

**Hidden learning and instrumental and vocal
development in a university music
department**

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ABSTRACT

This study presents the concept of 'hidden learning' and examines this in relation to data gathered from interviews, observation and questionnaires with participating staff, students and instrumental/vocal teachers at a UK university music department noted for its practically-orientated approach to academic study. The study builds on existing knowledge of one-to-one teaching to create understanding of the ways in which hidden learning contributes to music students' instrumental/vocal development.

A preliminary survey gives rise to five cases representing a range of pedagogical approaches, differing degrees of learner autonomy and offering diversity of musical genre, operating within individual, social, student-initiated and departmental contexts, and involving varied personnel. The studies explore reasons for the existence of hidden learning; examine how the learning contexts operate in practice; discover the values that students attach to hidden learning; and reveal how hidden learning relates to the one-to-one lesson.

The findings suggest that hidden learning may be unseen by instrumental/vocal teachers and departmental staff and can provide motivating and enabling learning experiences. These develop skills relating to competence, cognition, practice and performance. In addition, more complex learning involving cross-cultural influences may not be consciously articulated by students, thus remaining, to an extent, hidden to the individual as well as to instrumental/vocal teachers and the institution.

Through a three-phase process of analysis five meta-themes emerged: 1) disjunctions of values between students and instrumental/vocal teachers, including musical tastes and aims for learning, and between students and the institution; 2) dialogue deficit between students, teachers and the institution; 3) the purpose of instrumental/vocal learning; 4) responsibility for learning, and 5) reflection on learning. The findings illuminate the contribution of hidden learning to instrumental/vocal development, and suggest that there is scope for further pedagogical consideration of provision for instrumental/vocal learning and the role of hidden learning within higher music education.

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DECLARATION

The material presented in this thesis is solely the work of the author. It has not been presented for examination for any other qualification. A version of Chapter 7 was published as 'Multiple teachers: multiple gains' in the *British Journal of Music Education*, 2001, 28 (1), 69-85. A version of Chapter 6 will be published as 'Hidden learning and instrumental/vocal development in undergraduate university music education' in I. Papageorgi and G. F. Welch, (Eds). *Advanced musical performance: investigating in higher education learning*. (forthcoming, 2013). SEMPRES Studies in the Psychology of Music. Aldershot: Ashgate. The remaining chapters of this thesis are unpublished.

CHAPTER 1: INTRODUCTION

This chapter introduces the concept to be researched and then discusses the research context. It introduces my position as researcher within the context of the Music Department, The University of York, where the research was carried out, and outlines the motivations and pedagogical inspirations for undertaking research, its purpose and the structure of the thesis.

1.1 Introducing the researcher

Contexts for instrumental/vocal learning within higher education may include those that are officially recognised by the institution, instrumental/vocal teacher and student and others which may be unrecognised, unacknowledged or unseen by the teacher and/or by the institution. My interest in what is to be described as ‘hidden learning’ arises from my work as an instrumental teacher with over twenty years of experience of piano teaching (privately, in school and university music departments), some private studio violin teaching, and experience of leading Javanese gamelan workshops at The University of York and for the Hallé Orchestra for groups of children, adults, those with special needs, and school teachers. My own experiences of learning piano, violin and flute showed the potential for cross-instrumental learning, in which experiences and learning on one instrument might inform another. Contexts that I subsequently experienced as a learner of Javanese gamelan and through participating in Indian music performance contributed to further development of learning on my Western instruments, particularly in terms of awareness of intonation, timbre, musical structures and performance. Yet almost every instance of learning was compartmentalised into segregated contexts by my instrumental teachers. As a learner, it seemed that I was conditioned to keep my instruments separate, and to concentrate on practising ‘relevant’ material with an appropriately focused attitude.

After writing the book, *Making music in Britain: interviews with those behind the notes* (Haddon, 2006) I began to think more about the contribution to instrumental/vocal development of areas outside formal one-to-one teaching and ensemble coaching,

particularly in the higher education context. This interest was developed through working as a research assistant for the *Investigating Musical Performance*¹ project (2006-2008). The interviews that I carried out with music students at The University of York for this project revealed engagement with contexts within and outside the department which developed instrumental/vocal learning, and students suggested that many of these activities were not seen by their instrumental/vocal teachers or discussed in one-to-one lessons. Aspects of 'hidden learning' in this context were also evidenced in my research on how music students begin to teach (Haddon, 2009). In this study I found that students were largely self-reliant in developing pedagogical strategies, and while they sometimes recognised that they were replicating behavioural traits associated with their present or past teachers, there was little consultation or dialogue with their current teachers to enable them to become resourceful and constructive instrumental/vocal teachers. Significantly, although students mentioned that teaching had positive effects on their own instrumental practice, their teachers may have been unaware of this relationship and may have attributed improvement to other factors. This suggests a potentially problematic relationship between areas of learning seen by the teacher and areas that are unseen, or hidden.

1.2 Proposing the concept of 'hidden learning'

Subsequent informal discussion with music students at The University of York has continued to highlight the potential for instrumental/vocal development in areas outside the one-to-one lesson. Students have also suggested that many teachers working in higher education music departments might only have a partial awareness of the extent to which students engage with other contexts, and of the learning that is acquired and how this might impact on learning connected to instrumental/vocal

¹ The *Investigating Musical Performance (IMP): Comparative studies in advanced music learning* research project was funded by the UK Government's Economic and Social Research Council as part of its Teaching and Learning Research Programme under award RES-139-25-0101. The award holders are Welch, Duffy, Potter and Whyton and the two-year research project (2006-2008) commenced in April 2006. See <<http://www.tlrp.org/proj/Welch.html>>

lessons. While institutions may focus on provision for learning and on ensuring high quality teaching, students can experience vastly different approaches and attitudes towards areas including genre and musical style, performance, the use of notation, experimentation and collaboration. This has implications both for the student, who has to make sense of a number of different approaches to learning; and for the instrumental/vocal teacher, who has to deliver teaching within a tight framework of department-funded lessons, and who may have little opportunity either to observe student learning in different contexts or perhaps to discuss it. Therefore, it seems that there is the possibility for practical learning that occurs in contexts outside the one-to-one lesson to be given less credence or validity by instrumental/vocal teachers than learning that occurs during the one-to-one lesson, and for compartmentalisation of learning to occur.

Furthermore, higher education institutions may ask students to evaluate their one-to-one learning but might place less emphasis on conceptualising students' engagement with other areas of practical learning. This may create implications of hierarchy and value, and thus may make 'hidden learning' less likely to be discussed by students with their instrumental/vocal teachers and staff. This situation is likely to be replicated in many institutions, and therefore the idea of 'hidden learning' as a research subject has not only local relevance but potentially global significance.

It is therefore possible that instrumental/vocal learning occurs on many levels and in multiple contexts that are particular to each individual student. Many of these contexts may not be visible to the instrumental/vocal teacher, such as those involving learning another instrument; those involving the student as an instrumental/vocal teacher, and those where the student participates in ensembles without the involvement of the instrumental/vocal teacher. Some of these experiences may occur in formal contexts within the institution; others may be informal and occur either within or outside it.

Student learning may also be unseen by the institution, which may choose to only create provision for certain kinds of experience (often one-to-one or group tuition and ensembles), and while encouraging other learning, may not necessarily validate it or

endorse it. This creates a situation where officially-endorsed learning may be prioritised by the institution and its instrumental/vocal teachers, but where other rich and stimulating student learning experiences are also occurring. It is possible that these contexts are as yet under-researched due to various factors: their visibility to instrumental/vocal teachers and academic staff; their inaccessibility to external researchers, and the diversity of potential contexts which may require understanding of diverse musical practices and specialist vocabularies.

1.3 Purpose of the research

The prevalent institutional preoccupations with provision and performance (both musical performance and performance targets relating to assessment) and the additional tendency for research to examine the pedagogy of the one-to-one or group lesson rather than seek to explore and understand the contributions of the extended contexts of student instrumental/vocal learning suggested that there was potential for a wider conceptualisation of instrumental/vocal learning. I have chosen to delineate this concept by using the term 'hidden learning' which I propose refers to all learning that may be unseen by the instrumental/vocal teacher and the institution (although in some cases the institution may be more informed than the teacher, for instance where practical work occurs within the context of academic studies). Through consideration of the prevalent framework for instrumental/vocal teaching and learning within higher education institutions (particularly university music departments rather than conservatoires) and through the awareness created by discussion with instrumental/vocal teachers, staff and students, I arrived a set of aims for the research which are as follows:

- a) To expand existing concepts of instrumental/vocal pedagogy through proposal and delineation of the concept of 'hidden learning'.
- b) To investigate instrumental/vocal learning within one specific institution and examine selected contexts where hidden learning might occur.
- c) To discover how teaching and learning operates in these contexts.
- d) To investigate student views relating to hidden learning.

In order to realise these aims I have undertaken research in one specific university music department, which is introduced and detailed in the following section.

1.4 The research context

The Music Department at The University of York was founded in 1964 by Professor Wilfrid Mellers. His guiding philosophy was to form a 'creative, inquiring, musically active department' (Paynter, 2008) initially led by a staff of composers. Mellers emphasised the 'human experience' of music and aimed to give students 'some awareness of what being a musician means and has meant; and to do this is inevitably to heal the breach between making, and doing, and knowing' (Mellers, 1973: 246). At that time, the 'breach' was 'epitomized in the division between music colleges (places that do) and universities (places that know)' (*ibid*). This emphasis on a holistic approach continues: the current Head of Department, Professor Jonathan Wainwright stated that 'We place the experience of music – making it and listening to it – at the centre of all our endeavours, and our students are able to share in music making of all kinds at the highest level' (n.a., n.d., Music Department webpage 'About the department', The University of York website). The educational aims of the programme are 'to provide a rich musical environment that will create strong incentives for students to learn and develop as thinking musicians. The programme is characterised by a belief in music making as the basis for historical, creative and musicological studies' (n.a. Music Department Staff Handbook 2009-10: 25).

The department has around 70 students in each of the three undergraduate years, with a staff of 17 lecturers and attached fellows and emeritus staff. There are several professional ensembles associated with the department as well as a number of instrumental/vocal teachers who visit on a weekly or fortnightly basis, and visits from external musicians, some of whom perform in the weekly concert series while others deliver masterclasses, research seminars and practical workshops. As Professor Wainwright noted:

This is one of the liveliest music departments in the country, with a busier schedule of performance activities than you will find in any other university department. The range of study, performance and composition is extremely wide, both within our taught courses and at research level. (n.a., n.d. Music Department webpage 'About the department', The University of York website).

There are many opportunities for students to participate in formal and non-formal ensembles which include a range of styles (orchestral, choral, jazz, Javanese gamelan, gospel choir, samba, early, new and experimental music). All students are expected to have attained Associated Board of the Royal Schools of Music grade 8 on their first instrument and to possess keyboard skills of a reasonable standard. In the first two years students receive an allowance towards approximately 15 hour-long instrumental or vocal lessons per year, which is increased slightly for students choosing the recital module in their third year, for which they present a half-hour public performance. Third-year non-recitalists can apply for a small allowance which funds approximately six lessons.

1.5 The project system

Academic teaching is delivered through the 'ground-breaking' project system, established by Richard Orton,² in which students 'select one module each term from a wide range of choices. Projects (the course modules) are normally open to students from all years' (n.a., n.d. Music Department webpage 'Undergraduate study', The University of York website). Although module choices differ each year, some projects such as *The Practical Project* (where students give a group performance in the Autumn term), *Music in the Community* and *Composition* are offered every year. Students have various options for assessment: project work may include an essay, a seminar paper, composition, transcription, performance, analysis, or creating a workshop plan. There are no formal written examinations. Third-year students may offer a recital or composition folio for assessment and they also produce a 'Solo Project': a substantial

² <<http://www.york.ac.uk/music/news-and-events/news/2013/richardorton1940-2013/>> (accessed 1 June 2013).

piece of work on a topic of their own choice, which may include written work, composition, and/or performance. However, students are limited in the amount of performance that they may offer for assessment. In years 1 and 2 the limit is 33%, rising to 50% for third-year students (n. a. Department of Music Undergraduate Handbook, October 2010: 16).

1.6 Practical learning outcomes and assessment

Many aspects of the course have recently been subjected to institutional review, resulting in an increased emphasis on learning outcomes and evaluation. Students in years 1 and 2 are required to produce termly self-evaluative reports on their first study instrumental/vocal learning, and on their ensemble participation and development of critical listening skills. These are assessed on a pass-fail basis but do not form part of the formal degree assessment. Students in years 1 and 2 are also required to perform to a Performance Supervisor at the end of each year (these lecturers have experience in keyboard, instrumental, vocal or jazz performance). For the first-year students this comprises 8-10 minutes of music, increasing to 12-15 for second-year students. These performances are assessed and students receive written and oral feedback. In addition to student self-evaluation, instrumental/vocal teachers also write termly reports for each of their students.

Differentiated learning outcomes for each year of study are presented in the Undergraduate Handbook 2010-11. These are detailed and largely correlate with the broader subject-specific skills outlined under 'Performance Skills' in the Quality Assurance Agency's Benchmark Statement for Music (QAA, 2008: 15). However, the Undergraduate Handbook is less specific on performance which occurs in the project context, merely discussing the assessment aspects:

Where performance is assessed as part or whole of a Project submission (as opposed to a Final Recital) somewhat different factors are brought into play. Projects are concerned with focussed musical topics, and insights into these topics are an important, perhaps the most important, part of the assessment.

Often, Project performance involves engagement with a new instrument or way of approaching styles. Thus, communicating an understanding of these styles would form a major part of the assessment. (n.a. Department of Music Undergraduate Handbook, 2010: 34).

Individual project descriptions (provided online for current students) outline the lecturers' plans for their projects and opportunities for student engagement within the formal sessions. All new undergraduates participate in The Practical Project, which also involves students from Years 2 and 3 and focuses on producing a medium-scale musical work of a theatrical nature. Subsequent projects often include practical work and may involve students from each of the three years working together. Many of the lecturers have instrumental and vocal experience and some choose to focus their teaching through a practical emphasis. There are also opportunities for practical work through the student-led Music Society, other student societies and through participation in the Music Education Group (MEG). This group provides valuable foundational experience for those embarking on a PGCE course.

1.7 Context and research potential

The nature of the York undergraduate degree course with its strong emphasis on practical work and opportunities for engagement with varied genres, including non-Western music, makes it an ideal focus for this research. The unique structure of undergraduate project teaching combined with the strongly practical orientation provides a context in which practical and academic work may potentially have a more symbiotic, integrated and informative relationship than is perhaps possible in other music degrees. The diversity of options and potential for each student to have a unique pathway through the course creates a dynamic musical community, supported by additional professional input from instrumental/vocal teachers, workshop and masterclass leaders.

These factors combine to create a unique learning environment, and, for the researcher, a unique case which provides multiple contexts in which the concept of

hidden learning may be examined and better understood. This research focuses on the perspectives of those at the heart of this environment – the students, and the thesis examines a representative, though not exhaustive, selection of contexts for hidden learning that exist in the Music Department of The University of York.

1.8 Structure of the thesis

After discussing relevant literature in order to establish a conceptual framework for the investigation of hidden learning and re-establishing the purpose of the research and setting out the research questions, Chapters 3, 4 and 5 detail and justify the methodological framework and processes involved in the research, including attention to the positioning of the researcher as an insider and as a practitioner. The following chapters examine specific cases of hidden learning within the particular setting of the Music Department, The University of York.

Chapter 6 explores some of the reasons why instrumental/vocal learning might be hidden, questioning whether student aims match university provision for learning and looking at student perceptions of hidden learning. Subsequent chapters take the form of case studies of individual aspects of hidden learning, each contextualised with reference to relevant literature. Chapter 7 explores the context of instrumental/vocal learning from multiple simultaneous teachers, which is usually hidden by necessity, and involves issues of approval and learner freedom. Chapter 8 investigates workshop learning, which may be hidden depending on the degree of teacher involvement as leaders or as attendees. Chapter 9 explores hidden learning in relation to musical theatre, a genre which has been the subject of little pedagogical research and which has often been marginalised in academic institutions. Chapter 10 investigates the relationship between learning occurring as a result of Javanese gamelan participation and students' Western instrumental/vocal learning. In Chapter 11 hidden learning is examined in the context of the academic project system, where it appears to occur particularly in relation to collaborative, creative and experimental work. Chapters 12 and 13 make some comparisons between these diverse areas through a meta-analysis of the data, and in Chapter 14 the major emergent themes are discussed in relation to

conceptualisations of instrumental/vocal learning in higher music education. These are followed by some recommendations arising from the research.

CHAPTER 2: LITERATURE REVIEW: HIDDEN LEARNING IN CONTEXT

This chapter contextualises the concept of hidden learning through discussion of the literature relating to the existing pedagogical constructs present within higher music education of the one-to-one lesson, informal learning, extra-curricular learning and the hidden curriculum. The chapter begins by examining the student-teacher relationship, autonomy, the interface between student, teacher, peers and institution before considering alternative contexts for learning which are used to inform and create a preliminary definition of hidden learning.

2.1 Introduction

The instrumental and vocal teaching of Western classical music in a one-to-one context has often been cited as fundamental to the development of the musician, yet relatively little information exists on all stages of that development. Much of the research to date focuses on the development of musical ability in children (Howe & Sloboda, 1991a, 1991b; Davidson & Scutt, 1999; McPherson & Renwick, 2001; Macmillan, 2004), the perceptions of those working in the profession as performers (Hallam, 1995a, 1995b; Chaffin & Imreh, 2001; Holmes, 2005; Mills, 2006a), as teachers (Persson, 1996; Bouij, 1998; Mills & Smith, 2003; Ward, 2004a; Mills, 2004a, 2004b) and, more recently, examining the development of older learners (Taylor & Hallam, 2008; Taylor, 2011). Further research is needed to explore instrumental and vocal learning during one of the most volatile periods of the musician's life: the years of higher education. Students may develop their learning in conservatoire or university settings, where facilities and teaching may vary considerably. Student aims for this learning will also show diversity: in the university context, instrumental/vocal learning may be more closely connected to academic work; it may be more independent of the teacher, or it may not be a priority at all for some students. Many institutions nevertheless provide a traditional framework of one-to-one lessons supported by work in ensemble contexts. Consequently, the small body of research in this area to date has tended to have an atomistic focus, exploring the minutiae of the one-to-one setting rather than the

contribution of the broader contexts occurring within and outside the institution to the development of this learning.

2.2 Difficulties associated with researching instrumental/vocal learning

One reason for the relatively small corpus of research is the inherent difficulty in accessing what has been described as a 'secret garden' (Young *et al*, 2003) where tuition takes place behind closed doors in conservatoires and universities. The 'process of teaching and learning thus becomes a "black box" about which we have very little knowledge based on systematic observations' (Rostvall & West, 2003: 214). The only aspects of tuition normally available to external observers are masterclasses, which generally deal with an already refined musical product and only display certain aspects of teaching to the public. As a result of the difficulties of access and the specialist knowledge required, research tends to be undertaken by those already connected to institutions, and may be instigated as an extension of one-to-one teaching activities, for example, as demonstrated by Burwell (2003), Purser (2005), Gaunt (2006), Ford (2010), Burwell & Shipton (2011).

Rostvall & West's notion (2003) of the perception of talent as determinant of success in instrumental learning may, as they suggest be one explanation for the relatively small body of research in higher education instrumental teaching. Another more obvious factor is the historical endorsement of teaching via the product of performance (Reid, 2001) as well as through the pedagogical lineages of teacher and institutions (Kingsbury, 1988; Nettl, 1995) which can produce a potentially uneasy dynamic between practice and research. Kingsbury's study of a conservatoire (Kingsbury, 1988) not only exposed the conflation of institutional heritage and curriculum, but also revealed tensions that can occur between an outsider-researcher and those within the institution.

2.3 Areas of research on instrumental/vocal pedagogy

To date, the most researched area of instrumental/vocal teaching and learning in higher education has been the student-teacher relationship, discussed below. Other areas of research include teacher approaches and lesson content (Persson, 1996; Davis & Pulman, 2001; Young, Burwell & Pickup, 2003; Purser, 2005; Burwell, 2003, 2005, 2006, 2012; Nerland, 2007; Gaunt, 2008; Zhukov, 2008, 2012; Triantafyllaki, 2010), the student viewpoint on one-to-one instrumental and vocal learning in higher education (Mills, 2002; Davies, 2004; Hanken, 2004; Burt & Mills, 2006; Gaunt, 2006, 2010, 2011; Juuti & Littleton, 2010; Venn, 2010), student approaches to learning and practice (Brändström, 1995/6; Reid, 2001; Koopman *et al*, 2007; Zhukov, 2007; de Bézenac & Swindells, 2009; Papageorgi *et al*, 2010a; Burwell & Shipton, 2011), attitudes towards performance (Papageorgi *et al*, 2010b), and student expectations (Pitts, 2004, 2005a; Burland & Pitts, 2007; Venn, 2010). Although some research has explored peer instrumental and vocal learning (Hunter & Russ, 1996; Hunter, 1999; Daniel, 2004a, 2004b; Latukefu, 2009, 2010), the prevalent focus of research suggests that the one-to-one framework is still the dominant context for instrumental and vocal development in higher education institutions.

The need for more expansive research has been expressed by Odam (2001), Triantafyllaki (2005) and Jørgensen (2009), but researchers have been slow to explore the contributions to learning of contexts in which students are involved within the wider communities of practice both inside and outside institutions. Likewise, educators have continued to make provision for instrumental and vocal learning through prioritising one-to-one teaching and providing opportunities for group participation. Lebler (2007) and Wistreich (2008) have shown viable possibilities for instrumental/vocal development in other contexts, particularly drawing on what might be described as 'real-world' practices including peer learning and creative collaboration.

Researchers have noted that curricula can sometimes fail to reflect the varied aspects of professional musical life that graduates will engage with (Langer, 2004; Bennett, 2007, 2008a, 2008b; Parncutt, 2007; Weller, 2008). This could be one explanation for

the self-motivated and potentially hidden exploration of other areas of development which some students consciously choose to undertake. However, the fact that this may operate largely on an individual basis with little formal endorsement or appraisal means that many students could lack opportunities to develop their understanding of the value of these diverse learning experiences that may be hidden from their instrumental/vocal teachers. At a time when higher education institutions are increasingly considering the relevance of their curriculum for students' future employment, these factors suggest a need to explore whether there are reasons for the existence of hidden learning and support investigation of the contexts in which this learning might occur. Another motivation for developing areas of what might be described as hidden learning could stem from potential difficulties inherent in the master-apprentice model of learning, which can have considerable implications for learner autonomy. These are discussed below.

2.4 The teacher-student relationship

The relationship between teacher and student is generally thought to be at the heart of instrumental learning. The importance of the relationship has been acknowledged by Sosniak (1985), Kingsbury (1988), Manturzewska (1990), Campbell (1991), Hallam (1998), Presland (2005), Gaunt (2006, 2008, 2011), and Hanken, who noted that the closeness of the teacher-student dyad was strengthened by the emotional connection of the music which required both parties to be open about expressing themselves (Hanken, 2004). Howe & Sloboda (1991b) discovered that for a teacher of young children, personal qualities such as warmth and sharing the enjoyment of music were more important than advanced musical abilities. Parental encouragement was also found to be of significant value even if parents do not possess specialist musical knowledge (Howe & Sloboda, 1991a; Davidson *et al*, 1995/6; Burland & Davidson, 2002). Mackworth-Young (1990), Creech & Hallam (2003) and Macmillan (2004) focused on the complex parent-teacher-pupil relationship and noted that communication between parent and teacher was significant to the child's progress.

Bloom (1985) identified three stages in the development of the teacher-student relationship. As confirmed by the findings already mentioned, fun and enthusiasm are significant in the first stage. During the second stage, constructive criticism is important, as is student observation of the teacher's performance skills. In the third stage, personal rapport is less important than the joint pursuit of expertise. This concurs with the suggestion that those who become professional musicians need a later teacher who will push them, rather than one who is more relaxed (Moore *et al*, 2003). Mills & Smith (2003) examined the qualities that teachers believed to be important and found that for school-age children, a teacher needed to be 'enthusiastic, accomplished and positive' (Mills & Smith, 2003: 21) and an effective and organised communicator who enabled pupils to spend much of the lesson engaged in playing. Although this research consulted 134 instrumental teachers, these were working in schools and so their views of what constituted an effective teacher in higher education were either speculative or based on recollection of their own teachers. For the higher education setting the teachers emphasised the importance of technique, the use of an expanded repertoire and the 'development of an individual voice' (*ibid*).

2.4.1 The master-apprentice model

At the higher education level, Presland's (2005) study of twelve piano students from a UK conservatoire identified the importance of the external performing and adjudicating activities of instrumental/vocal teachers as validation of their credibility within the conservatoire. Teachers were viewed as role models, a finding corroborated by Burwell (2005). Studies by Kingsbury (1988), Nettle (1995) and Davies (2004) have also demonstrated a perceived equation of the student's talent and status with the prestige of their teacher. The reputation and authority of the teacher has traditionally been a salient dimension of the 'master-apprentice' model (Jørgensen, 2000) in which 'the master is usually viewed as a role model and a source of identification for the student, and where the dominating mode of student learning is imitation' (Jørgensen, 2000: 68). Hultberg (2000) describes this as the 'instrumental-technical' approach, dating from around 1850, in which 'students were now expected to concentrate on

playing accurately according to their teachers' instructions, and to follow markings on expression' (Hultberg, 2000: 30). In this context, the relationship can be 'teacher-dominated' (Westney, 2003: 44) with the student a compliant or unquestioning learner (Rostvall & West, 2003; Zhukov, 2007) in a context where the balance of power appears to be weighted toward the teacher and in which 'the realities of the boundaries of the relationship, or the implicit "contract" entered into, were largely constructed by the teacher' (Gaunt, 2011: 175). Schön (1987) contextualised this teacher-dominant mode of operation as part of a framework of apprenticeship in which the student would move through various states, for example, from learning rules to applying them and then to working creatively beyond their immediate forms of reference by means of the process of 'reflection-in-action'.

Schön's framework applies not only to actual ways of learning but can also be translated to the developmental stages of the musician, where the initial importance of the teacher-student relationship is gradually superseded by the student's own sense of self-belief, expertise, knowledge and experience. According to Manturzewska (1990) the dependency of the student on the teacher is shown most clearly in the third of six proposed developmental stages over the lifespan of professional musicians. During this stage, entitled 'formation and development of the artistic personality' which lasts from pubescence to the age of around 18-20, 'the future musician's personality now develops within the "master-student" relationship. This relationship is paramount for the entire future career' (Manturzewska, 1990: 134). Not only does the master extend the student's technique and musicianship; he also 'steers the student's initiation in the world of musical values and conventions' (*ibid*) and helps them enter the profession. K. Nielsen (cited in Jørgensen, 2000: 71) proposed a three-stage model of progression, in which the first stage was teacher-dominated, placing the learner in what Jørgensen refers to as a 'peripheral position' (*ibid*). In this stage, the student is required to internalise the teacher's playing, which should not be questioned or challenged. The second stage involved engagement with a community of practice before the third level of professional music-making. As Jørgensen later noted, 'Nielsen seems to imply that the development of independence and responsibility is an outcome of students' experiences *outside* the context of the lessons' (Jørgensen, 2009: 80, italics added),

which again suggests that educators could give more consideration to student learning experiences other than the one-to-one context, both within and beyond the formal setting.

These findings suggest that the structure of the master-apprentice model binds students in a tight framework of teacher-control. If, as Manturzevska suggested, the student is likely to be engaged in the third stage of this relationship during the years of higher education, then the student may still be expected to conform to another individual's musical (and perhaps social) ideals. It is then possible that students may encounter conflicts between the expectations of this relationship and their encounters with Nielsen's more open construct of experiences beyond the one-to-one context. This suggests that there is the potential for a disjunction between students' and teachers' expectations which may lead to the existence of learning which is hidden from the teacher. Therefore there is scope to explore the potential relationship between hidden learning and the one-to-one lesson.

2.4.2 Teacher-talk

A common feature of the early stages of apprenticeship is the dominance of teacher-talk. Rostvall & West found that teachers of schoolchildren in their study talked more than they played, and most of their talk was instructive, allowing little or no opportunity for student dialogue or reflection. This created a 'strong asymmetric distribution of power' with 'negative consequences for the students' opportunities to learn' (Rostvall & West, 2003: 220). Karlsson & Juslin (2008) also noted the dominance of teacher-talk which focused on technique and the written score, concurring with Rostvall & West's observation that the score was presented as the definitive representation of the music, which could only be 'unlocked' through the teacher (Rostvall & West, 2003: 220).

In contrast to this, Burwell's research with university music students found that those learning non-traditional conservatoire instruments (such as electric guitar and saxophone) made a far greater contribution to student-teacher dialogue than vocal

students or those studying traditional conservatoire instruments (Burwell, 2006), presumably as there was less recourse to the musical score and more emphasis on aural learning. Previously, Burwell had noted a ‘tension in instrumental lessons felt by both teachers and students. This tension is a feature of the teacher’s behaviour, and lies between instructing and eliciting’ (Burwell, 2005: 212). Overcoming this depended on the teacher’s use of higher-order questions requiring explanative answers. Burwell noted that ‘stronger students talked more’ (Burwell, 2005: 203) and found ‘a clear relationship between effective teaching and learning, and the student’s active participation in the process’ (*ibid*, 2005: 204).

