Alicia mentioned at the end of the project that she had always assumed that modelling and talking *about* the interpretation of a work using metaphors and imagery would be sufficient for teaching expressiveness. During the project she had discovered that asking questions stimulated pupils' thinking and raised their awareness of the musical meaning. She had noticed that the dialogic teaching approach supported by modelling had been more effective than modelling and describing the character for facilitating pupils' learning of expressiveness, even though asking questions can sometimes seem more time consuming. It might appear more efficient to tell a student what to express in their playing rather than asking for their opinion, but she had noticed that asking questions and taking time to listen to answers is more effective for pupils' learning of expressiveness (VSRI, RJ, p. 59). Additionally, Caroline observed that performance expression does not automatically occur when pupils play accurately and fluently, or when they hear expert modelling:

... I think, as performers ourselves, we kind of assume we do it, so we assume our pupils are going to naturally do it... Even if we show it in our own playing, it doesn't necessarily explain to them how to do it, and I think, you know, it's really made me stop and think: Oh, actually (...) I do need to *teach* this, it's not something that's just maybe going to automatically be there. Whereas I think in the past I may have, you know, thought it ought to be... (Caroline, VSRI).

For Caroline the realization that we should *teach* performance expression had been an eye-opener and this had made an impact on her practice.

7.3.7. Effects of the project on my teaching practice and research

Watching video recordings of my own teaching provided me with feedback on my work. This made me realise how useful such feedback can be for self-reflection. Although watching video recordings of own teaching is sometimes used in teacher training (e.g. Fuller & Manning, 1973) it is not often employed for evaluation and professional development of experienced tutors. However, it would be helpful to use this tool for reflection and evaluation. Several colleagues observed during the project that we as tutors can get used to our own preferred methods, and it is useful to reflect

on our strategies and teaching from time to time. The video recordings made me aware of the fact that I use a lot of modelling, accompanying and playing along with pupils in combination with dialogic teaching. Whenever pupils struggle or seem low in confidence I tend to model or ask a pupil whether they would like me to model or play along with them. Seeing videos from other tutors made me realize that I tend to emphasize expressiveness over technique, and that it is also important to give pupils exercises to improve their technical fluency, as this is required too.

The research process and collaboration with colleagues made me more aware of the complex nature of teaching-and-learning expressiveness; instructional methods and aims are intertwined and various factors influence this process, including the personality and confidence level of tutor and pupil (see also Hallam, 2010), pupils' technical difficulties, challenges of the instruments played (cf. McPherson et al., 2012), and the style of the music. As recorder players my pupils and I study mainly works from Renaissance and Baroque or contemporary compositions. Especially when playing Early Music from reliable editions, there is ample opportunity to reflect on the musical character and phrasing as few expressive markings, if any, are included in the score. This was different for my colleagues and their pupils, as they were often working on pieces from Romantic or 20th century repertoire that included a great deal of expressive marking regarding articulation, tempo and dynamics, which often led to a focus on the score rather than interpretation. Extensive expressive notation does not imply that there is no freedom for musicians' own interpretation, but rather that players might *think* that the expressiveness will be present if all expressive markings contained in the score are followed up. This is not the case, because it is impossible to notate all the intuitive aspects of the music (e.g. Gibbs, 2015; Howat, 1995; Palmer, 1997); for example, expressive tension or forward direction cannot be included adequately in notation. Furthermore, expressive marking might not mean anything in itself if the player does not understand why the specified articulation or dynamics are there, and what the effect of such signs is for the overall expressive communication of the music.

7.4. Pupils' views on their learning and progress during the project

7.4.1. Pupils had learnt to think and to express

To verify whether our dialogic teaching approach and instructional strategies had been useful I asked pupils for their views on their learning during the project. Additionally, questionnaires at the start of the ARP contained questions to explore what these participants saw as the challenges and rewards of instrumental music learning and to examine their approach to practice. Pupils' answers reveal that they too perceive instrumental music learning as a challenging activity; the basics of note reading and technical difficulties (mentioned by 5/11 girls) are among the hardest aspects of their musical participation, as well as finding time to practice (mentioned by 6/11) and taking exams (3/11). These replies are quite similar to participants' answers in the qualitative study (See 6.3), although an increasing awareness of the challenges of instrumental playing was not found in these accounts, probably because all participants in the ARP were intermediate players; none had advanced further than Grade 4 at the time of the study.

As playing an instrument is a challenging activity, their focus in practice at the start of the project was mainly on note reading and technical aspects of playing; none of these participants mentioned reflecting on the interpretation or communication as an element of their practice or preparation for the first performance session. In their practice diaries there are signs that several girls had started considering the musical character or expressive tools during the project. Generally, notes in pupils' music diaries are sparse and tend to focus on issues of technical fluency or accuracy. However, six out of nine pupils who returned their diaries, occasionally mention that they had aimed to work on communicating feeling or character in their practice during the project:

Getting the character of the piece (Yasmine12_Pi3A, MD, end of cycle 1).

I would like to improve my feelings in music (Phoebe8_Vi1A, MD, end of cycle 2).

Putting feeling into my pieces (Ruby12_Va2A, MD, aim for practice at the end of cycle 2).

Additionally, two main themes came up in descriptions of their learning during the project. According to the pupils they had learnt (1) *to think about the musical character* and (2) *how to express emotion or feeling* in their playing. Awareness of the musical meaning of their pieces, and the realization that they had to think about this had been an eye-opener:

I think its important to think, its important to think about the mood you are trying to convey (Sophia14_Cl3A, QP2).

My playing has improved quite a lot this term because I have, in my lessons, mainly been focussing on the feeling and articulation of my pieces (...). This term in my practice I have started to take more time to think about the feeling of the pieces. (...) I learned that you have got to really express the pieces by using elements like crescendo, decrescendo, stecato [staccato] & legato (Pippa9_R1A, QP2).

For all participating pupils this had been new, and some described in their interview how this was different to their attitude to practice and playing before the project:

Well, before I was like concentrating on the notes, and I was... and I just did dynamics, but it never really occurred to me that [I] also need to play it like what it's supposed to mean (Rachel12_Va2A, VSRI).

These accounts illustrate how pupils tended to concentrate on 'notes' and expressive markings before the project, but that they had come to realize that there was more to their pieces than notes and 'just doing dynamics'. They had become aware of the meaning of their music; that they should reflect on the musical character and aim to convey this in their playing. Pippa had realized that she could use dynamics and articulation to express feeling in her playing. These replies are similar to answers from participants in the experimental group in study 2 (See 6.1.3.); in both studies young musicians report that they have learnt to think about the musical character and how to convey this in performance.

Pupils' answers in the scalar questions regarding practice are in line with this finding, as a Wilcoxon Signed-Rank Test indicated that there was a significant difference between pupils' pre- and post-teaching scores for *Thinking about the piece*;

what it feels like ($p = .006$, $Z = -2.724$, $r = .59$). Median values increased from 2 at the start to 3.5 at the end of the project, indicating that pupils had started considering the musical character of their pieces more during the project. Additionally, there was a moderate change after project teaching on *I can express my feelings when I play pieces on my instrument* ($p = .059$, $Z = -1.890$, $r = .41$, Md increased from 3 to 3.5) and *I try to play with feeling* ($p = .071$, $Z = -1.807$, $r = .39$, M increased from 3.27 to 4). No other significant changes in pupils' questionnaire answers were found. Obviously, we should be cautious with these findings, as this was a very small sample size.

7.4.2. Helpful teaching strategies

7.4.2.1. Talking and thinking about the musical character

To explore pupils' views on the methods that had been used in lessons tick box questions as well as open questions were used in the questionnaire (Appendix 5). Open questions were also asked during the VSR-Interviews. Pupils' views on the effectiveness of instructional strategies were very similar to those of the teachers. Most pupils (9/10, QP2) indicated that they thought that teachers' questions about the musical character had been helpful for their learning, and the remaining pupil, Sophia14_Cl3A, indicated this had been 'a bit' helpful. For Lucy talking about the musical character had been special:

- Henrique: Having looked at the video, what were moments that stood out for you, in terms of learning something about the music? Or about how to perform it?
- Lucy: I think... (...) we said more about *character*, more about like the moment ((hesitantly)) and the, ehm ((humming)) I don't know how to explain it, the *atmosphere* and how it *should* be played, and not how I played it... (Lucy14_FH4A, VSRI).

Interestingly, talking about the musical character and atmosphere of a work is the first thing Lucy mentioned when I asked her in the interview what had been special for her during the project. This is contrasting to her teacher's view that 'verbal teaching' is too complicated for her and for beginner or intermediate students in general. Although she did mention later that aural modelling had been especially helpful, which is in line

with her teacher's view, she mentions talking about the character as the element in the project that stood out for her in terms of learning something new. Likewise, Yasmine explained that she had found it useful to talk about the interpretation:

You're talking about *how* you play it more, rather than just playing it (...). I'd just sort of played it (...) thinking of that character (...) you put yourself in their shoes and you're just able to do it better (Yasmine12_Pi3A, VSRI).

It seems that both girls have difficulty describing how the teaching and reflecting made a difference to their playing. Lucy makes a distinction between 'how I played it' and 'how it should be played', while Yasmine describes her default manner of playing as 'just playing it'. This suggests that both girls used to focus on the notation and how to play accurately, i.e. 'just playing it'. However, discussing the atmosphere, thinking about the character or even imagining the emotion, had made a difference to their playing. This is also apparent in Rachel's description above (see 7.4.1.); she used to concentrate on notes and 'just did dynamics' but had now realized that it is important to reflect on the musical meaning.

Additionally, tutors' questions about the musical character had helped pupils to reflect on how to convey the musical meaning. Sally said about the questions concerning musical character:

I (...) found that helpful because it... means I know what I could, kind of *convey* in like the music, like dynamics wise, and how *I* want it to feel, so if I want it to feel like, circus-like I would play it like an, like it's a clown kind of thing. So, with the dynamics I'd do like (maybe) loud then quiet, and yes, that was helpful (Sally13_CI4A, VSRI).

This suggests that Sally had not only learnt how to adjust expressive tools to play expressively, but also to think of her own personal interpretation of her piece; she had been thinking about what she needed to do to make the piece sound 'how I wanted it to feel like' (see 7.4.3.).

7.4.2.2. Pupils' responses

Several pupils had responded to their teachers' questions with creative answers (see 7.3.2.2.). Most pupils responded immediately to their tutors' questions while a few

girls needed more thinking time (Rose11_R3A, Phoebe8_Vi1A and Sophia14_Cl3A). Caroline suggested giving hesitant pupils a few options to choose from as she had found this useful in her lessons with Sophia14_Cl3A, who had indicated in the questionnaire that the questions had been 'a bit' helpful. It might be that some girls were concerned about giving a wrong answer, as suggested by some of the tutors (M2), or they might have found it hard to describe the character in words. Nina explained in her interview that she had found it difficult to describe the character verbally because she thought music expresses something that is more similar to emotions than a character:

I just have trouble pin-pointing the exact... word I guess, like I can give a broad kind of generalization but it's all different I guess, you can't just call it one thing. (...) There aren't really enough words to, you know, exact words to describe the specific emotion that you're feeling (Nina13_R4, I).

Nina's view on the musical character is reminiscent of Langer's (1957) idea that music is expressive of constantly changing feelings and subtle moods which cannot be described adequately in words. Even though Nina found it difficult to describe the musical character verbally, she had found it helpful for her playing to think of the musical emotion.

7.4.2.2. Teacher playing for me

Most pupils²⁰ reported that aural modelling had been helpful for their learning. In interviews pupils explained that hearing their teacher play had been useful for building up an aural picture of the music:

Well I think before I play the piece myself, or even attempt sight reading, I like to *hear* it first, so hear *you* play it and hear it played at the speed it's meant to be played at, so that I have a *picture* in my mind of how it should be (Amelia15_R4, I).

²⁰ 8 out of 10 girls indicated in the questionnaire that modelling had been helpful. Although Yasmine12_Pi3A ticked that her teacher had not used modelling, she said in her VSRI that modelling had been helpful. Lucy14_FH4A indicated in the questionnaire that modelling had been 'a bit' helpful but in her interview she said that her teacher's singing and playing for her and with her had been especially helpful. Matilda did not complete the second questionnaire.

For Sally hearing her teacher play was enjoyable, helpful for learning and it also motivated her to practise and improve her own playing:

I liked listening to my teacher play it because it sounded amazing when she did it, it made me want to play like that (Sally13_C14A, QP2).

Rachel12_Va2A mentioned that she found it especially helpful to *see* her teacher's playing. Explaining what she had found most useful for her learning she said:

Rachel: Well playing together and her *showing* (me) how to do it rather than like *telling* me. I prefer to be *shown*. Because then I can like, just *see* it properly.
Henrique: *See* it properly. But then you *hear* it as well I suppose?
Rachel: Yah. Well, I guess, I think I find it more effective to *see* it rather than anything else, so that helped (Rachel12_Va2A, VSRI).

This demonstrates that verbal explanation of technique or interpretation alone was not helpful for Rachel if it was not demonstrated in playing. Rachel was the only girl who mentioned that modelling was useful because of the visual information of her teachers' playing.

Pupils' views on modelling in this study seem different to those of conservatoire students in the study by Lindström and colleagues (2003), who preferred teachers' use of metaphors or focusing on felt emotion over modelling. This difference might be due to the larger sample, different age and level of playing, or to the differing questions, as the questionnaire in the current study asked what had been helpful for pupils' learning, while Lindström and colleagues asked for students' preferred method for learning expressivity.

7.4.2.3. Teacher playing with me

Several pupils (7/10) indicated in their questionnaire that they had found it helpful when their teacher played with them. However, I had not made a distinction between teachers playing the same melody or an accompanying part. When we talked about this in the interview, Pippa explained that she found it helpful when we had talked

about the musical character, when I had modelled for her, or accompanied her on the bass recorder, but she had not found it helpful when I played along with her:

That's not as helpful, because I find it difficult. (...) because I can't like... if I get something wrong it's hard to go back and yah... (Pippa9_R1A).

It seems that she felt more freedom to adjust her playing when she was accompanied on bass recorder, which is not possible, and sounds unpleasant, when two recorders are playing the same melody. Pippa's opinion is in line with Alicia's view that accompanying is more helpful than playing along with students. In clarinet and recorder lessons, pupils had experienced tutors' accompaniment on piano or bass recorder, as well as being supported by their teachers playing the same melody. In the string, brass and piano lessons tutors had not played accompanying parts in video-recorded lessons.

7.4.3. Developing self-efficacy and musical agency

As mentioned above, open questionnaire items explored what these pupils saw as the rewards of their instrumental music learning. Similar to findings in study 2 (See 6.3.), accounts in questionnaires and interviews suggest that for these girls, the aesthetic aspects of music, the 'fun' of playing pieces, and the social side of musical participation, are among the most rewarding aspects of their instrumental music learning. In reply to '*What is the best part of learning to play an instrument?*' some girls wrote:

Being able to make something beautiful (Lara12_Pi4A, QP1).

The feeling of when you produce music (Matilda12_B2A, QP1).

That I can produce nice noises with something other than my vocal chords (Pippa9_R1A, QP1).

Similarly, the most enjoyable feature of the ARP was playing several pieces, or playing 'fun' pieces:

Playing lively pieces with amazing accomniments [accompaniments] (Pippa9_R1A, QP2).

Learning new pieces and the stories behind them (Phoebe8_Vi1A).
Playing pieces that are fun to play (Rachel12_Va2A, QP2).

Additionally, their favourite pieces during the project had been compositions that appealed to them because of the musical character or mood. In answer to the question *'Can you tell me what you liked about this [favourite] piece?'* some replied:

I liked the mood and style of this piece, and that it is slightly more challenging than the other pieces so it made it a more interesting process learning it. I also like the piano accompaniment to this piece and how the piano and clarinet parts are intertwined (Sophia14_Cl3A, QP2).

I liked the way it changed moods and I like pieces by Telemann (Rose11_R3A, QP2).

Without exception, these girls mention the musical character, mood or beauty as the reason why they like a particular piece. The difficulty level of the pieces does not seem to affect their preference for a piece as much as the mood of a composition. One girl even added that she liked a particular piece *'even though it was hard'* (Lara12_P4A) and Sophia mentioned as one of the reasons for her preference of a work that it was *'slightly more challenging'*. It is important for tutors to realize that the musical content and quality of a piece might be more important for pupils' preference and motivation than the difficulty level, as it seems likely that this will contribute to their enthusiasm and motivation for practice.

Furthermore, several girls observed that they had made good progress during the project; they had improved their playing, and this had been enjoyable for them:

I think I've made a huge improvement, I think, because, looking back, playing that piece... when I now play it, it just sounds much more... fierce and together... (Lucy14_FH4A, VSRI, after watching the video of her playing).

...playing the pieces in the lessons, and then sort of each week it gets a bit better so it makes you quite happy because you can tell you're getting better at it (Yasmine12_Pi3A, VSRI, explaining what had been most enjoyable during the ARP).

I think now I can pick up pieces a lot faster and get them to how I want them to be faster, so I found that useful (Sally13_Cl4A, VSRI).

My playing has improved quite a lot this term because I have, in my lessons, mainly been focussing on the feeling and articulation of my pieces (Pippa, QP2).

I can now express feeling in to a piece whereas last term my playing was just a sequence of notes (Rachel, QP2).

These stories suggest that these young musicians experience a sense of achievement and self-efficacy²¹ (Bandura, 1989); they can learn their pieces faster; they have learnt to think about the interpretation; they know how to express feeling in their playing, and some have realised that they can make their pieces ‘their own’:

Learning so many new pieces of different difficulties, I enjoyed not just sticking to the level I was at the moment and doing some easier pieces that I could put my own twist on (Sophia14_CI3A, QP2).