The dominance of teacher-talk seems to suggest a relationship in which the teacher holds the balance of power. Gaunt noted that ‘power was rarely overtly mentioned’ by teachers in the interviews which she conducted, ‘particularly in relation to teachers’ awareness of its impact on their own students’ (Gaunt, 2008: 239). In a teacher-dominant relationship, students may find it difficult to express their musical interests and preferences. This again suggests the potential for a disjunction of student-teacher values and communication difficulties which adds further strength to the concept of hidden learning and suggests a potential relationship between hidden learning and the one-to-one lesson.

2.4.3 Imitation

A second aspect of apprenticeship concerns learning through imitation. Hultberg (2000) described the period pre-1850 as one in which the ‘practical-empirical’ method of learning was prevalent, relying on a primarily aural approach of learning through imitation and improvisation. However, Laukka (2004) found that conservatoire teachers were more likely to talk about music than to demonstrate it, and were concerned that ‘aural modelling may lead to “mere imitation”’ (Laukka, 2004: 52). Teachers in Purser’s study expressed similar views, noting that their own playing might suffer, either from inadequate warm-up, or from imitating the student (Purser, 2005). Although Haddon (2009) found uncertainty about the value of modelling among students who were beginning to teach, research findings repeatedly confirm the

efficacy of modelling (Kostka, 1984; Sang, 1987; Pratt, 1990; Tait, 1992, Rostvall & West, 2003), yet it would appear that verbal instruction is often prioritised over aural modelling. Perhaps this results from the perception that ‘the intuitive aspects of music education must be complemented by the intellectual’ (Burwell, 2005: 213), which may be particularly relevant in the context of higher education. This could also potentially link to teacher dominance and to the difficulties of teacher-student communication which may be connected to the concept of hidden learning.

2.4.4 The mentor-friend relationship

Presland (2005) found a more equal relationship between student and teacher than the formal ‘master-apprentice’ model, suggesting that there is greater awareness that ‘students should learn to question and interact in lessons, whilst teachers should open doors and enable, rather than provide information to be absorbed wholesale and without question’ (Presland, 2005: 240). Presland’s view of a departure from a rigid master-apprentice construct is also noted by Purser (2005) and Gaunt (2008), and perhaps evidences a move away from complete teacher dominance (Persson, 1996) towards a more student-centred view of learning, guided by ‘accomplished novices’ rather than by ‘answer-filled experts’ (Mills, 2004b: 196). This more egalitarian relationship has been described as the ‘mentor-friend’ relationship (Lehmann *et al*, 2007: 187) in which ‘teachers work to facilitate student experimentation and provide musical ideas for the students to consider’ (*ibid*). In this context, ‘elements of the mentor-friend model allow for greater contribution on the part of the students and, as a result, stronger feelings of autonomy’ (*ibid*). This could be an appropriate model for the student-teacher relationship in higher education.

2.5 Interim summary and two emergent research questions

The findings examined above suggest that the master-apprentice model is associated with teacher control and teacher dominance and that there is the potential for conflict between the expectations of the one-to-one relationship and the student’s experience

of other contexts for learning. The potential for disjunction of the student's and teacher's expectations within this relationship could lead to hidden learning: learning occurring in other contexts which is not acknowledged during the one-to-one lesson. Furthermore, the inequality of power shown by the dominance of teacher-talk suggests that there may be difficulties for the student in expressing learning preferences and in articulating learning occurring in areas outside the one-to-one lesson which may result in hidden learning. Therefore, the following research questions emerge:

1) How does hidden learning relate to the one-to-one lesson?

This question is concerned with pedagogical constructs and behaviours manifest within the one-to-one lesson which could include teacher-control, student-teacher communication and conjunction or disjunction between musical preferences, values and expectations.

2) What reasons contribute to the existence of hidden learning?

This question illuminates factors that may cause learning to be hidden. These factors can include those mentioned in relation to the first research question, as well as those relating to contexts where learning may take place. Therefore, this question also deals with locating hidden learning and exploring pedagogies that may be occurring within different contexts. These contexts highlight the connections between access and visibility and ultimately connect to the one-to-one lesson through the degree to which students may be able to communicate with their instrumental/vocal teachers about these learning experiences.

2.6 Autonomy

Although different models of autonomy have been proposed, such as a constructivist view in which the learning context is significant (Candy, 1989) or a personalist view which emphasises the importance of relationships (Labelle, 1996, cited in Eneau, 2008), it is generally agreed that autonomy is an important goal of education, enabling

lifelong learning. In its benchmark statement for music the Quality Assurance Agency for Higher Education stressed the importance of developing autonomy within higher education music courses:

Through this process, students take on increasing responsibility for their own learning. The acquisition of independent learning skills is a key element of “graduateness”, enabling students to continue their learning beyond HE and into their future careers, whether in music or in other areas of work (QAA, 2008: 21).

Autonomous learners take responsibility for their learning (Boud, 1988). They use self-regulatory skills to plan, monitor and evaluate their learning (Pintrich, 1999) and exhibit control, competence and intrinsic motivation (Bandura, 1997). Reeve & Jang (2006) identified instructional teacher behaviours that can either contribute to the development of autonomy or negate it. Autonomy-promoting behaviours include listening to the student, creating opportunities for independent work, using praise and encouragement strategically, offering hints to enable progress, responding to student questions and seeing things from the student’s perspective. These behaviours contribute to ‘high-quality interpersonal relationships – relationships rich in attunement and supportiveness’ (Reeve & Jang, 2006: 217) from which autonomy can develop. In contrast, ‘autonomy-thwarting’ behaviours include providing solutions or answers, leading students to behaviour defined by the teacher as correct, leading and pressurising through directives and commands, and asking controlling questions. These behaviours create a teacher-centred agenda with extrinsic student goals (Reeve & Jang, 2006: 216). Fazey & Fazey (2001) also noted that the acquisition of metacognitive skill needs to be supported by the learning environment, and that students need opportunities ‘to practice such skills as self-appraisal and reflection, managing time and workload and selecting and implementing strategies for learning’ (Fazey & Fazey, 2001: 359) with support and feedback from their teachers.

2.6.1 Autonomy in instrumental and vocal learning

Gaunt's interviews with conservatoire teachers confirmed that although autonomy was viewed as a desirable outcome of instrumental/vocal teaching, there was 'also often an assumption that student autonomy was a characteristic that would come from the student, rather than something that could be developed through the tuition' (Gaunt, 2008: 239). However, Gaunt's earlier research revealed a lack of proactive behaviour among conservatoire students in relation to taking responsibility for their own learning which extended to a 'passive approach' (Gaunt, 2006: 166) concerning self-promotion and creating professional opportunities. Gaunt stated that 'one-to-one tuition may make self-responsibility and autonomy in learning more difficult, and may encourage a more lazy and narrow pattern of engagement with learning' (Gaunt, 2006: 298), and later noted that students may become dependent on their teachers both emotionally and as learners (Gaunt, 2008). Pitts also warned of the dangers of higher education students becoming 'excessively dependent on their teachers and so ill-equipped for the difficulties of a "precarious and unpredictable career in music"' (Pitts, 2005b: 134).

This potential dependency could be contrasted with musicians who learn outside the teacher-student framework, where autonomy develops through self-initiated opportunities (Green, 2002; Westerlund, 2006). Within the teacher-student relationship, allowing the student freedom of choice creates increased motivation and greater ownership of the learning process (Mackworth-Young, 1990; Jørgensen, 2000), increased autonomy and the use of more sophisticated practice strategies (Renwick & McPherson, 2002). Brändström discovered that giving university music students responsibility for arranging piano lessons when they needed them resulted in the students working 'more energetically and with a more active interest towards a goal' (Brändström, 1995/6: 19). The teacher noted a decrease in his 'role as promoter and the increasing of the role as tutor and supporter' (*ibid*) as well as increased student autonomy. These findings suggest that there is a significant relationship between student autonomy and teacher control, which may also have implications for hidden learning.

Knowles stated that 'the *process of learning*, with the *acquisition of content* (rather than the transmission of content) being a natural (but not pre-programmed) result' should be the focus of higher education (Knowles, 1988: 5, italics original). Nevertheless, Chené has argued that 'the mediation of another person is necessary' for the learner to evaluate his/her learning against external criteria, and that 'the teacher cannot disappear without reappearing in another form, since learners have to test their knowledge against somebody else' (Chené, 1983: 43). Knowles suggested that educators need 'a redefinition of their role away from that of transmitter and controller of instruction to that of facilitator and resource person to self-directed learners' (Knowles, 1988: 5). Gaunt noted the inherent difficulties from the perspective of the instrumental teacher: the conflict between the desire to support the student and the need to enable their independence (Gaunt, 2006: 178). Burwell also recognised the impact of the pressures of performance goals: 'instruction, from an expert musician who has already developed his thoughts, must be more time-efficient than engaging in the far more unwieldy process of developing the student's own' (Burwell, 2005: 213). In addition, it would appear that pedagogical literature and training for instrumental teachers seems reluctant to engage with the concept of student autonomy, preferring to focus on aspects traditionally involving considerable teacher-input, such as preparation for exams and the development of technical expertise, thereby repeatedly inculcating their value. It is possible that teaching with these goals in mind may contradict the students' aims for their learning. This may result in learning from other contexts being unexpressed to their teachers, thus meaning that learning is unseen, unacknowledged and therefore hidden.

2.6.2 Autonomy and metacognitive skills: Self-regulation and self-efficacy

Burwell (2005) related the development of independence in student musicians to two components: the previous schooling of the student and factors connected with the history of instrumental teaching. However, other aspects such as metacognitive skills, preferred learning styles, and the current teacher-student relationship are also involved. In instrumental learning, extensive metacognitive skills are developed when

the student learns to practise, but these may grow without any active intervention from the teacher, who may well focus more on the product than on the learning process (Jørgensen, 2000). Jørgensen's finding that 38% of his sample of conservatoire students had received minimal advice on practising and 70% received little information from teachers on goal-setting (Jørgensen, 2001) suggests that teachers may assume that students already possess these skills when they embark on higher musical education. Increased instrumental expertise has to be gained through 'deliberate practice' (Ericsson *et al*, 1993) which is effortful, structured, goal-oriented and involves self-regulation and self-efficacy. Through the cyclical process of self-regulation, individuals are 'metacognitive, motivational and behaviourally active participants in their own learning' (Zimmerman, 1986: 308). Although both S. G. Nielsen (1999, 2001) and Hallam (2001) investigated self-regulatory habits in musical practice, they did not investigate whether these were taught constructs or had developed instinctively. This was also true of subsequent research on self-efficacy (S. G. Nielsen, 2004).

Bandura defined self-efficacy as 'people's judgement of their capabilities to organize and execute the courses of action required to attain designated types of performances' (Bandura, 1986: 391). Self-efficacy relates to autonomy as students need to 'believe that they are capable of managing their own learning and they can rely on themselves, not only on the teaching' (Scharle & Szabó, 2000: 7). Although McPherson & McCormick (2006) discovered a correlation between self-efficacy beliefs and attainment in performance, Ritchie & Williamon (2007) found that students were 'significantly more self-efficacious for learning than for performing' (Ritchie & Williamon, 2007: 307), although they did not explain why this was the case. Nielsen noted that 'students high in self-efficacy were more likely to be cognitively and metacognitively involved in trying to learn the material compared with students lower in self-efficacy' (S. G. Nielsen, 2004: 418), and also observed that male students rated themselves as having greater self-efficacy than female students. Nielsen also found that students made greater use of cognitive and metacognitive strategies for learning (rehearsal, organisation, planning, critical thinking and self-regulation) than resource management strategies (help-seeking and peer-learning, time and study-environment regulation) (*ibid*, 2004). These findings suggest that self-efficacy and metacognitive

skills are important components for effective learning. These constructs could also be relevant to hidden learning, as the relationship between their development and the student-teacher relationship could have an effect on the visibility of learning.

2.6.3 Learning styles

In addition to self-regulatory skills and self-efficacy beliefs, learning styles might also contribute to hidden learning. Beheshti (2009) outlined visual, auditory and kinaesthetic/tactile models, but Zhukov (2007) focused on a different aspect, identifying six learning-style categories in her study of Australian conservatoire students. The largest group were 'compliant' learners, 'demonstrating submissive behaviour associated with maestro-style teaching' (Zhukov, 2007: 125). In subsequent research, Zhukov found that whereas female conservatoire teachers tended to focus on expression, male teachers prioritised technique and analysis. Zhukov categorised their approaches as 'facilitating' (female) and 'authoritarian' (male) (Zhukov, 2008: 173). Technique was also noted by Young *et al* (2003) to be a dominant focus, presented through a 'command strategy' of teaching. Subsequent findings suggest that technique was prioritised by both male and female teachers (Burwell, 2003), and it also appeared that technique was the strongest focus of study in the first year of higher education, decreasing in subsequent years. This emphasis suggests that there is a paradigmatic relationship between technical instruction and the development of autonomy: the need for teachers to be 'proscriptive, even dictatorial, while technical problems are sorted out' (Purser, 2005: 291) may exclude autonomy at this stage. The finding that some teachers experienced autonomy as a 'stubborn characteristic that had broken out from the tuition they had received' (Gaunt, 2008: 239) might also suggest that it can emerge as a rebellion from the teacher-dominated relationship as if to re-establish the learner's identity. The powerful vocabulary used to define these findings suggests a framework where the teacher is often likely to be strongly in control and where it may be difficult for the student voice to be heard. This reinforces the need to explore hidden learning in relation to the one-to-one lesson.

Clearly, the student-teacher relationship and transmission of method and content in relation to the learner's particular preferences and levels of skill all influence the development of autonomy. Presland's finding that over half of the students in her sample 'said specifically that their professor's role was to "teach them to teach themselves, to listen and guide and not to spoon feed"' (Presland, 2005: 239) is perhaps one positive outcome of the more egalitarian 'mentor-friend' relationship. Here, students assume greater responsibility and are less reliant on the teacher, who becomes a point of reference or another resource, rather than the sole 'legitimate authority of knowledge' (Westerlund, 2006: 120). In this context, it is then possible that cognitive apprenticeship (Collins, Brown & Newman, 1989) involving learning from an expert who explicitly reveals his/her thought processes might become a stronger lesson focus. Without these skills it would be difficult to undertake the deliberate practice required to gain expertise and develop learner independence. However, although expertise can be viewed as a process of 'reinvestment', building on the demands of current problems and seeking more demanding challenges (Bereiter & Scardemalia, 1993) it could be argued, especially in a university setting, that not all students might want to cultivate expertise in relation to performance skills. In this context it could be equally important that students are encouraged to explore thinking about music in a variety of ways within their instrumental/vocal learning, but at the same time they are given the opportunity to develop metacognitive skills in order to equip them for lifelong learning.

2.7 Interim summary and research question 3

The findings noted above suggest that there are a number of factors which may influence hidden learning in higher music education. These include the relationship between learner autonomy and teacher control, which connects to the discrepancies of power in the relationship mentioned previously. Assumptions made by the teacher may also impinge on the student's development and the potential focus on technique presented by the teacher may result in learning from other contexts being hidden from the teacher and only explored by the student outside the one-to-one lesson. These

factors strengthen the need to explore the research questions stated previously and also suggest a further question to be addressed:

3) What meanings and values might students attach to hidden learning?

This question is concerned with developing a learner-centred understanding of the pedagogical values of the hidden learning contexts with which students may be engaging. As noted previously, it is possible that one-to-one lessons might provide a context in which students and teachers could experience disjunction of values and expectations. However, it is possible that hidden learning may provide contexts for alignment of students' musical tastes, values and learning preferences with those of others who are involved. Therefore, this question provides scope to explore whether hidden contexts may provide positive social as well as musical development, and whether they might also reinforce students' autonomy as learners constructing their own learning experiences.

2.8 The interface between student, teacher and institution; research question 4

Kingsbury's research highlighted the connection between the authority of the teacher and their 'pedagogical lineage', and the conservatoire teachers he observed represented 'the individual conservators of a distinct and distinguished musical heritage' (Kingsbury, 1988, 2nd edition, 2001: 45). Mills (2004a) found that the conservatoire teachers in her study mostly identified themselves primarily as performers rather than as teachers and had little professional training as teachers. The relative isolation of many teachers could contribute towards the 'inherent conservatism in the instrumental teaching profession' (Hallam, 1998: 241). As pedagogical training for higher education instrumental/vocal teachers is still underprovided, and, it could be argued, also undersubscribed, due to the sometimes protective and defensive nature of teachers towards their work (Purser, 2005), many instrumental/vocal teachers continue to teach in the way that they themselves were taught (Mills & Smith, 2003; Mills, 2004b; Purser, 2005; Haddon, 2009), reinforcing these pedagogical traditions through didactic self-reliance. This attitude, both of

instrumental/vocal teachers and of those in charge of institutions (which is also influenced by issues of finance and institutional culture) has resulted in a reluctance to explore new departures in teaching and learning.

Campbell stated that 'the making of a performing musician in the West is the result of events that transpire between student and teacher in the privacy of the studio lesson' (Campbell, 1991: 276), but contexts for learning outside the one-to-one lesson may be of far greater significance for many students. Sloboda noted that 'highly valued experiences' rarely occur during music lessons or in the presence of a teacher, but happen in 'off task' time (Sloboda, 1999: 451), and certainly the one-to-one lesson is only a small part of the student's instrumental/vocal learning, most of which happens in the wider context of immersion within a community of practice (Lave & Wenger, 1991) existing within and sometimes also outside the institution. Lave & Wenger later argued that 'common notions of mastery and pedagogy' (Lave & Wenger, 1999: 22) need 'decentering', taking the focus away from the 'master as locus of authority' (*ibid*, 1999: 23). In this context 'mastery resides not in the master but in the organization of the community of practice of which the master is part' (*ibid*). Participation in ensembles and other activities such as music education and community music projects are all opportunities for students to engage in 'legitimate peripheral participation' (Lave & Wenger, 1991) in which the learner moves from a peripheral position towards extensive involvement in the community of practice.

Although Davis & Pulman (2001) argued that the experience of ensemble playing is not focused on the individual and therefore makes little connection to the one-to-one lesson, engagement with the institutional community of practice represents a hugely valuable learning context which could arguably be more integrated by student, teachers and academic staff into instrumental/vocal learning. Because teachers are often isolated from this community through timetabling or other factors (*ibid*) they may be unaware of the value and quality of other learning opportunities available to students. Gaunt found that conservatoire teachers 'were rarely proactively engaged in trying to make one-to-one tuition part of a broader, integrated learning environment' (Gaunt, 2006: 294) and that relatively few instrumental/vocal teachers were aware of other areas of student learning or considered how work in the one-to-one context

related to the curriculum (Gaunt, 2006). This suggests that compartmentalisation of learning may occur.

Sloboda's suggestion that significant musical learning experiences may often occur outside the one-to-one lesson and Gaunt's findings that teachers may be unaware of other contexts for learning reinforce the potential for investigation of the concept of hidden learning and add further emphasis to the need to explore the research questions stated previously. The notion of the separation of the teacher from other learning contexts (Davis & Pulman, 2001) also raises the need to investigate a further question:

4) How does hidden learning operate on a practical level?

This question deals with informing our understanding of the practical constructs of hidden learning and frames this through discovering whether and how these constructs might differ from pedagogical interaction within the one-to-one lesson. If hidden learning provides an alternative pedagogical construct to those of one-to-one teaching, group teaching and ensemble coaching, investigating student engagement with hidden learning will illuminate instrumental/vocal pedagogies and contribute to our understanding of the dynamics and contents of different learning contexts.

Because hidden learning may be difficult for instrumental/vocal teachers to witness, let alone acknowledge, it is likely that the understanding of what hidden learning might comprise will reside with the student rather than with the teacher or other staff within the context of a higher education music department. This also means that hidden learning has not yet been the subject of any other research. The increasing demands placed upon institutional resources to enable student achievement combined with financial constraints limiting support for existing pedagogies suggest that this research is timely and that the findings should be meaningful for students, institutions, instrumental/vocal teachers, and for researchers of instrumental/vocal pedagogy.

2.9 Understanding 'hidden learning'

Throughout this chapter I have suggested that there is a need to explore and expand existing concepts of instrumental/vocal pedagogy and propose the concept of 'hidden learning': instrumental/vocal learning which develops in contexts that may be unseen by the instrumental/vocal teacher. Building on from the concept proposed in Chapter 1 and the research questions arising from the first part of the literature review, the following sections discuss the existing concepts of hidden curriculum, informal learning and extra-curricular learning before proposing a model for 'hidden learning'. While 'hidden learning' may occur in informal and extra-curricular settings, it is not exclusive to these contexts, as it may often also occur in formal learning situations, for example, in the context of academic work with university lecturers.

2.9.1 The hidden curriculum

The concept of the hidden curriculum was first proposed by Jackson, who noted the societal and institutional values that were transmitted to pupils in addition to the transmission of the school curriculum (Jackson, 1968). The hidden curriculum is where 'students learn skills, knowledge and values that are not directly intended in the written curriculum' (Jørgensen, 2009: 181). These might include aspects of student perceptions of a music department as a learning community (Pitts, 2003) in which non-musical learning outcomes and more generic benefits of participation in an undergraduate music degree course could emerge as important to students (*ibid*), or where aspects such as benefits to social skills might occur as a result of ensemble participation (Kokotsaki & Hallam, 2007). Pitts noted that 'the hidden curriculum seems to be located somewhere between the intentions of teaching and experiences of learning, and staff and students alike must hold some responsibility for bridging that gap' (Pitts, 2003: 286).

Kelly noted that aspects of the hidden curriculum were not 'even in the consciousness' of those responsible for them (Kelly, 1982: 8), but his view on staff responsibility nevertheless aligns with that of Pitts, who felt that staff should contemplate aspects of

the hidden curriculum as revealed by students; make their 'expectations as university teachers visible to students' (Pitts, 2003: 291) and take responsibility for striving for positive effects on student confidence and self-esteem as 'academic, social and personal development are closely intertwined' (*ibid*). It would still seem logical to assert that the hidden curriculum is something that only those participating in the curriculum as learners may experience, but staff might consider how learners may be affected by it, particularly by those aspects concerning social rules (Kelly, 1982: 8), values and behaviours (Jørgensen, 2009: 181).

While it might seem that the idea of hidden learning and that of the hidden curriculum could be conflated, hidden learning not only comprises contact with a hidden curriculum, which will occur in any learning situation, but also includes subject-specific technical, musical and conceptual skills relating to the development of instrumental/vocal expertise, created through involvement in both formal and informal learning contexts. However, it is possible that a relationship between the hidden curriculum and hidden learning might exist. This might develop through students' awareness and understanding of a hidden curriculum presented through their instrumental/vocal teachers' values and priorities which may not align with their own, and which therefore could create an impulse for hidden learning. The subsequent hidden learning experienced as a result of questioning the values expressed via the hidden curriculum may also include contact with a further level of hidden curriculum expressed through the student's engagement with particular learning communities, for example, with peers, or with those outside the institution. This provides another impetus for investigating research questions 2 and 3 concerning the reasons for the existence of hidden learning and students' feelings about this learning.

2.9.2 Informal learning

Informal learning has recently been the subject of growing educational interest (see, for example, Colley *et al* (2002) for a summary and discussion of approaches to terminology and concepts, and Cain (2013) for critique of more recent scholarship in this area). There have been many variations on the definition of informal learning.

Longworth (2003) distinguished between formal learning (leading to a qualification); non-formal (learning activities not associated with a qualification) and informal or unintentional learning. Eraut (2000) conceptualised learning as taking place along a continuum between the poles of implicit learning (where the learner has no conscious intention of learning or awareness of it happening) and deliberate learning. Folkestad also used the continuum framework, placing formal and informal learning at the poles, but he noted that they should not be 'regarded as a dichotomy' as 'in most learning situations both of these aspects of learning are in various degrees present and interacting' (Folkestad, 2006: 135). In formal learning 'the minds of both the teacher and the students are directed towards *learning how to play music (learning how to make music)*' and in 'informal learning practice the mind is directed towards *playing music (making music)*' (*ibid*: 136, italics original). Therefore, learner-orientation is a crucial component. However, hidden learning could occur regardless of learner-orientation.

Folkestad (2006) described four concepts important in defining informal learning: 1) the situation/context; 2) the learning style (for example, using notation or aural-based); 3) ownership; 4) intentionality (whether the student is consciously intending to learn, or whether learning occurs as a by-product of participation). In informal learning, the social context is of paramount importance (Green, 2002; Cope, 2002, 2005), usually involving a tolerant and interactional social or 'friendship' group (Green, 2002; Cope, 2002, 2005). The learner becomes enculturated into social aspects (Green, 2002) and into particular musical worlds (Cope, 2002, 2005). There is no formal teacher (Cope, 2002) and this may mean that learning is less structured than when it occurs through formal tuition (Cope, 2005), potentially occurring in a 'haphazard' and 'idiosyncratic' manner (Green, 2008: 10). Learners may have a 'holistic' rather than sequential approach and be simultaneously involved in performing, improvising, composing and listening (Green, 2002). They may also have a 'pragmatic' approach to notation and technique (Cope, 2005) and may often learn through recordings which can contribute to a strong motivation (Cope, 2002, 2005; Green, 2002) and sense of learner control (Jenkins, 2011). In Cope's surveys of learners of Scottish traditional music, pleasure was an important concept. This could stem from a more relaxed

approach to learning (Jenkins, 2011) as well as from engagement with learner-selected musical material (Green, 2002).

Finney & Philpott (2010) emphasised that ownership of learning resides with the learner and suggested that the concepts of facilitation rather than instruction and of co-construction rather than teacher-delivery require an educational shift for teachers. While informal learning pedagogy can involve defined roles for teachers, for example, in observing, empathising with and supporting students in learning student-selected material (Green, 2008), these roles might not be formalised or apparent in hidden learning. However, both informal learning and hidden learning locate ownership with the learner, rather than the teacher (in hidden learning the teacher cannot own, direct or address the knowledge which they cannot see). Furthermore, the notion of students as 'curriculum-makers, as opposed to consumers' (Finney & Philpott, 2010: 9) in informal learning contexts within schools does not fully correlate to the hidden learning of the student in higher music education, whose hidden learning may involve both consuming and constructing. This suggests that while hidden learning may involve some of the practices of informal learning, and while it may, at times, involve purely informal learning, it comprises other pedagogical elements and thus needs to be understood as a distinctive yet not unrelated concept.

2.9.3 Extra-curricular learning

While informal learning often involves contexts without a teacher, extra-curricular learning tends to be teacher-led, particularly in the school setting where teachers or parents usually direct group activities (see, for example, Pitts, 2007). In the context of a university music department, extra-curricular activities could include those organised and led by staff, students, or teachers. However, activities led by staff are likely to be or to become credit-bearing, and therefore may be viewed as part of the curriculum. Teachers might be more likely to see extra-curricular activities than informal ones, but may be uninvolved, unless employed as ensemble coaches, for example. It is likely that many extra-curricular university activities such as outreach work with schools and groups in the community are student-initiated, and unless they involve performance

(for example, by a student society) may not be visible to staff or teachers. Therefore, it is possible that hidden learning may occur within extra-curricular learning contexts, particularly where instrumental/vocal teachers are not present. Extra-curricular involvement can have an impact on 'personal growth, community spirit and musical development' and has the potential to increase 'confidence, social networks and sense of belonging' (Pitts, 2007: 162). If these benefits are also connected to hidden learning then it may make a powerful contribution to student development.

2.9.4 A model of hidden learning; research question 5

I would suggest that although instrumental/vocal teachers may be able to see some areas, or perhaps, more particularly, some outcomes of informal and extra-curricular contexts, it is more likely that student learning in these areas remains hidden. However, hidden learning cannot be defined as purely informal or extra-curricular because it can also occur in formal learning contexts which the instrumental/vocal teacher cannot access, for example, as part of academic teaching, or as part of formal ensemble participation.