Playing with expression made it more interesting and relatable. You can make the piece yours (Sally13_CI4A, QP2).

These accounts suggest a growing sense of musical agency²²; these pupils have learnt to think about their own personal interpretation, they learnt to work out their own ideas in their playing and this generates a sense of efficacy and achievement (cf. Wiggins, 2015). For some pupils the focus on interpretation and expression had reduced the pressure of playing without mistakes, or the feeling that they had to compete with peers:

I enjoyed more listening to the music and not being as careful with my notes and more the overall effect and sound (Lara12_Pi4A, QP2).

I was so worked up on trying to get it exactly right, you know, 'cause I've got some very, very talented friends (...), and I'm just trying to be as good as them, but then, once we talked about expression, I just realised, I don't need to be as good as them, I just need to *enjoy* it and have the right *feeling* and, you know, trying to put myself to

²¹ Students' self-efficacy can be defined as students' belief in their own ability to succeed in certain situations or to accomplish a task (Bandura, 1989).

²² Students' musical agency can be defined as students' sense that they can initiate and carry out their own musical ideas and ideas about music (Wiggins, 2015).

where I need to go (Amelia15_R4, I).

Additionally, Tim mentioned that Lucy had started taking her instrument to a friend's house to practice together, which he found remarkable:

...Lucy actually lives very close to another girl in the senior school, who plays the French horn, and they now go 'round each other's houses and play to each other, which would never have happened [before] (...) It's only just started happening... (Tim, VSRI).

Overall, pupils' stories suggest that the focus on expression and reflecting on their own views of the interpretation had given these girls a 'musical say' (Davis, 2011); a sense of ownership and musical agency; they were more aware of their ability to 'make the piece their own'; it seems likely that this had helped them to develop an identity as musician in their own right (Hallam, 2010), and it appears that this had made a positive impact on pupils' sense of achievement, efficacy and confidence (see Davis, 2011; Wiggins, 2015).

7.5. Issues that can hinder learning of expressiveness

7.5.1. Expression vs. technique

Tutors' became increasingly aware of issues that can hinder teaching and learning of expressiveness. Several teachers (brass, violin and piano) observed that some of their pupils' pieces had been too challenging, or that insufficient practice or technical difficulties had hindered work on expressiveness. When pieces were too hard pupils needed more time and attention for 'notes' and technique and teachers spent more time working on accuracy and technical skills in lessons.

I realised that in choosing pieces at the difficult end of the spectrum for each student, it was hard for the students to focus entirely on expression when there were lots of technical problems (Tim, QT2).

I think my biggest problem (...) has been actually getting round some technical things and teaching her new technique at the same time as trying to teach her the music, and I think on my part that is probably a bad choice of piece (Linda, VSRI).

This idea that technical difficulties can hinder learning of expressiveness, is in line with findings in my first AR study (Meissner, 2017), and with Broomhead (2001) who proposed that technical skills are related to pupils' ability to perform expressively. Furthermore, in her interview Linda explained that she thought that the violin is a very technical instrument and that it is necessary to explain technical tools first in order to teach expressiveness. At some point in cycle 2 after a lesson with Phoebe she declared that expressive playing is dependent on pupils' technical skills:

It all comes down to technique. That's what I realised today; it all depends on technique (Linda, RJ).

Similarly, the violinist in my first action research project had suggested that 'a lack of expression is a lack of technique' (Meissner, 2017, p. 127). However, in her final questionnaire Linda wrote that the project had influenced her teaching practice because

It made me more aware of the issues involved in teaching expression. Also I realised that it can be done despite basic technical problems (Linda, QT2).

This suggests that she thought that expressiveness can be taught even when pupils have basic technical problems, by discussing the musical character and via modelling. She still thought that technique is crucial for violinists' performance expression, but she had realized that both aspects of playing can be taught at the same time.

Interestingly, in lesson 5 viola player Rachel12_Va2A had suddenly played more expressively after she had been asked for her view on the musical character. When Linda watched the extract of this lesson during the VSRI she commented on how well Rachel had played. However, at that point in the lesson there had been no explanation of the bowing technique yet, it was precluded only by questions about the musical character. When technical tools such as bowing were explained later in the lesson, Rachel's playing seemed less assured and less expressive. It seemed to me that concentrating especially on technique did not help to improve her expressiveness. I had seen similar occurrences in videos of the piano and clarinet lessons (e.g. Rachel L5;

Ruby L1; Sally L6, L9; Sophia L6, L7; Yasmine L2, L8); while pupils worked on technique or reading from notation their playing was not very expressive, but as soon as their teacher asked them to focus on expression their expressiveness increased. This phenomenon was also observed by some teachers:

...Saying, 'don't worry about the technical side of this' (...) takes the pressure of them as well and leads them to be able to play more expressively and with more character (Caroline, VSRI).

Sally did really well today. I asked her to think of the character and it really worked. All the staccatos and dynamics were there. In the last few weeks I kept saying "think of the staccatos and dynamics" and just thinking about the character, it was all there – it really works! (Caroline, RJ, p. 46, Sally L6)

Likewise, Linda had commented on this during the second meeting:

I think sometimes when you're thinking about music and expression the technical things fall into place (...). So, it works, you know, sometimes you just have to ignore it, or just playing it through with them, and all of a sudden everything works (Linda, M2).

It seems therefore that difficulties with technique may hinder expressiveness but that concentrating on performance expression can sometimes help to improve technical fluency as well as expressiveness.

7.5.2. Performing and music performance anxiety

An important subtheme that occurred throughout the data set was that feelings of anxiety can hinder pupils' playing and expressiveness in lessons and performances. According to tutors, some pupils were afraid of making mistakes or giving wrong answers in lessons (Matilda12_B2A, Rachel12_Va2A, Ruby12_Pi3A), while most participants were nervous during the performance sessions. At the end of the project it became apparent that performing with one accompanist or solo in front of an audience had been a completely new experience for several pupils (Sally13_Cl4A, Sophia14_Cl3A, Yasmine12_Pi3A, Lucy14_FH4A), while others (Phoebe8_Vi1A,

Rachel12_Va2A, Matilda12_B2A) had only occasionally performed in public. Initially I had expected all pupils to have performing experience, as the junior department of the school organised recurring performance sessions, and all participating tutors except for the brass teacher, held pupils' concerts regularly to which parents and friends were invited. Furthermore, the new student, Matilda12_B2A came from a school where all pupils who played an instrument were encouraged to perform in informal lunchtime concerts for parents, teachers and their peer group. Evidently, participants' inexperience with performing elicited feelings of arousal and anxiety. Although raised levels of arousal can hinder as well as elevate performances (e.g. Kenny & Ackermann, 2016; Papageorgi & Kopiez, 2018; Patston, 2014; Wilson & Roland, 2002), pupils' responses suggested that most participants in this study, except for the youngest girls, Phoebe8_Vi1A and Pippa9_R2A, felt very nervous during performances, and that this had hindered their playing:

I just *hate* performing on my own. I can't do solos (Lucy14_FH4A, VSRI)

Contrastingly, Pippa said that feeling nervous had helped her to focus during performances and had helped not to 'get overconfident'. In her interview she even mentioned that the performance sessions had been her favourite activity during the ARP.

This phenomenon, that even performing for a small group of people can raise arousal levels and induce anxiety, is in line with other research (e.g. LeBlanc, Jin, Obert, Siivola, 1997; Wilson & Roland, 2002). LeBlanc and colleagues found that teenage wind band players experienced increased arousal and anxiety when they had to play for a group of peers and researchers, compared to playing for just one researcher. However, all participants in our study were in the performing situation together as equals; they all listened to and performed for each other, which was different to the study of LeBlanc et al, in which students performed and then left the room to fill in a performance anxiety form followed by an interview. Several studies have revealed that high levels of anxiety before or during performances is generally reported more by female than male students (e.g. LeBlanc, Jin, Obert, & Siivola, 1997; Osborne & Kenny,

2008; Patston & Osborne, 2016), although Ryan (2005) found that this was not always the case for children under 12 in her study. As all participating pupils in this study were girls, it is perhaps not surprising that such a high percentage of the group was affected by high anxiety levels. It seems therefore that tutors of female students should be more alert on signs of performance anxiety and pro-active in coaching their pupils in the preparation and process of performing.

7.5.2.1. Repeated performance experience is beneficial

All teachers reported that performing regularly had been useful and several pupils mentioned that it had helped them to adjust to playing for an audience. Overall, feelings of anxiety had decreased during the project and the regular performance activities had increased pupils' confidence:

It was better towards the end because I would always like, *shake...* and then my notes get everywhere. And then like, I heat up and I get really nervous, so it was just really hard, I'd say, yeah. (...) Towards the end of the project it was so much better (Lucy14_FH4A, VSRI).

Yah, I find performing, I (was) quite nervous, especially the first one because... well you don't really play with these people before, and it's all new, but I guess the last performance I did, I think I was getting a little bit more confident in it, and it's also good practice for like exams and things (isn't it) I think it's got better a little bit (Sally13_CI4A, VSRI).

Since Sally's clarinet teacher had been aware of the potential impact of performance anxiety on her pupils' playing, she had chosen easy pieces for the girls' first performance session, a slightly harder piece for the second and a challenging work for the third and fourth sessions. Caroline and Sally both thought that this gradual building up of pieces for performances had helped to increase confidence. However, pupils' answers in the Likert-scale questionnaire for *I get very nervous when I play in concerts* did not show a significant improvement; the median score went up slightly from 4 to 4.5. It might well be that pupils became more aware of the extent of their performance anxiety during the project, while at the same time experiencing the benefits of performing regularly.

The finding that repeated performance experience within a short time frame reduces anxiety is in line with findings from a study by Boucher & Ryan (2011) with 3- and 4-year olds. Boucher & Ryan found that second performances that were organised fairly soon after a first performance elicited lower anxiety responses from young children than initial performances. It seems likely that it is easier for young children to become accustomed to performing than for teenagers, and it is important that tutors create frequent opportunities to practise performing in front of a friendly audience from the early stages of learning (Kenny & Ackermann, 2016; Yandell, 2018). Additionally teachers can coach their pupils by discussing expectations and aims for performances before and after such events (Patston, 2014).

It is interesting to note, that performing was mentioned in the questionnaires as one of the hardest aspects of learning to play an instrument by some, and one of the best parts of musical participation by other pupils:

It [learning to play an instrument] can be very fun sometimes especially if you are playing a piece you like and I like performing. So I can perform with it as well (Sophia14_CI3A, QP1).

Even though Sophia14_CI3A indicated in the same questionnaire and in her music diary that she feels nervous when she has to perform in public, she wrote that she likes performing. At the end of the project it appeared that she hardly had any performing experience, which might explain her account at the start; it might be that she really liked the idea of performing, but had not realised how nervous she would be, as she had never performed solo before. Additionally, she indicated in her questionnaire answers at the start and end of the project that she wanted to improve performing for an audience. This underlines the importance of providing performance opportunities and training for young musicians from a young age.

7.5.3. Vague metaphors

During the project teachers occasionally used vague metaphors in questions or instructions, and I wondered whether these might hinder pupils' learning (cf. Persson, 1996; Schippers, 2006). In cycle 2 Linda sometimes told her pupils to 'bring out what

the music is saying', or 'think about what the music is doing' and Tim had asked Matilda12_B2A (L3) to 'paint the whole picture' when he wanted her to play a piece from start to finish, without stopping after every mistake. Subsequently he used the metaphor of painting a 'full picture with colour, not black and white stuff' to refer to playing the complete piece with expression. Although he used open questions and respected pupils' ideas, the use of such a metaphor might be confusing (see Persson, 1996; Schippers, 2006) as it does not describe what needs to be done, nor was Matilda asked how to convey her imagery ('regal', 'like trumpet sound in a Tudor Court') in her playing. However, in interviews none of the pupils mentioned that some instructions or metaphors had been unhelpful or confusing. Only two strategies were mentioned by students as not helpful for learning; having to play a difficult section repeatedly in lessons when a pupil felt it would be better to leave it and come back to it later in practice (Yasmine, VSRI); and playing along with a pupil (Pippa, VSRI, see 7.4.2.3.).

7.5.4. Natural musicality?

Occasionally one of the participating tutors made a comment suggesting that they thought pupils will flourish and play expressively if they have a natural musical ability to do so. At some point in the beginning of the project Caroline said:

Some students always play expressively; it comes naturally (Caroline, RJ, p. 15).

And during their VSR-interviews Tim and Linda, after watching videos containing lesson extracts of their pupils' playing observed:

...And she's not *natural* like that in any way (Linda, VSRI).

...she doesn't find any of it *natural* at all (Tim, VSRI).

It is interesting to note that Caroline's views on this seem to have changed during the project. When Tim suggested in the final meeting that technique and progress are correlated to musicality, she objected to this view, saying that sometimes pupils' 'groundwork of technique' is lacking. She observed that Sally and Sophia had been weak pupils prior to the project but had improved their expressiveness considerably

during the project due to the teaching strategies she had used. It seems therefore that her experiences during the project had influenced her views on the importance of teaching technique and performance expression for improving pupils' expressiveness and 'musicality' in playing.

Furthermore, some pupils might think that talent is required for doing well in music performance. Amelia said in her interview:

I was so worked up on trying to get it exactly right, you know, 'cause I've got some very, very talented friends (...), and I'm just trying to be as good as them, but then, once we talked about expression, I just realised, I don't need to be as good as them, I just need to *enjoy* it and have the right *feeling* and, you know, trying to put myself to where I need to go (Amelia15_R4, I).

This suggests that she thinks of others as talented musicians, but views herself as not belonging to that category, which initially influenced her musical participation, as she thought she had to 'be as good as them'. The notion that some pupils might be 'naturals', and that innate musicality might be required for playing expressively did not emerge as an important theme in the data, but some tutors might have thought of their pupils as not very talented when playing fluently and expressively did not come easily for them, and some pupils might have had similar views. Such underlying ideas might hinder teaching and learning of performance expression (McPherson et al., 2012; Sloboda, Davidson, & Howe, 1994).

7.6. Assessments of pupils' performances

Initially we planned using pupils' playing in the performance sessions to evaluate their learning of performance expression. Although all participating tutors agreed that the performance sessions had been useful, we decided that performance assessments were not an appropriate tool for evaluating learning of expressiveness because most pupils struggled with performance anxiety which affected their playing. Furthermore, the difficulty level of the pieces varied enormously between performance sessions; for some pupils these ranged from playing a well-rehearsed piece that was below their normal level of playing, to a more complex work at the top of their technical skill that was under-prepared. Therefore, only descriptive statistics will be used to give an

overview of assessment scores of pupils' playing during performance sessions (Table 7.3.). As action research is not an intervention study but research that explores practice with the aim to improve it, this was not a problem.

Two-Way Random Consistency ICC (2, *k*) values (average measures) for four sets of assessment scores (i.e. from every pupils' teacher and three adjudicators) ranged from .85 for *expression of musical character*, to .94 for *accuracy* scores.

Table 7.3. Median assessment scores for pupils' performances in sessions 1, 2, 3 and 4 (*N* = 11).

	PS1 Piece 1	PS2 Piece 1	PS2 Piece 2	PS3 Piece 2	PS3 Piece 3	PS 4
Accuracy						
Mean	3.24	3.70	2.84	3.30	3.31	3.30
Median	3.00	3.75	3.00	3.50	3.38	3.38
Range	3.75	2.50	3.25	3.75	3.50	3.13
Technical control						
Mean	3.32	3.73	2.93	3.31	3.33	3.27
Median	3.00	3.50	3.25	3.50	3.38	3.00
Range	2.75	2.25	2.50	2.75	3.25	2.00
Phrasing						
Mean	2.89	3.32	2.70	3.11	3.09	3.07
Median	2.75	3.25	2.75	3.25	3.19	3.00
Range	3.25	2.25	3.00	3.25	2.75	2.50
Expression Character						
Mean	2.84	3.24	2.57	2.90	2.86	2.82
Median	2.75	3.25	2.00	3.00	2.81	2.75
Range	3.75	3.00	3.00	3.00	3.25	2.50

7.7. Reflection on action research methodology

The current project was the second action research project that I have been involved in as researcher-teacher and leader. During this project I increasingly realized that my aim was different to that of my colleagues. For my colleagues the main aim was to learn more about teaching expressiveness, and to explore methods for doing so effectively (cf. Cain, 2013), and to collaborate with others. My colleagues reflected on

their teaching, adjusted their practice during the project, and reported that this continued afterwards. For me the project functioned somewhat like a ‘field experiment’ (Altrichter et al., 2008, p. 199), as it was my aim to systematically implement and evaluate a dialogic teaching approach in combination with other instructional strategies in week to week teaching practice (see Elliott, 1984). It was my priority to explore what my colleagues thought of the dialogic teaching approach and supplementary strategies, and I expected that their feedback and views would affect my own teaching and thinking (see 7.3.7.).

To create a safe environment for sharing ideas and to avoid problems I ensured that there were opportunities for participating tutors to ask questions and have discussion before and during the project. It had been useful to organise an informal meeting for interested tutors before they committed to the project; this meeting provided a comprehensive overview of project aims as well as time commitments. Additionally, formal and informal meetings were held regularly during the project, which provided tutors with opportunities to share their ideas and experiences with colleagues. Furthermore, I aimed seeing each tutor every week so that we would keep in touch, share ideas, and to ensure potential problems could be solved. It seems likely that the regular communication with colleagues before and during the project was instrumental for the successful development of the project. Throughout the project there was a friendly and collegial atmosphere among participating teachers; tutors enjoyed sharing ideas and experiences, and commented on this during meetings and in conversations (cf. Cain, 2013). This friendly and open atmosphere, the frequent communication, combined with positive relationships within the context of the music department, contributed to the successful development of the project (cf. Hartwig, 2014).