Therefore, instrumental/vocal learning could be conceived of as operating on several levels, as shown in Figure 1, below. The top layer represents aspects seen by the instrumental/vocal teacher, such as one-to-one or group lessons and performances. The second layer represents aspects visible to the institution such as ensemble work and instrumental/vocal learning occurring in formal taught contexts such as academic projects led by lecturers. Both of these contexts are validated and legitimated by the institution and included in the curriculum. Their position is further enhanced by the requirement for students to be assessed and for their attendance to be connected to credits. The third layer represents contexts largely hidden to staff and teachers. This will include the hidden curriculum, informal and extra-curricular learning: areas which are not assessed or credit-bearing, but in which students may make considerable development. I propose that the concept of hidden learning relates to the visibility of activities in the second and third layers to the instrumental/vocal teacher. A model for this framework is shown in Figure 1:

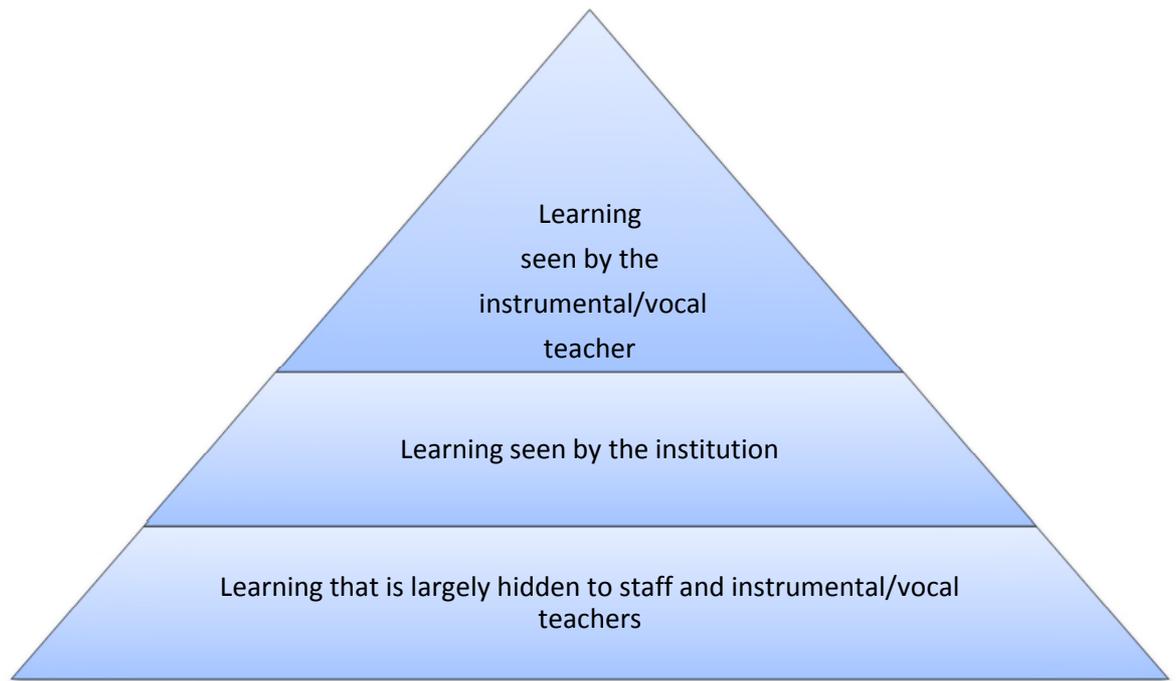


Figure 1: Model of hidden learning

The extent to which individual students engage in learning occurring in different levels will vary, and the extent to which it is hidden is also likely to vary, depending on the constraints of time in the one-to-one lesson, and the extent of alignment of student/teacher/institutional values, aims and expectations for instrumental/vocal learning.

The historically endorsed provision of lessons with an orientation to developing skills for performance and the peripatetic nature of employment for instrumental/vocal teachers combines to produce a situation in which certain learning contexts appear to be more validated than others through institutional funding, curriculum status and assessment requirements. However, it is possible that for many students, learning from the hidden contexts may be of significant value for their instrumental/vocal development. Therefore, researching areas of hidden learning within a university music department may prove valuable in not only extending our understanding of how undergraduate students develop their practical skills, but might also prove to be a catalyst for reconceptualising the structures and priorities of practical learning at this

level as well as encouraging those delivering teaching to take an interest in the student's engagement with learning from all of the layers discussed above. This suggests that there is scope to explore the relationship between hidden learning and the institution in the form of a final research question:

5) What are the implications for instrumental/vocal learning within a university setting in the light of a developing understanding of the potential significance of hidden learning to the instrumental/vocal learner?

This question builds on the previous four through positioning the implications of the contribution of hidden learning in relation to institutional provision for instrumental/vocal learning and teaching. The proposition of a new construct for instrumental/vocal learning cannot be separated from issues related to responsibility for learning and management of this learning. These have to be considered in relation to students' views on how learning from hidden contexts may be contributing to their instrumental/vocal development, particularly when viewed from the perspective of the fee-paying student as discerning consumer.

2.10 Chapter 2: Summary

This chapter has contextualised the concept of hidden learning through the discussion of relevant literature concerning instrumental/vocal pedagogy. After noting some difficulties associated with researching instrumental/vocal learning and outlining areas of pedagogical research, the chapter has examined the teacher-student relationship, the master-apprentice model, teacher-talk, imitation, and the mentor-friend relationship. The potential for disjunction between students' and teachers' aims and expectations are noted as one factor which may contribute to hidden learning. Likewise, the implications of the teacher's power and control may also affect the degree to which students and teachers can communicate openly and effectively. It is possible that hidden learning is also connected with the extent to which these factors inhibit students' abilities to express their learning preferences and to articulate learning that is occurring in other contexts to their teachers.

Therefore the following research questions emerge:

- 1) How does hidden learning relate to the one-to-one lesson?
- 2) What reasons contribute to the existence of hidden learning?
- 3) How does hidden learning operate on a practical level?
- 4) What meaning and values might students attach to hidden learning?
- 5) What are the implications for instrumental/vocal learning within a university setting in the light of a developing understanding of the potential significance of hidden learning to the instrumental/vocal learner?

These questions support the aims of the research, which seek to expand existing understanding of instrumental/vocal learning through exploring the concept of hidden learning, in particular investigating how hidden learning operates and is regarded by students. Chapter 3 discusses the research context and the researcher as ethical agent. Chapter 4 details the research design. Chapter 5 introduces the preliminary survey and five cases. Subsequent chapters explore specific contexts for hidden learning in more detail, focusing on students' views and understandings of their instrumental/vocal learning experiences and capturing detail of teaching and learning in these contexts. The aims of the research are addressed through the illumination of hidden learning in Chapters 6, 7, 8, 8, 9, 10 and 11 in relation to the five research questions presented in this chapter. These are followed by cross-case meta-analysis structured by the five research questions in Chapters 12 and 13, the identification of five key themes in Chapter 14 and some recommendations arising from the research.

CHAPTER 3: THE RESEARCH CONTEXT; THE RESEARCHER AS ETHICAL AGENT

This chapter defines the research context, discusses and reflects on the position of insider-researcher, explores connections between research and practice, and states how this research has informed my on-going work as a practitioner. It then details the ethical considerations that were involved.

3.1 Introduction

The aim of this research is to investigate the questions which emerged as a result of setting out the concept of hidden learning and applying it to learning in a university music department, and which arose from the examination of relevant literature discussed in Chapter 2. The literature review highlighted the prevalent focus on the one-to-one lesson as a context for research on instrumental/vocal teaching and learning, and examined the teacher- student relationship, autonomy, and the interface between student, teacher and institution. However, many pedagogical areas relating to instrumental/vocal learning in university music education remain un-researched. Through an investigation of hidden learning it may be possible to make a contribution to our understanding of instrumental/vocal learning in higher education and also to encourage further scholarship in this area. Therefore, the findings are intended to be of value to educationalists, teachers, institutions and policy-makers, as well as to the specific music department that provided the setting for the research.

3.2 The research context and the researcher

The research was designed specifically to explore practice in one deliberately selected university music department. This provided a unique context for investigation, with teaching taking place in a framework unlike that of any other UK university music department. The construction of academic teaching through the project system and the high value placed on practical studies meant that instrumental/vocal learning was

situated within a dynamic community in which it could integrate both with academic studies and also with external practitioners, community settings and student-initiated exploration.

This research springs from the varied perspectives afforded by my multiple roles within the institutional community of this department, where I obtained an undergraduate degree and subsequently returned to teach piano and undertake research. In addition to those activities, my current responsibilities include organising weekly instrumental and vocal workshops, leading sessions on instrumental/vocal pedagogy and learning techniques, membership of the Performance Supervisors and Instruments Committees, as well as a unique role in co-ordination and liaison between instrumental/vocal teachers, staff and students. My proximity to the department as a York resident also means that I am able to witness students participating in various activities both within the university and in the wider context of the city. My departmental roles involve frequent communication with students, instrumental/vocal teachers and staff, and I am therefore aware of the often complex relationships between personnel, provision and practice. This has contributed to an awareness (created through observation, participation and dialogue) of multiple student, teacher and staff conceptualisations of the student learning experience, and of issues relating to teaching and assessment.

My work as an instrumental teacher has informed my research as I encourage my piano students to discuss learning from other contexts that they participate in, and by witnessing other learning contexts I am able to contemplate connections between areas which may at first glance appear to be so different that they might be assumed to preclude meaningful contribution to a student's instrumental/vocal learning (for example, participation in Javanese gamelan ensemble and individual work learning piano). Through offering students holistic support for their learning and providing a broad range of approaches in workshops and masterclasses I have witnessed significant developments in student learning beyond the context of my own teaching. These factors stimulated my desire to carry out 'real world research' (Robson, 1993). I wanted to expand my understanding of the environment within which I was a practitioner, and in particular I wanted to focus on the experiences of those involved in

the specific institutional setting. I knew that there was scope not just to extend my understanding of instrumental/vocal learning but also felt that it would be likely that the findings would be of interest and relevance to practitioners in other institutions.

3.3 Working as an insider-researcher: Positive and negative factors

As a practitioner and an insider-researcher I have been privileged to have access to contexts for research and for this research to be informed through the insights of students, staff and teachers. The richness of opportunity within this community was a major factor in deciding to locate the research within this single institution with its unique structure and emphasis on practical as well as academic learning, rather than attempting to design a comparative study with another institution or undertake research on multiple sites, potentially losing depth. It was also not possible to find another institution with a commensurate range of learning environments set up in the same way with project-based academic study incorporating an emphasis on practical learning.

While a comparative study might have yielded interesting results, the decision to focus on one institution, and the one in which I was inside, was not only practical in terms of access, but was also deliberate in that it allowed for close investigation of practices which may either be less common in other departments (such as the inclusion of practical work within academic projects) or those which might be less immediately visible to an external researcher. Furthermore, the ethos of a productive community engaged in dynamic practices of teaching and learning also extended to a willingness to regenerate through engaging with research on the community itself, meaning that there was openness to the research from staff, students and teachers.

While close proximity to the research context can be advantageous, researchers need to be aware of inherent difficulties relating to the position of insider-researcher. The insider-researcher will be informed by prior knowledge and will be familiar with institutional structures, conventions and procedures, which in my case included opportunities provided for students as well as those that students initiated. I was given

access to all areas apart from meetings relating to senior management, postgraduate studies and confidential issues. The insider-researcher may therefore have access to current and historical views of the research subject (as I did through my own experience as an undergraduate student and instrumental teacher); be familiar with its social mechanisms and the hierarchical positioning and roles of its members, and may also be conversant in the subtleties of their shared language (Le Gallais, 2003). An insider-researcher may experience a relative lack of 'culture-shock or disorientation' (Hockey, 1993: 199) compared to an outsider-researcher, and the insider position can also facilitate enhanced rapport or communication in the gathering of data, particularly if the insider-researcher is viewed as empathetic (*ibid*). The insider-researcher may also be more able to evaluate the honesty and accuracy of responses compared to an outsider-researcher (*ibid*), and possesses potential for 'insights and sensitivity to things both said and unsaid and to the culture(s) operating at the time of research' (Le Gallais, 2003: 2-3).

However, the insider-researcher has to remain aware that his/her knowledge will be partial and incomplete, and that there are dangers of blind spots, for example, regarding areas that are established practice that an insider may take for granted rather than question (Hockey, 2003: 199). The insider-researcher may also have preconceptions, and may assume 'that their own perspective is far more widespread than it actually is' (Mercer, 2007: 6), rather than remaining 'culturally neutral' (Trowler, 2011). There may also be the 'parallel problem of the research participants presuming that the insider researcher knows more than he/she does and therefore not sharing certain material' (Le Gallais, 2003: 3), or that participants' preconceptions of the researcher's 'alignments and preferences' changes their response (Trowler, 2011). Trowler also noted the difficulties concerning anonymity relating to the institution, and potential power issues. These are also mentioned by Robson, who noted that 'adding the role of researcher to that of colleague may be difficult both for yourself and for your colleagues' (Robson, 2011: 404). Finally, there may be greater expectations of an insider than of an outsider, 'particularly with regard to active participation in the social world of those under study' (Hockey, 1993: 199).

3.4 My experience as an insider-researcher

In my situation, being an insider facilitated the commencement of research, as I had been thinking about instrumental/vocal pedagogy for some time, and I was able to gain the relevant consents without difficulty (see section 3.8, Ethical considerations). Being an insider enabled a holistic view of the institutional systems and an appreciation of the complex interrelationships between its components, although as research progressed I became increasingly aware of further nuances, variants and potential areas to explore. As an insider, these insights led to the desire to research aspects that might have been less visible to an outsider researcher (for example, the relationship between learning Javanese gamelan and learning Western instruments).

My visibility to students and their perception of me as sympathetic and interested in their learning also facilitated research through informal conversation, for example, during concert intervals, which led to the case study of musical theatre. This dialogue may have been less easy to achieve as an outsider, and perhaps also contributed to an elevation of the awareness of research in the institutional culture.

In terms of maintaining objectivity it was helpful to consider the degree to which I was an insider. Many authors, including Hockey (1993) and Mercer (2007) suggest that insider/outsider research could be positioned on a continuum, and that an insider may at times be nearer the outsider pole than the insider one. This was true for me particularly when researching the chapter on musical theatre; an area which I knew very little about and had previously no engagement with (apart from organising a workshop led by another member of staff). While my organisation of this workshop meant that I was seen to be supporting student initiative in this area, and may therefore be viewed as an insider, my lack of knowledge of the genre and of student feelings about musical theatre within the institution placed me further towards the outsider position. However, when observing workshops and masterclasses, my position as insider made it possible for me to 'blend in' (Hockey, 1993: 204), taking a seat alongside other observers, which hopefully made my presence less likely to affect the behaviour of those taking part.

In all of the research I undertook it was helpful to think about how my position on the continuum of insider/outsider research mentioned above might be defined in order to: a) try to avoid missing obvious but important details; b) to question basic assumptions that I might have easily made as an insider; c) to think around the research in a fresh way, imagining that I was unaware of aspects such as institutional history or politics; and d) to consider participants' perception of myself and issues of hierarchy, for example, in interviews.

3.5 Reflection on the insider-researcher position

These reflexive questions were complemented by further reflection throughout the research process, examining my own beliefs, values, and approach to the research. Discussing the positions of insider-outsider with other researchers unconnected to the project was helpful, as were reflective notes and memos made during the research process. I also consulted written authorities (including Hockey, 1993; Le Gallais, 2003; Hellowell, 2006; Mercer, 2007; and Trowler, 2011) who reminded me not to lose sight of these issues, and to try to remain objective.

I also reflected on issues such as how I might represent the department, its activities and protagonists; how I approached staff, students and teachers, for example, when gathering information; and how I acted in the context of data collection, particularly as an observer and as an interviewer. When creating interview and questionnaire schedules I thought carefully about possible questions, contemplated the topic from different perspectives, ran through potential questions with people external to the department in order to attempt to see an outsider's perspective and attempted to remain neutral. Mercer counselled against giving potential participants information about the project that is too specific, as this may influence their responses (Mercer, 2007). This meant that I tried to achieve a balance between providing information while not revealing too much about the orientation of my own research ideas. Finally, I made sure that in all relevant contexts where I gathered data, such as through interviews and questionnaires, participants were given space to put their personal

views forward, thus aiming to counter-balance any likelihood of my own biases affecting their responses.

3.6 Potential difficulties of the insider position

Hockey noted additional potential difficulties arising from the insider position including issues of 'professional scrutiny by one's respondents' (Hockey, 1993: 212), status differences and the potential for personal hostility from colleagues. Any published work may be scrutinised by one's colleagues, but they may perhaps be particularly keen to engage with research on their own community of practice. Preparation for this involved considering the extent to which members of this community might recognise themselves in quoted extracts from interviews and questionnaires, and writing with sensitivity and care. Hockey and others advise caution when writing and suggest that the writer should try to 'conceal the location and identity of the individuals involved' (Hockey, 1993: 219). However, he also acknowledged that in many cases this is unavoidable. Certainly in the context of my work it was impossible to provide complete anonymity, particularly where certain members of staff were quoted, as their particular interests and areas of expertise meant that they could easily be linked to their comments. In a larger department identities may have been easier to conceal. In this research the participants gave their informed consent to my use of their comments in the text, and I gave careful consideration to their usage.

Finally, I did not experience any issues of status differences or hostility relating to my work. My presence as a researcher was generally received very positively, and was seen to be making a meaningful contribution to institutional review, even though the research was not commissioned by the department. Because participation was selective, those who perhaps might not have viewed the research favourably could elect not to join in, and I was careful not to exert pressure on potential participants.

3.7 Connections between research and practice

Being an insider-researcher also had an impact on my work as a practitioner within the institution. I did not structure the research around a self-concept as a practitioner-researcher because the focus of research was not my own teaching but other contexts of instrumental/vocal learning within the institution. Practitioner-researchers frequently carry out action research in which they aim to 'engage with research respondents in a collaborative project to facilitate and bring about changes which have been agreed upon by both parties' (Barbour, 2008: 169). In this instance, my research was exploratory, seeking to illuminate learning in this particular setting rather than to initiate change. However, the research could be subsequently viewed as an initial stage in assessing the need for change, both in my own teaching practice and concerning aspects of institutional management. This occurred in relation to my own teaching during the research.

The idea for the case of multiple concurrent teachers arose from one of my piano students telling me that as well as studying with me he/she was also taking lessons elsewhere. While this situation may have occurred previously without my knowledge, this was the first time in my teaching experience that a student had broached the subject, and it inevitably resulted in a re-examination of my own pedagogical beliefs. I was also surprised to find that discussion of this context appeared to be completely absent from pedagogical literature, yet from informal conversations with colleagues I knew that others had had similar experiences, and had found it difficult to come to terms with the practical and emotional consequences.

As a result of undertaking research in this area I felt that I understood this student's reasons more fully and decided that in the future I would be more proactive about making it easier for students to discuss their learning in a holistic way. Therefore in lessons I extended the amount of discussion of their playing in ensembles and their work in other areas, and also encouraged them to articulate their aims and ambitions in more depth, particularly linking these to work with previous or other concurrent teachers and including in-depth discussion of pedagogical approaches. On reflection, I feel that my approach to teaching has changed as a result of the research, and I am

now more proactive in facilitating this type of discussion, and am more positive about the impact of other teaching.

3.8 Ethical considerations

Entry to the research setting was facilitated by senior members of staff and through correspondence with the department's Ethics Committee. Permissions were sought from those on the senior management committee following detailed discussion of the research plans. For the individual case studies, permissions for observation and consent for interview participation and the use of data were obtained following discussion with the individuals concerned at the time of each study. Permissions included verbal consent, emailed consent and signed written agreement (see Appendix 1). In each case, potential participants were briefed on the aims and purpose of the research, the method/s of data collection and the possible uses of the data. It was made clear that participation was voluntary, that there would be no consequences such as personal or psychological harm resulting from participation, or possible advantages/disadvantages arising from participation/non-participation. Potential participants were also informed that they would have the right to withdraw at any stage, and that they would be treated with courtesy, respect, honesty and integrity at all stages of research.

Potential participants were also told that their contributions would be made confidential and where used would remain anonymous. When collecting data using questionnaires the process of anonymity was relatively straightforward as the administrative staff sent and received the questionnaires and replies, and anonymised the data before forwarding to me. When elite interviews were used this was more difficult as the two individuals who I interviewed could be recognised through particular forms of speech and through their positions within the department. This was also the case with some other staff participants who responded to questionnaires. In these cases they were made aware of the potential for their identities to be apparent to others but nevertheless gave consent knowing that this was a possible outcome. These participants were given the opportunity to check the data (for example, by being

given copies of interview transcripts and drafts of the final chapters) and all participants were informed that the output would be available in the form of a thesis, which might lead to further publications. I also followed the conditions stated in the Data Protection Act (Data Protection Act, 1988) for the storage of data.

Finally, I strove to ensure that no disruption to contexts of teaching and learning occurred within the research contexts. I did not create any artificial research settings, and when I used observation this occurred in an existing context for learning within the department which also included observers as an audience. Throughout the research process I consulted the guidelines provided by the British Educational Research Association (BERA, 2011) as well as those provided by The University of York³ and authorities such as Robson (1993); Banister *et al* (1994); Bell (1999); Denscombe (2003) and Cohen *et al* (2007).

3.9 Chapter 3: Summary

This chapter has detailed the research context and provided background to the research. The positions of insider-researcher and practitioner-researcher are discussed along with the implications for this research, expanding this to outline some connections between research and practice. Ethical considerations have also been addressed. Chapter 4 discusses the theoretical framework, methodology and methods.

³ <<http://www.york.ac.uk/staff/research/governance/policies/ethics-code/>>

CHAPTER 4: RESEARCH DESIGN

This chapter begins by outlining the philosophical position of Interpretivism and the social-constructivist epistemology which underpin the research. This is followed by a discussion and justification for the case study methodology and the qualitative methods of data collection involving questionnaires, interviews and observation. Processes of data coding and analysis are set out, and the issues of reliability, validity and generalizability are addressed.

4.1 Introduction

This research was designed to explore the particular aims which were identified in Chapter 1:

- 1) To expand existing concepts of instrumental/vocal pedagogy through proposal and delineation of the concept of 'hidden learning'.
- 2) To investigate instrumental/vocal learning within one specific institution and examine selected contexts where hidden learning might occur.
- 3) To discover how teaching and learning operates in these contexts.
- 4) To investigate student views relating to hidden learning.

The research questions, which emerged through a review of relevant literature in Chapter 2, focus on discovery and meaning:

- 1) What reasons contribute to the existence of hidden learning?
- 2) How does hidden learning operate on a practical level?
- 3) What meanings and values might students attach to hidden learning?
- 4) How does hidden learning relate to the one-to-one lesson?
- 5) What are the implications for instrumental/vocal learning within a university setting in the light of a developing understanding of the potential significance of hidden learning to the instrumental/vocal learner?

The orientation of the research questions towards understanding places my research within the interpretivist paradigm, which is discussed below.

4.2 Theoretical framework

The fields of scientific and educational research display many approaches to methodology and utilise a range of methods. These approaches stem from two major theoretical views: positivist and interpretivist, both possessing long traditions and each with advocates and opponents. The positivist paradigm is nomothetic (Taber, 2007), concerned with finding and confirming 'universal causal laws' (Robson, 2011: 21). Knowledge is defined as that which can be directly observed and recorded (Matthews & Ross, 2010), and hypotheses are tested against the facts generated by scientific research. Positivists believe that within the social world, 'patterns and regularities' exist 'independently of whether they are recognized by people' (Denscombe, 2002: 15). This 'objective reality' (*ibid*) is discovered through the scientific approach/paradigm of empirical observation. The researcher strives to be neutral and objective, utilising statistical analysis of quantitative data in order to classify, quantify and generate theory (Cohen *et al*, 2011).

However, this paradigm has been countered by those who argue that it cannot answer all questions, particularly those concerning art, aesthetics, and morality (Denscombe, 2002) and educational activities (Taber, 2007). In addition, the realities of undertaking scientific research involve contexts where it may be difficult to meet positivistic ideals. These are furthermore constrained by ethical issues, as it is not feasible or desirable to treat other human beings as experimental objects (*ibid*).

The second paradigm, interpretivism, is characterised by the belief that social reality is subjective, being 'constructed and interpreted by people' (Denscombe, 2002: 18) and existing as a social creation through interaction. Unlike positivism, which focuses on the measurement and application of scientific ideals to the study of social sciences, the interpretivist paradigm focuses on the ways in which people respond to the world and to each other through language and acknowledges the difficulties of objectivity in

research. This leads to the possibility that there may be multiple realities; that more than one explanation for a viewpoint may be valid, and therefore it is more difficult to generate theory and create testable hypotheses (Denscombe, 2002). Interpretivism stems from the philosophical tradition of '*verstehen*' (understanding) and is idiographic, concerned with the specific and individual, and oriented towards discovery (Taber, 2007). Interpretivist researchers are open to alternative perceptions (Basse, 1992) and because multiple realities are recognised, and embraced, it is therefore impossible to make generalizable laws (Taber, 2007).

4.3 Social constructivism

As stated above, my orientation to exploring the research questions centres around people and their lived experiences of learning, within and beyond the institutional setting. For me, the participants' view of their experience is central, and the fluid rather than fixed nature of situations, behaviours and events and the complex interactions between these (Cohen *et al*, 2007) lead to the presence of many layers of realities which are open to multiple interpretations. Therefore, my approach to the research is situated within a social constructivist epistemology, in which meaning is created through personal interaction, and where the focus is on 'how individuals construct and make sense of their world' (Robson, 2011: 24).

Robson defines social constructivism as 'The view that reality is socially constructed, i.e. that the phenomena of the social and cultural world and their meanings are created in human social interaction' (Robson, 2011: 533). In this framework, lived experience is 'understood in context, and influenced by the historical and cultural experiences known to individuals' (Butler-Kisber, 2010: 5). Constructivists acknowledge that there are multiple ways of 'understanding/knowing the world that are always constituted and contextually dependent' (Butler-Kisber, 2010: 7) and researchers are likewise 'constructing the social world through their interpretations of it' (Hammersley & Atkinson, 2011: 11). In this context, researchers do not manipulate or alter the world in order to study it, and their focus is on understanding the perceptions of the participants, aiming 'to understand the subjective world of human experience' (Cohen

et al, 2007: 21) and allowing for ‘the complexity of views rather than narrowing meanings into a few categories or ideas’ (Creswell, 2003: 8). Researchers also acknowledge the influence of their own background, cultural and historical experiences in order to ‘position themselves’ within their work (*ibid*).

4.4 Interpretivism

My agreement with this epistemological conceptualisation places my research within an interpretivist paradigm. This paradigm emphasises that knowledge is based on people’s interpretations and understandings of the social world, which means that there are potentially many different perspectives. Because of the nature of this world and the positions of the researcher and others involved in the research, ‘knowledge can only be partial’ (Matthews & Ross, 2010: 23), and its meaning is negotiated through interaction with others, for example, between participant and researcher (O’Donoghue, 2007). These meanings are ‘embedded in language’ (Blaikie, 2000: 115), both verbal and written (O’Donoghue, 2007) and therefore ‘people, and their interpretations, perceptions, meanings and understandings’ are primary data sources (Mason, 2006: 56). This means that the researcher is seeking an ‘insider view’ (Blaikie, 2000), and is interested in ‘understanding actions/meanings rather than causes’ (Cohen *et al*, 2007: 33), seeing knowledge as ‘specific to the situation being investigated’ (O’Donoghue, 2007: 9).

In this context, research is usually small-scale or intensively localised (Taber, 2007). It may often examine ‘micro-concepts’ such as the ‘individual perspective, personal constructs, negotiated meanings, definitions of situations’ (Cohen *et al*, 2007: 33) and might be concerned, as in my research, with ‘investigating the taken-for-granted’ (*ibid*). Interpretivist research ‘allows for an emergent research design in which the research questions and the research sample take shape during the course of the research itself rather than being specified in advance’ (Denscombe, 2002: 22). The data may include material gathered from observation, interviews, accounts, biographies (Bartlett & Burton, 2007) and the researcher focuses on the views of the participants, aiming to understand their perceptions, behaviours and significance of events and

situations (*ibid*). These views are presented in the final text in the participants' own words, thereby showing how the researcher gained understanding of the meanings attached by participants to the areas under investigation (Lichtman, 2013).

Furthermore, while ensuring that the research is 'systematically and rigorously conducted' (Mason, 2006: 7), the researcher acknowledges that his/her interpretations are always relative to his/her own experiences and understanding and therefore he/she cannot be dogmatic about the results (Crotty, 1998). The findings present the researcher's interpretation of the data at a given point in time, and 'cannot be assumed to apply to any other context' (Taber, 2007: 53).

4.5 Case study methodology

This research was designed to explore the particular aims and research questions detailed earlier. In order to investigate these questions within the interpretivist paradigm and the epistemology of social constructivism, a flexible design was chosen to structure the research. This type of design is typically qualitative rather than quantitative, and is appropriate for exploratory work. Flexible design evolves and develops during the process of data collection (Robson, 2011) and may use multiple data collection techniques (*ibid*). The researcher is the data collection instrument, and strives to present the potentially multiple views of participants (*ibid*). Flexible design is particularly suited for the investigation of research questions which seek to illuminate or understand an 'idea or problem' (Robson, 2011: 132). In this research, flexible design seemed the appropriate choice in order to enable discovery and better understanding of hidden learning, as this pedagogical concept appears to be new and therefore not the subject of any previous research. The possibility of the design evolving as research progressed was appealing, as this enabled openness to any aspects of hidden learning that might emerge during the research process. This did occur as a result of informal conversations with students who revealed further contexts where hidden learning might be occurring.

Research using this design framework also needs to have a flexible researcher. In my case this meant flexibility relating to events, places and people within the setting of the music department, and also openness to varying viewpoints, interests and personal preferences. It was also necessary to be personally engaged and involved within the community, for example, attending concerts and being able to take time to be part of discussions or having conversations about events, as this led to significantly increased understanding of the setting and potential participants (and hopefully contributed towards the perception of the researcher as interested in the events and their protagonists). Robson notes that the researcher also needs to have a questioning mindset, listening skills, interpretive ability and sensibility, and lack of bias (Robson, 2011). These are all skills that developed during the research process.

4.5.1 Designing the multiple case study

A case study methodology enabled the exploration of hidden learning in relation to various contexts in which it might occur within this particular university music department. These were not pre-determined at the onset of research, but emerged during the research process. They involved:

- 1) A preliminary survey exploring hidden learning and its relationship to initial aims for practical study at the start of the course, which connected to aims during the undergraduate degree and for student careers.
- 2) Case study 1: Hidden learning and its relationship to one-to-one lessons, which focused on learning with multiple concurrent teachers.
- 3) Case study 2: Hidden learning and its relationship to activities supporting one-to-one lessons, such as masterclass and workshop learning.
- 4) Case study 3: Hidden learning and its relationship to student-initiated learning in the context of musical theatre.
- 5) Case study 4: Hidden learning and its relationship to non-Western musical learning and connections between learning Javanese gamelan and Western instruments.

- 6) Case study 5: Hidden learning and its relationship to instrumental and vocal learning within the context of academic projects.

Case studies are a research strategy which enables the study of an individual, a group, situation or organisation (Robson, 2011), or texts, objects, events, or a combination of any of the above (Mason, 2006). Case studies provide the opportunity for in-depth, detailed holistic research within a 'natural' setting. This is usually referred to as a 'bounded' phenomenon (Merriam, 1998), although some experts have suggested that boundary lines are inevitably blurred (Barbour, 2008; Yin, 2009). In my research I have used a collective case study approach, using individual cases to investigate the six research contexts noted earlier. Each of these are bounded by the institution and offered:

- 1) The unique integration of practical learning within academic study.
- 2) The significance and value placed on instrumental/vocal learning.
- 3) The possibility for students to study non-Western instruments.
- 4) The encouragement of student initiative which creates a positive environment for student-led learning.

Within each specific case study, boundaries are created by the following:

- 1) The focus of the research being on music students from this specific music department.
- 2) The time frame of the research.
- 3) The interests and activities of students in this particular department.
- 4) The number of students, academic staff and instrumental/vocal teachers who chose to respond to requests to be involved in research.

A case study approach is particularly appropriate for contexts which are unique and dynamic (Cohen *et al*, 2007), such as those noted above, in which the nature and extent of activities may be contingent upon student and staff interests (for example, academic projects change each year as staff are free to choose what they will teach, and ad hoc student ensembles develop depending upon factors involving instruments, genre and personalities). Case study research is acknowledged to be appropriate for exploratory investigations such as this one, where the concept of hidden learning is new, and where no previous research exists for some of the cases (for example, those looking at multiple concurrent teachers; learning musical theatre; practical learning within academic projects; and the influence of non-Western learning on Western instrumental/vocal learning).

Case study research is empirical, relying on the collection of data to shed light on activity within a particular area. It aims to illuminate the interactions of events, relationships and experiences of participants in a real-life context (Cohen *et al*, 2007). These can be elucidated through the use of multiple methods (Robson, 2011), focusing on generating detailed qualitative data which may reveal the interactions between relationships, events and other factors (Cohen *et al*, 2007) and show how different parts of the case study may affect each other (Denscombe, 2003). The specific methods that I chose to use to obtain data are detailed below in subsequent sections on research methods.

4.5.2 Types of case

Although most authors in this field agree on the essential factors involved in case study research, outlined above, there are diverse views relating to possible types of case study. Yin (1984) identified three types: 1) exploratory; 2) descriptive, and 3) explanatory. In the exploratory type, research might act as a pilot to subsequent studies, or lead to the generation of research questions. Narrative accounts might be produced by the descriptive type, and the explanatory type could enable theories to be tested. Denscombe (2003) identified four types: 1) typical instance; 2) extreme instance; 3) test site for theory, and 4) least likely instance. Stake (1994) distinguished

between 1) 'intrinsic' case studies which focus on exploring and seeking to understand one particular case in its own right; 2) 'instrumental' cases, where the subject is explored in connection with theory or issues, and 3) 'collective' cases, in which a group of individual studies provides greater perspective on a setting.

My cases would therefore be understood as collective and exploratory, as they form a set of studies designed to expand our understanding of the concept of hidden learning. Within the set, four of the cases might be described as 'revelatory' (Yin, 2003: 42) as they explore areas previously un-researched: those of learning from multiple concurrent teachers; learning musical theatre; practical learning within academic projects; and the relationship between non-Western ensemble participation and Western instrumental/vocal learning. As Yin states, they are 'worth conducting because the descriptive information alone will be revelatory' (Yin, 2003: 43). Therefore, the case studies were chosen in order to maximise the potential for gathering information that would shed light on individual un-researched contexts contributing to the new pedagogical concept of hidden learning.

Case studies are ideal for investigating 'particularity and complexity' (Stake, 1995: xi). Although Stake noted that 'seldom is an entirely new understanding reached' (Stake, 1995: 7), case study research may add to our understanding of a particular situation and create the possibility for 'insight, discovery and interpretation' (Laurence, 2013: 20). This was my aim for case study research on the context of hidden instrumental/vocal learning in relation to a specific undergraduate music degree course.

4.6 Methods of data collection

Data were collected through three methods: questionnaire, observation and interview. These were chosen as methods which could produce detailed data relating to the research questions. They were also methods which I was familiar with from my experience working on the *Investigating Musical Performance* research project. Table 1 summarises the methods used to collect data for each case study:

Table 1: Cases and methods

Preliminary survey	Methods used
1. Causes and contexts	Questionnaire
Case study	Methods used
1. Multiple concurrent teachers	Questionnaire
2. Workshops & masterclasses	Questionnaire and observation
3. Musical theatre	Questionnaire Informal observation Elite interviews Informal discussion
4. Gamelan	Questionnaire
5. Projects	Questionnaire

4.6.1 Questionnaires

Questionnaires were used to gather data for the preliminary survey and for the five cases. This was for two reasons: firstly because the sample size of the entire undergraduate cohort was too large for interviews, and secondly because my position as a member of staff, instrumental teacher and colleague of students' instrumental/vocal teachers might have meant that some students could have felt reluctant to express their views in an interview situation. Because the questionnaires were distributed via the departmental administrators by email and returned to me with the participants' personal details removed, I was able to ensure anonymity and therefore hoped that this might facilitate honest replies which could include sensitive information, as noted by Cohen *et al* (2011). I preceded each questionnaire with a statement detailing the purpose of the research, explaining the process of anonymity and how participants could return the completed questionnaire, as well as stating my responsibilities towards the participants in terms of data storage and usage. I also stressed that participation was voluntary and expressed my gratitude for their help and time. The questionnaires are provided in the relevant chapters.

4.6.2 Questionnaire design

Each questionnaire was designed to expand understanding of a particular aspect of the research context. In preparation I considered several sources of information, including published material as well as that already available to me through my position as an insider in the institution and through previous informal observation of various contexts for learning and performance. In some cases, questions focused on the process of teaching and learning in a specific context (for example, workshops and masterclasses; multiple concurrent teachers). In others I focused on perceptions (for example, musical theatre; gamelan), and in some instances I focused on both process and perceptions (academic projects).

In structuring the questionnaires I followed the advice of Denscombe (2003), beginning with the most straightforward questions and placing more sensitive or complex questions later. While questionnaires are generally associated with gathering quantitative data in large-scale surveys, they can also be used successfully in smaller-scale research (Cohen *et al*, 2011). In both situations the researcher has to consider aspects of data analysis at the preparation stage, not just after the responses have been collected (Bell, 1999). Because I was interested in depth and detail, and prepared to spend time collating, coding and analysing these responses, I chose to include a number of open-ended questions, allowing respondents to write more freely and at whatever length they chose. Open-ended questions are particularly appropriate for gathering qualitative data and may capture particularly significant examples or instances of meaning that may not be evidenced through 'box-ticking' types of design. It was important to me to encourage and allow the views of individual respondents to emerge. As Cohen *et al* noted, 'an open-ended question can catch the authenticity, richness, depth of response, honesty and candour which ... are the hallmarks of qualitative data' (Cohen *et al*, 2011: 393).

4.6.3 Practicalities and constraints

Questionnaires were piloted, revised and checked for clarity before emailing to administrators for distribution. The administrators also sent out follow-up emails reminding recipients of the dates for completion and requesting their participation. In the cases where purposive sampling was used (for example, for multiple concurrent teachers and musical theatre, where potential participants with specific experience of these contexts were invited to respond and state their interest in taking part; and in the gamelan context, where the questionnaire was emailed only to those who were members of the group), there was little need for follow-up reminders as the recipients had a close involvement with the research topic and seemed keen to contribute. In other instances, where sample sizes were much larger, involving the whole undergraduate cohort, more reminders were necessary.

Some constraints in using questionnaires as a method became apparent as research progressed. These included variation of response rates, variation in the degree of detail provided by respondents, and instances where (despite piloting the questionnaires) some respondents were unsure of the meaning of a question. In some cases, response rates were low; around 20%, which is, however, deemed to be a good return from a postal questionnaire (Denscombe, 2003). For other questionnaires (such as that used for the case of gamelan) response rates were much higher, and in the cases of musical theatre and multiple concurrent teachers these may have represented a high percentage of those students for whom this context had significance and relevance. Other reasons for variation of response rates could include the timing of the delivery of questionnaires, as deadlines for coursework and performing commitments may have affected completion and return. Depth of response varied greatly. Some respondents appeared to use the questionnaire as an opportunity to divulge feelings concerning certain situations that had been a focus of their attention for some time, particularly those relating to musical theatre and multiple concurrent teachers, where respondents seemed relieved that interest was being shown in their situation. These particular questionnaires were the most successful in generating detailed data, and showed the most consistency in depth of answers. An example of this material can be seen in Appendix 2.

4.6.4 Observation

Observation was used as both a general and specific tool. While experts have differing views and terminologies for types of observation, Thomas proposed a 'continuum of observation and participation ... with structured and one end and unstructured at the other' (Thomas, 2009: 186). Robson made a distinction between the anthropologically-derived participant-observation in which 'the participant observer is the instrument' (Robson, 2011: 319) and structured observation where the observer uses 'an observation instrument of some kind' (*ibid*). He also noted a third possibility: 'unobtrusive observation' which is 'non-participatory in the interests of being *non-reactive*' (Robson, 2011: 316, italics original).

Much of the observation that I undertook was unobtrusive and unstructured, and was simply used in order to deepen my understanding of the institutional setting. This allowed me to contemplate aspects of 'social actions, behaviour, interactions, relationships, events, as well as spatial, locational and temporal dimensions' (Mason, 2006: 84), all highly significant in the interpretivist paradigm and within social constructivism. However, I used observation more specifically for the chapter on workshops and masterclasses in order to gather data on approaches taken by leaders and participating student and audience involvement. In preparation I attended many vocal workshops and masterclasses as an informal observer, making notes and thinking about the foci of teaching and the responses of the singing and spectating students.

During the workshop-style sessions (in which all those present could participate, but which also included some non-participating audience members) notes were made about pedagogical approaches and participant responses. In the masterclass-style sessions more structured observation was used, focusing on the approaches of the leaders and on the involvement and responses of the performing students and of those in the audience. In order to use event sampling (Cohen *et al*, 2011) a chart was devised to enable the recording of the number of instances of specific events (see below, Table 2). The cells were marked with a simple tally to record numbers of instances which are shown as figures in this diagram. There were four singers at this session. S1 = Singer 1; S2 = Singer 2; S3 = Singer 3; S4 = Singer 4, and one leader.

Table 2: Vocal class occurrence chart (sample chart)

Leader	S1	S2	S3	S4
<i>Comments on technique</i>	10	10	8	7
<i>Comments on pronunciation</i>	22	4	4	6
<i>Comments on background</i>	2	-	-	-
<i>Comments on expression & communication</i>	11	-	3	4
<i>Asks question</i>	14	1	1	-
<i>Demonstrates</i>	10	6	7	5
<i>Gives verbal approval</i>	7	1	2	3
<i>Gives verbal disapproval</i>	1	4	6	5
<i>Shows non-verbal approval</i>	-	-	-	1
<i>Shows non-verbal disapproval</i>	1	2	1	2
<i>Gives hands-on practical help</i>	-	1*	-	-
<i>Gives verbal instruction while student sings</i>	-	4	2	1
<i>Gives information for further study</i>	2	-	-	-
<i>Other</i>	4*	-	3*	-
Participating student				
<i>Asks question</i>	-	-	-	-
<i>Makes statement on expression</i>	5	-	-	1
<i>Makes statement on technique</i>	2	-	1	-
<i>Makes statement on background</i>	2	-	-	-

<i>Plays or sings</i>	Many times	Many times	Many times	Many times
<i>Other</i>	-	-	-	-
Audience				
<i>Invited to affirm</i>	1	1	1	1
<i>Invited to discuss</i>	-	-	-	-
<i>Questions</i>	-	-	-	-
<i>Given information on resources</i>	-	-	-	-
<i>Other</i>	-	-	-	-

* *Singer 2: Hands on practical help* involved some Alexander technique work.

* Singers 1 and 3: *Other* instructions from the leader were four and three comments respectively relating to ensemble.

Piloting this chart alerted me to the need to add some categories and allowed me to gain practice in attempting to log sometimes complex chains of commands in teaching instructions. I also made some field notes expanding on these points. These included observations on the layout of the room and the positioning of the participating students, leader and audience, as well as specific phrases uttered by the leader and or participants, and instances where audience response was requested by the leader. The following extract (overleaf) from field notes illustrates these points:

Singer and leader working on Purcell: Recitative 'Thy Hand, Belinda' and Aria 'When I am laid in earth' from *Dido and Aeneas*

[**Set up:** Singer facing forwards, leader looking over piano score and at singer while she sings the piece through, audience in curved shape (2 rows) in room 058. Accompanied on piano, not harpsichord.]

Leader: *Have you thought about orchestral colouring on some of these notes?*

Singer: *Not really.*

Leader: *You need more seamless singing. Try shaping the consonants – 'darkness shades me' and thinking about the gesture of the appoggiatura.*

Singer sings the phrase.

Leader: *And in the phrase 'Death is now a welcome guest' – which words get stressed? [Question to the audience].*

Audience member: *Is it 'welcome?'*

This data forms a useful addition to that provided by questionnaire respondents. In both kinds of vocal class I requested permission from the leaders and from singing participants, and in both cases I was able to blend into the setting as part of an audience. Because other audience members were taking notes I felt that my presence was relatively unobtrusive and did not affect the setting that I was researching.

4.6.5 Interviews

In-depth one-to-one interviews were used to gather data for the case of musical theatre. After analysing the student questionnaire responses on musical theatre learning I wanted to expand the data through including the views of experts in the genre who were connected to the music department. In particular, I was interested in exploring their experiences of the genre in the context of this particular department, focusing on opportunities, resources, attitudes and pedagogical approaches. Therefore these were 'elite' interviews, carried out with people in positions of authority, who are

'capable of giving answers with insight' (Gillham, 2000: 63) and who possess a 'comprehensive grasp' of the topic (*ibid*).

After obtaining initial consent from the two interviewees I reflected on the questionnaire data and prepared the interview schedules. The interviews were informal and I chose to use a semi-structured format, moving from general to more demanding open-ended questions that would illuminate and provide deeper understanding of the subject. I considered aspects including structure and flow, the use of prompts and probes, and followed guidelines given in Bell (1999), Denscombe (2003) and Mason (2006). This led to awareness of the importance of interviewer neutrality and the need for reflexivity in order to be aware of potential bias and problems caused by the interviewer effect (Denscombe, 2003).

The interviews were face-to-face, took place in the music department and were audio-recorded. Through the methods described above the interviewees were encouraged to give detailed answers. I used prompts including verbal encouragement and non-verbal gestural cues such as nodding and smiling to show the interviewees that they could continue, and used probes to assist the interviewees to expand on their statements: for example, when one interviewee expressed ideas relating to negative feelings concerning musical theatre, I asked: 'did you get that feeling at all?' The interviewees were given the opportunity to add further comments at the end. Transcripts were given to the interviewees and they were asked to confirm that they were happy with these before I proceeded with subsequent analysis. The interviewees were also given drafts of the final chapter to comment on. This process produced some detailed data which provided another perspective on the student views obtained through the questionnaire. The interview transcriptions are provided in Appendix 3.

4.7 Data analysis

Data analysis occurred through a three-phase procedure of coding, thematic analysis and meta-analysis. Case-specific coding enabled the creation of case-specific themes. Through application of the research questions a meta-analysis (Chapters 12 and 13)

was undertaken across cases which consolidated data of common significance. In Chapter 14, further analysis of the themes arising from the meta-analysis led to the emergence of five key themes.

Each case produced a substantial amount of data to be analysed. This included my own notes and memos as well as data collected through interviews, questionnaires, structured and informal observation, and departmental documentation: undergraduate and staff handbooks. Interviews were transcribed (see Appendix 3) and field notes and memos were transferred to electronic files. The texts were repeatedly re-read and through an inductive process examined for 'patterns, themes, categories and regularities' (Cohen *et al*, 2011: 537). I examined the data for patterns and for what might be called typical instances, and also noted those that were atypical, acknowledging that not all data fits neatly into categories but recognising that all data is meaningful. I was keen to avoid taking comments out of context and thereby distorting their meaning, and therefore, particularly with interview data, felt that it was important to keep in mind a sense of the whole interview and also the tone of voice and any gestures that were made at the time. Likewise, field notes gave some useful additional insights into the observation data that I collected.

4.7.1 Coding

In coding the data I followed the guidelines of Robson (2011: 474-488) for thematic coding, and those of Cohen *et al* (2011: 559-563). After collating the data I began the process of data coding by hand. In each case I examined the assembled material and assigned preliminary codes to fragments or phrases within the text (see Table 3). Some text was allocated more than one code, and through an iterative process of re-reading and evaluating meaning and codes I began to revise the initial coding and also to structure the codes into groups. This process was inductive, allowing themes to emerge, rather than imposing pre-conceived themes and ideas as in deductive analysis (Evans, 2009). Open coding involved both the use of codes that were created to describe and define the data as well as in-vivo codes, 'words or phrases that are borrowed from the data and used and an open code' (Evans, 2009: 131), such as 'no

rubric’ (see Table 3, below). As Evans noted, in-vivo codes help keep the analysis and interpretation grounded by retaining closeness to the raw data (Evans, 2009: 132).

Table 3: Coding example

Text (Interview 1)	Codes
<p><i>What opportunities do you think students have for learning musical theatre in this department?</i></p> <p>Well, they’re largely self-generated because even the Central Hall musical and suchlike, to say nothing of the drama barn and independent productions of various kinds, are all essentially student-driven, so there are as many opportunities as they make for themselves – we don’t create any for them; we don’t have any rubric for doing that, and at the moment I tend to think that’s probably a good thing. The department doesn’t have expertise and it doesn’t have a full stage and it doesn’t have a library that’s particularly well-suited to any of this, so to pretend to offer formal support, curricular or otherwise, would be a bit of a swindle.</p>	<p><i>Student initiative</i></p> <p><i>Staff awareness</i></p> <p><i>Student initiative</i></p> <p><i>Student initiative</i></p> <p><i>No provision</i></p> <p><i>No rubric</i></p> <p><i>Value judgement</i></p> <p><i>Lack of resources, and limitations</i></p> <p><i>Limitations</i></p> <p><i>Honesty</i></p>

Following this open coding, a second process of analytic coding was applied to generate categories. In practice, this was a more interpretative process than the descriptive stages of open coding. A third stage, axial coding, involved working with categories and constructing new groups related by aspects such as causal conditions, such as ‘events, activities, behaviors or incidents that lead to the occurrence of a phenomenon’ (Cohen *et al*, 2011: 561), or those representing a phenomenon itself; aspects of context; intervening conditions; interactions and consequences (*ibid*: 561-2). Through this process, connections were made between different subgroups in a single category and between different categories. Finally, selective coding was used to

identify the core or most significant categories. These processes were accompanied by making reflexive notes and memos, re-reading the texts and iteratively revising the codes and themes. Manual analysis facilitated a 'sense of overall control' (Evans, 2009: 133) and ability to view the data 'globally' (*ibid*). This process enabled the development of a deep knowledge and understanding of the data which creating the foundation for analytic and interpretative work, in which I considered and compared aspects of the data and how these related to and illuminated the research questions.

4.7.2 Thematic analysis and meta-analysis

Although I used the coding stages of grounded theory (Glaser & Strauss, 1967) I did not choose to follow this model in order to generate theory but instead aligned with an increasing tendency for researchers to use the practices of grounded theory but without aiming to construct theory (Matthews & Ross, 2010). In case study research it is appropriate to analyse the data for themes and issues but the focus is on process over outcome' (Laurence, 2013: 20) and is 'interpretive rather than predictive' (*ibid*: 21). This interpretation is inevitably linked to my own background and understandings, and therefore the process of data analysis demanded considerable reflexivity.

Throughout the stages of writing I repeatedly examined the data and questioned my emerging thoughts and ideas, and in particular tried to move away from 'pre-established questions and issues' (Evans, 2009: 125) in order to be open to new ideas. In data analysis I aimed to follow the principles outlined by Matthews & Ross (2010: 373). A 'systematic and comprehensive' (*ibid*) approach was adopted, following the procedures outlined above and applying them consistently to all cases. The analysis was 'grounded' through repeatedly returning to the raw and coded data and was 'dynamic', allowing themes to emerge and requiring flexibility to allow for new insights and re-evaluation of the material to occur. Finally the writing aimed to be 'accessible', ensuring that the procedures of analysis and interpretation were detailed and that the final text was clear, readable and understandable.

I also considered how I would represent the data in the final text and extracted a number of quotations to illustrate key points, themes, sub-themes and overarching categories, thus retaining the connection between the data and the participants and also keeping the analysis related to the beliefs and experiences of my participants. The empirical data were considered in terms of the categories and concepts produced by the coding processes and their 'generic concepts' (Flick, 2002: 177) and networks. Through considering the relationships and connections between the concepts, networks of fundamental categories were created. These included networks relating to the following schemata devised by Bogdan & Biklen (1992: 166-172): setting and context codes; perspectives held by subject; subjects' ways of thinking about people and objects; process codes; activity codes, and relationships and social structure codes. These networks of fundamental categories enabled the themes for analysis. In all cases I aimed to 'describe, discuss, evaluate and explain the context and characteristics of the data' (Matthews & Russ, 2010: 317). I endeavoured to explore significant features, connections and contrasts of participant viewpoints and in particular to show how the data might illuminate my research questions. These criteria applied to both the analysis of the individual cases, to the process of multi-case meta-analysis (Chapters 12 and 13) and to the subsequent analysis presented in Chapter 14 through which five key themes emerge.

4.8 Reliability, validity and generalizability

Although reliability has been acknowledged to be more significant in quantitative than qualitative research (Robson, 2011) and more applicable to positivist than interpretivist paradigms (Guba & Lincoln, 1994), it is nevertheless important to address the concept through consideration of minimising 'researcher bias', as noted below, in the processes of data collection and data analysis. Qualitative research is 'context-dependent' (Wilson, 2013: 148) and therefore the research conditions are continually subject to change, meaning that a study cannot be replicated by another researcher. Furthermore, the interaction between the researcher and interviewees, for example, is inevitably conditioned by the particular researcher as much as by the participants.

Therefore, issues of validity are addressed through the positioning of the work in relation to previous research (Chapter 2); justification for the choice of context and potential participants (Chapter 3, sections 3.2 and 3.3); detailing of the research methods (Chapter 4), and the grounding of the analysis through repeatedly examining the raw data.

This study was designed to explore the concept of hidden learning in a particular setting during a specific time frame, and was selective in the aspects that it explored. Within the research I aimed to capture the views of the participants and reflect on the meanings which they attached to the various pedagogical contexts in which they participated. I have tried to achieve reliability and validity by carefully considering the questions that I asked participants and to ensure that their views were accurately and adequately represented in the final text.

Through detailing the methodology and the methods the research processes are demonstrated and clarified. The use of multiple cases provides different perspectives on the exploratory investigation of hidden learning, and the use of different methods within some of these cases allows some triangulation of data. However, the concept of triangulation is not straightforward within interpretivist research, as the association of triangulation with striving towards the revelation of 'a single objective reality independent of human consciousness' (Bloor & Wood, 2006: 171) connects with a positivist rather than an interpretivist viewpoint. In my research, the interpretivist focus is reinforced through giving participants the opportunity to verify the data and to add to it, which provided a balance to my own perspective and added another level of triangulation through 'member validation' (Bloor & Wood, 2006: 170). Furthermore, these views made important contributions to encouraging my own reflexivity as a researcher, as did additional input from more experienced researchers who reminded me to challenge my own assumptions, biases and strive for objectivity.

An interpretative perspective on validity emphasises the final output and conclusions drawn from the data (Bartlett & Burton, 2007). This is demonstrated through showing the evidence that the findings are based on, detailing the methodology and methods used, using participant quotes and participant involvement in corroboration of their

statements and also in giving feedback on the final text. It also involves acknowledging the complexities of the research context rather than attempting to simplify them (Denscombe, 2003). Ecological validity is attained through awareness of particular features of the research setting and by exploring these, rather than manipulating them in order to create conditions for experiment. Because the research is site-specific, generalisation is not possible, but 'particularizability' (Butler-Kisber, 2010: 15) may be a more appropriate outcome. Furthermore, through ecological validity and the intrinsic interests within case study research the potential exists for the generation of concepts which may provide 'a useful aid to thinking outside of the immediate research setting in which they were conceived' (Bloor & Wood, 2006: 95). These are discussed in the final chapter.

4.9 Chapter 4: Summary

This chapter has outlined the philosophical position of Interpretivism and the social-constructivist epistemology which underpin the research, and has discussed and justified the case study methodology and the qualitative methods of data collection involving questionnaires, interviews and observation. Processes of data coding and analysis have been set out, and issues of reliability, validity and generalizability are addressed.

CHAPTER 5: THE PRELIMINARY SURVEY AND FIVE CASES

This chapter introduces the preliminary survey and the five cases, illustrating the relationship between these and the research questions.

5.1 Introduction

The preliminary survey and five cases introduced in Chapter 4 were chosen in order to explore hidden learning in relation to various contexts in which it might occur within the particular institution. These contexts included the aims for practical study stated by new students (Preliminary survey: Chapter 6: Causes and contexts); one-to-one learning (Case 1: Chapter 7: Multiple concurrent teachers); activities supporting one-to-one lessons (Case 2: Chapter 8: Workshops and masterclasses); student-initiated learning (Case 3: Chapter 9: Musical theatre); non-Western instrumental learning (Case 4: Chapter 10: Javanese gamelan) and academic learning (Case 5: Chapter 11: Projects).

5.2 The preliminary survey and five cases

The following paragraphs provide detail on the individual cases. Table 4 overleaf illustrates which cases address the research questions.

Table 4: Research questions and cases

Research Question	Addressed in preliminary survey/case:
1. What reasons contribute to the existence of hidden learning?	Causes and contexts Multiple concurrent teachers Musical theatre Gamelan Projects
2. How does hidden learning operate on a practical level?	Causes and contexts Multiple concurrent teachers Workshops and masterclasses Musical theatre Gamelan Projects
3. What meanings and values might students attach to hidden learning?	Causes and contexts Multiple concurrent teachers Musical theatre Gamelan Projects
4. How does hidden learning relate to the one-to-one lesson?	Causes and contexts Multiple concurrent teachers Workshops and masterclasses Musical theatre Gamelan Projects
5. What are the implications for instrumental/vocal learning within a university setting in the light of a developing understanding of the potential significance of hidden learning to the instrumental/vocal learner?	Causes and contexts Multiple concurrent teachers Workshops and masterclasses Musical theatre Gamelan Projects

I decided to present the preliminary survey and each case individually, allowing the findings from each case to emerge before analysing across cases in Chapters 12 and 13. This allowed presentation of the complexities of learning within each case. It also enabled contextualisation of the cases in relation to literature supplementary to that

reviewed in Chapter 2, and, in the case of Javanese gamelan, introduced specific terminology relevant to the understanding of this particular music.

5.3 Preliminary survey: Chapter 6: Causes and contexts

This survey of 'causes and contexts' (Chapter 6) sets the scene by exploring hidden learning within this particular music department. I was particularly interested in the possible relationship between hidden learning and students' initial aims for practical learning at the start of their degree, which then connected to their aims for learning during the course and to their potential careers. This chapter uses data from a questionnaire completed by students at the start of their degree, and then expands this by using two further questionnaires to discover more about the relationships between hidden areas and the students' and instrumental/vocal teachers' perceptions of hidden learning contexts. Questionnaires were used as the large number of potential participants meant that interviews would be an unrealistic means of data collection. This chapter highlights a potential disjunction between student aims and institutional provision, as well as the importance of teacher-student communication and social contexts for instrumental/vocal learning. The broad focus of this chapter allows an awareness of the complexity of learning in this context to emerge, and for some understanding of particular issues around hidden learning to develop.

5.4 Case 1: Chapter 7: Working with multiple concurrent instrumental/vocal teachers

Chapter 7 focuses in depth on the context of studying with more than one concurrent teacher. This examines hidden learning in relation to the prevalent one-to-one context for developing instrumental/vocal learning, and is a 'revelatory' case in that it explores a previously un-researched area. The idea for this case emerged as a result of an event in my own teaching practice which alerted me to the possibility of learning in this context and to the difficulties which may be experienced by students and by teachers. As I began to think about this context I began to hear informally about additional instances of this framework which led me to believe that it might have significant

benefits to the learner. Furthermore, the likelihood of problems arising when students might attempt to talk to their teachers about this meant that it could, for obvious reasons, be a particularly hidden example to investigate. Because of the highly sensitive nature of this topic, I chose to use questionnaires rather than interviews as I wanted to guarantee participants' anonymity, and also ensure that their voices could be heard without the possibility that they might experience anxiety when making their views and experiences known. This applied to both student and teacher respondents. This case study illustrated the complexities of learning in this context, and suggests that while learning can be 'student-managed' rather than 'teacher-led', issues concerned with the delivery, materials and foci of teaching are significant factors in contributing to the desire to learn with multiple concurrent teachers.