The video extracts demonstrating highlights of teachers’ practice in cycle 1 and 2 had been effective for informing the evaluation of instructional strategies and their applications during teacher meetings. Additionally, this inspired teachers to explore methods used by their colleagues and it illustrated how for example modelling or questions and dialogue could be used for facilitating learning of expressiveness or accuracy. Tutors found this helpful for their practice and it was a useful ‘catalyst’ in the

research process. Although participating tutors had given their consent for the use of video material for research purposes and conferences, I ensured that each participant watched the extracts of their lessons that were selected for the 'highlights' video privately in advance and asked for their consent to use the material for the tutor meetings. All participating tutors gave permission, except for Linda after cycle 2, as she did not have time to watch her excerpt before the last meeting.

It is important to be aware that involvement in an AR project already influences participants' behaviour, especially when lessons and performances are being filmed. During this project several tutors mentioned that the presence of the camera influenced their teaching and pupils' behaviour as they were aware of the camera, especially in the first weeks of the project. To avoid undue influence of the camera, we placed this behind students in lessons of pupils who seemed nervous about being filmed (e.g. lessons of Rachel12_Va2 and Ruby12_Pi3A). Generally, pupils and tutors reported that they had got used to the camera in lessons and performances after a few weeks, and some pupils started looking into the camera. Phoebe even performed for the camera; she looked into it during lessons and said 'bye bye' to the viewer at the end of a lesson (Phoebe8_Vi1A, L3). Despite the researcher and camera effects, tutors' reflections on instructional strategies and our increased understanding of the effects of these on pupils' learning contributed to valuable professional development and improved practice. Participatory action research had been the right methodology for this investigation; the project generated improved understanding and practice for my colleagues and increased knowledge of dialogic teaching of expressiveness and its implementation for my own research and teaching. I learnt from my colleagues' observations; I realized how complex teaching performance expression is, how a range of factors influenced this process and how instructional strategies can be effective for various aspects of instrumental music learning. This resulted in an adjusted theoretic model for a dialogic teaching approach of expressive music performance (Figure 7.1.). Overall, this ARP fulfilled all Cain's requirements for AR in the participatory paradigm since it included self-study, involved pupils, considered the influence of context, involved more than one turn of action cycle, and engaged with, and contributed, to the development of theory (Cain, 2012).

7.8. Discussion

This action research project was organised to investigate how dialogic teaching of expressiveness can be implemented into weekly instrumental music tuition. It was my aim to explore what my colleagues and our pupils thought of this approach and whether additional instructional modes would be required to support this instruction. The pupils who participated in the project were invited by their tutors because they thought these girls needed help to improve their expressivity; they were not seen as excellent musicians by their teachers. One might object that the level of several of these pupils was above average because some had passed grade exams with merits or distinctions. Although exam results are often used as an indicator of musical excellence (see Sloboda, Davidson, Howe, & Moore, 1996; Hallam et al., 2012) merits or distinctions in grade exams are not necessarily a sign of expressive ability (cf. Salaman, 1994). For example, with some exam boards²³ a 'merit' mark might comprise several underlying evaluations: 'it could reward a sound technique applied to otherwise routine playing; it could denote strong musical awareness insufficiently supported by technical expertise; it could suggest solid preparation that lacks true spontaneity' (Salaman, 1994, p. 211). Students who are well-prepared for most exam tasks (i.e. aural tests, sight reading, accuracy and technical fluency in prepared pieces, scales and arpeggios or technical exercises) can attain high marks, even if they do not play with convincing expressiveness, as was evident from these pupils' performances during this project (median scores expression character and phrasing were ≤ 3.5). Admittedly, these scores were assessments of performances in informal settings, and it seems likely that exam pieces are better prepared. However, pupils' accounts in interviews and questionnaires reveal that reflecting on the musical character and how to convey this had been new for them and helpful for their learning of expressiveness.

Findings confirm the results from the previous studies in this project that expressivity can be taught; all participating tutors thought that various methods can be

²³ ABRSM awards one mark for each performed piece, and written descriptions may state how the examiner has arrived at the given assessment. Contrastingly Trinity Guildhall specifies how marks for pieces are built up by giving separate marks for *notational accuracy*, *technical fluency* and *musical communication*. The recorder players who participated in the ARP had taken exams with Trinity, while the other pupils had taken ABRSM exams.

employed to facilitate pupils' learning of expressiveness. The most salient finding from this study was that teaching and learning expressivity is a complex process wherein 'everything is intertwined'; several methods can be used within a dialogic teaching approach for various teaching aims; improving expressiveness, accuracy, technique and approaches to practice. Increased accuracy and technical fluency as well as improved expressiveness contribute to the development of performance expression. Most participating tutors (4/5) and pupils (9/10) thought that questions and discussion were useful for teaching and learning expressiveness. Even though it was sometimes hard to describe the musical character verbally, most pupils had found tutors' questions helpful for reflecting on this. Participants' accounts show that open questions and dialogue can stimulate pupils' thinking, thus raising their awareness and understanding of the musical character and structure. Questions and dialogue are especially useful when teachers respect pupils' views (Alexander, 2008), provide opportunities to explore their ideas in playing and remind them of these in subsequent lessons. Some participating tutors were impressed by their pupils' perceptive ideas and the effectiveness of reminding pupils of their chosen interpretation. Although this was not always evident in performance sessions, in lessons thinking of the musical character led to improved expressiveness. Pupils reported that thinking about the musical character had been a revelation, as they had never considered reflecting on the musical meaning before. This changed their approach from 'just sort of playing it' to reflecting on and aiming to convey the musical character in playing. Some pupils had become aware of the fact that they could think about and convey their own interpretation, thus taking ownership of the music.

Teachers in this project used open questions to facilitate thinking on various other aspects of playing and practice too; questions about pitch and rhythm, expressive marking, dynamics and technical aspects of playing, were employed to work on accuracy and technical fluency. Furthermore, some tutors asked pupils open questions to assess their own playing or plan their practice. It seems likely that inviting pupils to evaluate their own playing and how to improve their performance might be more effective than informing the student of the teachers' evaluation. Likewise, questions regarding practice might assist pupils to start reflecting on practice and this

could be a useful step to developing self-regulated practice habits (cf. Hallam et al., 2012; McPherson & Renwick, 2001; Pike, 2017).

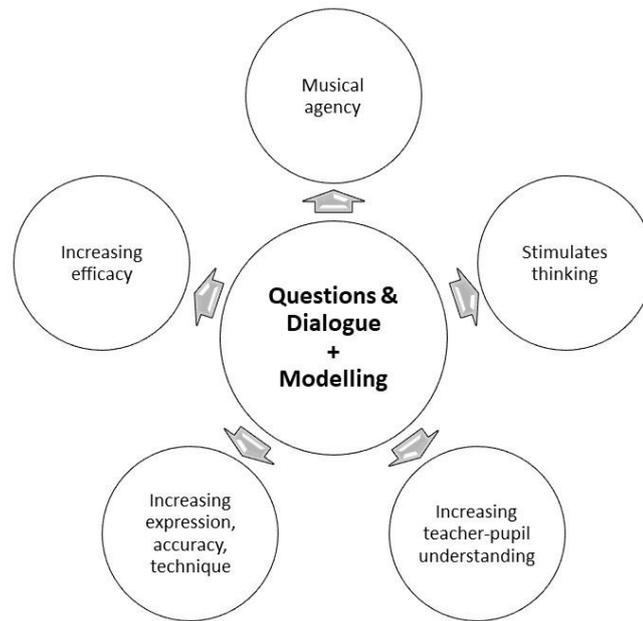


Figure 7.2. Potential effects of a dialogic teaching approach on various aspects of the teaching-and-learning process.

In line with research findings on dialogic teaching of academic subjects in classrooms (Alexander, 2008), some tutors observed that the dialogic teaching approach had made lessons more interactive; pupils were more engaged and felt more responsible for their learning when they were asked for their views. The piano teacher reported that this approach had made her listen more to her students and she felt she knew them better than before. Most tutors thought that their pupils had grown in confidence and this is supported by responses from pupils in interviews and questionnaires. It seems therefore that the dialogic teaching approach had a positive effect on various aspects of the teaching and learning process (Figure 7.2.). Questions and dialogue had stimulated pupils’ thinking about the interpretation, thus contributing to their learning of expressiveness. Additionally, questions had been used to reflect on pitch, rhythm and technical tools, thus facilitating pupils’ work on accuracy and technical fluency. Asking questions about various aspects of the interpretation, playing and practice, and accepting pupils’ ideas, allowing them space

to explore interpretations and ways of practice, gave these young musicians a sense of ownership, and this can serve the development of their feelings of self-efficacy and agency. When pupils have a 'musical say' (Davis, 2011) in expressive decisions this can contribute to their growing sense of musical agency (Wiggins, 2015) and identity as musicians (Hallam, 2010).

Consistent with other research (Dickey, 1992; Rosenthal, 1984; Sang, 1987; Woody, 2006b) participating tutors and pupils reported that modelling via singing or playing had been helpful for instrumental teaching and learning. Modelling had been useful for building up an aural picture of the music, thus facilitating pupils' learning of expressiveness, accuracy and technique (Dickey, 1992). Participating teachers tended to use modelling in combination with questions or short verbal explanations about various aspects of playing such as interpretation, articulation, dynamics, phrasing, pitch, rhythm or technique. Some scholars (Sloboda, 1996, Sloboda, 2005; Woody, 2000, 2003) suggested that there is so much detailed information contained in an expressive aural model that it is probably too complex to be used for teaching children expressive performance. However, this study demonstrates that a dialogic teaching approach combined with modelling deals with this difficulty because teachers can help their students to reflect on what they hear in an aural model and how this might be related to their interpretation. Although several studies have demonstrated that standalone modelling can be effective (Dickey, 1992; Rosenthal, 1984; Sang, 1987; Woody, 2006b), this is unlikely to stimulate pupils' thinking and raise their awareness and understanding of the musical character and structure if it is not combined with questions and dialogue. It seems likely that modelling alone makes pupils dependent on the teacher (Broomhead, 2005), as repeated modelling might be required if students have not learnt to reflect on the interpretation. The notion that standalone modelling or modelling combined with verbal teaching is insufficient for stimulating pupils' thinking and expressiveness (Broomhead, 2005), is supported by some of the accounts in the current study. The brass teacher had been taught mainly via aural modelling prior to his study at Music College and had found it very frustrating to be taught through verbal teaching afterwards. Additionally, the clarinet teacher observed that expressive modelling is not sufficient for improving students' performance

expression, even if they execute all expressive markings contained in a score accurately. Furthermore, the piano teacher used to work on expressiveness by modelling and also labelling the musical character; she used to explain to pupils with metaphors what to convey in performance and had illustrated this by modelling. Although this had worked to some extent, she noticed that asking questions combined with modelling was far more effective for facilitating her pupils' understanding and expressiveness than describing the interpretation and modelling.

Furthermore, all teachers in the project had played along with their students to support their playing, especially when pupils struggled with pitch, rhythm or technical fluency. Several teachers and pupils thought this had been helpful, although some thought it was less useful than asking questions, aural modelling or accompanying. It seems likely that playing along is helpful for pupils who are struggling or feeling insecure about their playing (Hallam, 1998). In such situations it can be helpful for children to get immediate feedback through their teacher's playing and this assists their learning of pitch, rhythm and phrasing, thus increasing their confidence. Playing an accompanying bass or piano part is likely to provide support while giving pupils a little more independence, as they can adjust their tempo and timing to the teacher's accompaniment. Additionally, accompanying might help a pupil to experience their tutor's phrasing, forwards movement and musical tension.

In this project tutors explored mainly the use of questions and dialogue combined with modelling and playing along to facilitate pupils' learning of expressiveness. Although the other methods from the theoretic model (Figure 7.1.) were not investigated systematically, several strategies were used by tutors, such as projected performance, listening to own recordings and gestures. Gestures were not mentioned by tutors in conversations or meetings as a teaching tool, but the video recordings reveal that gestures were used by all participating tutors to complement their verbal explanations or modelling (cf. Simones, Schroeder, & Rodger, 2015; Simones, Rodger, & Schroeder, 2015). Participating tutors thought that all the supplemental strategies depicted in the theoretic model (Figure 7.1.) can be used within a dialogic teaching approach as long as methods are adjusted to the student and the situation. Although all participating tutors thought that it is important to tailor

methods to individual students (cf. Brenner & Strand, 2013) and situations, they acknowledged that they had often slipped into using a uniform approach for most of their pupils. Therefore, it had been useful to reflect on teaching strategies during the AR project and participating teachers had enjoyed this collaborative aspect of the project. Likewise, Carey and colleagues (2018) found that studio music tutors in their project recognized that they sometimes used their own distinctive methods of teaching and that collegial collaboration was useful for sharing ideas and professional development.

Furthermore, findings from this study highlight the importance of regular performance experience for young musicians. Consistent with previous research with pre-schoolers (Boucher & Ryan, 2011), the regular performances within a relatively short time frame had helped pupils to adjust to the feelings of nervousness and tutors reported that pupils felt more confident at the end of the project. It is difficult to determine whether this increased confidence was the result of the regular performing activities or the instructional strategies used by the teachers or a combination of both. Nevertheless, it is important for pupils' development as musicians that they have regular opportunities for performing in front of a friendly audience from a young age, as performing needs to be practised (Kenny & Ackermann, 2016; Papageorgi & Kopiez, 2018; Yandell, 2018). Video recordings of lessons demonstrate that some pupils did not get the opportunity to play through entire pieces in lessons, not even in the lesson prior to a performance; they stopped playing because of real or perceived mistakes, or they were interrupted by their tutor. To some extent, this might have been caused by my emphasis on the informal aspect of the performance sessions; it seems that tutors and pupils felt fairly comfortable preparing repertoire that was not mastered in detail. Although it is encouraging that participants felt in a safe environment to experiment with performing, playing underprepared pieces is likely to contribute to higher anxiety levels. Pupils are likely to benefit from preparing repertoire that is well within their technical ability or slightly below their current level of playing, so that there is less reason for anxiety and a higher chance of success (Kenny & Ackermann, 2016; Papageorgi & Kopiez, 2018). It would be useful to start performance practice in lessons, by aiming to play through an entire piece without stopping, even when mistakes occur.

Pupils could be encouraged to practise performing their pieces at home in front of a mirror, or family members (Yandell, 2018).

There were some limitations to the study, as far more female than male participants (4/5 tutors, and all pupils) were involved. Additionally, this project consisted of two cycles and took place during one school term, and it seems highly likely that young musicians' learning of expressive music performance is a long-term process (cf. Kenny & Ackermann, 2016; Papageorgi & Kopiez, 2018). It would be worthwhile to continue exploring teaching and learning expressive performance with a balanced group of male and female participants in a long-term action research project for two or three years. For some participants, the time between the performance sessions was too short for learning a new piece alongside an 'old' one, which was particularly noticeable in piano, brass and string performances. This might have generated pressure on pupils to learn pieces quickly and could have contributed to stress, although this was not mentioned during interviews or in questionnaires. Contrastingly, several pupils and tutors said that they appreciated having several performance opportunities, as this focussed their work and was thought to contribute to pupils' confidence. For future research it would be useful to investigate the effects of performing experience and performance skills training on pupils' self-confidence and expressiveness.

7.9. Conclusion

Findings from this action research project confirm that expressive performance can be taught, even when children are still in the early stages of learning their pieces. The project had an impact on participating tutors' practice as they reported that they had reflected on their teaching, experimented using various instructional strategies and improved their practice. The dialogic teaching approach had made lessons more interactive, and some tutors reported that their pupils had been more engaged and that they had a better understanding of their students. The dialogic teaching approach had an impact on participating pupils, as they reported that they had learnt to reflect on the meaning of their music and to convey this in their playing. Together with the regular performing activities, this had increased pupils' confidence. Their increased confidence and having responsibility for expressive decisions had contributed to their

sense of self-efficacy and musical agency. Teaching and learning expressive music performance within a dialogic teaching approach, combined with modelling and regular performance experiences, can improve pupils' expressiveness and have a powerful effect on their sense of achievement, self-efficacy, and musical agency.

8. General Discussion and Implications for Teaching

Although expressiveness is generally seen as an essential element of excellent music performance, little is known about effective methods for facilitating young musicians' performance expression (Lisboa, 2008; McPhee, 2011; cf. Hallam, 2010). There are indications in the literature that expressive performance is not taught systematically in the early stages of instrumental music learning (Hallam, 2010; McPherson et al., 2012; Karlsson & Juslin, 2008; West & Rostvall, 2003). Some have suggested that the reason for limited instruction in this area might be that musicians' knowledge of expressivity is often tacit and intuitive (Juslin, Friberg, Schoonderwaldt, & Karlsson, 2004; Lindström et al., 2003). Consequently, it might be hard to explain to others *how* to perform expressively. Therefore, this doctoral project set out to explore and test instructional strategies for teaching young musicians performance expression in order to provide educators with tools for teaching expressivity.