5.5 Case 2: Chapter 8: Workshops and masterclasses

Case 2 focuses on workshop and masterclass learning. This particular case was chosen because these activities have a complementary role in supporting one-to-one teaching, and at the time when the research was undertaken, vocal workshops had only just been introduced into the department and therefore provided a new institutional context for learning. The use of masterclasses as a teaching format in advanced musical performance learning and the increasing availability of workshops (particularly for genres outside classical music and in community settings) can create contexts for hidden learning, as they may be unseen by students' teachers. This is perhaps surprising, as in this case the sessions took place during office hours, and teachers working in the department were involved in leading the masterclasses, and had prepared students for participation in them.

In this case I chose to use the methods of observation and a questionnaire to gather data. Observation was charted through notes and a log, which enabled me to record points of interest and the frequency of certain kinds of activities. There were large numbers of singers who might be involved, but some only attended infrequently and were not personally known to me. Using a questionnaire meant that I could invite all students to participate, and enabled me to receive data from students who only came

to a few sessions, as well as from those who attended many. The responses also included data from postgraduate students. I chose to include these students as they were very much part of the community of singers within the department, and because those who had studied at York as undergraduates would have an understanding of the setting, and those who came to York as new postgraduates might have interesting observations linked to previous experience elsewhere.

This case enabled exploration of some of the pedagogical processes within these two learning contexts, and demonstrates contrasts of approach between workshop-style facilitation and masterclass-style teaching. It also revealed discrepancies concerning the amount of professional feedback that students receive and the integration or compartmentalisation of learning from these contexts in relation to the one-to-one lesson.

5.6 Case 3: Chapter 9: Musical theatre

The case of musical theatre explores student-initiated learning. This seemed to be an obvious focus for hidden learning, as the relationship between this learning and the instrumental/vocal teacher could be variable or non-existent depending on the degree of teacher interest, openness, and teacher-student communication. While there were many contexts within this category that I could have focused on, I chose to investigate the learning of musical theatre, partly because I had heard that there were issues surrounding acceptability of the genre, and also because this could form another 'revelatory' case, as there was little previous research on learning musical theatre. Although some prior research mentioned musical theatre learning in a performing arts institution, contexts where students are largely self-taught in this genre, as at York, remain unexplored.

As in the research on multiple teachers, this context needed sensitivity towards students, who may not have wanted to reveal their involvement to a colleague of their own vocal/instrumental teacher. Therefore, as in Chapter 7, I sent out a general email to all students asking them to respond to one of the administrative staff if they were

willing to participate in research, and I then used this intermediary to send out a questionnaire. The replies were anonymised by the administrator before being collated and sent to me. I also undertook two interviews: one with a member of staff who was involved in the genre, and one with a specialist musical theatre departmental vocal teacher. These individuals are not named in the research, but were aware that their special interests in the genre could make them identifiable. They were both given transcripts to read and a final copy of the chapter, to which they gave their approval. The findings reveal that there are a number of issues which mean that musical theatre learning is often hidden. These relate to the attitudes, specialisations and openness of vocal teachers, and to students' perceptions of institutional provision, attitudes and resources.

5.7 Case 4: Chapter 10: Javanese gamelan

Chapter 10 is also a revelatory case. I wanted to focus on a context where hidden learning might occur in relation to non-Western and Western instrumental/vocal learning, and at the time of the research this meant choosing between samba and Javanese gamelan. I decided on gamelan for several reasons. Firstly, it mainly includes tuned percussion instruments (as well as the addition of voices, a bowed string instrument and bamboo flute) which gave potential for the respondents to include comments about pitch perception. Secondly, the presence of two gamelan groups (one directed by a lecturer; the other by students) provided varying contexts for participation, which might lead to different kinds of performing styles and musical influences. Finally, my own experience as a gamelan player and teacher meant that I had some understanding of the genre and, importantly, of some of the terminology associated with it.

Although the research focus is on the experience of undergraduate students, I decided to also include responses from some postgraduate and former students who also participated in the two groups. This enabled me to get a longer-term perspective on the influence of gamelan, as it appeared that the vast differences between tuning, musical structures and hierarchy of players compared to those of Western

instrumental groups meant that it could initially be seen as very separate to Western instrumental learning. Furthermore, students might collaborate in performing, composing and teaching activities in a relatively non-hierarchical environment, compared to that of a teacher-led or conductor-led Western context. In recognition of this inclusiveness I wanted to offer all the players the chance to participate in research. While the relatively small number of players could have been appropriate for interview methods, I chose to use a questionnaire. The research took place just before a vacation, meaning that many players were busy with assignments or subsequently away, and I also did not want my own gamelan experience to potentially intrude on and affect interview responses. For example, in the questionnaire I gave some instances which might be examples of possible areas of influence, but in an interview situation participants might have felt under pressure to agree, or may not have had enough time to consider these complex questions. I felt that allowing students time to complete the questionnaire at their own pace might enable greater reflexivity and therefore more interesting responses than those that would emerge under the constraints of an interview. The findings show that there are many differences between learning gamelan and learning Western instruments, and these differences may preclude discussion with Western instrumental/vocal teachers. However, the experience of these respondents shows that a number of hidden aspects of learning make a significant contribution to conceptualising Western instrumental learning, teaching and performance.

5.8 Case 5: Chapter 11: Academic projects

The final revelatory case (Chapter 11) explores hidden instrumental/vocal learning in the context of academic projects. To my knowledge, this context is unique to The University of York music department, and therefore I was particularly interested to explore it. As a former student, I recognised that projects offered various opportunities to develop practical learning: some might occur in conjunction with an instrumental/vocal teacher's input, for example, leading to an assessed performance, but many others might involve experimental and collaborative learning situations

which were perhaps unlikely to be part of instrumental/vocal lessons, or even discussed with a teacher. Therefore a significant quantity of learning might be hidden. In order to gather data I decided to use a questionnaire, as the total number of undergraduate students was obviously too great to allow for interviews. While I could have organised some focus groups my limited experience as a facilitator meant that I preferred to use a method with which I had some experience. Again, it was possible that more reflexive thoughts would emerge from using a questionnaire rather than from quick responses in a group discussion, and I wanted each student's voice to have the chance to be heard (which would have been harder in a focus group). I also sent questionnaires to lecturers and to instrumental/vocal teachers to see how they viewed this learning context. The findings suggested that different types of learning occurred in projects compared to lessons, therefore developing different aspects of playing and attitudes towards practical work and performance.

5.9 Chapter 5: Summary

The preliminary survey and set of case studies set out to capture something of the complexity of instrumental/vocal learning within different settings in the institution, and also reveal more particular aspects of hidden learning. While there are other contexts that could have been explored, the cases selected enabled the investigation of largely un-researched areas of learning in relation to the six different aspects stated above: one-to-one lessons; activities supporting one-to-one lessons; student-initiated learning; non-Western learning, and academic projects. These are discussed in detail in the subsequent chapters.

CHAPTER 6: HIDDEN LEARNING: CAUSES AND CONTEXTS

This chapter explores hidden learning in relation to the particular departmental setting of the Music Department at The University of York. It looks at the possible relationships between hidden learning and students' initial aims for their practical learning at the start of their degree course, which connects to their foci for learning during the course and relevance to their potential careers. It also examines the views of current students and instrumental/vocal teachers at the time of the research. The broad focus of this preliminary survey allows an awareness of the complexity of learning in this context to emerge, in particular highlighting potential disjunction between student aims and institutional provision; the importance of social contexts for learning, and of teacher-student communication.

6.1 Introduction

From an institutional perspective, sustaining a focus on provision may be a primary concern for instrumental/vocal learning, particularly in the increasingly competitive fee-paying market. In most institutions provision for this learning includes one-to-one lessons and ensemble opportunities supplemented by occasional masterclasses and workshops. Tuition is often delivered by teachers who may be the products of such frameworks, and, as many teachers continue to teach in the way that they were taught (Mills, 2004b; Haddon, 2009), there may still be an emphasis on preparing students to achieve a skill-set more relevant to a historical performing profession than to the portfolio musician of the twenty-first century (Potter & Sorrell, 2012). Despite attempts to revise and create curricula for instrumental/vocal learning, many institutions still appear to be locked into repetition of established pedagogical contexts, often with 'a tendency to be too narrow-minded and focussed on one and only one outcome: The performer of high quality' (Jørgensen, 2009: 179).

The correlation between student interest and institutional provision appears to be an unexplored area for research. Conservatoire students articulated general aspirations to make 'instrument-specific improvements as well as more general progress' (Burt &

Mills, 2006: 56) and looked forward to performance and ensemble opportunities. Burt & Mills (2005) also found that whereas students entering the Royal College of Music and Leeds College of Music looked forward to high quality instrumental teaching, those entering the Music Department at The University of York hoped to develop as musicians, to become involved in chamber and ensemble music, to learn independently and experience diverse musical styles. Burt & Mills felt that these students approached learning 'more expansively than those entering a conservatoire, and with perhaps more expectation to engage in deep learning' (Burt & Mills, 2005: 13). Peripatetic teachers thought that higher education teachers would focus on 'technique, development of the individual voice, and the use of a relatively wide repertoire' (Mills & Smith, 2003: 21). However, there is still relatively little awareness of students' own specific hopes for this learning. The first part of this chapter investigates student aspirations for their instrumental/vocal learning at university. The chapter then analyses significant contexts of hidden learning from the perspective of a sample of current students, and then examines a sample of teachers' perceptions of hidden learning contexts.

6.2 Questionnaire 1: Student aspirations

This section examines student aspirations for instrumental/learning at university.

6.2.1 Participants and method

In order to gain awareness of student goals, tuition form responses from the incoming undergraduate cohort of 72 music students of 2010-11 at The University of York were examined. These forms (Appendix 4) are completed by new students in the weeks prior to commencing study and contain questions designed to elicit responses concerning achievement, repertoire, practice and teaching, which assist staff in allocating students to instrumental/vocal teachers. Completed forms were received from all 72 students. Data were analysed and thematically categorised as detailed in Chapter 4. The coding process drew out three themes which are detailed below.

6.2.2 Findings

The findings are presented and discussed below in relation to the following three themes: student aims and prior experiences; disjunction of institutional and individual goals, and teacher awareness.

6.2.3 Student aims and prior experiences

Many students' aims for instrumental/vocal study appeared to reflect their pre-university patterns of learning. This suggests that these goals are understandably conditioned by their prior experiences and expectations of university study. Venn noted that music students at Lancaster University arrived with 'minimal expectations' of what the performance course would involve (Venn, 2010: 19) and expected the patterns of pre-university to continue with one-to-one lessons, which they believed would help their technical development. The York undergraduate cohort of 2010-11 had all previously received one-to-one tuition. 23 students stated experience of additional group tuition, which included masterclass participation (11 students), and orchestral sectionals (2 students; however, others may have also been involved in sectional rehearsals but perhaps did not consider them to be group tuition). Other group tuition included chamber music coaching (one string player and one guitarist), summer school courses (recorder and jazz guitar) and musical theatre workshops (two singers).

The York students' aims appeared to be related to the expectation of a continuation of previous modes of learning, and included gaining more performing experience and confidence (27 students), expanding repertoire (25), developing technique (22), ensemble participation (20), taking another exam/diploma (9), mastering sight-reading (3), developing musical understanding in general, including analysis and study of musical history (3), and realising one's potential (1). Many students may have thought the goals of developing technique and repertoire too obvious to mention, but even allowing for this, there was considerable variation in aspirations. Although 25 students (34.7%) wanted to be able to improve enough to be able to enter the profession as

performers or to study at a conservatoire, there were others who sought different experiences, such as to enjoy playing without any particular goals.

Further aims included developing skills on a second or third instrument (19 students, some of whom wanted formal tuition on an instrument that they had previously taught themselves), the development of composing through instrumental learning (14 students), working on classical and jazz improvisation skills (8), and learning to teach their instrument (3). One student wanted to acquire the skills needed to design practical workshops, and another hoped to learn many different styles including folk, baroque and musical theatre. Some students expressed a preference to collaborate with others in learning, and one also hoped to develop the skills needed to become a producer and session musician. These wide-ranging aspirations suggest that students may be aware of the professional need to be conversant in multiple genres and to be able to lead workshops, which appears to be an increasingly prevalent condition for grant-funding (Bennett, 2008b).

6.2.4 Disjunction of institutional and individual goals

One implication of these findings is that many of the student-stated aims may be difficult to realise unless actively initiated by the student. For example, a certain number of lessons are funded by the department on the principal instrument, but financing a second or third study depends on the individual student's resources. Furthermore, some of the students' aspirations might lie outside the areas of expertise of their university instrumental/vocal teachers, and may rarely be catered for elsewhere in the curriculum. This suggests the potential for disjunction of student aims and institutional provision which could lead to hidden learning.

Some students may respond to discrepancies between the dominant values of the institution and those of the individual (Jørgensen, 2000) by exploring areas not endorsed or supported by their teacher or the institution, which might occur individually or in collaboration with other students. Students may also desire the freedom to develop their own creative ideas without direction from an authority

figure, for example, in extra-curricular contexts. Participation in these contexts facilitates the development of 'personal growth, community spirit and musical development' (Pitts, 2007: 163), 'increased confidence, social networks and sense of belonging' (*ibid*), a 'high level of personal investment in, and identification with, the musical product that emerges' (McGillen, 2004: 279), and strong connections forged through positive interdependence (*ibid*).

Creating an identity and sense of belonging to the student cohort can be facilitated through group participation (Dibben, 2006) which may sustain motivation, as well as promote musical and social skills and feelings of self-achievement (Kokotsaki & Hallam, 2007). Furthermore, learning in peer contexts plays an important part in the process of enculturation, by which the student becomes 'literate in a specific cultural idiom' (Schippers, 2010, xvi) as well as in a specific cultural context: that of departmental life. However, while it is possible that some peer and extra-curricular contexts may be hidden to instrumental/vocal teachers, hidden learning can also include other contexts, discussed below.

6.2.5 Teacher awareness

Teachers may possess a limited awareness of potential departmental contexts for student learning, particularly if they only teach a small number of students, live at a distance and visit once a fortnight (Presland, 2005). Gaunt's study of conservatoire teachers found that 'relatively few of these teachers had detailed understanding of what else students were doing within a course curriculum' (Gaunt, 2008: 236). Teachers may be unable to observe practical learning in other settings such as workshops, ensembles, and in the context of academic studies. For many students, these contexts, hidden to teachers, can provide the richest learning experiences. Therefore, investigating hidden learning may encourage institutions and teachers to develop understanding of the value of other contexts for instrumental/vocal learning, which may help them to enable not only those students with professional performing ambitions but also those with other aspirations for practical work.

6.2.6 Questionnaire 1: Summary

Responses to this questionnaire reveal that although many students' aims for instrumental/vocal study reflect those of pre-university learning, other more diverse aims were noted which could connect to vocational aspirations. Disjunction of institutional and individual goals may be caused by differing values which might lead to student participation in peer and extra-curricular contexts. Instrumental/vocal teachers' awareness of these contexts may be limited.

6.3 Questionnaire 2: Significant contexts of hidden learning

This section examines significant contexts of hidden learning from the perspective of a sample of current students.

6.3.1 Participants and method

In order to discover more about contexts of hidden learning and the relationship between these areas and the student and teacher, a questionnaire was devised and emailed via the administrative staff to all undergraduate students at the Music Department at The University of York in June 2010. The potentially large sample meant that collecting data through interviews would have been impractical, and using other means such as focus groups might have resulted in the views of less confident students being subsumed into those of students with greater confidence in group situations. In addition to requesting information on the student's year of study and instruments studied, the following questions were asked:

- 1. Thinking about all the different contexts inside and outside the department that you currently participate in as an instrumentalist/vocalist, which one is the most significant for the development of your instrumental/vocal learning, and why?*
- 2. Are there any areas of your instrumental/vocal learning that you would describe as 'hidden' to your teacher? Please outline.*

3. *What contribution do these areas make to your instrumental/vocal development?*
4. *Why do you think they are hidden to your instrumental/vocal teacher?*
5. *Does your teacher encourage your independent learning, and if so, how?*
6. *Do you think you need a teacher to develop your instrumental/vocal learning at the moment? Are there other contexts in which you might learn more productively?*

Responses were received from 36 students, of whom 15 were in year 1, 10 in year 2 and 11 in year 3. Their first-study instruments included piano (9 students), voice (8), flute (3), cello (3), violin (2), guitar (2), trumpet (2), jazz piano (1), organ (1), drum-kit (1), double bass (1), clarinet (1), alto saxophone (1) and recorder (1). Data were analysed and thematically categorised as detailed in Chapter 4. Although the sample is very small, representing just 20.6% of the total undergraduate cohort of 174 music students, the data reveals some insights into students' evaluation of their learning contexts.

6.3.2 Findings

The findings are discussed below in relation to the following ten themes: one-to-one lessons; accompanying and ensembles, benefits from ensemble participation; skill development summary; students' perceptions of 'hidden learning' contexts; perceptions of ability; lesson content and students' perception of teachers' attitudes; independent learning, preparation and practice, and compartmentalisation of learning.

6.3.3 One-to-one lessons

One-to-one lessons were identified as the most significant context for the development of instrumental/vocal learning by only seven students (4 singers, one flautist, one pianist and one cellist). Two of these singers noted that their teachers

helped them to build technical foundations which could then be applied to other contexts such as ensembles, and lessons provided a 'focused session where you can concentrate on your weakest areas'. The flautist felt that lessons were 'tailored to my needs' and the cellist noted that the teacher was 'closely monitoring progress and issues relating to technique'. Of these seven students, three were in their first year, three in their third (final) year, and one was in the second year. This perhaps suggests that the role of a teacher may be more essential for first-year students, providing a more regular point of contact and support than any other member of staff (Burland & Pitts, 2007), and for assisting the preparation of an assessed recital in the final year.

Although only a small number rated lessons as most significant to their learning, 23 of the 36 students (63% of the sample) did feel that they currently needed a teacher, and mentioned specific areas of input including technical work (7 students), support and motivation (6), extending knowledge of repertoire (5), giving criticism and guidance (5), focusing learning (2), and assisting the consideration of possible career choices (1). Unsurprisingly, most of the first-year students stated the need for a teacher:

I think I definitely need a teacher at the moment, because at this stage of learning I do not think I have developed my technique enough to be able to implement it properly myself, much less to have the self-discipline needed for completely independent learning.

Not all of the second-years felt that they needed a teacher, but most thought that teachers would help develop technique, aid problems, and provide new ideas and motivation. Three students stated that a teacher was not necessary for them, although two others suggested using a teacher as and when they needed support, for example, for problem-solving, and to 'tackle stuff that I can't do, or that simply doesn't sound right'.

Two second-years identified the context of their individual practice as most significant, with one noting that 'this is when I can work on things suggested by my teacher'. However, practice was also defined as an arena for the development of improvisation, composition and harmonic understanding, which suggests a focus on more

independent areas of learning, as outlined by one student who expressed the need for self-directed revision of 'the theoretical basics of my instrument'.

Third-years again showed a desire for teacher support, although one student was more autonomous and imaginative in seeking inspiration: 'I'm currently researching teachers of Indian improvisation for a fresh perspective on performing'. Some students had mixed feelings about the value of lessons; one suggested that 'if we worked in small ensembles, i.e. quartets, we would learn more than we do in lessons'. Another student emphasised the importance of 'external workshop teachers who help you approach learning differently, refreshing your outlook on approaching practice, arranging and performing'. This suggests that a multi-perspective on learning, part of which may be provided by ensemble and workshop contexts, widens the constructs of practical learning and is viewed positively. Therefore, while one-to-one lessons have relevance for most of these students, other contexts can also provide valuable learning experiences. Some of these may be hidden to the teacher, and consequently not integrated into one-to-one learning.

6.3.4 Accompanying and ensembles; benefits from ensemble participation

While it might be expected that social contexts such as ensembles would be valued for their input on students' second and third instruments, for which no lesson allowance was available, the fact that these contexts were deemed more important than one-to-one lessons for 80.5% of the sample on their first study warrants further investigation. In one case, external organ playing for church services compensated for a lack of department opportunity, and involvement in external gigs helped another student develop both playing and organisational skills. The ability to 'learn repertoire carefully and fairly quickly' was developed through accompanying, which also led to performance experience. This could be hidden to the teacher: 'my teacher never sees me doing any accompanying. My lessons just focus on solo piano pieces, though I rarely perform as a solo pianist'.

Hidden learning could also occur through ensemble participation. Students' ensemble participation included Chimera (new music), Gospel Choir, Opera Society, Guitar Quartet, Recorder Ensemble, and small-band jazz. Most of these ensembles were student-led and appeared to develop a range of skills including independence, autonomy and the ability to work with peers.

Participation in Chimera developed sight-reading, rhythm, range, extended techniques and reliability: 'you really have to learn to be independent and that your part counts towards the piece (rather than being part of a section)'. Extended techniques, sight-reading skills, knowledge and enjoyment of repertoire were also developed through the staff-led Symphony Orchestra. Repertoire knowledge was extended through Baroque Ensemble and Recorder Ensemble. Students emphasised the value of groups in enabling 'an ever-developing ensemble awareness which I can't get from individual lessons', 'learning new techniques and ways of playing', 'learning tuning and blend', working 'with different singers who can contribute to my learning', and thought that this environment was 'good preparation for the "real world" of singing'. In jazz ensembles the understanding of the demands of different instruments gained from the peer learning context enabled greater sophistication as an arranger and awareness as a performer: one student noted working 'very closely with other musicians [from whom] I am constantly learning in terms of improvisation techniques and arrangements'.

Ensembles appeared to facilitate both individual development and group skills simultaneously: 'ensemble playing ... improves your listening capacities and tests whether you can develop your technique whilst dealing with joint music-making, improving your musicianship and professionalism'. For another student, 'holding a relatively exposed position in several student ensembles' led to improved concentration and also provided the catalyst for work on performance anxiety. Two students who participated in the music education group [MEG] and in Gospel Choir made connections to metacognitive and pedagogic understanding as well as to specific skills: 'within the department MEG has allowed me to think more about how people learn in order to teach and has helped me look at how I expect myself to learn'. The student involved in Gospel Choir noted that this 'has given me opportunities to:

develop teaching skills – develop/stretch my own singing ability – conduct ... both large and small singing groups – gain experience in accompanying a choir’. These contexts provide far-reaching benefits which also demonstrate the power of the collaborative learning environment provided by student-led ensembles.

Ensemble participation can also enable strong identification with the music, particularly if it is selected by students, thereby increasing their commitment: ‘choosing the right repertoire is important to keep your love and interest in the voice/instrument’. Another student described playing piano ‘in rock and jazz bands outside university’, saying that ‘they remind me of my love for the instrument. Playing piano can be quite dull when it consists of only playing on your own and playing in classical ensembles is a rare opportunity’. This may be highly rewarding: ‘ensemble work has allowed me to rediscover my love of the voice and the repertoire associated with it’.

6.3.4.1 Skill development summary

In addition to this sense of a motivating emotional connection, student comments also provide evidence of the development of a range of skills through group work: leadership and facilitative abilities are promoted; areas of musicianship such as listening, tuning and blending develop along with technical expertise, improved sight-reading, performance skills and increased knowledge of repertoire. The peer-setting seems to connect to a ‘real-world’ concept of music-making, which may activate a motivating sense of ownership and involvement, as emphasised in research by Green, (2002).

Peer presence also appears to positively motivate students to develop their skills. This correlates with the finding that students prepared more assiduously for peer assessment than for staff assessment (Hunter & Russ, 1996); likewise, students receiving group piano teaching worked to keep up with the group and peer expectations (Daniel, 2004a). Finally, as noted above, metacognitive skills develop through contemplation of the learning process, both through considering self-

development as well as the development of others in the shared learning context. For many of these students, the most significant learning contexts appear to be those involving membership of a community of peer learners. Instrumental/vocal teachers in this department, as in many others, often have no contact with these specific learning communities as they are not involved in rehearsals, and they may also be unable to witness the performance outputs of these environments. Therefore, learning in these contexts could be described as 'hidden': unseen by teachers, and operating on a continuum ranging between staff-led and peer-led, meaning that this cannot simply be defined as informal or extra-curricular learning.

6.3.5 Students' perceptions of 'hidden learning' contexts

Students were asked to outline any areas of their instrumental/vocal learning that they would describe as 'hidden' to their teacher, and to explain the contribution of these areas to their instrumental/vocal development and suggest why their teachers might not be aware of them. 13 students felt that no areas of their instrumental/vocal learning were hidden to their teachers. Three of these students had already identified lessons as their most significant learning context, and another had stated that practice was most important. Of the remaining nine students, two gave no details, but seven identified ensembles as their most significant learning contexts. However, their teachers were not involved in the ensembles. This suggests that the degree to which learning is hidden might depend on the extent of student-teacher communication, as one student observed: 'I think some areas can remain hidden to your teacher if you do not communicate with them as to what you are undertaking outside of lessons'. This view was expanded by another student:

My teacher and I talk about the groups and other activities with which I'm involved, including what I'm working on in them ... but she doesn't necessarily know what skills I'm developing through them ... or what else I've been exposed to.

This suggests that some degree of hidden learning is therefore inevitable, even if student-teacher communication includes details of other learning.

Furthermore, the fact that only one student mentioned working with a teacher on some ensemble (duet) music suggests that learning areas may be compartmentalised into those involving a teacher and those outside the one-to-one context. Some students kept those areas separate because of teacher-limitations: 'continuo playing is very much learnt "on the job" and is not a strength of my teacher'. Another student noted: 'my main interest is improvisation, which has never been a speciality of any of my teachers'. Likewise, 'small solo performances outside of term time' were unseen by the teacher and might not feature music prepared in lessons. Teachers may also be unaware of students' compositional activities, although one student stated that 'this isn't purposefully hidden, just have never mentioned it'. This was supported by another student, who noted:

I also often don't come to teachers with arrangement/composition ... preferring to take it straight to the ensemble performing ... I don't hide anything I write from my teacher/s purposefully, instead I simply prefer to rehearse with the musicians playing it, and ask them for their input.

These comments may be indicative of limited student-teacher communication, and suggest a possible link between hidden learning and disjunction of student and teacher interests, as well as revealing limited teacher competencies and ability to access other contexts.

It might be that some teachers do not necessarily enquire about students' involvement in other contexts, or they may be reluctant to acknowledge their significance, or they may perceive them as threatening to the work undertaken in lessons: 'my teacher thinks that these skills [new music and improvisation] detract time away from my "practice" time. So she isn't too keen on it!' This student placed a high value on these activities: 'they are extremely important to my growth as an instrumentalist and as a musician. They make me listen to music in a different way. Not to recreating a sound that's on the page, but just by creating the sound afresh'. These activities could also be highly motivating: 'Finding creative ways of performing is of far more interest to me than simply playing written music. I suppose it's what motivates me to carry on playing'.

These comments suggest that hidden learning can promote the development of musical understanding and ways of working that might lead to a highly creative approach, but one that is perhaps not compatible with the aims and method of the teacher. Another student's interest in experimentation also aimed to enable more creative and personal connections with the music, relating to 'how I can put my own take on things'. This was achieved by 'trying to do things differently from the way I am taught to do things (whether it be technique or learning a piece or anything else)'. For some students, hidden learning might represent a means to escape teacher-control and achieve some degree of musical freedom, experimentation and personalisation.

6.3.6 Perceptions of ability

For two first-year students, hidden learning related to their perceptions of their abilities as learners in the lesson context. Hidden learning could involve expression of a 'real', more capable self which the teacher might not witness: 'I am a great player but I get ridiculous anxiety when I try to play to my teacher. I think she thinks I am not very good'. For the other student, hidden learning referred to weaknesses as a learner relating to 'most of my learning processes which aren't accurate or particularly thorough. Also, the slow rate of my learning and small repertoire. They shape the lesson'. The student also noted that 'if everyone knew, I'd feel quite ashamed of them'. In both these cases, students appear to be having difficulty reconciling the demands of the lesson situation with their own capabilities and self-view as learners, suggesting that hidden learning may also involve abilities unseen by the teacher.

6.3.7 Lesson content and students' perception of teachers' attitudes

Several students viewed lessons as focused on solo pieces and 'forming a good technical basis' and thought that wider exploration might be limited, as 'there is not so much time in lessons, with all their concerns of personal technical development and specific repertoire learning'. The suggestions for creating an 'action plan for the year' or 'a more formal system to aid the creation of individual aims for both the student

and teacher' may also reflect limited discussion and perhaps a lack of shared goals for student learning.

Teachers not only appeared to have an agenda for lessons, but were also perceived to possess variable attitudes to learning outside of lessons. One student noted that Gospel Choir 'has helped me in terms of ear training, for example, maintaining a line at a consistent interval above another part'. However, Gospel Choir music 'is taught as call and response so I'm unsure whether my teacher would see this as a valuable contribution to my vocal development'. Despite benefits such as introducing the student to different warm-ups and learning a new style by ear, the student felt that because the teacher was 'classically trained I think she would see this as far less important than other choirs'. This suggests that teachers' attitudes may lead to a lack of student-teacher communication and compartmentalisation of learning activities resulting in hidden learning.