A previous study suggested that enquiry and discussion of musical character and expressive devices are helpful for improving pupils' expressivity (Meissner, 2017). As the previous study was an exploratory study with a small sample, this doctoral project investigated this area of teaching and learning further. The hypothesis of the first study in this project was that open questions and dialogue can develop pupils' awareness of the musical character and their understanding of the use of expressive tools, such as tempo, articulation, dynamics and tone colour, to convey the musical meaning, thus improving their expressiveness. I had the following principal research questions for study 1 and 3: (1) Can discussion of the musical character combined with dialogue about modifying expressive devices be effective for improving pupils' expressive music performance? (2) Is this approach more effective for developing expressiveness than teaching that concentrates on technique and notational accuracy? (3) How can we implement such dialogic teaching of expressive performance in weekly instrumental music tuition? (4) Would this dialogic teaching approach be sufficient, or do learners need other instructional modes supporting this instruction? Additionally, I investigated the following sub questions: (1) How do the pupils in this study evaluate

their learning in the control or experimental instrumental music lessons? (2) What is their assessment of the instructional methods used? (3) What do these pupils generally focus on in their instrumental practice? (4) What do these pupils find hard in their instrumental music learning, and what do they find enjoyable? Tutors' as well as pupils' views on instructional strategies for improving performance expression were examined. Thus, this study contributes to the development of a systematic pedagogy for teaching young musicians expressivity.

8.1. Participants' use of expressive cues prior to experimental teaching

In the first part of study 1 an improvisation test explored whether participants could modify expressive tools such as articulation, dynamics and tempo to convey basic emotions such as happiness, sadness and anger in their instrumental extemporizations. To the best of my knowledge there have been no published studies that investigated whether children can convey basic emotions in their instrumental improvisations, although Adachi and Trehub (1998, 2011) investigated children's expression of happiness and sadness in sung performances. They found that children can convey happiness and sadness in their singing, either by improvising songs or by performing familiar songs, by modulating gestural, vocal, linguistic and musical devices (Adachi & Trehub 1998, 2011).

Results from the improvisation test suggest that most participants in the experimental study could convey happiness and sadness effectively in their instrumental improvisations, as adjudicators identified 79% of intended emotions correctly. Improvisations conveying sadness were most successful (90%), followed by improvisations portraying happiness (79%), whilst anger was more challenging to express or recognise successfully. The average scores for the use of musical content (MC) were significantly higher than those for the use of expressive cues (EC). EC scores were not high, implying that these pupils had some, possibly intuitive, knowledge concerning the purpose and application of expressive tools, which can be a useful starting point for teaching-and-learning expressivity. Age and level of playing did not correlate with pupils' use of EC. Consequently, it would be useful to teach about the use of expressive devices and it seems unnecessary to wait until pupils are older or more advanced musicians.

Although most participants conveyed happiness and sadness in improvisations using EC, they did not do this convincingly in their performances at the start of the experimental or control group sessions (See section 5.2.). This finding suggests that reading from notation hinders expressiveness; pupils are not adequately considering musical communication whilst concentrating on music reading. This assumption was supported by findings in the qualitative study, as participants' accounts reveal that they tend to focus on 'technicality' (i.e. note reading and technical issues) rather than 'musicality' (i.e. interpretation of musical character or structure) in their practice, because of the reading and technical challenges of instrumental music learning (See section 6.3.). Likewise, pupils in the action research project (ARP) reported that they used to 'just play' their pieces and had not realised that it is possible to reflect on the musical meaning and to convey this in their playing (See sections 7.4.1. and 7.4.2.). These findings support the notion that a focus on reading and technique and a lack of reflection on musical communication leads to limited expressiveness in performance (Meissner, 2017; see Figure 8.1.).

These findings are consistent with research demonstrating that children tend to have inefficient practice strategies, focusing on notes and playing through pieces during practice (e.g. Austin & Berg, 2006; Lisboa, 2008; Hallam et al., 2012; McPherson & Renwick, 2001; McPherson & Renwick, 2010; Pike, 2017; Pitts & Davidson, 2000; Pitts, Davidson, & McPherson, 2000). Teaching that focuses on accuracy and technique (cf. Karlsson & Juslin, 2008; McPherson et al., 2012; West & Rostvall, 2003) because of pupils' technical difficulties or mistakes, could generate a vicious circle in which pupils continue focusing on notes and technique, and teachers perceive their students as inexpressive or perhaps 'untalented' players. It seems likely that teaching-and-learning that focuses on 'technicality' would be discouraging for both tutors and pupils. According to McPherson and colleagues (2012), the lack of communicative and expressive content in lessons, and failure to transform students' musical participation into a meaningful and personal activity were causes for the high drop-out rate observed in their sample.

Findings of this doctoral project demonstrate how tutors can promote pupils'

musical understanding by shifting their attention from a focus on ‘technicality’ to an awareness of the ‘musicality’ of their pieces by adopting a dialogic teaching approach.

8.2. Dialogic teaching stimulates thinking, enhances expressiveness

The experimental vs. control group study explored whether discussion of musical character is more effective for improving pupils’ performance expression than teaching focusing on accuracy and technical fluency. As most participating pupils in the first two studies tended to concentrate on ‘technicality’ in their practice and playing, asking open questions and discussing the character conveyed by the test extract had been helpful in the experimental sessions. The questions had raised pupils’ awareness of, and stimulated their reflection on, the musical character, thus enhancing their musical understanding. Additionally, asking questions and talking about expressive devices had provided pupils with the tools to convey character of the music in their playing. Experimental teaching had been significantly more effective for improving emotional expression and overall expressiveness in the ‘sad’ extract than control teaching. When experimental group participants started reflecting on the musical character of the ‘sad’ extract they immediately adjusted their articulation, dynamics and tempo, thus improving their emotional expression, overall expressiveness and accuracy. The control teaching had been especially effective for improving accuracy and technical fluency in the ‘happy’ piece, through the practice of difficult sections, scales and arpeggios. The control group spent more time working on technique and accuracy and therefore the ‘happy’ piece, which was probably more demanding for most participants, improved more. It seems that increased accuracy and technical facility additionally improved expressiveness in the ‘happy’ piece, suggesting that children’s default manner of playing might be characterized by articulation, dynamics and tempo that is appropriate for conveying happiness. However, hardly any improvement in expressiveness scores was observed in the control group’s performance of the ‘sad’ piece (See section 5.2.3.).

Tutors in the ARP explored how they could use questions and discussion for teaching expressivity. Some tutors reported that they had been impressed by the effectiveness of this; they thought that their pupils’ expressiveness had improved considerably when they had been asked to focus on the character of the music rather

than technical aspects of playing. Additionally, concentrating on expression had sometimes produced improved accuracy and technical control as well as enhanced expressivity in ARP lessons (See section 7.5.1.).

Furthermore, we can infer that pupils had learnt about performance expression from their accounts. In study 2 and the ARP pupils reported that questions and discussion had facilitated their reflection on the musical meaning and how to convey this. They had started thinking about the ‘musicality’ of their pieces in their practice and were aiming to convey this in their playing by adjusting expressive tools, whereas before they had concentrated mainly on the ‘technicality’ of playing and viewed their music as ‘just notes’. In both studies this had been an eye-opener, as pupils reported that the questions had made them aware of the musical character and in both studies, this had led to increased expressiveness in lessons. However, increased expressiveness was not generally observed in performance sessions during the ARP. It seems likely that several variables affected pupils’ performances, including performance anxiety and difficulty level of pieces which probably hindered their expressivity. It appears that learning expressiveness is a long-term process as it probably takes time and practice to move from the habit of focusing on notes and technique to a routine of reflecting on musical meaning and conveying this in performance, especially when instrumental music making is perceived as a challenging activity. Additionally, it takes time to practise performance skills (Papageorgi & Kopiez, 2018; Kenny & Ackermann, 2016) and accumulate positive performance experiences. Therefore, teaching and learning of expressiveness should go hand in hand with teaching and practising performance skills (see 8.3.1.).

Although performance expression comprises more elements than expression of musical character alone, working on this aspect of performance by asking questions and thus stimulating pupils’ reflection on the interpretation was a good starting point to help pupils improve their expressivity. Especially in the ARP, pupils’ ideas about the musical character were creative and diverse, demonstrating that young musicians can think of music as portraying events, emotion, mood or feeling, or conceive of this in visual imagery. Even when participants in the ARP found it difficult to describe the musical character verbally, they did find it helpful for their playing to reflect on this.

Naturally, a dialogic teaching approach comprises the use of metaphors for describing the musical character. Some scholars noticed that the use of metaphors for teaching expressivity can be problematic when the imagery is vague, not translated into sound or when students do not know how to portray the desired effect (Persson, 1996; Schippers, 2006). However, this study demonstrates that metaphors can be useful tools for reflecting on and conceptualizing the musical character if pupils generate their own metaphors or imagery in dialogue with their tutor, and if tutor and pupil explore how the character can be conveyed using expressive devices. It seems therefore that metaphors generated in the context of pupil-tutor dialogue are a helpful heuristic technique (Leech-Wilkinson & Prior, 2014) for the teaching-and-learning process.

Conversely, the brass teacher in the ARP was not convinced about the effectiveness of asking questions about the musical character, as he thought it was too complicated to 'turn verbal teaching into action'. His view might have been influenced by his own experiences in the past. As a young musician he had copied his teacher's aural models, and he reported that he 'felt frustrated' when he was taught via verbal teaching at Music College. This might have influenced his view that modelling would be more appropriate for young players in the beginning stages of learning while verbal teaching might be suitable for older, more advanced musicians. What is more important, his pupils in the ARP had various problems that were hindering their playing. They had technical problems, several of their pieces were too hard for their current level of playing, and they found it difficult to imagine the pitch and feel the pulse of the music. Therefore, the brass tutor used mainly aural modelling and playing along with these pupils in the second cycle of the ARP, as he had noticed that this facilitated their awareness of pitch, pulse and rhythm, thus increasing their confidence. It seems likely that these methods are indeed useful for pupils' learning in such situations. However, dialogic teaching is not identical to concrete verbal teaching, or verbal teaching using metaphors to describe the musical character. In verbal teaching the tutor prescribes students what students should do, and this does not stimulate their thinking. It would be interesting to explore what would happen if pupils experiencing problems with

technique and imagining basic properties of the music such as pitch and pulse were taught with a dialogic teaching approach combined with modelling and playing along while working on pieces that are appropriate for their level of mastery.

Data from these studies support the notion that pieces that are too difficult for pupils' current level of mastery and outside their *Zone of Proximal Development* (Vygotsky, 1978) might hinder their learning of expressiveness (cf. Broomhead 2001; Lisboa 2000) and require more work in lessons. In the experimental study pupils with low accuracy and technical fluency scores at the start tended to have slightly longer lessons, and in the ARP some tutors observed that several pieces had been too challenging, and that that had hindered their work on expressiveness.

The notion that a musical work can have various interpretations (e.g. Timmers & Honing, 2002) is inherent to a dialogic teaching approach for facilitating performance expression. If there were only one possible interpretation of the musical character it would be impossible to use authentic open questions. It seems that all participating tutors in the ARP agreed with the idea of having various expressive interpretations of a piece, as none objected to the idea of asking open questions about the character. The clarinet and the piano teacher had been impressed by the insightful and creative answers of their pupils, and all agreed with the brass tutor when he said:

‘There is no right or wrong answer, that's the thing; it's kind of the character you want to make it’ (Tim, M2).

8.2.1. Dialogic teaching of performance expression in the context of current research

At first sight asking questions about the musical interpretation may seem an obvious approach for teaching expressivity. However, reactions from participating pupils demonstrate that the dialogic teaching approach during the research sessions of the experimental study and the ARP lessons was new for these students and revealed to them the possibilities of thinking about and deciding on the interpretation of the musical character. Additionally, some of the participating tutors in the ARP were impressed by the effectiveness of asking questions for facilitating expressivity, suggesting that this was a new teaching approach for them. Moreover, researchers who observed lessons of instrumental tutors working with young musicians on

expressiveness (Brenner & Strand, 2013; Karlsson & Juslin, 2008; McPhee, 2011; West & Rostvall, 2003) did not mention that questions were used for stimulating thinking or facilitating expressivity. Overall, accounts from participating pupils and tutors in my studies and the literature mentioned above suggest that asking open questions is not generally used in instrumental music tuition for facilitating young musicians' expressivity.

Although several small scale studies described how some tutors teach expressivity (Brenner & Strand, 2013; McPhee, 2011) or compared the effectiveness of various methods (e.g. Chester, 2008; Ebie, 2004; Lisboa, 2000, 2008; Vandewalker, 2014), none of these established clearly the *reason* for the limited expressivity of some young musicians' performances, nor did they describe how tutors could teach performance expression effectively. Lisboa (2000) did observe that her three pupils concentrated on reading from notation and fingering when left to their own devices. She also reported that a multi-modal teaching approach, consisting of singing before playing, colouring the score, watching professional modelling of a different cello work, and discussions of issues such as interpretation and approach to practice and performance, was more effective than no teaching or teaching focusing on structural analysis. However, she could not specify which of these elements of the multi-modal approach had been especially effective because the four methods of the multi-modal approach were introduced simultaneously, and she did not ask her students for their views on the methods used. McPhee (2011) recommends giving teenage students some choice regarding expressive characteristics of music, but does not explain how this should be done, or why this might be effective. Brenner & Strand (2013) report that tutors in their study were not sure how to elicit expressive performance in their students, although they were convinced that working on emotion in music is important for teaching expressivity.

Furthermore, Chester (2008) compared aural modelling, concrete verbal instruction, verbal explanation using metaphors, and no instruction, on young musicians' expressiveness in a one-off experiment, while Vandewalker (2014) conducted a very short experimental study comparing aural modelling, verbal teaching using metaphors and concrete verbal instruction. As mentioned before (2.5.2.), the

problem with these studies is that the results are based on instruction within a very limited time frame and assessments of only a few dynamic cues. Neither overall expressiveness, nor expression of character was assessed, nor did they ask their participants for their views on their learning or the instructional strategies used. The problem with Ebie's (2004) study is that each participant performed the test melody with four different expressions after four different teaching strategies with one-week break between treatment conditions. It seems highly likely that there would be an effect of previous instruction or boredom on methods that were used after the first week.

Conversely, the results from this doctoral project identify why children and teenagers might perform with limited expressiveness and what tutors can do to enhance young musicians' expressivity. In these studies, young musicians' focus on the 'technicality' hindered their thinking about the 'musicality' of their pieces which caused their limited expressiveness. Results demonstrate that a dialogic teaching approach consisting of open questions and discussion regarding the musical character can raise pupils' awareness and stimulate their thinking about musical character, thus enhancing their expressiveness. Metaphors that are generated within the tutor-pupil dialogue can be useful heuristics for conceptualizing the musical character.

8.3. The implementation of a dialogic teaching approach

8.3.1. Everything is intertwined

The implementation of dialogic teaching of expressiveness in weekly instrumental music lessons was investigated in the ARP. According to participating tutors '*everything is intertwined*' in instrumental music teaching. Various methods can be used within a dialogic teaching approach for several teaching aims. Tutors can use dialogic teaching consisting of open questions and discussion for work on expression of musical character, accuracy, phrasing, technique, and for evaluation of playing to inform practice and performance (Figure 7.1.). Such a dialogic teaching approach can be supported by instructional strategies such as modelling, singing, playing along with pupils and listening to own recordings to illustrate ideas that are being discussed. Additionally, various teaching aims, such as improving accuracy, technical fluency and

phrasing, as well as reflection on the interpretation contribute to the development of performance expression.

This perspective on instrumental music tuition is different to my initial theoretic model for teaching expressivity (Figure 3.3.), as the first model depicted a distinction between instructional strategies that could support the dialogic teaching of musical character and methods that could clarify the use of expressive tools for conveying the musical character. The updated model (Figure 7.1.) illustrates how various instructional strategies can support a dialogic teaching approach aimed at improving accuracy, technical fluency and expression of musical character as well as phrasing, thus facilitating pupils' learning of expressive performance.

8.3.2. Aural modelling and other supplemental methods

In line with previous research (e.g. Dickey, 1992; Sang, 1987; Woody, 2006b), teachers and pupils in the ARP thought that aural modelling is an essential tool for various aspects of instrumental learning and teaching, including expressivity. Pupils' views on modelling in this study might seem to differ to those of conservatoire students in the study by Lindström and colleagues (2003), who preferred the use of metaphors or focusing on felt emotion over modelling. However, this apparent inconsistency might be caused by the different content of questions, as Lindström and colleagues asked for students' preferred method for learning expressivity while the questionnaire in the current study asked pupils to indicate whether methods had been helpful for learning.

In their modelling tutors can demonstrate various expressive solutions and interpretations and provide pupils with an aural picture of the music. Although some researchers have suggested that expressive aural models might be too complex for teaching children expressivity (Sloboda, 1996, Sloboda, 2005; Woody, 2000, 2003), findings from the ARP demonstrate that aural modelling combined with a dialogic teaching approach can be effective. Via open questions teachers can help their students to reflect on what they hear in an aural model and how this might be related to their interpretation. It seems unlikely that stand-alone modelling will stimulate reflection on the musical meaning, and it might make pupils dependent on their teacher when modelling is not accompanied by questions and dialogue (cf. Broomhead, 2005). Some reports in the ARP support these suppositions. The piano

tutor reported that she used to teach expressiveness via verbal teaching using metaphors to describe the musical character supported by modelling, but she thought this had been less effective than dialogic teaching supported by modelling during the ARP. Additionally, the brass teacher had been taught mainly via modelling prior to his studies at Music College, and initially experienced difficulties constructing his own interpretations when he was taught mainly via verbal teaching afterwards.