Just one student felt that his/her teacher 'doesn't mind if I see other teachers for their opinions' and another mentioned learning from masterclasses. However, some teachers were seen to have a restrictive attitude to other learning contexts: 'she doesn't encourage us to get involved with loads of experimental projects, and she even complains that we have orchestra; but I think it's because she wants us to practice more'. A more expansive approach was noted by one student who felt that his/her teacher 'encourages you to play as much and as often as possible to develop confidence and skills that cannot be taught'. This suggests that various aspects of learning develop outside the one-to-one context, and lends support to the investigation of the contexts and contribution of hidden learning.

6.3.8 Independent learning, preparation and practice

Although independent learning could be a context where learning might be expected to be unseen by the teacher, it was nevertheless also linked to learning in lessons. Students were asked whether their teachers encouraged independent learning, and if so, how they did this. 32 of the sample of 36 answered 'yes'; two wrote 'not really'; one was 'not sure' and one gave no answer. Although independent learning could comprise various contexts, virtually all of the comments expressed the students' perception that their teachers connected independent learning to lessons rather than to other areas. Just three students thought that their teachers expressed interest in their overall learning by encouraging their involvement in ensembles and peer learning, and 'simply by being actively interested in what I do, outside of lessons, the groups I form, the concerts I play, the pieces I write'. However, all the other comments were concerned with independent learning supporting the work of lessons, generally through preparation and practice.

Preparation was often teacher-led, for example, through the teacher offering recommendations for listening and reading (3 students): 'my teacher promotes researching pieces and individual interpretation', and through the teacher 'suggesting techniques, repertoire/areas that I might explore'. Six students noted that their independent learning involved learning repertoire selected by the teacher: 'if she sets me a new piece to learn, she expects me to have grasped the basics of it by the time of the next lesson, meaning independent learning is required'. Only three students mentioned choosing music themselves for lessons, and just one described lessons as student-led. Independent learning was based on 'different methods of playing and practising' demonstrated by the teacher, and was therefore still teacher-led, with students implementing their teachers' suggestions. These mostly concerned repertoire, although one student did mention being shown 'how to manipulate exercises to provide further challenges' and another noted transferable learning: 'from what I have learnt, I apply the technique in various music pieces'.

6.3.9 Compartmentalisation of learning; holistic learning

In terms of overall learning, the student responses suggest that teachers may not be aware of the extent of learning outside the one-to-one context and the benefits to individual students. Compartmentalisation of learning activities may occur because these are not compatible with the teachers' expertise or interests, or because they provide a means to explore areas outside the teacher's control. The student is the only person aware of the full extent of learning contexts, but do students manage to develop an understanding of how these individual parts might relate to their learning as a whole? Only two students articulated a more holistic understanding of this issue. These were both third-year students who specialised in jazz: a drummer and a singer. They appeared to assume responsibility for their learning and both expressed awareness as to how they could integrate knowledge from different contexts.

The singer outlined how aspects of classical vocal work undertaken in various departmental ensembles and also within the context of academic work might inform jazz singing: 'so much is transferable even if they seem unrelated on the surface'. This student noted that these areas were not necessarily 'hidden' but merely lay outside the teacher's interest, and stated that the teacher was 'not a vocal specialist, just a jazz specialist'. The student appears to have taken responsibility for linking learning from various contexts not only to keep 'certain areas of my voice trained that aren't necessarily used regularly in the jazz that I do' but also to 'train my ability to project emotions and characterise music onstage which can definitely be used in all kinds of vocal performance'.

The drummer's comments suggest an understanding of how the teacher might regard hidden learning:

There are lots of areas of my playing that my teacher has never heard, but he doesn't necessarily need to. He not only recognises this, but encourages this, as his prime [*sic*] role is to help me develop the things that I can't already do.

This student thought that gigs and practice would be hidden to the teacher, and felt that the teacher 'recognises that both of these things are personal experiences that

help shape the way you play in future, so the teacher being there isn't necessarily of benefit'. However, it was recognised that 'recording these and getting feedback at a later date may be a way these hidden aspects could become of use'.

These students appeared not only to have taken responsibility for their learning, but also articulated holistic rather than compartmentalised conceptualisations of learning, which suggests that they have considered how to assess the contributions of different learning contexts to make sense of their learning as a whole, rather than as separated, individual units. This suggests that there is scope to consider the potential for hidden learning to contribute to the development of a holistic understanding of learning.

6.3.10 Questionnaire 2: Summary

While most of the student sample acknowledged the need for one-to-one lessons, other contexts were identified which provided valuable learning experiences. These included accompanying and ensemble participation, which developed various skills and could enable motivational emotional engagement. Hidden learning might also enable exploration of creativity, experimentation and personalisation, and relate to the expression of a real self which could be affected by anxiety during the one-to-one lesson. Teachers appeared to focus on technique and repertoire and had variable attitudes towards other learning and to student independence. Students' perception of teachers' views may have an impact on the extent of student-teacher communication and result in compartmentalisation of learning.

6.4 Questionnaire 3: Teachers' perceptions of hidden learning contexts

This section explores the views of teachers on hidden learning, examining their perceptions of the reasons why contexts might be hidden and their contribution to student learning.

6.4.1 Participants and method

In order to achieve some comparison between students' and teachers' views, a similar questionnaire was devised and emailed to the 36 departmental instrumental/vocal teachers. Administrative staff distributed and collated the questionnaires and also made the responses anonymous. The following questions were asked:

- 1. Are there any contexts for instrumental/vocal learning within/outside the department that students participate in that you think instrumental/vocal teachers may be unaware of?*
- 2. Why might these be 'hidden' to teachers and what might they contribute to student learning?*
- 3. How might these areas of 'hidden' learning compare/complement what's learnt in the one-to-one context?*
- 4. Would you think that 'hidden' learning or learning from the one-to-one context is more important in student instrumental/vocal development?*

This questionnaire had a return of just six responses, including one stating that the teacher could not comment as he/she was not in the department enough to have an informed opinion. However, the relative opacity of the questions admittedly made responding challenging. Responses were collated and thematically analysed.

6.4.2 Findings

The findings are discussed below in relation to the following themes: teachers' perceptions of hidden learning contexts; teacher-student communication and value judgements, and learning outcomes.

6.4.3 Teachers' perceptions of hidden learning contexts

Of the five teachers who gave answers to the questionnaire, just two identified various contexts where hidden learning could take place. These included situations where students worked with other teachers who might not necessarily be 'disclosed to the department or to their department instrumental teachers'⁴ as well as busking, accompanying, playing background music, ensemble participation, performing in church and in university lunchtime concerts, and learning in the academic project context⁵. It was also noted that students 'may act as teachers to other students, either formally, informally ... this can help them develop learning techniques and to analyse their own playing and practice methods'. Therefore, many contexts may be hidden to teachers.

6.4.4 Teacher-student communication and value judgements

Teachers felt that a variety of factors might mean that learning was hidden. These could include the frequency of the teacher's visits to the department and the student-teacher relationship created through teacher-student communication. One teacher noted that 'the teacher is dependent on the student for the information'. However, another teacher's observation that 'some teachers do not wish to have anything to do with anything other than playing the dots on the page in front of the student!' suggests that other factors such as teacher openness, teacher dominance and time constraints all play a part in communication.

Communication could be impeded by perceptions of value judgements. One teacher noted that some students may 'feel that the fact they are playing in one of the less prestigious ensembles suggests they are "not good enough" for symphony orchestra etc. so will not mention it'. It was also speculated that students participating in alternative ensembles 'may also feel (probably mistakenly!) that their teacher will not be sympathetic to the type of performance they are doing'. Students could perhaps also feel that some ensembles lacked 'the "kudos" of the main department ensembles'

⁴ Studying with more than one concurrent teacher is the focus of Chapter 7.

⁵ Instrumental and vocal learning in the academic project context is the focus of Chapter 11.

and therefore not mention their involvement to teachers. However, further comments from one teacher showed that reassurance would be given of the value of any ensemble and performance opportunity, including those on second/third study instruments. These comments complement research examining student feedback on instrumental/vocal teachers which found reluctance to give honest evaluations of teachers for 'fear of hurting a teacher's feelings; fear of reprisals; and conflicting role expectations' (Hanken, 2004: 287). This suggests that hidden learning may occur through communication difficulties stemming from students' uncertainty of their teachers' perceptions of the value of other learning contexts.

6.4.5 Learning outcomes

Teachers felt that there were differences between learning in the one-to-one context and in other situations: 'one-to-one teaching necessarily focuses on individual technique and musicianship. Intonation, listening, response benefits enormously from ensemble playing'. However, the contexts of hidden learning 'can also help the student to understand the reasons for developing their technique, tonal projection etc. which may not always be apparent in the context of a lesson'. When asked whether one-to-one or the hidden contexts were more important to student instrumental/vocal development, teachers were open to the contribution of both areas: 'probably one-to-one, but both are necessary' and 'I feel they complement each other and are equally important, perhaps at different times one more than the other depending on the situation'. Other comments highlighted motivation: 'student commitment is the most important part of the development – everything else is secondary'. Another teacher noted that:

I feel that principal study tuition provides the cornerstone of any pupil's development. We are providing the foundations but in many ways the student must become almost self-taught and learn to solve problems in a way that works best for them as they have so little contact time with principal study tutors.

This suggests that a balance of tuition and self-motivated independent learning is important, but teachers may view independent learning somewhat differently from students. The comment that 'I would encourage all my pupils to seek other opinions and read around the instrument in any way possible, although I would prefer to be aware of this' suggests that the teacher may prefer an element of control over the student's learning, whereas students may desire greater autonomy. This may lead to hidden learning occurring in other contexts which are not divulged to the teacher.

6.4.6 Questionnaire 3: Summary

Teachers identified a number of contexts in which hidden learning might occur, and suggested that the frequency of teachers' visits to the department, communication and value judgments might cause learning to be hidden. Discussion of learning outcomes suggests that teachers acknowledge the importance of contexts that may be hidden for students' development, but students and teachers may have different understandings of student autonomy, which can also lead to hidden learning.

6.5 Chapter 6: Summary

This preliminary survey has considered hidden learning in relation to three aspects: the aspirations of incoming students to this particular music department; the realities expressed by a sample of current students, and the views of some of the department's instrumental/vocal teachers. While the sample sizes of the teachers and students are small, the responses nevertheless reveal useful insights into aspects of teaching and learning at this particular institution.

Incoming students expressed a range of aspirations for their instrumental/vocal learning. These embraced diverse genres to include connections with composition, pedagogy, workshop leading, developing the skills to become a producer and session musician, experiencing individual and collaborative learning, and extending skills on more than one instrument. However, the realities of learning expressed by current

students suggest that the dominance of technique and repertoire in the one-to-one lesson leaves little time for addressing other areas, and that development on second and third study instruments is only possible through self-funded lessons and ensemble participation. The current students' responses emphasised the importance of ensemble participation and revealed that other social contexts such as accompanying and external concert performance could compensate for a lack of department opportunity. These contexts developed a range of skills including technique, musicianship, peer-learning, leadership and teaching, as well as renewing a love of the instrument and repertoire and providing motivation. The lack of teacher-involvement in these contexts means that this learning may become hidden to teachers.

While the majority of current students in this sample felt that their teachers would encourage independent learning, they appeared to feel that their teachers would align this learning with preparation and practice for one-to-one lessons rather than to other contexts. Teachers are required to prepare students for performance assessment, and therefore students may feel that teachers inevitably represent some of the dominant values of the institution, which are also reinforced through the provision and repertoire of departmental ensembles. Hidden learning can occur when students seek to bypass the dominant norms and explore other music in different settings, or even develop work on the same music but with different personnel. The current students' responses mentioned their interest in the development of composition, continuo playing, jazz and improvisation, and also noted that these were not compatible with the expertise of their one-to-one teachers.

The teachers' responses indicate a positive view of other student learning activities outside the one-to-one lesson which could be hidden to them. However, teachers also noted that students might perceive them to be making value judgements about other contexts, and both teachers and current students noted that the extent to which learning was hidden depended on student-teacher communication. While one teacher felt that teachers were dependent on students for information, students felt that their teachers' attitudes could lead to a lack of communication. Therefore, the extent to which teachers are open and non-judgemental is crucial. If students cannot discuss other learning contexts with their teacher, this learning is likely to be hidden, and

compartmentalised. This places the onus on students to evaluate different areas of learning. In this research only two students articulated an understanding of holistic learning.

These findings suggest that hidden learning may occur in response to conflicts between student aspirations and institutional provision, and is connected to students' perceptions of teachers' priorities for lesson content and teachers' views of other areas of learning. These are charged with the dominant values of the institution and aligned to the degree of student-teacher communication, and perhaps also communication between institution and student. Therefore, while it appears that hidden learning may provide positive learning experiences, it may also be indicative of disjunction between student, teacher and institutional values and connected to difficulties encountered in student-teacher communication.

CHAPTER 7: HIDDEN LEARNING: WORKING WITH MULTIPLE CONCURRENT INSTRUMENTAL/VOCAL TEACHERS ⁶

After examining the concept of hidden learning in relation to the aspirations of incoming students and the realities expressed by current students and their instrumental/vocal teachers, this chapter investigates a more specific context of hidden learning: the case of individual students learning from multiple concurrent instrumental/vocal teachers. This case explores why this situation might occur, how it operates in practice and how those involved feel about teaching and learning in this context. The findings suggest that while some of the sample of teachers expressed reservations about students studying concurrently with more than one instrumental/vocal teacher, this type of hidden learning may play a valuable role in instrumental/vocal development for some students.

7.1 Introduction

Research literature on instrumental/vocal teaching and learning has tended to focus on the dominant contexts of one-to-one or group tuition. However, as mentioned in Chapter 6, a further context exists where a student may have multiple concurrent teachers for the same instrument or voice. Within this context there is scope for considerable variation: a student may have extra occasional lessons or regular ones with another teacher with or without their main or 'official' teacher's knowledge; or the teachers may collaborate, each teaching the student on a one-to-one and/or group basis, but discussing progress and working as a team (see Wöllner & Ginsborg, 2011). Learning with more than one concurrent teacher may be initiated either by the student or by the teacher, and raises issues concerning student/teacher dynamics, teacher roles, and learning outcomes, particularly in relation to 'hidden' rather than 'open' contexts. These may be less accessible to researchers, who need sensitivity towards student/teacher relationships when examining them.

⁶ Material from this chapter appeared as the article 'Multiple Teachers: Multiple Gains', *British Journal of Music Education*, 2011, 28 (1), 69-85.

References to this hidden framework within the instrumental teaching literature are scarce. Gaunt briefly considered the implications for conservatoire students of officially studying with more than one instrumental teacher. She concluded that the students 'benefited from the diversity' of working with more than one teacher (Gaunt, 2006: 182) although potential difficulties could emerge, particularly for first-year students, concerning conflicting advice and information overload. However, more mature students who possessed greater autonomy enjoyed the variety of approaches. Gaunt noted later that 'breadth of understanding through experiences with different teachers and learning environments' (*ibid*, 2008: 221) would contribute to the development of student independence and autonomous learning. However, none of the 20 teachers in her survey appeared to deliberately suggest that students could also study with another teacher, although one advocated attending other students' lessons and those given by another teacher (*ibid*, 2008: 235). Further investigation of this teaching and learning context is clearly overdue.

7.2 Models for multiple teaching

Three models are discussed which could inform multiple concurrent instrumental/vocal teaching: higher education supervisory teams; sports performance training, and business, mentoring and music.

7.2.1 Higher education supervisory teams

Parallels with multiple teaching can also be observed in higher education where institutions are moving away from a single supervisor for PhD students towards the use of a supervisory team (Taylor & Beasley, 2005; Cryer, 2006; Wisker *et al*, 2008). This has benefits for both student and supervisors: the student has access to wider expertise and has support in place should one supervisor be unavailable or leave the institution. The structure is particularly beneficial for new supervisors who can be mentored and initiated into the supervisory role. However, co-supervision presents the potential for problems regarding issues of 'disagreement and divergence' (Taylor &

Beasley, 2005: 71) similar to those in the instrumental learning context. Phillips & Pugh (2006) recommended that the student should take the initiative in managing these potential issues by negotiating clear roles for each supervisor, agreeing on different areas of responsibility and not playing off one supervisor against the other (*ibid*). In fact, many experts advocate that the delineation of roles should extend towards the identification of one primary supervisor and a supporting one (Eley & Jennings, 2005; Wisker *et al*, 2008), and these roles could be further defined with the principal supervisor possessing academic expertise and the second one contributing a 'research management' or 'critical friend' role (Eley & Murray, 2009: 55). Delamont *et al* suggest that strategic planning should be provided by the primary supervisor, who also advises the student and supporting supervisor on the 'appropriate scope and standards expected' (Delamont *et al*, 2004: 104). This division of practice may also be appropriate for students in managing their instrumental/vocal learning.

7.2.2 Sports performance training

Sports performance training also supports a context in which the issue of multiple teaching is recognised. In team sports, a coaching team is the norm. Where collaboration occurs, for example, between coach and assistant coach, each tends to have a different focus: 'head coaches offered more mistake-related feedback while assistant coaches offered more reinforcement and encouragement' (Solomon *et al*, 1996: 44). The assistant coach, who is often closer to the players in age and experience, exercises a 'release' mechanism which helps the athlete assimilate approaches, and enhances communication (*ibid*). The head coach also tends to have a dominant role when collaborating with support personnel, whose roles have been described by Lyle (1999: 10) as 'supporting' or 'replacement'. In the supporting role 'the relevant expert provides data which are subsequently incorporated into decision making and delivery by the coach' and in the replacement role 'the expert substitutes for the coach in this particular aspect of the coaching process' (*ibid*, 1999: 10). In these circumstances the coach and other personnel tend to be specialists in different areas

so there is less potential for conflicting advice than in the instrumental/vocal teaching context.

The coach retains power and control, and coordinates 'co-operation between sports scientists and athletes' (Maile, 1992: 92). 'It is the coach who will assimilate information, analyse the effectiveness of the programme, construct specific training sessions and co-ordinate and supervise these' (*ibid*). However, in practice, the current situation may be far from ideal, as most coaches 'operate in relative isolation, and with only partial support from a series of support services' (Lyle, 1999: 10). This is a situation that directly parallels that of many instrumental/vocal teachers. Lyle's vision of a future model: 'the network approach' might also apply to instrumental teaching, 'in which the coach (or might we begin to call this person the 'performance manager'!) co-ordinates a team of specialists ... The coach in this instance will require strong skills of planning, integrating and co-ordinating' (*ibid*, 1999: 10).

7.2.3 Business, mentoring and music

Within business management, corporations are increasingly utilising joint leadership, and there are obvious parallels with multiple collaborating teachers in instrumental/vocal learning, particularly in relation to issues of role management, communication and negotiation. In mentoring, the utilisation of a 'constellation' of developmental relationships (Kram, 1985) has been linked to career progression (Higgins & Thomas, 2001), and in education, teachers and students have responded favourably to co-teaching (Nevin *et al*, 2009). However, the above are all 'open' contexts. How does learning with more than one concurrent teacher for the same instrument work when, for example, a student has a main teacher and another teacher unknown to the primary one? This hidden area may be of considerable value to students but is rarely acknowledged or openly discussed. This case explores how a sample of undergraduate music students perceived learning from multiple concurrent teachers, including open and hidden contexts, and how their teachers viewed this situation. The case also examines reasons for this learning being hidden, and the contribution that this makes to student development.

7.3 Questionnaire 1: Learning with multiple concurrent teachers

As mentioned in Chapter 6, it emerged that within the institutional context of research some of the student population might study with multiple concurrent teachers. Therefore, as well as contributing to scholarship on this hitherto un-researched area, investigating studying with multiple concurrent teachers might reveal factors contributing to hidden learning, as well as the constructs of this hidden context.

7.3.1 Participants and method

In order to investigate this subject within a potentially large sample of 173 undergraduates I chose to use a questionnaire. This was sent electronically to students, who were invited to reply anonymously via the departmental administrative staff. This initial questionnaire sought to discover students' perceptions of the advantages and disadvantages of studying with multiple concurrent teachers and the attributes of students who might benefit from this, through the following questions:

- 1. Have you had lessons from more than one teacher simultaneously?*
- 2. What do you see as the advantages of having more than one teacher for the same instrument at the same time?*
- 3. And the disadvantages?*
- 4. What sort of students might benefit from this the most?*
- 5. Do you have any other comments?*

Responses were received from 33 students (19%), of whom 16 (studying piano, flute, violin, cello and voice) had experience of lessons on the same instrument from more than one concurrent teacher. Two students identified a separate focus: one simultaneously studied modern and baroque versions of a string instrument, and the other took piano and jazz piano lessons. The rest of the sample did not have such clearly defined areas of study with their different teachers.

The data from this and subsequent questionnaires were collated and analysed by hand as detailed in Chapter 4. Despite the limitations of the sample sizes the responses produced many interesting and detailed points, with various themes emerging from the data analysis. Responses from the first questionnaire are discussed below.

7.3.2 Findings: Students' views on the context of multiple concurrent teachers

This section discusses the following two themes: the advantages and disadvantages of studying with multiple concurrent teachers, and students' perceptions of the kind of students who might benefit most from this context.

7.3.3 The advantages of studying with multiple concurrent teachers

Students who studied with multiple teachers outlined a range of benefits. Some of these, such as increased practice, may have simply resulted from having more lessons. However, students also felt that they gained a wider range of tips for effective practice, and that increased feedback raised the level of their work. Playing to different teachers improved confidence in performance, and exposure to different methods was deemed productive: 'the chances are that the more approaches you see the more likely it is you will find one you can easily relate to'. Awareness of needing to understand reactions to divergent ideas and to developing flexibility of thinking and learning was widely expressed: 'you learn to think for yourself more, as you can question particular ways of doing things'. This was felt to be particularly effective when students witnessed different interpretations of the same piece of music. The input of a second teacher was likened to that of a doctor, confirming or disputing a diagnosis and giving a 'greater depth of insight' into a musical work, and new ideas were felt to be particularly helpful in the pre-performance period 'where a fresh approach to over-practised pieces can be all that is needed'. Some students were motivated to study with multiple concurrent teachers in order to gain a wider perspective on interpretation, which suggests that some teachers perhaps possessed narrower musical interests and less flexible thinking than students would have liked. It also

appeared that students saw it as their responsibility to change their attitudes towards learning rather than as the teacher's responsibility to change their teaching methods.

Those students who had not experienced multiple concurrent teachers also thought that studying in this way would enable learners to gain experience in evaluating working relationships, and that observing and considering different teaching methods would improve pedagogical understanding. Just one student made no mention of any advantages, referring instead to a potential disadvantage of divergent opinions.

7.3.4 The disadvantages of studying with multiple concurrent teachers

Both groups of students thought that the main disadvantage would be confusion created by receiving conflicting advice. One student felt that: 'there is no disadvantage when a student is intelligent enough to judge tutors' comments critically ... students do not have to one hundred per cent obey them'. However, students may feel that they should be able to identify the 'correct' method but cannot, and then feel obliged to switch from one state to another in order to show each teacher that they are following their advice:

If teachers' ideas are *very* different, which they often can be, especially in technical work, it can be hard to decide which person to listen to, for example, one teacher tells you to place your lip high up on the mouthpiece ... and the other tells you to keep it down.

Divergent approaches relating to technique appear harder to resolve than conflicting musical advice. Here, students 'should be forming his/her own point of view of the pieces so different opinions should help this'.

Adjusting to different teaching styles and personalities might be equally problematic: 'it can also be confusing having two teachers with completely different approaches to teaching'. This might cause a loss of momentum through 'having to adapt to each teacher's style from lesson to lesson'. Slower progress might result from 'less continuity between lessons and practice' and, as well as the expense involved, the

perceived 'double work-load for one instrument might be hard to stay motivated for'. Issues of divided loyalty could arise: 'you will directly compare the two teachers so will end up finding the one a chore and the other brilliant, just because they are in direct comparison'. There was also the 'risk of a teacher getting offended/frustrated if the student is contradicting their teaching due to advice given by another teacher' and the possibility that teachers may feel threatened: 'there could be political problems: one teacher may not want their students to be seeing another at the same time'.

One student speculated that 'multiple teachers affect students perhaps more on a personal, relationship-wise level than instrumentally' and that it would be harder to establish a good rapport with more than one teacher. In order to avoid these difficulties 'the two teachers should "work together" in teaching someone and not just be two separate teaching programs, which do not bear any overall structure'. Some students suggested that the ideal situation was to have one official teacher plus extra consultation lessons and masterclasses, and that 'changing teachers relatively frequently can, for many people, be very beneficial'.

7.3.5 What sort of students might benefit the most from this context?

Students felt this way of learning would be problematic for younger learners and unsuitable for beginners but useful for advanced (post-Grade 8) performers. There was general agreement that a student needed to be hard-working, 'confident and strong-minded'. Open-mindedness was important, but this needed to be balanced by knowing 'what they want from a teacher/situation' and having a 'clear enough view on their playing to take all comments successfully on board'. This might suit a student 'who is already a technically skilled performer and can therefore benefit more from general guidance rather than structured progression'. Several students thought that it would aid someone whose teacher was failing to meet their needs in some way, for example, 'a student wishing to pursue in depth a work/composer/area that their teacher is not a specialist in' or someone 'who is getting "bogged down" in a piece with current teacher's comments not proving remedial'. One student with two teachers mentioned

the student/teacher relationship, saying that the student would need to be ‘someone who can cope with the pressures of keeping somebody else happy!’

7.3.6 Questionnaire 1: Summary

Students identified a range of benefits from studying with multiple concurrent teachers including increased practice, feedback, pedagogical understanding, confidence in performance and developing flexibility of thinking. The main disadvantages were perceived to be confusion created by conflicting ideas, adjusting to different teaching styles and personalities, coping with the workload, issues of divided loyalty and student-teacher rapport. This context would benefit more advanced students, who were open-minded and aware of their aims for learning.

7.4 Questionnaire 2: The views of students studying with multiple teachers

In order to discover more about students’ views on this context of hidden learning, further research was carried out, as detailed below.

7.4.1 Participants and method

A second questionnaire was sent to the 16 students with experience of this situation. While one-to-one elite semi-structured interviews could have been a possible means of data collection, the face-to-face context might have caused some reservations among potential participants who may not have wanted to reveal their involvement in working with multiple concurrent teachers, particularly to a colleague of their university teachers. Therefore the questionnaire was used as a research tool. The following questions were asked:

- 1. Please describe how you came to have two teachers – did one teacher suggest it, or was it your idea? Why did you need two?*
- 2. Do/did the teachers have different roles for you? Please describe:*

3. *Do you/did you feel that you have conflicting or complementary demands from them? If so, how does this affect you?*
4. *Do/did the teachers know about each other?*
5. *Talk to each other?*
6. *Work as a team to help you learn?*
7. *Have you noticed any changes in your relationship with your teachers that you think results from having two teachers?*
8. *Does having two teachers work for you? If so, what are the elements that make it successful (e.g. you and your teacher's personalities, attitudes to work etc.?) If it didn't/doesn't work, why not?*
9. *Any other comments?*

Responses were received from all 16 students, and analysed as detailed in Chapter 4.

7.4.2 Findings: The views of students studying with multiple teachers

This section presents the findings and discusses the following five themes: reasons for studying with multiple teachers; teacher roles; conflicting or complementary demands; teacher-student-teacher dynamics, and student evaluation of learning with multiple concurrent teachers.

7.4.3 Reasons for having two or more teachers

Just two of the 16 students with experience of multiple teachers said that their current teacher recommended an additional teacher. One student whose mother taught her received extra lessons while at secondary school and another had two teachers at university. This student's teacher suggested extra lessons with his own teacher, an international vocal pedagogue, and the student enjoyed 'tuition from a teacher who teaches the same methods and techniques – there is no conflict, only benefit'. The

remaining 14 students had decided independently that they wanted another teacher. Three had two teachers at secondary school to help reach examination goals and generally improve their performance. Of the 11 students who had multiple teachers while at university, two were learning related styles (baroque/modern string instruments and classical/jazz piano) and several had decided to have a second teacher as a result of productive masterclass experiences.

Three students chose to continue studying with their teachers from home as well as with the teacher allocated to them by the music department. Many students arrive at university expecting to continue to have weekly lessons but then find that factors including academic workload, availability of teachers and practice facilities and possible part-time employment result in fortnightly or less frequent lessons. Continuing contact with a teacher who knows the student may aid transition from school to university. External tuition could also provide a 'reality check': 'to have something outside of this place just makes me think about different things and doesn't maybe make you compare yourself to who else is here'.

7.4.4 Teacher roles

All but one of the students felt that their teachers had different roles and also gave them an implied hierarchy. Some regarded their teacher at home as their main teacher, whereas others considered the university teacher to be their primary teacher and took extra lessons at home to help motivate them during the vacations and for additional input, particularly prior to an important performance or examination. One student preparing for a diploma examination noted that 'my regular teacher had the role of steadily helping to improve my technique from a more long-term perspective' whereas 'the second teacher had the role of bringing fresh, minor comments that I would be able to take on board in a few days'.

Several students attributed different roles to their teachers depending on their expertise and interests: 'My new teacher is far more competent with technique, whereas my old teacher is more interested in expanding my repertoire'. Just one

student described working on the same material with both teachers in a progressive manner, 'starting pieces with my first teacher, and then when I was confident with them, I would take them to the new teacher to be polished'. This student made it clear to both teachers that this was his/her preferred way of working. Although the teachers knew about each other, they did not discuss the student or work as a team. It seems that it suited the student, although it may not have suited the teachers.

7.4.5 Conflicting or complementary demands?

11 of the 16 students felt that their teachers made conflicting demands on them; five felt they were complementary. Conflicting demands were created by different technical and interpretative suggestions, which could result in students playing 'one way for one teacher and differently for another'. One student thought that 'different people have different interpretations and the most important thing for me is to research for the right style'. However, the concept of 'right' could be limiting; perhaps realising that there are many possibilities could be more helpful: 'overall this is a good thing because I have to take what I want from each teacher and come to my own personal decisions about style etc.'.

Even when teachers are aware of each other, students may find it hard to reconcile different approaches: a student noted problems created by one teacher's lack of flexibility, compartmentalising classical and jazz styles, whereas the other teacher extrapolated ideas from both genres. Studying baroque and modern instruments also proved problematic: the student in this case noted that the different playing styles were 'too much for me to deal with at once ... even though the teachers were working together and aware of what I was learning with each'. The student subsequently gave up the modern instrument to focus exclusively on baroque playing.

When teachers are not working together, students can be overwhelmed by conflicting technical demands, creating a problematic dimension to hidden learning:

When starting with a new teacher it has often been the case that he or she would want me to take a few steps backwards before going forwards in order to iron out things such as technical flaws that they consider to be a hindrance. Having been with [teacher a] in London, this initial stage had been covered and I was making rapid progress ... When I had my first lesson with [teacher b] they wanted to do the same thing. Unfortunately, the ideas the two of them had about technique could not have been more conflicting I felt that [teacher b]'s tuition was the opposite to [teacher a]'s ... and was conflicting with it, causing me to feel like my playing was actually going backwards rather than forwards ... my playing got noticeably worse when I was with [teacher b].

When teachers are aware of each other, these issues can perhaps be negotiated through prioritising technique with one teacher and interpretation with the other. This was a strategy used by the five students who felt that their teachers were complementary. These students appeared to view learning in terms of their response to it (seeing the need to become more independent learners and taking responsibility for decisions) rather than as conflicting demands created by the teaching.

7.4.6 Teacher-student-teacher dynamics

Although seven students said their teachers knew that they also had another teacher, only three of them thought their teachers worked as a team to help them learn, discussing progress and reinforcing ideas. Five said their teachers talked to each other, although this could be on a general level rather than specifically about the student. One student thought that although her teachers knew about each other their uneven status created problems:

One teacher felt secondary to the other and felt she couldn't teach in her own way if it contradicted anything my other teacher was saying. I felt a bit awkward sometimes talking about what one teacher had said in front of the other.

However, most students were keen to keep their teachers separate. Serious consequences could arise from being 'found out' such as destroying the student's

rapport with one or both teachers, or perhaps even losing a teacher. The situation creates an interesting power dynamic: by keeping the teachers separate, the student creates a structure in which they hold the balance of power. This is unlike the learning structure that most students experienced as children, with the pupil-parent-teacher relationships usually established in such a way as to leave the pupil with less power than the combined teacher-parent parties. When learning with more than one teacher (especially if the teachers do not consult with each other) the student can take more control of the learning situation, play one teacher off against the other, manipulate the situation to leave both teachers uncertain of their role, and can undermine the efficacy of the teachers' pedagogical understanding by leaving both teachers in the dark as to how their ideas and suggestions have effected improvement. However, if the teachers are collaborating this may be less likely to happen, with a balance of power remaining with the teachers rather than with the student.

Ten students, most of whose teachers did not know of the existence of the students' other teacher, did not notice any changes to the teacher-student relationship as a result of having another teacher. One student noted an improved relationship with both teachers resulting from 'an increased respect for both of their different teaching styles, help and expertise'. However, another student felt that 'I did not have such a close working relationship when I had two teachers. Since deciding to learn with only one teacher, this has greatly improved and I now feel like I have far more support from my teacher'. These findings support the importance of the student-teacher relationship in instrumental/vocal learning (Kingsbury, 1988; Manturzewska, 1990; Campbell, 1991; Hallam, 1998; Presland, 2005) but suggest that student-teacher relationships within the hidden context of multiple concurrent teachers may potentially not be as close as in the purely one-to-one context.

7.4.7 Student evaluation of learning with multiple concurrent teachers

Four students stated that this context did not work for them and outlined problems concerning continuity of learning, conflicting advice, uneven progress and unbalanced development of technique and repertoire. Those students who felt that they did not benefit from this situation may have struggled to balance the demands of two conflicting and possibly very dominant teacher-personalities. They may have also sensed a lessened commitment from one or both teachers. Two students felt that this context worked but only because it was short-term, leading to an examination or performance. Those with long-term experience described their openness to new ideas, emphasised the importance of being musically inspired in multiple ways, enjoyed reacting to other people's personalities and valued other people's opinions. This way of learning was seen as crucial to developing critical understanding, pedagogical and musical awareness.

As noted above, power can lie with the student rather than the teacher, and learning can become student-managed rather than teacher-led. This is potentially beneficial, as long as students understand their own learning processes, can identify goals and consider how they might anticipate achieving them. These findings correlate with those of Gaunt, who noted that conservatoire students learning in this context 'had to be more responsible for their own progress, choice of repertoire and structuring of work' (Gaunt, 2006: 182). Yet this context could perhaps be equally appropriate for a student who was not interested in performance, but who might want a more lateral development and to explore learning in a variety of ways. In order for the student to gain maximum benefit from this way of working and for the teachers to be able to teach as effectively as possible, communication between all parties involved, perhaps resulting in a collaborative approach would seem to be the most positive way forward.

7.4.8 Questionnaire 2: Summary

Students expressed various reasons for studying with multiple concurrent teachers, including helping them reach examination and performance goals. Continuing with an

existing teacher at the time of beginning a degree may aid transition to university and enable external comparison of skills. Students felt that their teachers had different roles and hierarchies which could depend on their expertise and interests. In order to manage conflicting demands, some students prioritised different areas, such as technique and repertoire, with different teachers. Discussion of teacher-student-teacher dynamics suggests that students can hold the balance of power, and that the construct could have an effect on the closeness of the student-teacher relationship. Student evaluation of this construct suggests that those with long term experience of working with multiple concurrent teachers appreciated being musically inspired in multiple ways, enjoyed reacting to other people's personalities and valued other opinions. They also appeared to take responsibility for their learning.

7.5 Questionnaire 3: The views of instrumental and vocal teachers

While the primary focus of research is the student experience of hidden learning, it was nevertheless important to discover the perspectives of instrumental/vocal teachers as these may make a further contribution to understanding this previously un-researched area.

7.5.1 Participants and method

In order to facilitate data collection a questionnaire was used to elicit the views of teachers. While some lived locally, many of the 33 departmental instrumental/vocal teachers working at the Music Department lived some distance away and were likely to make infrequent visits to teach a small number of students. Therefore using a questionnaire meant that participants could complete it around their other professional commitments, and also, given the nature of the subject material, could spend some time considering their responses. The questionnaire was designed to complement those sent to students and also to elicit responses concerning the teachers' views and feelings on the context of students choosing to study with multiple concurrent teachers. The following questions were asked:

- 1. Have you ever been in a situation where one of your students has also had lessons from another teacher on the same instrument at the same time?*
- 2. If so, who arranged this – the student, the other teacher, or yourself?*
- 3. If you didn't arrange it, how did you feel about it?*
- 4. Did you talk to the student about having two teachers?*
- 5. And to the other teacher?*
- 6. Did you work as a team to teach the student?*
- 7. What were the effects on your student of having two teachers?*
- 8. And the effects on yourself?*
- 9. Did it change anything about the way you taught them?*
- 10. And the relationship that you had with them? If so, in what ways?*
- 11. What do you see as the advantages of having more than one teacher at the same time?*
- 12. And the disadvantages?*
- 13. What sort of student might benefit the most from this?*
- 14. Any other comments?*

Responses were received from seven teachers (21%). One teacher gave no answers, stating that he/she did not do concurrent teaching, only occasional consultation lessons. However, this teacher might have been in a situation where this was happening without his/her knowledge. The other six all had varied experience of the situation. Analysis of their responses generated material which is discussed below.

7.5.2 Findings: The views of instrumental and vocal teachers

This section discusses the following themes: teacher attitudes and teacher-student discussion; teacher-teacher discussion and collaboration, and effects on the teacher.

7.5.3 Teacher attitudes and student-teacher discussion

The two vocal teachers showed a more positive attitude towards multiple concurrent teaching than the other teachers, stating, for example, that 'I am always happy to work alongside other teachers and always encourage students to use resources even if that resource is another teacher'. All teachers could see advantages for the student, including gaining expertise through exploring different perspectives and assessing contrasting playing and views on performance. One teacher felt that:

No one teacher is likely to have in-depth knowledge, training and understanding of every playing style a student may wish to experience. Different ways of explaining or demonstrating the same area may help to consolidate an aspect of technique, and some styles of teaching suit one person and not another, so with two teachers there is more chance of finding what works for the student.

However, this teacher felt that it was viable only if the teachers focused on different styles or related (modern or baroque) instruments.

Most teachers had reservations, feeling that students needed to be 'emotionally mature enough to deal with (sometimes vastly) different points of view' and therefore this was more appropriate for postgraduates, who might also be more open to understanding issues of loyalty. One teacher noted that 'a lot of students have an idea that, as their principal study teacher, you "own" them, and that learning something valuable elsewhere would be disloyal'. However, while loyalty was recognised by students, it did not prevent engagement with hidden learning from multiple concurrent teachers. Teachers were also aware that it might be more difficult to predict a student's performance in an examination or concert and harder to evaluate

and monitor progress as it may not be apparent whether improvement resulted from their input or from that of the other teacher.

As the teachers noted that this was the first time they had considered the situation in depth, it could be surmised that discussion of this context is rare, so when a student discloses additional concurrent learning, the teacher can easily feel threatened, particularly if the student is using both teachers for the same area of study. One teacher described his/her reaction to being told that a student was taking additional lessons elsewhere:

I was initially disappointed and hurt that the student had organised this without discussing it first, especially as the student originally just wanted more lessons, which could have been arranged. Then I felt that I had to support them ... if that was what they wanted to do then we had to find a way to make it work for them.

Another teacher mentioned similarly feeling 'upset and threatened' and was also worried about consequences to his/her reputation. Although all six teachers said they discussed the situation with their students only one elaborated, saying that the student told the teacher about his/her reasons for seeing another teacher but made no attempt to find out how the teacher felt about the disclosure. Perhaps the student was scared of the consequences, or perhaps did not care about the teacher's feelings. In this context, the original teacher's view was that the student chose to see another teacher partly in order to avoid developing a close working relationship, and also because the student seemed to seek continual affirmation rather than want to extend existing areas of work.

It appears that students might not be fully aware of the effect of the situation on their teachers, and perhaps the teachers made an effort to mask their feelings to minimise revealing how they were affected. Perhaps if communication between student and teacher is improved, many of the problems occurring in both one-to-one and multiple-teacher contexts would not be encountered. Also, previous models of teaching experienced by the student may have been dictatorial, suggesting that the pupil's function is to comply with and not question the teacher, creating a subordinate role for the student. In a higher education setting, learning can be viewed as a process

towards autonomy, requiring the student to learn to plan, monitor and evaluate their learning (Boud, 1988). However, autonomy may be hindered by teacher dominance (Rostvall & West, 2003), which may also have an impact on student-teacher communication (Burwell, 2005). Therefore, the influence of these factors on students may be a powerful motivator for engaging in hidden learning.

7.5.4 Teacher-teacher discussion and collaborative teaching

Teachers involved in arranging additional tuition for a student would discuss the student with the other teacher, but when organised by the student the teachers were unlikely to communicate with each other. Only the vocal teachers taught collaboratively, and they could also work with specialists outside their own domains, for example in other musical genres and with speech therapists. One teacher reported that their student thought that his/her teachers worked collaboratively because 'we achieve results between us, reinforcing/expanding on each other's advice'. However, the advice may not have been complementary or given in a collaboratively-structured fashion as the two teachers were not communicating with each other.

This raises questions about responsibility for managing learning, as this exploration of the hidden context of working with multiple concurrent teachers suggests that students bear the responsibility. Phillips & Pugh (2006), discussing team supervision for PhD students, advocated open and regular communication and student responsibility for organising regular meetings with both supervisors, practices which can translate to instrumental/vocal learning. They also noted the importance of delineating staff roles otherwise 'there is the clear likelihood that each supervisor will regard the other as taking the lead and having more of the responsibility. Even if this feeling is only subconscious ... it acts to reduce the commitment of both of them' (Phillips & Pugh, 2006: 95). One teacher observed this happening with a student who 'became increasingly over-confident in terms of ignoring advice' which led to the teacher feeling progressively redundant, describing how they 'let go' of the student to an extent: 'I just thought that x had made a choice and that almost the responsibility had lifted – not my problem, so much'.

As in joint PhD supervision, teachers need to acknowledge diversity, be interested in other values and approaches, and willing to discuss and modify their views, recognising the implications for the student (Taylor & Beasley, 2005). It also helps to identify 'key points of agreement or disagreement' and to negotiate 'agreed roles and responsibilities' (*ibid*, 2005: 80) through discussing the compatibility of approaches and how responsibilities will be shared. Comparison can also be made with business co-leadership where potential exists for a variety of approaches to role definition and management concerning issues of leader status, expertise, interests and availability (Wyman, 2005; Miles & Watkins, 2007). Wyman stated that co-leadership could accelerate the individual development of the leaders (Wyman, 2005) and Staman noted that 'it creates an internal dynamic in which the leaders constantly challenge each other to higher levels of performance' (cited in O'Toole *et al*, 2002: 67). This could be beneficial for the instrumental/vocal student and teachers providing that the process is goal-directed through negotiated vision and practical application within a collaborative rather than competitive culture.

7.5.5 Effects on the teacher

Four teachers thought there were no changes to the way they taught the student or to the teacher-student relationship and suggested that they were comfortable with the situation, gaining 'a greater understanding of the student and of my own teaching' and 'a broader understanding of what my students are doing elsewhere, musically and vocally'. One teacher became more prescriptive, which benefited the student: 'once she felt that I was giving her instructions rather than asking her to explore for herself, she was much happier and less defensive'. Understanding the context could become easier with experience:

In earlier times, such moves by students to another teacher would have been threatening. But as I've become more experienced I've realised the enormous benefit and enrichment for the student. This is especially true if both teachers have at least one opportunity to work together at the same time with the student. I've learnt a lot myself in this situation from the other teacher.

The views of this teacher correlate with the findings of Wöllner & Ginsborg (2011), whose research on team teaching in the conservatoire outlined benefits to students including exposure to new ideas and approaches and additional feedback, and concluded that 'provided tutors and students communicate effectively with each other and negotiate where necessary, this method of teaching and learning is likely to be beneficial for all' (Wöllner & Ginsborg, 2011: 301).

However, the difficulties experienced by two teachers struggling to come to terms with this context on their own demonstrate that teachers could benefit from collaborative teaching and/or from mentoring, enabling exploration of their responses to the situation. One teacher felt 'annoyed, depressed, felt like I was being compared and found wanting', and comparison was also mentioned by another teacher: 'it is also difficult to think that the student may be comparing my teaching unfavourably or favourably with that of the other teacher whilst I am teaching them, which can be distracting'. Comparisons will inevitably be made, whether consciously or unconsciously, which may result in the teacher changing their teaching and/or behaviour: 'I was careful not to undermine the other teacher's technical work, and held back from suggesting any major changes, concentrating instead on interpretation, with a few suggestions of suitable exercises for specific areas'. This teacher described feeling 'more cautious when teaching in this situation' and was less inclined to be experimental or to 'undertake long-term developments, which may appear to have short-term disadvantages'. In this instance, the teacher's work was modified by knowledge of the context, which leads to the speculation that if both teachers took this approach, the student could end up in a situation where nobody was pushing for progress.

The teacher who had experienced a range of emotions in response to the situation described feeling 'much less inclined to give my all – because there's someone else, I felt as if [the student] had taken away my responsibility'. This teacher seems to have adopted a deferential role in relation to the other teacher, and, to an extent, towards the student, suggesting that as the student had made the decision to experience this kind of learning, he/she had to deal with the consequences. While the student felt that his/her relationship with the teacher had changed, it was defined in terms of improved

lesson structure, whereas the teacher's perception was that the student brought an agenda to the lesson of points requiring affirmation and these were all that the student would engage with. Attempts by the teacher to offer additional insights or to encourage a more open and questioning style of learning were rejected by the student, which in turn made the teacher feel rejected and redundant. The master-apprentice teaching model easily promotes the idea of student dependency on the informed expert. The multiple concurrent teaching framework promotes greater student independence alongside greater student control over the teachers when the teachers do not collaborate. When teaching as a team, the degree of student control is reduced but the teachers also benefit from the collaboration, a point noted by only two of the teachers.

7.5.6 Questionnaire 3: Summary

Teachers expressed divergent attitudes towards multiple concurrent teaching, and noted advantages and disadvantages. Teachers' reactions following student disclosure of working with another teacher express vulnerability and suggest a lack of support and discussion of this context. Vocal teachers taught collaboratively and noted benefits to their work as well as to the student. However, teachers in non-collaborative multiple teacher contexts could experience feelings of rejection and redundancy which might have an impact on student learning.

7.6 Chapter 7: Summary

This case has explored hidden learning in the context of students in one university music department learning from multiple concurrent teachers. The findings suggest that there are a number of reasons why students choose to study in this manner, and there are various benefits, as well as some difficulties associated with this framework. Although there are limitations to this research arising from small sample sizes, the perspective of students with experience of learning with multiple concurrent teachers

suggests that the advantages outweigh the disadvantages. The benefits were as follows:

1. Easing the period of transition from school to university.
2. Extending students' range of practical skills and approaches (for example, through utilising a greater diversity of input from teachers relating to technique, interpretation and practising skills).
3. Encouraging a greater amount of practise and raising their standards to meet teacher demands.
4. Framing student learning by enabling comparison with performers external to the department, particularly in relation to reassuring students as to their level of ability rather than developing competitiveness.
5. Developing students' pedagogical understanding and critical assessment of teaching (for example, through comparison of a range of approaches to teaching and through reflective analysis on their response).
6. Developing views on learning and facilitating learner autonomy (for example, through creating an agenda for lesson content, becoming more comfortable with creating and questioning one's own ideas as well as the ideas of others, developing greater independence and resourcefulness as a learner, and dealing with feedback).
7. Developing increased confidence in performance situations as a result of playing to more teachers.
8. Encouraging greater analysis of relationships in learning and through this gaining understanding of the student's view of self (for example, perhaps as a primarily compliant or challenging student) and developing awareness of the balance of power in the relationships involved, perhaps resulting in a stronger sense of the student's own identity.
9. Lessening the likelihood of teacher-dependency by objectifying the student-teacher relationships, but at the same time having a greater structure of support in place than present in normal one-to-one teaching relationships.

The main disadvantages were those created through trying to meet the demands of both teachers, especially when their advice conflicted. Some students felt that they sensed a reduced commitment from their teachers; the student could also avoid commitment to either teacher, or, indeed, to themselves. There could also be a greater likelihood of focusing on short-term goals at the expense of long-term ones unless the teachers were working together. Both teachers and students felt that the situation would only benefit a student with considerable autonomy, maturity and commitment to their development. If teachers were collaborating, difficulties regarding disclosure, confidence, conflicting advice and progression were reduced.

Managing the dual-teacher situation could be made easier by defining roles for each teacher, for example, through using one primarily for technique and the other for interpretation, or through teacher collaboration, which could promote greater equality in the relationships and minimise the possibility of conflicting demands. In this context the teachers would also be more aware of which factors led to improvement in the learner, thus being in a better position to assess the effectiveness of the teaching and thereby potentially gaining a greater understanding of teaching as well as of student learning.

The findings suggest that there are a number of reasons why students are choosing to work with multiple concurrent teachers. Students' perceptions of their teachers' attitudes and approaches, and value disjunctions (particularly in terms of technique and repertoire) may result in their construction of alternative frameworks of learning. The degree to which students and teachers can communicate effectively has a substantial impact on the extent to which this learning is collaborative or hidden. Engaging in this hidden context may result in enhanced pedagogical understanding as well as improvements to technique and repertoire. Students also experience a situation in which they hold the balance of power and take responsibility for learning. These findings suggest that hidden learning occurring through working with multiple concurrent instrumental/vocal teachers can be a valuable context for student instrumental/vocal development.

CHAPTER 8: HIDDEN LEARNING IN THE VOCAL MASTERCLASS AND WORKSHOP

This chapter explores hidden learning in relation to vocal workshops and masterclasses: activities which can be complementary to one-to-one learning. After contextualising these with reference to existing literature and detailing the participants and methods, this case explores students' perceptions of learning, participating and teaching in this context, and makes some comparisons between the pedagogical processes involved in the masterclass and the workshop. Contrasts of approach between masterclass-style teaching and workshop-style facilitation are delineated. The findings suggest that teachers' presence influences the extent to which hidden learning occurs, and also affects the amount of professional feedback received by students. There are also implications relating to the development of teaching and to the culture of professionalism of the participating singers and pianists.

8.1 Introduction

As mentioned in Chapter 6, music students at The University of York have the opportunity to participate in masterclasses and workshops. These may provide a complementary source of learning to that occurring in the one-to-one lesson, and students can engage with varied genres and modes of teaching. While the format of the masterclass may suggest an open context, the extent of teachers' involvement in preparing and observing students may vary, particularly when the session takes the format of a participatory workshop as opposed to masterclass-style coaching. Therefore, these contexts offer scope to explore hidden learning.

8.2 The contexts of masterclass and workshop

The following section introduces the two constructs of masterclass and workshop, and discusses power and leadership, and objectives and planning.

8.2.1 Masterclass and workshop

While the public masterclass tends to retain a formal structure and involves instructive and master-led teaching, compliant behaviour from participating students and relatively passive observers (Kingsbury, 1988; Megginson, 2000; Long *et al*, 2011), the workshop offers more flexible possibilities. The origins of the music workshop are difficult to determine precisely, although aspects of theatre workshops drawing on improvisatory practice and of group-work in psychotherapy influenced experimental approaches to music education in the 1970s which included workshop-based learning (Higgins, 2008c). Workshops have had a long association with community music, where they operate outside the formal education system (McKay & Higham, 2011), are concerned with collaborative practice, may be connected to political agendas (Higgins, 2008a), and draw on ‘socially driven models’ (Gregory, 2005: 279). Higgins delineated the varied interpretations of the term ‘workshop’, ranging from that of a ‘top-down, teacher-led session’ in which participants ‘followed a master teacher step-by-step through a pre-conceived sequence of experiences’ (Higgins, 2008b: 392) to a ‘creative’ workshop, described as a ‘disruptive happening that challenges, with the potential to transform’ (*ibid*).

Disregarding the political implications of the ‘disruptive’ possibilities (symbolic of the ‘anti-teaching’ (Mullen, 2002) agenda of the early community arts movement), the first setting is represented here by the masterclass and the second by the potentially more flexible workshop. The workshop seems to align with the ethos of community music, which ‘seeks to move away from the expert teacher and willing pupils model of music transmission to a more dynamic and interactive community of participants’ (Mullen, 2002). In this context, a focus on a ‘more accessible and participatory approach to art in which the *process*, the interaction between people, was given more emphasis than the *product*’ (Cole, 2011: 80, italics original) is clearly important.

8.2.2 Power and leadership

Through adopting the practices of the facilitator or animateur rather than those of the teacher or instructor the balance of power in the workshop will be fundamentally different from that of the masterclass. Westney, in his 'Un-Master Class', noted that in a successful session 'the class becomes the master' (Westney, 2003: 200) and showed through analysis how the leader becomes a 'catalyst, facilitator, not an omniscient teacher' (*ibid*: 187) by modelling behaviours which invite contribution rather than stifling participation. Everitt noted that 'one would expect the power relationship in the group to shift from control by the leader to something approaching equal partnership in a common enterprise' (Everitt, 1997: 137). In order to achieve this, the leader may utilise multiple roles, as conceptualised by Mullen in his 'facilitraining rainbow' (Mullen, 2008). These roles may encompass 'demonstrator–teacher–coach–Socratic director–facilitator–guardian of the process–abdicator ... which allows increasing empowerment and ownership for individuals and the group as a whole' (*ibid*). Although Mullen's concept is designed to reflect processes likely to happen over a period of time in successive workshops with the same group, evidence of these changing leader roles can be seen in two of the one-off workshops discussed in this chapter, where the creative, generative ethos of the leaders allowed the participants greater input and involvement than in the 'top-down' masterclass model.

8.2.3 Objectives and planning

In the true workshop context, the experience is planned with the needs of the group (rather than those of the leader) at the centre, and in order for those needs to be fulfilled, the leader must give careful consideration to the objectives of the session. Moser identified six areas: building relationships; warm-ups; logistics (consideration of utilisation of the space, preparation, and the image of the facilitator); positive learning; how groups work; and planning (Moser, 2005). Higgins also advocated facilitative leadership to encourage a climate of 'safety *without* safety' (Higgins, 2008b: 394, italics original), where the flexibility of the leader and his/her willingness to depart from plans and to create a 'safe climate for risk-taking' may 'release the group, or individual,

to try the untried' (*ibid*: 395). In contrast, Higgins noted that 'failure to embrace an attitude of safety without safety may result in dull and predictable workshops that do not reflect the participants' creative process' (*ibid*), and that 'there are pitfalls to avoid: for example, solidifying our imaginative thoughts so that they become prescriptive intentions ... the results of such action may leave participants disempowered: their ability to control and steer their creative pathways severely limited' (*ibid*: 398).

Although a facilitator will begin a session with a workshop plan, he/she must be willing to abandon the plan in order to allow the pursuit and development of ideas. Mullen (2002) advocated a person-centred approach in which the leader uses active reflection to facilitate collaborative learning processes, as opposed to teaching. Burgess & Skilbeck recommended that leaders adopt a dialogic rather than monologic approach (Burgess & Skilbeck, 2000: 21), creating a 'joint learning inquiry' and 'active learning processes' (*ibid*) which eventually leads to 'the "death of the leader"', whereby the group challenges the work and eventually takes control' (*ibid*, 2000: 20). As Mullen stated, 'a significant part of the purpose of community music is the empowerment and self-actualisation of the individual and the recreation of a true sense of community' (Mullen, 2002). This could also apply to workshops in an educational setting within an institutional community.

8.3 The case of hidden learning in the masterclass and workshop

This case explores the pedagogy of the masterclass and workshop at the particular setting of the Music Department at The University of York, investigating how students are learning and how this may be hidden to their teachers. I begin by outlining the participants and methods and then move on to explore the findings emerging from analysis of the data gathered from student singers and pianists and through observation.

8.3.1 Participants and methods

This case examines teaching and learning in the vocal classes, which commenced in 2008 as an initiative of some of the vocal teachers at this particular institution. The teachers initially sought to establish a 'song-class' in which students could experience varied teaching styles and receive feedback from leaders and peers. This conception widened to encourage students to try new types of music and in some sessions to engage with music on a more exploratory or creative level than might occur in a one-to-one lesson. Sessions were led by teachers and staff, with no constraints on their construction. This chapter focuses on eight sessions which took place during the Autumn term of 2008, six of which were masterclass-style and two of which took the workshop format.

8.3.2 Observation and field notes

For this case I chose to use the methods of observation, questionnaire and field notes to gather data. Field notes were made at the sessions in order to summarise approaches and points under discussion. Observation was facilitated through using a log, which enabled the recording of points of interest and the frequency of certain kinds of activities, displayed overleaf in Table 5. In this chart, the possible activities of the teacher, participating student and audience are listed on the left and the blank cells on the right were ticked if and when the event occurred. Any other verbal statements and behaviours not categorised on the chart were logged separately in a notebook.

Table 5: Vocal class occurrence chart (blank sample chart)

Teacher				
<i>Comments on technique</i>				
<i>Comments on background</i>				
<i>Comments on expression & communication</i>				
<i>Asks question</i>				
<i>Demonstrates</i>				
<i>Gives verbal approval</i>				
<i>Gives verbal disapproval</i>				
<i>Shows non-verbal approval</i>				
<i>Shows non-verbal disapproval</i>				
<i>Gives hands-on practical help</i>				
<i>Gives verbal instruction while student plays</i>				
<i>Gives information for further study</i>				
<i>Other</i>				
Participating student				
<i>Asks question</i>				
<i>Makes statement on expression</i>				
<i>Makes statement on technique</i>				
<i>Makes statement on background</i>				
<i>Plays or sings</i>				

<i>Other</i>				
Audience				
<i>Invited to affirm</i>				
<i>Invited to discuss</i>				
<i>Questions</i>				
<i>Given information on resources</i>				
<i>Other</i>				

8.3.3 Questionnaire: Vocal classes

In order to discover student perspectives I chose to use a questionnaire as there were large numbers of students who might be involved, but who might only attend the masterclasses infrequently and might not be personally known to me. Through this method I could invite all students to participate in research, and this meant that I received data from some students who only came to a few sessions, as well as from those who attended many. While this research primarily focuses on the experiences of undergraduate students, data received from postgraduate students is included as they were very much part of the departmental community of singers. Those who had studied at York as undergraduates possessed understanding of the setting, and those who came to York as new postgraduates might have interesting observations linked to previous experience elsewhere.