Hallam (1998) suggested that modelling should not be used too much for advanced students as they should find their own interpretation. However, when modelling is used in combination with dialogic teaching it is possible to discuss various interpretations and experiment with ideas so that students can arrive at their own interpretation. When modelling is used appropriately, within a dialogic teaching approach consisting of questions stimulating thinking and opportunities to explore own interpretations, it can be an effective teaching tool, enhancing pupils' musical understanding, performance and practice.

Several tutors and students in the ARP had found it helpful when teachers played along with pupils, supporting their accuracy, technical fluency and direction in playing, thus strengthening their confidence. Additionally, participants in the first two studies had found it useful to practise difficult sections, to play scales in the key of the test piece and some had also found it helpful to make up improvisations using rhythmic or melodic patterns from their pieces. It seems therefore that various instructional strategies can be helpful for improving pupils' accuracy and technical fluency which in turn may support the development of expressiveness as discussed above (8.3.1.). The other methods depicted in Figure 7.1., e.g. 'projected performance', gestures and movements, listening to 'own' recordings, and singing, were sometimes used during the ARP but their effectiveness was not investigated systematically during the project. Overall, most tutors thought that all these strategies could be used within a dialogic teaching approach but that asking questions and modelling were both central for teaching pupils' expressiveness. It seems likely that asking questions concerning the musical character is the most effective tool for transforming pupils' focus on 'technicality' into an approach that also considers the 'musicality' of pieces, as open questions stimulate thinking and reflection (e.g. Alexander, 2008).

Tutors in the ARP emphasized that teaching should be adapted to the student and situation (e.g. Hallam, 1998, 2006; Wood, Bruner & Ross, 1976). When tutors use effective strategies tailored to their students by asking questions to promote thinking and problem solving, limiting frustration by choosing appropriate pieces and modelling potential interpretations, they are fulfilling the requirements for effective scaffolding tutoring (Wood, Bruner & Ross, 1976).

8.3.3. Teaching-and-learning expressivity from the early stages of learning

Data from these studies support the view that teaching-and-learning of expressive performance is possible from the early stages of instrumental music learning. The youngest pupils in these studies had been 8-year olds playing at the level of Grade 1 while the oldest were 15-year olds, some of whom were playing at the level of Grade 8. No significant correlations were found for age and *difference scores overall expressiveness, emotional expression or phrasing* in the experimental study. This was validated by findings in the qualitative study, as no significant differences were found between younger pupils and older, more advanced students in their approach to practice, as most participants reported that they did not normally reflect on the musical meaning of their pieces. In contrast to McPhee's (2011) expectation, this study observed that regardless of their age or level of playing, participants reported that they had found the questions about the musical character useful, since this had helped them to think about and convey feeling in their playing. Additionally, the piano teacher in the ARP mentioned that thinking about the meaning of pieces from the beginning stages of learning helps pupils to 'land'; it helps them to know what to aim for in their practice and playing.

Overall, findings from the experimental study as well as the ARP suggest that there is no reason for music educators to focus on technique before working on expressiveness. McPherson and colleagues (2012) mentioned that several of their participating musical directors thought that technical competency is prerequisite for communicative and expressive music making. However, findings from this doctoral project show that pupils' accuracy and technical fluency can improve, even if the emphasis of teaching is on expressive playing. Although technical difficulties may hinder expressiveness, concentrating on performance expression can facilitate

technical fluency as well as expressiveness.

Findings from these studies support the notion that *all* young musicians can ‘achieve a degree of mastery in the contemporary musical idioms of the maternal culture’ (Welch, 2002, p. 125), as long as they are exposed to positive musical experiences and receive appropriate encouragement and training (e.g. McPherson & Hallam, 2016; Sloboda et al., 1994). Admittedly, these participants formed a select sample and are not representative of this age group in general, as all had received instrumental tuition for at least two years, and most had successfully passed grade exams. However, the pupils who participated in the ARP had been invited by their tutors because they thought these students should improve their expressiveness; they were not seen as highly expressive or ‘natural’ musicians by their teachers. Even so, thinking about character and structure had been effective for improving expressiveness in lessons and pupils had insightful ideas about the musical character, suggesting that these children and teenagers have an intuitive understanding of the interpretation of works that are embedded in Western classical musical style.

8.4. Sense of achievement, self-efficacy and musical agency

Pupils’ accounts in the qualitative study suggest that learning to play a musical instrument is perceived as a challenging activity from the very beginning and it seems that these pupils become more aware of the complexities of playing when they become older and start working on harder repertoire. Therefore, there is a sense of satisfaction and achievement when a new piece is mastered, progress is made, or exams have been passed successfully. Likewise, pupils in the ARP report that observing progress and playing pieces are enjoyable aspects of instrumental music learning. Pupils’ accounts in both studies suggest that young musicians enjoy the aesthetic aspects of music making; they enjoy playing their ‘brilliant’, ‘nice’ and ‘fun’ pieces. Music itself is motivating these pupils to play their instruments (cf. Pitts, 2005).

Scaffolded tutoring that is tailored to pupils’ ability and level of playing is likely to contribute to their sense of achievement, as it facilitates learning and the development of pupils’ self-efficacy in music. Moreover, thinking about the interpretation of pieces and having a ‘musical say’ (Davis, 2011) in expressive decisions will contribute to the development of pupils’ musical agency which is likely to have a

positive impact on their intrinsic motivation for musical participation (Wiggins, 2015). Having a ‘musical say’ and making pieces ‘their own’ could potentially contribute to pupils’ experience of ‘flow’²⁴ in music making (Custodero, 2002), as the ability to influence the outcome of a task is one of the conditions for experiencing ‘flow’ (Csikszentmihalyi, 2002).

Findings from this doctoral study confirm Hallam’s (2010) expectation that an emphasis of emotion in music tuition could enhance pupils’ expression in music, which in turn might ‘facilitate the development of a musical identity’ (Hallam, 2010, p. 808). She did not consider other contents of musical meaning nor specify how tutors could emphasize emotion in music but suggested that this would need to be explored in future research, which was done in the present studies. Hallam’s expectation that pupils’ intrinsic motivation and interest in music would be enhanced in music education with an emphasis on emotion in music was not investigated in these studies.

Overall, results of this doctoral project suggest that a dialogic teaching approach consisting of open questions and dialogue supported by aural modelling, can contribute to a virtuous circle in which pupils become increasingly aware of the musical character and how to convey this, enhance their understanding and develop their expressivity, sense of self-efficacy and musical agency. Additionally, some pupils’ accounts suggest that dialogic teaching of expressivity can contribute to the development of students’ musical identity.

8.5. Development of a theoretical framework for teaching and learning expressive music performance

Based on the presented findings I propose a new theoretical framework for teaching and learning expressive music performance. The development of my theoretical framework for teaching expressivity can be presented in a series of illustrations (Figures 8.1.-8.6) based on figures from Chapters 3, 6 and 7 (Figures 3.2., 3.3., 6.3., 7.1. and 7.2.). For consistency, I have adjusted these so that instructional strategies are based at the top of the figures influencing expressive music performance which is

²⁴ ‘Flow’ can be defined as ‘a desirable or optimal state of consciousness that enhances a person's psychic state’ (Csikszentmihalyi & Csikszentmihalyi, 1988).

placed at the bottom²⁵. Firstly, Figure 8.1. (Figure 6.3. in Chapter 6) depicts how children tend to perceive playing a musical instrument as a challenging activity from the beginning of learning, and that they become more aware of the complexities of instrumental performance when they get older and start working on harder repertoire. Because of these technical challenges, practising scales and difficult sections had been helpful for making progress during lessons in Study 1. When note reading and technique are perceived as difficult, children tend to concentrate on reading from notation and ‘technicalities’ during practice, overlooking matters of interpretation. Consequently, the technical complexities of instrumental playing may cause limited expressiveness in performance. Potentially, tutors might focus on accuracy and technique in lessons too (cf. Karlsson & Juslin, 2008; McPherson et al., 2012; West & Rostvall, 2003), because of their pupils’ difficulties and limited expressiveness (Figure 8.2., see Section 8.1.). By asking open questions about the musical character and the use of expressive cues, tutors can shift young musicians’ attention from a focus on the ‘technicality’ to an increased awareness of the ‘musicality’ of their pieces which may enhance their expressiveness in performance (Figures 8.1., 8.2. and 8.3.).

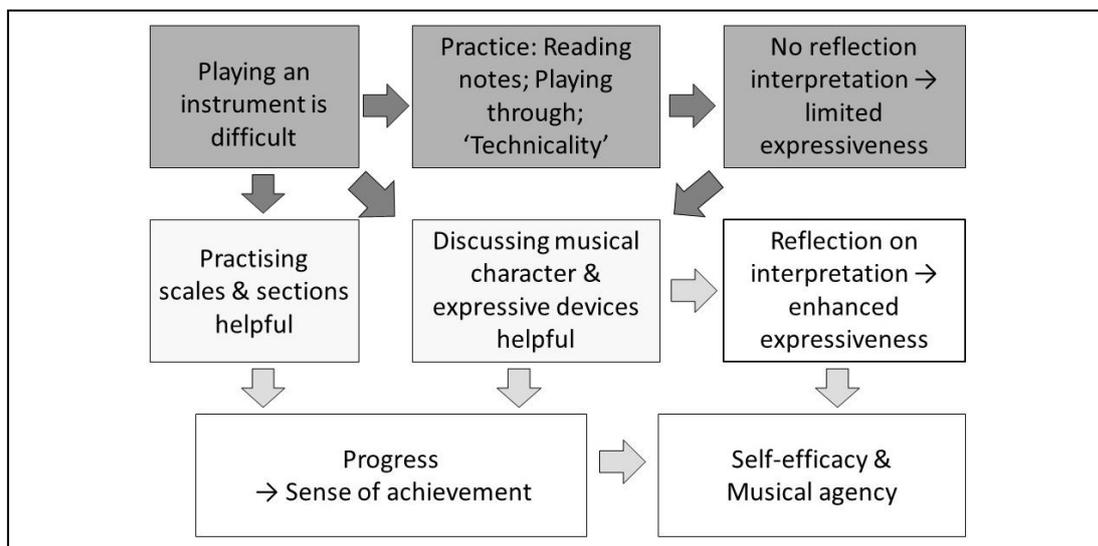


Figure 8.1. Illustrative figure depicting reasons why certain instructional strategies may be effective in a dialogic teaching approach.

²⁵ Figures 3.3. and 7.1. have not been adjusted as this was how these figures were presented to tutors in the ARP.

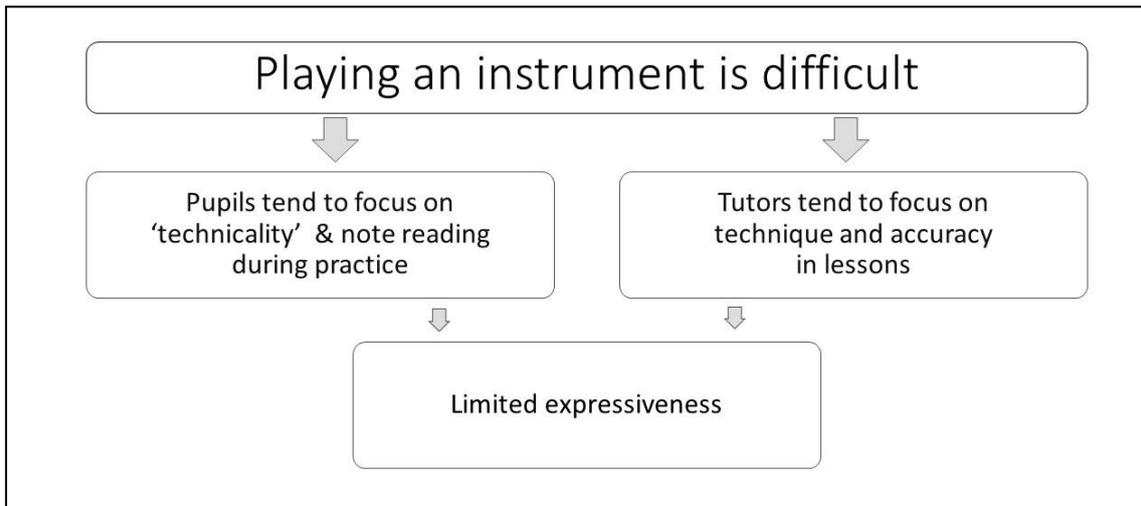


Figure 8.2. The challenges of instrumental music learning may cause limited expressiveness.

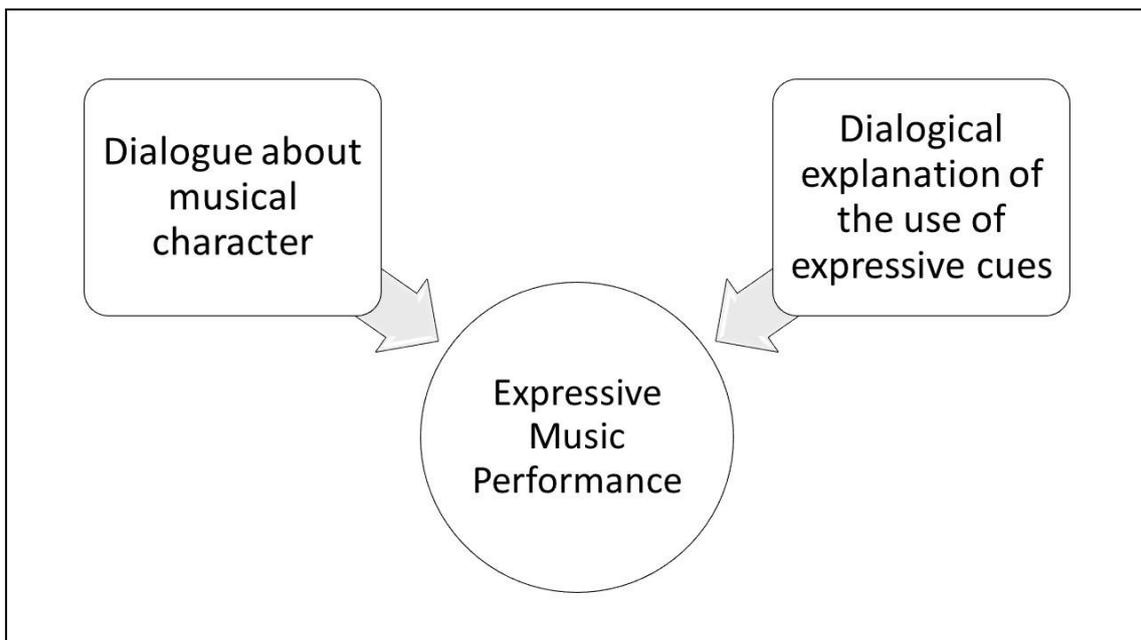


Figure 8.3. Open questions and dialogue can raise pupils' awareness of the musical character thus improving their expressiveness.

Findings from Studies 1 and 3 demonstrate that teachers' questions, concerning the musical character and how this can be conveyed by modifying expressive tools, can indeed stimulate pupils' reflection on the interpretation and enhance expressiveness in lessons.

Based on the findings of my Master's study (Meissner, 2017) and Studies 1 and 2, I proposed at the start of Study 3 that various instructional strategies, such as analysis, imagined or felt emotion, imagery, modelling, singing, projected performance and listening to recordings of pupils' own performances can support and illustrate the dialogue about the musical character and/or the dialogical explanation of the use of expressive cues (Figure 8.4., based on Figure 3.3.). Thus, the instructional strategies at the top row in Figure 8.4. could be seen as a toolkit of strategies for working on expressiveness within a dialogic teaching approach. Together with my colleagues I investigated this idea in the ARP (Study 3). According to my colleagues it is not possible to differentiate exactly which method is useful for improving a particular aspect of performance, as various methods can affect several aspects of playing. They proposed that 'everything is intertwined' in dialogic teaching of expressivity; methods that illustrate the learning and teaching of expressiveness may also support the process of improving accuracy or technical skills. Improvement of accuracy and technique in turn can increase the expressiveness of a performance. Figure 8.5. (Based on Figure 7.1.) illustrates the view of my colleagues that various instructional strategies can complement a dialogic teaching approach for working on expressive performance, although open questions and dialogue supported by modelling were seen as central for effective teaching-and-learning of expressivity. Based on these findings, Figure 8.6. depicts a 'toolkit of strategies' for teaching expressivity: Various instructional strategies can be used to illustrate and strengthen the questions and dialogic about the musical character and the use of expressive tools. However, it is important to bear in mind that the findings from these studies support the view that open questions and dialogue together with aural modelling are central for pupils' learning of expressivity.

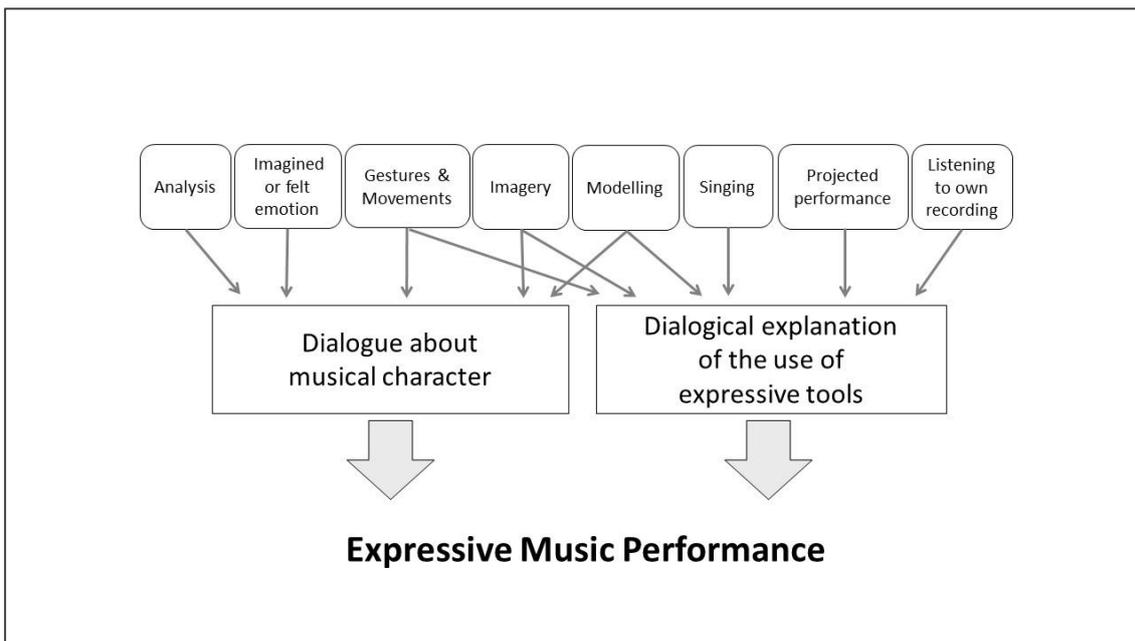


Figure 8.4. Theoretic model, at the start of Study 3, for teaching and learning expressive music performance incorporating supplemental strategies that can be employed to support the dialogic teaching of expressiveness.

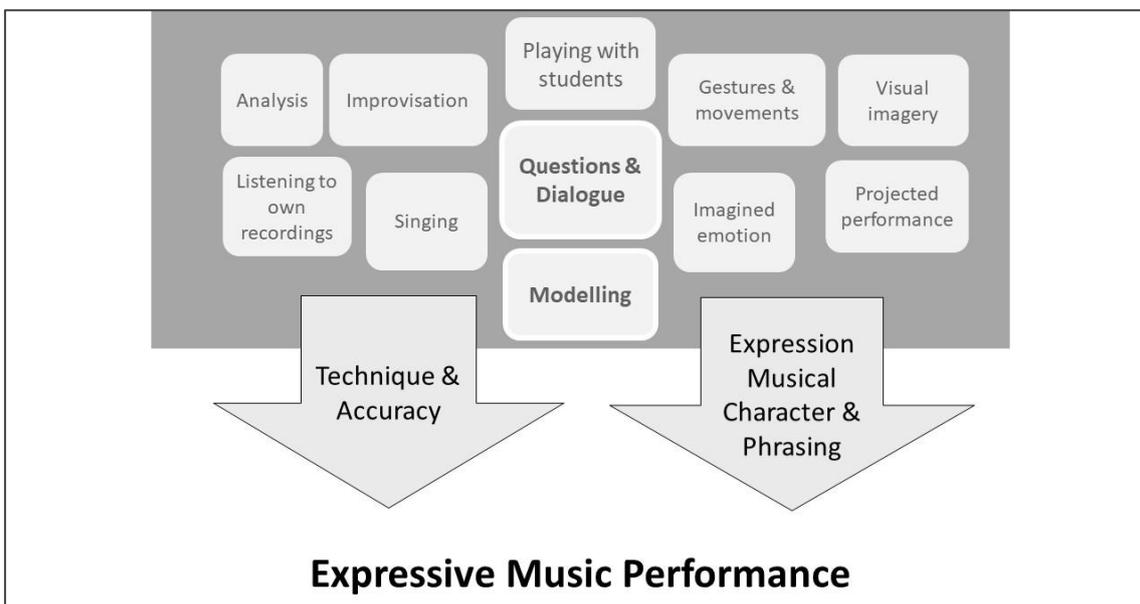


Figure 8.5. ARP-Tutors' views on teaching and learning expressive music performance within a dialogic teaching approach.

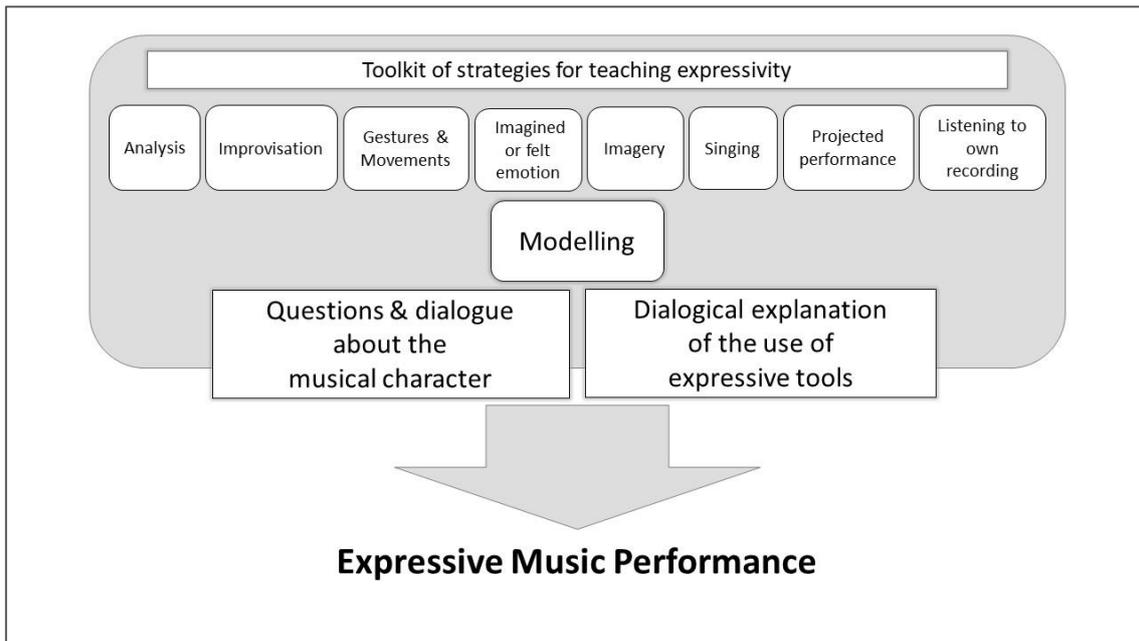


Figure 8.6. Toolkit of strategies for teaching expressive music performance.

Furthermore, findings from Study 3 suggest that a dialogic teaching approach supported by modelling, and combined with regular performance experiences, can enhance pupils’ confidence and thus increase their self-efficacy. Additionally, this dialogic teaching approach supported by modelling had affected various other aspects of the teaching-and-learning process, as tutors’ questions in the ARP had stimulated pupils’ thinking about the musical character and how to convey this, which had increased their self-efficacy and musical agency. Furthermore, pupils’ accuracy and technical fluency had improved, and some tutors thought that the dialogic teaching approach had helped them to understand their pupils better (Figure 8.7. based on Figure 7.2.).

Finally, Figure 8.8. illustrates how everything is intertwined in a dialogic teaching approach: Open questions and dialogue supported by aural modelling are central for teaching expressivity, while supplementary methods such as imagined or felt emotions, thinking about projected performance, and listening to own recordings can be helpful too. Overall, instruction should be tailored to the individual pupil and situation. Effective dialogic teaching can increase pupils’ expressivity, confidence, self-efficacy and musical agency, while regular performance experiences may also support expressiveness as it can increase students’ confidence (Figure 8.8.).

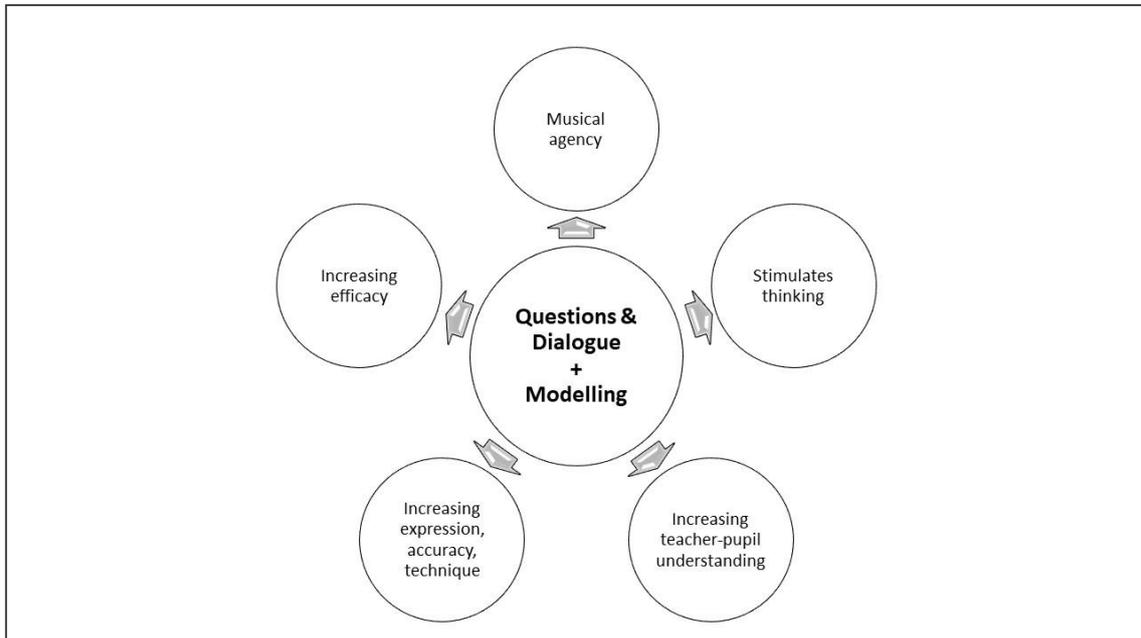


Figure 8.7. Open questions and dialogue about the musical character supported by modelling may affect various aspects of the teaching-and-learning process.

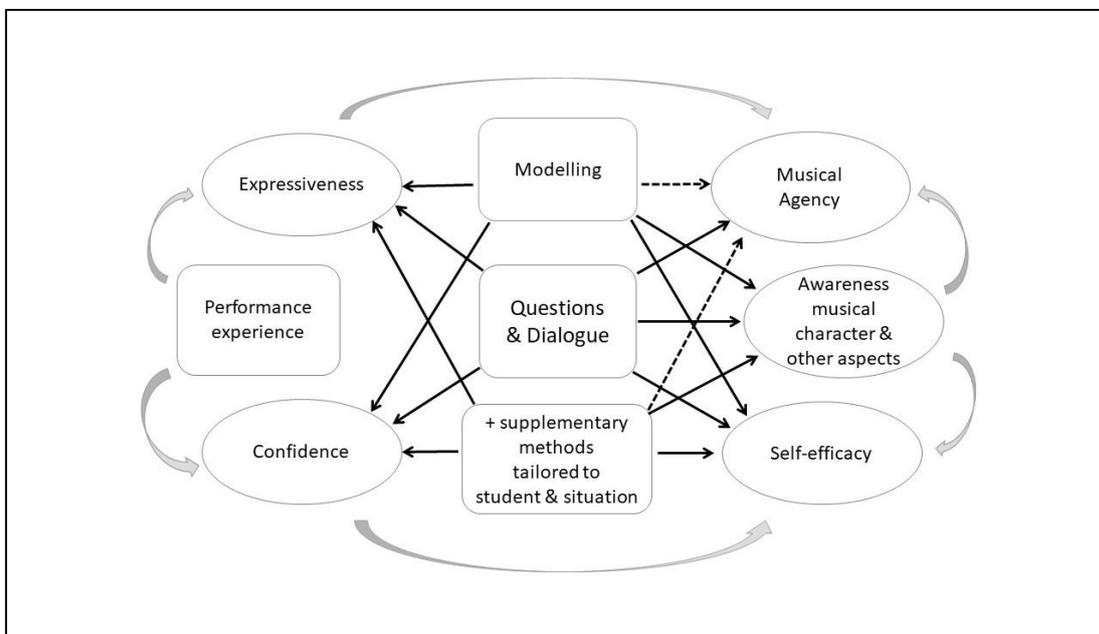


Figure 8.8. Everything is intertwined in a dialogic approach for teaching and learning of expressive music performance.

8.6. Implications and suggestions for educational practice and policy

Findings from these studies have important implications for instrumental music education and educational policy. The International Society for Music Education (ISME)²⁶ advocates the provision of music education for all students for developing personal musical expression and aesthetic understanding (Webster, 2018). In England, the National Curriculum for Music²⁷ declares that all pupils should have the opportunity to learn to play musical instruments with increasing accuracy, fluency and expression. Findings from this doctoral study provide educators with tools to teach expressive performance at all levels of instrumental music learning.

Firstly, from the early stages of learning, pupils can be taught to think about their music and what they would like to communicate through their playing. Children can explore how to express basic emotions in musical play, short improvisations and simple pieces. Tutors can ask children to make up a happy, excited, angry or sad sounding tune, or children can be invited to improvise a 'sound-piece' depicting a story, for example a cat chasing a mouse, or someone walking in the rain. Furthermore, tutors can ask open questions about the musical character of pieces pupils are studying, to raise their awareness of the musical meaning and to stimulate their thinking (see Appendix 13 for sample questions). Additionally, tutors can provide pupils with tools to communicate musical ideas by explaining how expressive devices such as articulation, dynamics and tempo can be modified to convey moods or structure in performance. Such explanations can be given by asking questions and by exploring the effects of modulating expressive tools. Consequently, teachers can provide young musicians with the opportunity to make their own interpretative choices, thus supporting their musical agency (see Wiggins, 2015).

For the development of students' musical agency, it is important that tutors ask open questions, really listen to pupils' views, ask further questions and discuss interpretations, respecting students' musical ideas. It might be difficult to respect

²⁶ www.isme.org/music-education

²⁷ www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study

pupils' ideas if these are contrasting to the tutor's own interpretation of a work (Meissner, 2017), and it is important to keep in mind that compositions can have various interpretations, as is demonstrated by the wide variety of recorded performances of a work (e.g. Timmers & Honing, 2002).

Secondly, it is important to realise that modelling can be a useful instructional tool, especially when combined with questions and dialogue. Playing new pieces for pupils can facilitate their internal representation of the music, which is helpful for their practice. Before modelling, teachers could ask their students which mood or story the music conveys, or what they think of the style or the structure. Such questions can help pupils to focus on a particular aspect of the music while they listen to their teacher's playing. Additionally, it can facilitate pupils' reflection on the musical character, especially when pupils are encouraged to think of their own ways of playing the music. It is important to realise that modelling regularly does not automatically imply that pupils will not learn to sight-read. Sight-reading can be practised by using separate sight-reading exercises to avoid the risk of pupils becoming dependent on their teacher's demonstrations.

Thirdly, for effective scaffolding tutoring, teachers should have a thorough knowledge of their pupil and their level of task mastery (Wood et al., 1976). This implies that instrumental music teachers should be aware of the difficulties of instrumental playing and the challenges of pieces; they need to understand whether a music piece is of an appropriate level for their pupil at this point in their learning process. It is important to find pieces that are exactly the right level of difficulty as young musicians appreciate having a challenge (Custodero, 2002), but working on pieces that are too difficult can be frustrating and hinder work on expressiveness, while pieces that are too easy might not be inspiring either (see 7.2.2.). Having the right balance between challenge and current task mastery is essential in the scaffolding process of teaching-and-learning expressiveness (Wood et al., 1976) and is also a requirement for experiencing 'flow' (Csikszentmihalyi, 1997).

Generally, pupils in these studies reported that the musical content of pieces, such as the emotion or mood expressed in the piece or the harmony or accompaniments was enjoyable. Findings from these studies suggest that the aesthetic

quality of a work and experiencing a sense of achievement are important motivating factors for musical participation (cf. Pitts, 2005).

Furthermore, as reading from notation can be hindering expressivity, it is also important to consider the editions that are being used for lessons; whether these contain many performance directions on a crowded page, or whether it is an easy to read score with only necessary expressive markings.

Fourthly, participants' accounts in the qualitative study demonstrate the importance of explaining and modelling practice strategies during lessons. It can be helpful to ask pupils how they intend to practise their pieces and to discuss their planned approach. It may be necessary to return to this topic regularly as pupils might forget how they should practise if they have not yet formed patterns for self-regulated and efficient practice (e.g. Hallam et al., 2012; McPherson & Renwick, 2010; Pike, 2017).

Fifthly, findings from the ARP demonstrate the importance of training performance skills. Regular performing experience can contribute to pupils' feeling of confidence, especially when they are coached appropriately (Yandell, 2018). Music hubs²⁸, music departments in schools and instrumental tutors can help their pupils by organising frequent performance opportunities²⁹ in a variety of settings. This could start by playing through entire pieces without interruption in lessons. Tutors could organise and video-record 'mock' performances, or performances in informal settings with the aim of giving constructive feedback in individual or small group lessons (Hallam & Gaunt, 2012; Papageorgi & Kopiez, 2018). To manage performance anxiety and to improve performance experience, teachers can help their pupils to set realistic aims for performances, by choosing pieces that are at an appropriate level and by discussing the aim of a performance in the lessons prior to the presentation (Papageorgi & Kopiez, 2018; Patston, 2014). Goals could be as basic as playing through the piece without stopping, or performing as practice for a more official occasion

²⁸ In England music education in state schools is organised via Music Hubs.

²⁹ Regular performance opportunities are also recommended by the Department of Education in the United Kingdom in *The Importance of Music: A national plan for music education*.
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf

(Papageorgi & Kopiez, 2018). In the lesson following a performance tutors can evaluate this with their pupils and talk about aims for the next event (Patston, 2014). Especially when important recitals are coming up, such as exams, formal concerts or competitions, it is useful to practise performing the same piece several times, starting in low-stress environments to build up confidence (Kenny & Ackermann, 2016; Yandell, 2018). Performance repertoire should be within pupils' technical and musical abilities and prepared to a high level to prevent undue levels of anxiety (Kenny & Ackermann, 2016).

Additionally, music departments could organise workshops for teenage pupils to provide them with mental strategies to prepare for public performances and to focus on communicating meaning to the audience (see Cohen & Bodner, 2018; Connolly & Williamon, 2004; Papageorgi & Kopiez, 2018; Perdomo-Guevara, 2017), as research with adults has shown that working on performance skills is likely to improve performing quality and expressiveness (Cohen & Bodner, 2018). The aim of instrumental music education is not to produce expert musicians who perform at the highest level, but rather, to provide young musicians with training that enables them to flourish; to find their own musical voice and play with expressiveness, confidence and enjoyment. Findings from these studies suggest that, with appropriate opportunities and effective teaching strategies this is possible for all children (cf. McPherson & Hallam, 2016; Welch, 2002; Sloboda et al., 1994).

8.6.1. Implications for professional development

As mentioned above, some scholars suggested that it may be hard for tutors to teach expressivity because musicians' knowledge about the expressive characteristics of their playing might be intuitive and difficult to communicate verbally to students (Juslin, Friberg, Schoonderwaldt, & Karlsson, 2004; Lindström et al., 2003). Findings from this doctoral project demonstrate that it is possible to coach music educators about teaching performance expression. The tutors in the ARP had attended one workshop that presented research findings explaining aspects of performance expression and methods for teaching expressivity. Additionally, the workshop provided tutors with opportunities to explore the use of expressive cues for conveying various musical emotions. During the ARP participating tutors investigated the use of

instructional tools for teaching expressivity and improved their practice. These findings suggest that instrumental music tutors can be empowered to teach expressivity effectively when they learn about characteristics of performance expression and methods for teaching expressiveness.

Music teachers' collaboration had been an effective and enjoyable aspect of the action research methodology. It would be useful if music departments, centres for music education or music hubs could incorporate occasions for reflection, evaluation and collaboration into music teachers' practice; either by providing opportunities for watching own work regularly via video recordings, or by organising possibilities for teamwork to discuss methods, share experiences and acquire new ideas. Music teachers' collaboration is likely to contribute to professional development and improved practice (Carey et al., 2018; Creech & Gaunt, 2018) and such teamwork can be enjoyable and rewarding.

8.7. Reflections on methodology

8.7.1. Mixed methods research

Findings from these studies demonstrate that the mixed methods approach using quantitative and qualitative data sources is a constructive approach to educational research. Firstly, this made it possible to validate findings from these studies. Overall, participants in the qualitative study indicated that the instructional strategies of the control and experimental group lessons had been useful for their learning and this was supported by findings from the quantitative study, as most assessment scores had increased significantly after teaching.

Secondly, combining data from action research, experimental and qualitative studies provided a more comprehensive picture of the use and effect of dialogic teaching of expressivity than one method of investigation would have done (e.g. Altrichter, Feldman, Posch, & Somekh, 2013; Gelo, Braakmann, & Benetka, 2008; Morrow & Richards, 2007; Rothbauer, 2008). The experimental study demonstrated that dialogic teaching of expressiveness is more effective for improving expressiveness in pieces with a 'sad' character than instruction focusing on accuracy and technical fluency, but did not provide information on why and how this was effective. Data from the qualitative study explained why questions and discussion had been effective, but

these qualitative data alone would not have revealed that there could be a difference depending on the musical character. The findings of the ARP demonstrated how dialogic teaching could be implemented in weekly instrumental music tuition.

The mixed methods methodology of experimental and qualitative studies was also useful for the investigation in the ARP, since findings from the first two studies informed our investigation in cycle 1. Without the findings of the experimental and qualitative studies my colleagues might not have been interested in exploring the use of dialogic teaching. Triangulation of data sources was also useful within the ARP, as it was worthwhile to collect pupils' as well as tutors' views on the effectiveness of methods, and the video recordings of lessons provided information that complemented teachers' reports. Performance assessment scores highlighted the influence of performance anxiety and the need for practising performing. Initially, only the piano teacher had commented on the fact that performing with expression is entirely different to playing with expression in lessons, while the other tutors emphasized that performing was a valuable experience for setting goals, building up experience and confidence.

The action research study was an appropriate methodology for systematically implementing and evaluating a dialogic teaching approach in combination with other instructional strategies in weekly teaching practice (see Altrichter et al., 2008; Elliott, 1984), and it was enriched by the collaborative aspect of the study. For all participating teachers, including myself, the project generated improved understanding and practice, professional development and collaboration with others (cf. Cain, 2013; Hartwig, 2014). If the AR study would have been conducted without my colleagues, I would probably have learnt about my own teaching – how accompanying pupils and modelling by playing for them supports the use of questions and dialogue for teaching expressivity – but the findings would have been limited. Since this was a collaborative project, my colleagues could draw my attention to the connectedness of aims and methods in instrumental teaching-and-learning, and they demonstrated how dialogic teaching can be used for a wide variety of learning goals in instrumental music education.

It is important to be aware of the wide range of variables that may influence collaborative AR projects in music education: Personality of tutors and pupils; teaching

and performing experience of participating tutors; musical preferences and potential learning or technical difficulties of participating pupils; instruments played; difficulty level and style of the music that is being studied; and the atmosphere and policies of the music department or school. In the reported AR project, the experience and former practice of participating tutors, pupils' technical problems, degree of performance experience and level of confidence, style of the music and instruments played were among some of the factors that influenced the research process and outcome (see sections 7.3.2., 7.3.7. and 7.8.). Such factors are not limitations to the research as they are inherent to the AR methodology, and it is important to be aware of this context.

8.7.2. Video-stimulated practitioner meetings

The 'video-stimulated practitioner meetings' had been a useful tool for research and teaching practice in the ARP; the 'highlights' videos used in the teacher meetings were effective for reminding tutors of some of the methods they had used, demonstrating possible applications of instructional strategies, thus informing evaluation of teaching and stimulating the discussion. All participating tutors had found this helpful for their practice and it was a useful 'catalyst' in the research process. Evidently, the choice of lesson extracts for this video influences the evaluation and implementation of teaching strategies. As researcher-teachers in a participatory paradigm everyone influences the research process, including the leader, and this is an essential part of the methodology. Therefore, self-reflection on these aspects of the research procedure is an essential part of the reflection and evaluation. I took care not to label the examples as 'best practice', although the description of 'highlights' could have been interpreted this way. I introduced the 'highlights' video as a recording containing examples of our practice that demonstrated some of the teaching methods and how they could be used. By using inspiring examples from each tutor's practice, I ensured that everyone's work would be shown in a positive and inspiring way. As it might be embarrassing for people to view their own teaching in a group setting (cf. Fuller & Manning, 1973; Rowe, 2009) it was important to discuss the video material with each participant in advance and obtain their permission for use in a group meeting.

8.7.3. Considering 'non-participants'

In the preparation of research projects, ample thought is usually given to implications of research participation via ethics applications. However, we should also consider the implications of research activities for people who have *not* been invited to contribute to a study, especially in AR projects. It seems to me that this is not given much attention in the literature. In some settings, it might be appropriate to provide information to non-participating colleagues and students, so that they understand what is happening in their department, and why some people are invited while others are not, since people could feel left out of a potentially interesting project. For example, for non-participants it might be helpful to know that only a limited number of people can be invited, or that there might be an opportunity to participate in a future project. Additionally, a presentation on research findings for the whole department could be organised afterwards, so that all colleagues and students benefit from the research activities.

8.8. Limitations of the studies

There were some limitations to the current project, as all three studies were conducted with relatively small samples, and the ARP was conducted mainly with female participants. Furthermore, the ARP was conducted within the narrow time frame of one school term (approximately three months). As in all educational studies, it is possible that additional unknown causal factors influenced the research process, analysis or findings. Despite these limitations, the data present worthwhile and reliable information for music educators and researchers. Findings of this doctoral study are based on results from an experimental study that were validated by pupils' accounts in a qualitative study. Furthermore, the results from the experimental and qualitative studies were implemented and investigated in the AR project. This mixed methods approach strengthens the findings from these studies.

8.9. Suggestions for future research

As performance expression consists of more aspects than musical structure and character, it would be worthwhile to examine the use of dialogic teaching and modelling for working on other characteristics of expressivity such as expressive

tension and forward movement with teenagers. Although the concepts of expressive intensity and tension and forward movement are probably too abstract for young children, it might be possible to work on this with teenagers by asking questions, and via modelling and accompanying. Furthermore, future research could start with an enquiry into teenagers' experienced emotions and valued expressive qualities in heard performances, moving to the sounds and feelings of their own performances (Doğantan-Dack, 2014).

Additionally, it would be interesting to link children's creative music making in improvisations and compositions to work on expressiveness. It could well be that some young musicians are more expressive in their creative music making than in performing from a score. If this is the case it would be interesting to investigate whether work on expression of ideas and feeling in improvisation and composition could also affect expressivity in performance of rehearsed music. Furthermore, since it seems likely that learning of performance expression is an ongoing process, it would be interesting to organise a new long-term ARP, e.g. two or three years, to explore the use of a dialogic teaching approach in combination with performance skills training for young musicians. It seems that to date little is known about the effects of performing experience on children's musical participation. For future research it would be worthwhile to investigate how mental skills training and regular performance experience can affect young musicians' performance quality and expressiveness, confidence, progress and motivation.

8.10. Summary and conclusion

Most pupils in the first study had a basic knowledge about the use of expressive cues for conveying happiness and sadness in improvisations. Age or level of playing did not influence their use of EC, suggesting that these pupils had some, possibly intuitive, knowledge about the use of expressive tools which can form the basis for learning performance expression.

Results from the experimental and qualitative studies confirm that teachers' enquiry and discussion can facilitate young musicians' learning of expressiveness. In the experimental study discussion of the musical character was more effective for improving pupils' *emotional expression* and *overall expressiveness* in the 'sad' extract

than teaching focusing on accuracy and technical fluency. As participating pupils tended to focus on 'technicality' in playing and practice, open questions and discussion had stimulated their thinking about the 'musicality' of their pieces. This had raised their awareness of musical meaning, facilitated their reflection on the musical character and how this can be conveyed in performance, thus facilitating their learning of expressiveness. Likewise, findings from the action research project suggest that focusing on musical character can increase expressiveness in lessons and might also facilitate pupils' accuracy and technical fluency in playing. The data indicate that young musicians can generate creative and insightful ideas about the musical character of their pieces.

Tutors in the action research observed that 'everything is intertwined' in instrumental music teaching; various instructional methods can be used within a dialogic teaching approach, and such teaching should be tailored to individual students and situations. Participating tutors and pupils thought that modelling is a crucial component of instrumental teaching-and-learning and important for the development of expressiveness, as well as for improving accuracy and technical fluency. Data suggest that modelling is especially effective when combined with questions and discussion. Results from these studies indicate that it is possible to teach expressive performance skills early in the learning process and that it is unnecessary to wait until pupils are older or more advanced, or to concentrate on technique and accuracy first, before addressing aspects of expressivity. Furthermore, findings from the ARP underline the need for young musicians to acquire performance experience which may help to grow their confidence.

Overall, findings from these studies demonstrate that teaching young musicians expressive performance is a multifaceted interactive process. Several factors influence pupils' learning of expressivity: Their focus on the 'technicality' of pieces in practice and performance; instructional strategies used in lessons; the difficulty level of pieces; and their performance experience and potential performance anxiety.

Findings from this doctoral project contribute to a systematic pedagogy for teaching young musicians expressive performance. Firstly, results indicate that the reason for some children's limited expressiveness is their focus on 'technicality' (i.e.

note reading and technique) in practice and playing because they perceive their instrumental music learning as a challenging activity. Secondly, results demonstrate that a dialogic teaching approach consisting of open questions regarding musical character and how to convey this by modulating expressive devices can contribute to young musicians' learning of expressivity. Open questions can raise pupils' awareness of, and stimulates their reflection on, the musical character of their pieces. Thus, pupils' focus in practice and playing can move from the 'technicality' to the 'musicality' (interpretation of the musical character and phrasing) of their pieces. Thirdly, findings demonstrate that performance expression can be taught from the early stages of learning. Fourthly, a dialogic teaching approach can be enhanced by teacher modelling which can illustrate musical character and provide pupils with an aural model of their music. Furthermore, various supplementary methods, for example gestures and movements, projected performance, playing along with pupils, or singing may be used within a dialogic teaching approach. Although all these supplementary methods can be useful, their effectiveness may be limited if used without questions that stimulate thinking.

Fifthly, results highlight the importance of combining teaching-and-learning of expressivity with teaching and practising performing skills. Regular performance activities from the early stages of learning are likely to contribute to pupils' confidence and expressivity and may help to prevent high levels of performance anxiety.

Overall, the presented dialogic teaching framework for facilitating young musicians' performance expression provides tutors with useful instructional tools. Scaffolded dialogic teaching consisting of open questions and dialogue combined with aural modelling can stimulate young musicians' thinking, enhance their expressiveness and contribute to their sense of achievement and musical agency. Such transformative teaching facilitates pupils' creative problem solving skills and fosters independent thinking (cf. Broomhead, 2005; Creech & Gaunt, 2018). If pupils additionally have frequent performing opportunities, this combined approach is likely to provide tutors with a rewarding teaching practice and young musicians with training that enables them to flourish; to play expressively and find their own 'musical voice'.

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Appendices

Appendix 1: Material study 1

Rain

The musical score for 'Rain' is presented in two systems. The first system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides accompaniment with quarter notes G2, A2, B2, and C3. The second system, starting at measure 5, continues the melody in the treble staff with quarter notes D5, E5, F#5, and G5. The bass staff continues with quarter notes G2, A2, B2, and C3. The piece concludes with a double bar line.

Branle

The musical score for 'Branle' is presented in two systems. The first system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides accompaniment with quarter notes G2, A2, B2, and C3. The second system, starting at measure 5, continues the melody in the treble staff with quarter notes D5, E5, F#5, and G5. The bass staff continues with quarter notes G2, A2, B2, and C3. The piece concludes with a double bar line.

Test extracts Study 1. Melody instruments played the melody line in a key appropriate for their instrument. The left hand was added for this study by the researcher. The melody lines of *Branle* (Original title: *Bransle de Martine*) and *Rain* (Transposed extract of *Regen*) are by Martine Telkamp (1987, 1988). Copyright © Martine Telkamp, *Blokfluitfeest: Wijs en onwijs op de sopraanblokfluit*. Haarlem, NL: Uitgeverij De Toorts. Printed with permission.

Allegro

Musical score for the *Allegro* section, measures 1 through 8. The score is written for piano in 4/4 time with a key signature of one sharp (F#). The first system (measures 1-4) shows a melody in the right hand and a supporting bass line in the left hand. The second system (measures 5-8) continues the piece, ending with a double bar line. A measure rest is present in the left hand of measure 6.

Adagio

Musical score for the *Adagio* section, measures 1 through 8. The score is written for piano in 4/4 time with a key signature of two flats (Bb). The first system (measures 1-4) features a complex melody in the right hand with many sixteenth notes and a bass line in the left hand. The second system (measures 5-8) continues the piece, ending with a double bar line.

Test extracts for advanced players in Study 1. Melody instruments played the melody line in a key appropriate for their instrument. The *Allegro* is a shortened and arranged extract from *Die Freude* from *Heldenmusik* by Georg Philip Telemann. *Adagio* is a shortened and arranged extract from movement 1 *Adagio* from Sonata in D minor, Opus II, No. 2 by Benedetto Marcello.

Appendix 2: Questionnaire study 2

Please could you help me by filling in this questionnaire? This will take \pm 15 minutes. Your answers will help me to understand more about young musicians' music learning.

Part A

Participant Number:

Age:

Instrument(s):

How many years have you had music lessons?

Do you play in an ensemble (music group)?

Have you taken grade exams? If yes, which grade was your last exam?

What was the exam result? (Please tick)

- Pass
- Merit
- Distinction
- Don't know

What type of music lessons do you have? (Please tick)

- Individual Lessons
- Group lessons

Do other people in your family play a musical instrument?

If yes: Do you play together?

Does anyone help you with your practice at home?

Part B

1. What was new for you in the first research session? Please tick everything that applies to you:

- improvising (= making up tunes)
- showing happy feeling in music
- showing sad feeling in music
- showing angry feeling in music
- showing feelings in an improvisation
- other:

2. What did you learn in the special lesson we did today?

3. Has your playing changed during the lesson we did today? If yes, How?

4. Please could you describe how you learn a new piece of music?

What do you do?

7. What is the hardest thing about learning to play a musical instrument?

8. What is the best thing about learning to play a musical instrument?

Part D

9. Tick what describes you best. I am interested in your personal practice routine.

Please do not tick what you think you ought to be doing!

When I learn a piece of music, I

	No, Never	Very occasionally	Some- times	Very often	Yes, always
	1	2	3	4	5
Look at the music and try to get the notes right.					
Practise to get the fingerings.					
Clap the rhythm of the piece.					
Listen to a recording of my piece, to hear what it sounds like.					
Think about the piece; what it feels like.					
Listen to recordings of my piece and then try to play by ear (without looking at the music).					
Practise until I can play it from memory.					
Imagine the music in my head.					
Practise short, difficult sections.					
Try out different ways of playing the piece.					
Practise until I can play it very fast.					
Try to play it with feeling.					
Ask my teacher to play it for me.					
Try to practise with someone.					

10. How well do these statements describe you:

	Not me at all	Only tiny bit like me	Moderately like me	A lot like me	Exactly like me
	1	2	3	4	5
I like improvising.					
I like playing pieces from memory.					
I find it difficult to make progress on my instrument.					
When I hear a tune, I can easily play it back by ear.					
I feel confident when I play music.					
I like to watch recordings of my piece on YouTube.					
I love playing my musical instrument.					
I like playing in concerts.					
I like to listen to recordings of my piece.					
I get very nervous when I have to play in a concert.					
I would like to get better at performing in a concert.					
Sight reading is difficult.					
I make very good progress on my instrument					

11. Would you be interested in taking part in another short research session?

12. Would you be interested in taking part in a longer study, to investigate how you make progress in music lessons and performances?

If you have any comments about the project or this sheet, please write them in the box below. Thanks!

Please put this sheet in the envelope and return it to me, or to reception.

Thank you very much for your time and help!

Appendix 3: Questions for the semi-structured video-stimulated recall interviews in study 2

- Did you have time to watch the video recording? Did the link work?
- Did watching the video help you to remember the research session?
- Was it distracting to have a video camera in the lesson?
- What was helpful for you, during the research session?
What worked for you? What helped you to improve your playing?
Why? Can you tell me a bit more?
- Was there anything in this lesson that was unhelpful for your progress?
Why? Can you tell me a bit more?
- Which passage of the video recording would you like to watch today?
- Which element of the lesson was most enjoyable?
- Would you like to choose a pseudonym for the written report?
- Potentially: Specific question(s) relating to this participant's questionnaire or video.

Appendix 4: Questionnaire for pupils at the start of the action research project

Please can you help me by filling in this questionnaire? This will take ± 15 minutes.

Your answers will help me to understand more about young musicians' music learning.

All answers are confidential.

Part A

Participant Number:

Age:

Year group:

Instrument(s):

How many years have you had music lessons?

Do you play in an ensemble (music group)?

Have you taken grade exams? If yes, which grade was your last exam?

What was the exam result? (Please tick)

- Fail
- Pass
- Merit
- Distinction
- Don't know

Do other people in your family play a musical instrument?

If yes: Do you play together?

Does anyone help you with your practice at home?

Part B

1. Please describe how you learn a new piece of music. What do you do?

2. Please describe what you did in your practice this week, to prepare your piece for the performance session today. What did you do?

3. What is the best thing about learning to play a musical instrument?

4. What is the hardest thing about learning to play a musical instrument?

Part C

5. **Tick what describes you best.** I am interested in your personal practice routine.
Please do not tick what you think you ought to be doing!

When I learn a piece of music, I

	No, Never	Very occasionally	Some- times	Very often	Yes, always
	1	2	3	4	5
Look at the music and try to get the notes right.					
Practise to get the fingerings.					
Clap the rhythm of the piece.					
Listen to a recording of the piece to hear what it sounds like.					
Think about the piece; what it feels like.					
Listen to recordings of the piece and then try to play by ear (without looking at the music).					
Practise until I can play it from					

memory.					
Imagine the music in my head.					
Practise short, difficult sections.					
Try out different ways of playing the piece.					
Practise until I can play it very fast.					
Try to play it with feeling.					
Ask my teacher to play it for me.					
Try to practise with someone.					
I think about the phrases of the music.					
I think about how I want to make the music sound.					
I think about the structure of the music (how the music is divided into sections).					
I practise difficult bits slowly.					
I don't really think about it...					

6. How well do these statements describe you:

	Not me at all	Only tiny bit like me	Moderately like me	A lot like me	Exactly like me
	1	2	3	4	5
I like improvising.					
I like playing pieces from memory.					
I find it difficult to make progress on my instrument.					
When I hear a tune, I can easily play it back by ear.					
I feel confident when I play music.					
I like to watch recordings of my piece on YouTube.					
I find reading the notes difficult.					
I love playing my musical instrument.					
I like playing in concerts.					
I like to listen to recordings of my piece.					
I get very nervous when I have to play in a concert.					
I would like to get better at performing in a concert.					
Sight reading is difficult.					
I find the finger movements on my instrument difficult.					

	Not me at all	Only tiny bit like me	Moderately like me	A lot like me	Exactly like me
	1	2	3	4	5
I like practising.					
I can show my feelings when I play pieces on my instrument.					
I make very good progress on my instrument.					

If you have any comments about the project or this sheet, please write them in the box below. Thanks!

Please put this sheet in the envelope and return it to me (M13) or to reception by Friday 7th October.

Thank you very much for your time and help!

Appendix 5: Questionnaire for pupils at the end of the action research project

Please can you help me by filling in this questionnaire? This will take ± 20 minutes.

Your answers will help me to understand more about young musicians' music learning.

All answers are confidential.

Part A

Participant Number:

Age:

Instrument(s):

Did you play in an ensemble (music group) this term?

Have you taken grade exams this term? If yes, which grade?

What was the exam result? (Please tick)

- Fail
- Pass
- Merit
- Distinction
- Don't know

Did you play with any family members at home this term?

Did anyone help you with your practice at home this term?

Part B

1. What have you learnt especially in your music lessons this term?
2. What was your favourite piece this term?
3. Can you tell me what you liked about this piece?
4. Has your **playing** changed this term? If yes, how?
5. **What did you find helpful** for your music learning this term? What helped you to make progress?
6. **What did you enjoy** most in music lessons or practice this term?
7. Has your **practice** changed this term? If yes, How?
8. What did you learn about **playing with expression** this term?

Part C

9. **Tick what describes you best.** I am interested in your personal practice routine.

Please do not tick what you think you ought to be doing!

When I learn a piece of music, I

	No, Never	Very occasionally	Some- times	Very often	Yes, always
	1	2	3	4	5
Look at the music and try to get the notes right.					
Practise to get the fingerings.					
Clap the rhythm of the piece.					
Listen to a recording of the piece to hear what it sounds like.					
Think about the piece; what it feels like.					
Listen to recordings of the piece and then try to play by ear (without looking at the music).					
Practise until I can play it from memory.					
Imagine the music in my head.					
Practise short, difficult sections.					
Try out different ways of playing the piece.					
Practise until I can play it very fast.					
Try to play it with feeling.					
Ask my teacher to play it for me.					
Try to practise with someone.					
I think about the phrases of the					

music.					
I think about how I want to make the music sound.					
I think about the structure of the music (how the music is divided into sections).					
I practise difficult bits slowly.					
I don't really think about it...					

10. Did you find these methods helpful in your music lessons this term?

	Yes	A bit	No	We did not do this
				
Teacher playing for you				
Teacher playing with you				
Listening to recordings (CD or online)				
Thinking about the feeling of the music				
Making movements to understand the music better				
Thinking about playing for an audience				
Thinking about the structure of the music				
Improvising				
Singing				
Other:				

11. How well do these statements describe you:

	Not me at all	Only tiny bit like me	Moderately like me	A lot like me	Exactly like me
	1	2	3	4	5
I like improvising.					
I like playing pieces from memory.					
I find it difficult to make progress on my instrument.					
When I hear a tune, I can easily play it back by ear.					
I feel confident when I play music.					
I like to watch recordings of my piece on YouTube.					
I find reading the notes difficult.					
I love playing my musical instrument.					
I like playing in concerts.					
I like to listen to recordings of my piece.					
I get very nervous when I have to play in a concert.					
I would like to get better at performing in a concert.					
Sight reading is difficult.					
I find the finger movements on my instrument difficult.					

	Not me at all	Only tiny bit like me	Moderately like me	A lot like me	Exactly like me
	1	2	3	4	5
I like practising.					
I can show my feelings when I play pieces on my instrument.					
I make very good progress on my instrument.					

If you have any comments about the project or this sheet, please write them in the box below. Thanks!

Appendix 6: Questionnaire for teachers at the start of the action research project

This questionnaire aims to learn more about your views on teaching expressive music performance. All responses will be treated with confidentiality.
 Thank you very much in advance for your help.

Part 1

Participant Number:

Male/Female*

Principal instrument:

Instrument(s) taught:

Please tick the appropriate box(es):

I have been teaching instrumental music lessons

1 – 4 years	5 - 9 years	10 – 14 years	15 - 19 yrs	≥ 20 yrs
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My students are aged

5 - 6 yrs	7 – 11 yrs	11 - 16 yrs	16 – 18 yrs	> 18 yrs
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Part 2

1. How do you tend to teach expressive music performance to children?
2. What are the issues or questions that you encounter when teaching expressive music performance to children?

Part 3.

3. Which methods did your instrumental teacher(s) use for improving your expressiveness? Please tick all options that apply.

	Before University/Music College	At University/Music College
Modelling – teacher playing for you		
Listening to recordings in lessons		
Asking questions & discussing the character of the music		
Gestures & movements to explore the character of the music		
Thinking about projecting the performance for an audience		
Discussing the structure of the music		
Singing		
Visual imagery		
Analysis		
Listening to recordings at home		
My teacher did not teach expressive performance.		
Other:		

4. In your experience as teacher, which methods do you find most effective for improving your pupils' expressiveness in music performance?

I have not taught about expressive performance yet	
Modelling - playing for a student	
Listening to recordings in lessons	
Asking questions & discussing the character of the music	
Gestures & movements to explore the character of the music	
Teaching the student to project the performance for an audience	
Discussing the structure of the music	
Singing	
Visual imagery	
Analysis	
Listening to recordings at home	
Modelling – playing for a student	
Other:	

5. The presentation proposed dialogic teaching as an instructional strategy. On a scale from 1-10 please rate your estimated effectiveness of this method.

I think dialogic teaching could be an effective instructional strategy

Not at all _____ Definitely

1 2 3 4 5 6 7

6. Could you explain the reason for your rating please?

7. What other method do you think might be effective?

8. What would you like to get out of the action research project this term?

Appendix 7: Questionnaire for teachers at the end of the action research project

This questionnaire aims to learn more about your views on teaching expressive music performance. All responses will be treated with confidentiality. Thank you very much in advance for your help.

Part 1

Participant Number:

Instruments taught in the project:

1. How many lessons did each student have during this research project?
Student 1:
Student 2:
Student 3:
2. What were in your view the most effective methods or approaches for teaching expressive music performance to your students during this project?
3. What were the issues or questions that you encountered this term when teaching expressiveness to your students in this project?
4. Did taking part in the project change or influence your teaching practice?
If yes, how? If not, why?

5. How did taking part in the project affect your students' practice, performance and progress?

Student Name	
Effect on practice	
Effect on performance	
Effect on progress	

Student Name	
Effect on practice	
Effect on performance	
Effect on progress	

6. Which methods did you use this term for improving students' expressiveness?
 Please tick all options that apply.

Listening to recordings in lessons	
Asking questions & discussing the character of the music	
Gestures & movements to explore the character of the music	
Asking the student to project the performance, play for an audience	
Discussing the structure of the music	
Singing	
Visual imagery	
Analysis	
Listening to recordings at home	
Modelling – playing for a student	
Playing with the student	
I have forgotten to teach about expressive performance	
Other:	

7. In your experience as teacher during the project, which methods did you find effective for improving your students' expressiveness? Please tick all options that apply.

Listening to recordings in lessons	
Asking questions & discussing the character of the music	
Gestures & movements to explore the character of the music	
Asking the student to project the performance for an audience	
Discussing the structure of the music	
Singing	
Visual imagery	
Analysis	
Listening to recordings at home	
Modelling – playing for a student	
Playing with the student	
I don't think it is possible to teach expressive performance	
Other:	

8. During this project we tried using dialogic teaching (asking questions and dialogue) in our instrumental teaching. On a scale from 1-7 please rate your estimated effectiveness of this method.

I think dialogic teaching could be an effective instructional strategy

Not at all _____ Definitely

1 2 3 4 5 6 7

9. Could you explain the reason for your rating please?

10. If you have anything else to add not already covered, please share it here.

Appendix 8: Sample page from pupils' music diary in the action research project

Date:		
Practice:	How many days did you practise this week?	
	What did you do in your practice this week?	Pieces <input type="checkbox"/> Scales <input type="checkbox"/> Exercises <input type="checkbox"/> Other:
	What did you want to improve in your piece(s) this week?	
Music lesson:	What did you learn in your lesson today?	
	Other comments:	

Performance session 1	Piece:
Did you feel nervous?	No <input type="checkbox"/> Little bit <input type="checkbox"/> Yes <input type="checkbox"/>
Did you feel comfortable with the group?	No <input type="checkbox"/> Little bit <input type="checkbox"/> Yes <input type="checkbox"/>
What went well?	
What would you like to improve next time?	
Other comments:	

Appendix 9: Sample page from teachers' logbook in the action research project

Student Name & Date	Method	Effective?	Comments or Observations

Appendix 10: Questions for the semi-structured video-stimulated recall interviews in the action research project

Questions for Pupils

- Did watching the video help to remember the lessons?
- Was it distracting to have a video camera in the lessons/performances?
- Having looked at the video, what were moments that stood out for you in terms of learning something about the music and how to perform it?
- Your teacher used [Questions/Modelling/Playing with you/Listening recordings] Which method did you find especially helpful (for learning about expressive performance)?
- Were there methods (things/ways of explanation) that your teacher used that you found not so helpful or difficult to understand?
- Thinking about musical character – New? Helpful? Difficult?
- Did taking part in the project have an effect on *how much* you practised?
- Piece 1, 2, 3, 4: hard – easy – enjoyable?
- Which element of the lessons/project was most enjoyable?
- Think back to a memorable lesson/moment in a lesson last term.
What happened?

Performances:

- What was your experience of the performance sessions?
(Did it provide an aim to work to? Did it help to do several performances?
Nervous?)
- Does it make a difference whether you play in M11 or Octagon?
Was it different to play in March? After break from performing last term?
- You indicated that you felt (a bit) nervous.
Do you think that the nervousness hindered you, or did it help you to focus?

Points from questionnaires (if any):

Questions for Teachers

- Was it distracting to have a video camera in the lessons?
- What was the effect of the project on your teaching last term?
Is there still an effect this term?
- How/in what way has your teaching changed?
- Having looked at the video, what were moments that stood out for you in terms of effective teaching & pupils' learning?
- Ask why teachers used specific methods.
For example because of particular piece, stage of learning (start, middle, finishing off) or specific difficulties/characteristics of the student?
- Level of difficulty of Piece 1, 2, 3, 4? How difficult were the pieces for your pupils? All same difficulty/increasing difficulty?
- Did pupils have difficulties with technique or note reading?
- Did the project still have an effect on your pupils' playing this term?
- Think back to a memorable lesson/moment in a lesson last term'.
What happened?

Performance Sessions

- How did your students cope with the performance sessions?
 - Was this useful for their learning?
 - Did their performance provide a reliable way to assess their progress in learning of expressive performance?
- Did they have experience with performing? Have they done this regularly or was this new?

Points from questionnaires (if any):

Appendix 11: Description rating scale improvisation test

Musical Content

Do the participants convey the intended feeling/emotion in the musical material of the improvisation? (i.e. this is not an assessment of the quality of the improvisation.)

Assessments

0 = Not showing the intended feeling/emotion at all

4 = Expressing the intended feeling very clearly

For example (The improvisation does not need to include all of these):

Angry: Jumps in the melodic contour; possibly dotted or syncopated notes;
strong repetitive patterns.

Sadness: Stepwise melodic contour; low/medium register; chromatic colours;
descending minor 2nd; minor mode; long notes.

Happiness: High or medium register; melodic contour may have jumps; fast or
dotted rhythm; major mode.

Expressive Cues

Do participants convey the intended feeling in their performance (i.e. in their use of expressive cues?)

Assessments

0 = Not showing the intended feeling/emotion at all

4 = Expressing the intended feeling very clearly

For example:

Angry: Dynamics loud, f or ff; articulation strong, accented or marcato;
tempo fast or fairly fast.

Sadness: Dynamics soft, p or mp; articulation legato, gentle; slow tempo.

Happiness: Dynamics loud, f or mf; articulation light or staccato; tempo fast or
fairly fast.

For all performances:

Appropriate tone colour? Are facial expressions and gestures expressing the intended emotion?

Appendix 12: Description rating scale experimental-control group teaching test

- 0 = not at all, nothing.
When evaluating expressiveness: Dead-pan performance.
- 1 = tiny little bit (i.e. not nothing).
- 2 = a bit (or: some expression).
- 3 = in the middle: a mixed performance; sometimes alright, sometimes not so good.
3 is appropriate when a child sometimes plays correctly and other times incorrectly. Or sometimes technically in control, then suddenly with a weak technique. Or a performance containing both expressive and less expressive passages.
- 4 = fair/quite good.
- 5 = good.
- 6 = excellent, very good.

Appendix 13: Sample questions for dialogic teaching in the music studio

Questions to raise awareness of the musical character:

- What do you think is the character of this piece?
- Can you think of words to describe the character/mood of this piece?
- Music is sometimes like a story. What is the story this music is telling us?
- What about the key change(s), what effect do they have?
- Have a think about what each section might be, it might be interesting to think about that while you're playing.

Questions to raise awareness of the musical structure:

- What is the structure/shape of this piece?
- We can think of the music as a story. If it were a story, where would the end of the sentences be? Could there be a comma/questions mark/exclamation mark in the music? Where would the comma/questions mark/exclamation mark be?

Questions about the use of expressive tools:

- How can you show/convey that (character) in your playing?
- How can we achieve that effect?
- What can we do to convey the structure/shape/sentences of the music?

Questions to evaluate playing in a lesson or performance:

- How do you think that went?
- What would you like to improve next time/week/this term?

Questions to reflect on practice:

- Which sections of the piece are you going to practise this week?
- What are the difficult sections/bars/phrases in the piece? How are you going to work on these?