A questionnaire was emailed to students at the end of the first term of classes in 2008. This was distributed and returned via departmental administrative staff, thus enabling students to remain anonymous. The following questions were asked:

1. *Which year are you in?*
2. *Did you sing in the classes?*
3. *If you didn't sing, why not?*
4. *Did you attend the classes to watch?*
5. *If you sang in the classes, what were your reasons for taking part?*
6. *As a participant, what did you get from the classes that was different from a lesson?*
7. *As an attendee (non-performer), what did you learn from watching other people perform and being instructed?*
8. *What did you learn from the class leaders?*
9. *Have these classes changed anything about your attitude to performing?*
10. *Have these classes changed anything about your attitude to learning and your own lessons?*
11. *Have these classes changed anything about your attitude to teaching?*
12. *When you sang or watched a class, did the leader involve the audience at all?*
13. *If so, how?*
14. *Do you think there should be more audience participation?*
15. *How much did the leader focus on the accompanist?*
16. *How important do you think the partnership between singer and accompanist is?*
17. *Which of the following areas did the leader give importance to in the classes you attended or sang in: please rate on a scale of 1-5, where 1=not very important and 5=highly important:*
 - a) *Stance and posture of singer participant*

- b) Gaze of singer*
- c) Diction*
- d) Pronunciation*
- e) Breathing*
- f) Communicating the text*
- g) Communicating the emotion of the song*
- h) Phrasing*
- i) Intonation*
- j) Partnership with the accompanist, including rehearsal*
- k) Following the instructions of the leader*
- l) Memorisation*
- m) Use of extra-musical ideas and imagery*
- n) Choice of repertoire*
- o) Reference to the class leaders' own teachers or to other singers and their performances*
- p) Other – please state:*

18. Do you have any other comments?

Data were also gathered via a questionnaire from two student pianists who accompanied some of the classes. The questions paralleled those asked of the singers:

- 1. Why did you agree to accompany the classes?*
- 2. How much emphasis did you feel there was on the piano accompaniment in the classes that you played for? For example, was there musical discussion relating to the accompaniment etc.?*

3. *Did you rehearse with any singers prior to the class?*
4. *Were you given the music in advance with adequate preparation time?*
5. *What do you think the participants got from the classes that was different from a lesson?*
6. *What did you learn from the classes?*
7. *Have these classes changed anything about your attitude to working with singers?*
8. *Have these classes changed anything about your attitude to learning and your own lessons?*
9. *Have these classes changed anything about your attitude to teaching?*
10. *Did the leader involve the audience at all?*
11. *If so, how?*
12. *Do you think there should be more audience participation?*
13. *How much did the leader focus on the accompanist?*
14. *How important do you think the partnership between singer and accompanist is?*
15. *Which of the following areas did the leader give importance to in the classes you played for: please rate on a scale of 1-5, where 1=not very important and 5=highly important:*
 - a) *Stance and posture of singer participant*
 - b) *Gaze of singer*
 - c) *Diction*
 - d) *Pronunciation*
 - e) *Breathing*

- f) Communicating the text*
- g) Communicating the emotion of the song*
- h) Phrasing*
- i) Intonation*
- j) Partnership with the accompanist, including rehearsal*
- k) Following the instructions of the leader*
- l) Memorisation*
- m) Use of extra-musical ideas and imagery*
- n) Choice of repertoire*
- o) Reference to the class leaders' own teachers or to other singers and their performances*
- p) Other – please state:*

16. Do you have any other comments?

Comments are also included from students who chose to email separate feedback to me, rather than via the administrators. The responses were collated and thematically analysed as described in Chapter 4, and the findings are discussed below.

8.4 Findings: Analysis of the vocal classes

The findings are discussed in relation to the following themes: students' views on participation and learning, and students' attitudes towards learning, performing and teaching resulting from participation. I then compare their observations of the foci of sessions with my own, before examining students' views on the singer-accompanist relationship and on leadership and audience participation.

8.4.1 Participation and learning

The 24 questionnaire respondents were all first-study singers (17 undergraduates and 7 postgraduates). The discussion generally draws on the undergraduate data but postgraduate comments are included where they show further insights. 10 students both sang and observed; 7 students just observed, and a further 7 completed the questionnaire but did not attend due to illness, work or rehearsal commitments. Reasons for observing but not singing included nervousness, lack of preparation and the financial cost of participation as a performer (abolished in 2009).

8.4.1.1 *Reasons for participation*

The opportunity to perform was the most frequently stated reason for participating. The majority of the sessions took the masterclass format in which successive singers received feedback from the leader. In these sessions students wanted to receive general performance feedback and specific suggestions for improvement from leaders who were not their regular teachers and from peers. Students also wanted to observe others being taught, thereby extending their awareness of pedagogy, voice types and repertoire. It was noted that ‘any musician wanting to teach or perform for a living should watch others who have been successful in this field. This helps them understand what is to be expected’. This might aid preparation for the profession, or at least develop an understanding of working methods and standards, for example, through seeing ‘how the leaders deliver themselves’ in formal situations. Students also mentioned the networking possibilities gained through the contacts developed with peers and leaders. These aims correlate with those relating to masterclass participation noted by Lalli (2004); Creech *et al* (2009), and Hanken (2009), although Creech *et al* found that in their sample of 31 conservatoire students the highest priority was to receive technical advice (23 students), followed by advice on interpretation (21 students) and fresh input (21 students).

8.4.1.2 Comparison of class and lesson

The focus on performance continued when students were asked how the classes differed from a lesson. Although one postgraduate thought that they provided ‘a chance to perform in a relaxed environment’, most undergraduates noted the pressures involved. While performing to an audience could enhance self-awareness and require greater concentration than the lesson context, the classes also provided the chance to observe the methods and views of various teachers, whose approaches might contrast with those of the student’s own teacher. The leader might be more focused than a teacher in a lesson, operating as ‘a judge who can concentrate completely on me as they aren’t trying to accompany *and* teach at the same time’. Two students felt that the situation led to the prioritising of aspects of performance rather than technique, although the balance of focus varied according to the leader.

8.4.1.3 Learning outcomes

Students identified the following learning outcomes: new approaches to performance, repertoire, practise, technique and teaching, and increased understanding of professional standards through leader-demonstration. Leaders discussed presentation, acting, posture and stage presence, and stressed the importance of ‘forming a rapport with the audience’ and of mental focus: ‘you really do have to quadruple what you *think* you’re doing in order to put across the emotions you are trying to sing about’. They also discussed technique, expressivity, articulation, repertoire and interpretation, and advocated studying the song’s context and background. One leader also gave useful ‘information on editions, recital building and how to practice’.

Through these foci, students were reminded to develop self-awareness through ‘constantly analysing yourself as a performer’. Pedagogical understanding was gained through observing the leaders’ approaches to teaching: ‘things that one teacher maybe picked up on quite a lot, another teacher would have picked up but not made such a big deal about it. I found this especially with breathing’. One postgraduate commented that:

I found it interesting to see whether the instructor picked up on the same things I thought I could hear, and then how they dealt with them – how long they would press a point that wasn't getting through before they moved on, or if one angle didn't work to try another.

This student considered that 'it is interesting to see what is within the grasp of a single lesson and what needs to be left for the long-term', noting that there were 'things that I thought would be easy to change but for some reason the student was not very responsive – perhaps because [they were] in front of an audience. These tended to be issues with singing rather than performance'. This suggests that participating students may respond more easily to instructions relating to interpretation than to technique.

Pedagogical understanding could develop through watching 'how the teachers managed to coax out new sounds by using different exercises, or in some cases the same, that the teacher had used on either myself or on other students'. Through considering the leaders' approaches and comparing participants' responses students could evaluate teaching methods and subsequently test ideas in practice sessions and other performance contexts. Students could gain a wider perspective: 'it was great to see things that you never think about, or problems that you have as well, to help reinforce certain things ... it makes you aware of habits you don't want to pick up'. Vicarious reinforcement might also motivate the observer to address certain issues: 'I saw lots of similarities between other performers and myself so things that the teachers picked them up for rung [*sic*] alarm bells in my own head'. These insights could be applied by students to their own work.

8.4.2 Attitudes towards learning

Not all students ascribed changes to their attitudes towards learning from these sessions, although some mentioned increased motivation, either to have lessons (postgraduate research student) or to work harder to achieve the standards of older peers. One postgraduate with extensive performance experience thought that the classes were 'just a reminder to work confidently and professionally'. Another

postgraduate noted no change but suggested that was 'only because I have heard all those teachers before'.

Some students noted recognition of a greater range of approaches to learning as well as the need to continue to develop self-awareness and increased openness to trying new ideas and exercises. They realised that 'you can take the ideas that work for you [but] not all ideas will work for everybody'. One approach to the application and resolution of potentially conflicting advice was to 'use individual pieces of advice to your advantage and use common sense to bridge the discrepancies between what different people say'. The multiple approaches of different leaders were considered to complement one-to-one lessons. Students recognised the importance of concentration and confronting problems in learning, and were also motivated to connect practical work and research: 'style and technique needs to be informed in order to give say a historically correct and informed performance'.

8.4.3 Attitudes towards performing

Some students felt that these sessions changed their attitudes towards performing through helping them learn to perform and making them 'less apprehensive', which could even affirm the desire to perform. Students developed increased awareness of the 'visual elements of singing' including posture, presentation and memorisation and the need to focus on communicating the meaning of the song as well being aware of 'little bad habits that distract the audience from the sound you're making'.

8.4.4 Attitudes towards teaching

Some students felt that participation changed their attitude towards teaching. There was increased enthusiasm for teaching as the leaders made it look enjoyable. Students observed different pedagogical approaches and noted a developing understanding of terminology, the importance of teachers' inclusion of aspects of presentation as well as technical work in lessons. Students also recognised the use of praise to give

confidence and the need to 'focus on one or two aspects to improve rather than giving the student too much information and leaving them confused'.

8.5 The foci of the sessions

This section uses material originating from my observations and student data. Notes summarising the main themes and approaches were made during some classes and at others a chart was used to ascertain the number of occurrences of specific events (see Table 5, above). In the questionnaire, students rated the leaders' priorities using a scale of 1–5 (where 1 = 'not very important' and 5 = 'very important'). Although not all students attended all sessions the data presented in Table 6 (overleaf) from the 16 students who completed this section nevertheless gives an idea of the emphasis and general concerns of the leaders.

Table 6: Foci and priorities of the leaders as ranked by students

Concept: focus of leader	Mean value
Communicating the text	4.50
Communicating the emotion of the song	4.06
Diction	3.81
Pronunciation	3.63
Stance and posture of singer participant	3.38
Phrasing	3.19
Following instructions of the leader	3.13
Breathing	3.06
Gaze of singer	2.94
Use of extra-musical ideas and imagery	2.88
Intonation	2.44
Reference to the leaders' own teachers/to other singers and their performances	2.13
Choice of repertoire	2.00
Partnership with the accompanist	1.88
Memorisation	1.81

8.5.1 Communicating the text and emotion, diction and pronunciation

The highest priorities concern the communication of the text and emotion of the song, which were reinforced through work on diction and pronunciation. This correlates with observational notes which suggest that the dominant foci of many sessions were diction and pronunciation. Leaders emphasised the pronunciation of non-English texts and the significance of word placement in English text-settings, and led instructive work on consonants and diphthongs which could include recitation of the text and exaggeration of specific words or parts of words. Work on pronunciation and diction was always leader-initiated and was often responded to without any visible

enthusiasm from the student participant. These areas were only rarely linked to technique, for example, in one instance where the leader suggested using the diaphragm to energise a 't' at the end of a word. Much of this learning took place by rote, with the student imitating the leader's pronunciation. Although the focus was relevant to other students, leaders were unlikely to involve observers in declaiming texts, specific words or phrases, and rarely asked those in the audience whom they knew had linguistic experience to contribute.

The focus on diction and pronunciation generally established the unquestionable authority of the leader, and was often extrapolated from the individual song under consideration to such an extent that it became a separate dimension, for example, when one leader gave a mini-lecture on rhetoric to illustrate ways of declaiming a question. These preoccupations only connected to expressive performance when/if the song was 'reassembled' at the end of the participant's session. Leaders were somewhat one-dimensional in their use of this approach to improve students' performance. In some cases, the amount of time spent on these aspects gave little time for exploration of other areas or discovering alternative ways in which students might connect to the music they were singing. This pedagogic practice may be rooted in modern British approaches to pronunciation in early music in which successful performance was largely measured by criteria relating to pronunciation rather than to other aspects (Potter, 1998).

8.5.2 Stance and posture

The stance and posture of the singer emerged as the next most important focus. Many students were given corrective postural advice which extended to their hair, clothing, footwear, and could involve being physically manipulated by the leader while singing. Leaders reminded students to consider whether the music stand created a barrier between performer and audience, and often advocated the use of a mirror while practising. Observers were sometimes asked to indicate postural changes by raising hands when they noticed the participant 'keeling around' or making unnecessary arm or head movements. In some cases the leaders' comments regarding excess

movement were linked to technical issues such as breathing, while in others they were aligned with the need for the performer to display control and decorum for the audience's benefit. Postural issues also connected to the performer's particular ways of dealing with tension, and could be linked to expression: one leader observed that a singer made the same gesture on every appoggiatura, thereby nullifying the song's dramatic impact. Although there was some interaction between the observers, participant and leader, work on posture was always initiated by the leader.

8.5.3 Gaze and memorisation

Performers were also encouraged to show interest during piano interludes and to reflect the song's changes of mood through their facial expressions. This connects to the singer's gaze, which was rated a slightly lower priority. One leader strived to ensure that singers held their gaze appropriately, not looking at the corners of the room. Another leader emphasised the need to look away from the score, discussed whether to look at one spot or around the room while singing and stressed the need to 'sing with your eyes', expressing the song's emotions through them. This leader also suggested that a song's final note should be intensified by the singer's gaze remaining constant. Students seemed slightly more comfortable working on gaze than posture, but both areas were distinctive in that they primarily involved moderation of involuntary physical movements rather than incorporating additional gesture or eye movements to aid the dramatic impact of a song. Work in these areas was perhaps restricted because most students were singing from the score. Leaders occasionally mentioned that performance would be enhanced through memorisation, but there was no expectation that songs were to be memorised, or discussion of strategies for learning music and text, which probably explains why memorisation had the lowest ranking of all aspects.

8.5.4 Phrasing and breathing

Phrasing was ranked as the sixth-highest focus, and was closely linked to breathing by the leaders. Phrasing and breathing were often connected to the text through comparison of breathing places within the spoken and sung text. Students frequently seemed anxious that they lacked breath control. One leader observed that they sometimes took in too much air, and involved participants and observers in trying different breathing techniques. However, one participant found this session confusing and frustrating, noting that the leader 'asked as an open question what did we all understand by the terms "breath control" and "breath support" and then did not engage with the questions clearly at all'. This student felt that because the leader began by describing breath as a reflex it was therefore unclear whether or how breathing could be controlled. This was one of the few instances where technique was addressed, but it may have left students confused rather than enlightened. Perhaps because vocal technique is largely invisible to the onlooker and is highly specific to the individual, leaders may have generally avoided engaging with technical criticism and discussion, preferring to concentrate on 'safe' areas such as diction and pronunciation. They may have also been concerned not to undermine the technical work of their colleagues.

8.5.5 Instructional teaching and compliant student behaviour

Leaders seemed to expect students to follow their instructions without question and to be able to meet their demands. Students were rarely given the opportunity to ask questions, to outline their approach or to state any particular challenges that they wanted to work on. The focus was almost exclusively leader-led, and students were expected to comply with the leader's agenda. Students were occasionally asked why they had chosen a particular song (which explains the low ranking for 'repertoire'), but otherwise the leader appeared uninterested in students' views or motivations. Even though one leader asked students a number of questions, these seemed designed to facilitate the delivery of a mini-lecture rather than to elucidate a personal response from the participants or observers. Although this leader's mini-lectures concerned

relevant issues such as the singer's formant, rhetoric, dissonance, and the use and position of the music stand, the focus shifted completely from the participants. This leader also gave students information about editions and resources, and often referred to singers whom he/she had worked with or knew of, thereby increasing his/her status and authority. However, most of the other leaders made little reference to their own teachers or to other singers, which confirms the low ranking for this focus.

8.5.6 Extra-musical ideas, imagery, intonation and other foci

The low ranking for 'use of extra-musical ideas and imagery' suggests that most of the leaders' instructions were direct, such as those relating to pronunciation and diction. Intonation was also given a low ranking, with students noting that 'this wasn't really an issue'. Students also had the option of adding extra foci to the list given in the questionnaire. The one additional focus of 'putting yourself on the line a bit, especially as a young singer ... sacrificing what is safe' suggests that students were encouraged to take risks in projecting themselves. One student felt that the foci depended on the leader, singer and song, and were therefore case-specific.

Three other subsidiary foci emerged from observational notes: projection, performance anxiety and tempo. Several leaders urged students to project to the back of the room (without explaining how), and one gave advice on dealing with performance anxiety which improved presentation. Tempo was mentioned in relation to the singer establishing his/her preferred tempo for the opening of a song and also for subsequent rubati, either individually or in conjunction with the accompanist, but students may have subsumed tempo into their consideration of 'partnership with the accompanist' which was ranked at penultimate position. The following section examines the singer-pianist relationship in more detail.

8.6 The singer-accompanist relationship

Although students unanimously described the singer-pianist partnership as ‘very’ or ‘extremely’ important, the accompanist had a subservient role in all classes. Each session had an accompanist and singers could choose to rehearse or rely on the pianist’s sight-reading abilities. Despite noting that a good singer-pianist relationship ‘enables both to be comfortable and “feed off” each other musically’ and that ‘it worked best when people had met with accompanists before the class’, thereby forming ‘a team in performance’, many singers opted for a sight-reading pianist. It is possible that singers already knew their piano accompaniment from work in lessons or practise, but even so, they continually compromised their security and their musicality through relying on unprepared pianists.

8.6.1 Attitudes towards accompanists

Observation of the singers’ attitudes towards pianists in the sessions suggested that they were relatively uninterested in pianistic finesse, ensemble and dynamics, being largely concerned with their own performance. Confirmation of their individualistic attitude was provided by comments noting that ‘the classes are aimed at helping singers’, and that there are ‘plenty of factors that can be looked at just concerning the individual singer’. One postgraduate felt that although having ‘a good musical and personal rapport’ with the pianist was important, it was a luxury, and singers ‘must learn to be flexible’.

8.6.2 Inclusion of accompanists

Although one singer noted learning ‘how to think more carefully about the accompaniment and how to respond to it’, the few comments directed at pianists tended to demonstrate the leaders’ disapproval of accompanists’ dynamics, use of archaic editions of music and partial understanding of the song text. Leaders generally focused on the singer rather than on the duo-partnership and tended to place the

pianist in a peripheral role: ten students noted that the leader focused on the accompanist 'a little' or 'not very much', and three stated 'not at all'. The two accompanists who completed questionnaires described the singer-pianist partnership as 'fundamental' and 'very important' but noted little focus on the piano part or on collaborative aspects. When asked what they had learned, these pianists replied 'not that much', and 'to improve my sight-reading'. While they may have been indirectly learning about pedagogy and vocal performance, this learning may not have seemed beneficial or relevant to them as pianists.

8.6.3 Developing a culture of high standards for singer-pianist partnerships

Both of the pianists would have performed more effectively had they rehearsed with singers. The negative orientation of the leaders' comments and lack of input suggests that leaders were actively condoning a sight-reading culture; however, these classes provided an opportunity for leaders to promote the levels to which both singers and pianists should be working. This could be achieved through demonstration and discussion, as merely approving or disapproving does not inform, empower or motivate students to reach high standards. Although leaders and singers may argue that the class should focus on the singer rather than the pianist, the promotion of the understanding and awareness of both singer and pianist is vital to the development of the singer, who cannot perform in a vacuum. If aspects relating to the piano accompaniment are not addressed, students may interpret the lack of feedback as suggestive of tolerance of their performance rather than indicative of the need to improve it.

Of course, leaders may be wary of criticising a potentially stressed sight-reading pianist in this context, and may also feel that they have insufficient expertise to coach the pianist. One solution might be for leaders to seek advice from colleagues or collaborate in dual-coaching sessions, which may enlighten them as much as the student participants and observers. Leaders could argue that they are not aware that a sight-reading culture persists, or may feel that it is not their responsibility to improve

it. However, they do have some influence to change it, and could seek to develop ways to positively instil a culture of refined partnership and musicianship.

8.7 Leadership and audience participation

Leaders were given the opportunity to decide on a specific focus for each session (such as a particular area of repertoire) and could construct the session however they liked. Perhaps because the initial concept was a 'song class', classes tended to be structured as several consecutive private coaching sessions occurring in a semi-public context, therefore masquerading as the masterclass and demonstrating instructive teaching and compliant student behaviour as noted by Moore (1986), Schön (1987), Kingsbury (1988), Holland (1999), Megginson (2000), Westney (2003), Lalli (2004), and Fleming (2005). The student could become a conduit not only for the song but also for the leader's interpretation of the song, which was generally imposed without discussion. The leader's authority could be strengthened through reference to their own teachers and other singers, through lecturing, and through condemnation of editions deemed to be out of date or promoting non-'authentic' performance practice. In a one-to-one lesson students might discuss their views and at least be able to outline areas in need of input, yet in these sessions they were given little opportunity to do more than follow instructions. Students rarely challenged the leader, although one postgraduate did ask for clarification when instructed to keep the ribcage expanded because the advice contradicted that given by his/her own teacher. Perhaps the generally low proportion of time spent on technique reflects an instinctive tendency to minimise the possibility of diminished leader-authority through avoiding technical questions or comparison with the methods of other teachers which could lead to challenge or confrontation, either in the session or afterwards.

8.7.1 Demonstration, approval and disapproval

Leaders used demonstration, approval and disapproval as well as control of the observers to assert their authority. Demonstration could connect a student to different

pronunciation, phrasing or breathing. Even a poor demonstration (sometimes caused by the passage being out of the leader's vocal range) could show the difficulties presented by a passage of music, or exemplify bad practice which should be avoided. Two leaders used demonstration in conjunction with approval, disapproval and verbal instruction while the student sang, which allowed them to either develop a passage in depth as a dynamic, responsive process or to acknowledge a change made by the student and move on. Demonstration also included impersonation, either of the student (drawing their attention to a particular aspect of their performance) or of professional singers.

Despite the obvious contrasts created by the juxtaposition of the leader's and the student's performances, discussion of differences in vocal quality, agility or mental attitude towards the passage under consideration never occurred. Leaders simply expected students to copy without question. While this approach may have raised their authority, it failed to capitalise on the potential for developing students' deeper understanding, merely focusing on their performed behaviour, which was generally 'rewarded' by moving on to focus on another student rather than strengthened by checking that the student fully understood which aspects of his/her performance had improved, and also how improvement had occurred.

8.7.2 Peer discussion and audience involvement

Students found subsequent informal discussion with peers useful to gain a more complete awareness. One student noted that 'it would be helpful if the observers were included more in the classes – I've often liked to hear feedback from other students on my own performance, or to give some about someone else's. I feel this is discouraged'. Critical and pedagogical understanding could deepen through comparing responses with others during the session, rather than later when discussion cannot also include the leader. Although 14 students said that the leader involved the audience, this was not usually through discussion. Observers tended to be utilised when feedback was requested on the effectiveness of a new approach, for example, concerning posture management. Students felt that leaders occasionally asked audience members to

suggest 'how they might overcome problems' but observational notes connect this to one leader's rhetorical verbalising which allowed no opportunity for student answers. One postgraduate noted that a leader was 'asking for acceptance of her theories, mostly' and other comments generally reflect one-way affirmation of the teacher's ideas manifest through the participant's performance rather than a three-way exchange of ideas between the teacher, participant and observers.

Three students thought that there should not be more audience participation 'unless the leader directly involves the audience. One learns by watching'. Two others were 'not sure' about the level of participation, but seven thought that there should be more. One postgraduate noted that it 'depends on the class and the student – too much could cloud the focus and become daunting for the student'. This student went on to suggest that 'confirming changes etc. is very useful as it helps the singer with self-awareness and the issue of deciding whether to trust the perception of the teacher'. However, the audience's response could also be seen as a response to the power of the leader, who can easily suggest that observers respond positively to something that they may be uncertain about (Holland, 1999). This places the participant in a difficult position of not knowing who to trust, and the observers in a similar position of not knowing whether to trust their judgement or whether they should mediate their responses to please the leader or the singer: one student noted that 'when they are your course-mates it is sometimes difficult to give criticism'.

8.7.3 Leadership and professionalism

Although the vocal teacher may seem to be the obvious choice of leader for the vocal class, examination of the foci suggests that many other musicians could lead equally effective sessions without possessing specialist vocal knowledge. Because the leaders were already familiar to most, if not all students, their sessions could reinforce aspects already emphasised in one-to-one lessons without necessarily bringing anything new; expounding and imposing their views rather than exploring concepts. This can lead to the endorsement of low standards and the highlighting of basic or safe issues such as pronunciation and diction rather than promoting more advanced musical thought or

performance, thereby 'focusing on the mode of delivery rather than the message' (Potter, 1998: 170).

As with the covert tolerance of the sight-reading culture, there is also a culture of un-professionalism evidenced through the number of students who were willing to sing despite being un-prepared. If teachers collude with students in creating a culture of 'un-preparation' it not only serves to 'dumb-down' the actual music but also limits the development of everyone involved. Postgraduate students who came to York from overseas institutions expressed their frustration that students treated classes with 'a lack of professionalism in the form of behaviour and preparation' and suggested that the leaders could be responsible for educating students in these respects by establishing 'an increased level of expectation' and not allowing students to treat the sessions 'like a private lesson'. Therefore, there is scope for further consideration of the content, delivery and objectives of the session in order to develop a culture of professionalism.

8.8 Summary: Vocal classes

Examination of the vocal classes suggests that various individual and social elements frame student learning in this context. The needs and expression of the ideas of the performing student are, as in the professional masterclass, subjugated to the leader's control and authority. The foci reinforce the leader's status, and while onlookers may occasionally be invited to express their views, they are generally reduced to passive observers. Leaders in this particular context may endorse cultures of sight-reading and un-preparation, leading to reduced benefits for participants and observers. Leaders may also compromise the participants' learning by neglecting discussion, consideration of comparative approaches, the evaluation of voices and the exploration of intellectual and musical ideas, instead focusing on surface changes rather than promoting deeper learning. Leaders appeared to view classes as an extension of one-to-one teaching, and their approach could be summed up as directive and individualistic despite taking place in a group environment.

As teachers did not attend the sessions unless they led them, it appears that the masterclass may represent a context of hidden learning. The extent to which students prepared and subsequently discussed the sessions with their teachers is unclear, but the emphasis placed on stance, posture, gaze and communication suggest that the foci of masterclasses may differ from those of the one-to-one lesson, particularly in cases where a teacher is attempting to simultaneously teach and accompany in a lesson. Therefore, it may be the responsibility of the student to attempt to integrate masterclass learning with that of the one-to-one lesson.

8.9 Models from outside 'classical' genres

This section explores two further vocal sessions which took the workshop format, involving all attendees as active participants. Data was obtained from my own observation and from field notes made during the sessions as well as from reflective writing completed after each workshop.

8.9.1 Music theatre/composition and jazz improvisation workshops

Two leaders approached vocal workshops in a facilitative and collective manner. Their sessions focused on contemporary music theatre/composition and jazz improvisation, and they actively encouraged group participation as opposed to creating a division of participant and observers. Both leaders gave fairly open descriptions for their sessions: one was entitled a 'performance workshop'; the other 'improvisation as a tool for vocal training'. Each workshop began with body warm-ups, which were extended to incorporate improvised noises, words and actions in the music theatre session, and in the jazz session developed into singing scales in canon which were manipulated with varied rhythmic and articulation patterns. Both leaders made technical suggestions which resulted in an instant improvement in vocal quality and a sense of increased participant confidence.

Following this introductory work, the leaders used small amounts of material to generate larger ideas and principles which involved the whole group. In the music theatre session a word game was used to generate material which was then transformed into short pieces by small sub-groups, who presented these to the other participants. In the jazz session the leader outlined the harmonic foundations of a song, asked the rhythm section to perform it, and then asked the participants to add vocal material over it, initially as a group, but as they gained confidence each student took turns to improvise a short solo. This leader ensured that musical performance was integrated with theoretical understanding, regularly reinforced connections between different areas and checked that all participants were musically active, and not only understood what they were learning but also why those connections were important.

This detailed approach extended to issues concerning tuning, breathing (even for the rhythm section), instrumental and vocal technique, form and structure, co-ordination issues (singing, clapping and moving to the music), rhythmic feel, groove, listening, anticipating and musical creativity. The leader led and demonstrated, showing the participants how to construct harmonically relevant improvised phrases, and at the same time gave the rhythm section hints for improvement. The fast pace kept students actively engaged. One student noted that 'this approach certainly got results ... improvisation was no longer something to worry about too much ... rather something you just *did*' (Keggin, 2009, italics original). Those new to jazz were able to internalise the information and produce short but musically creative vocal improvisations. These were subsequently developed through transferring the principles to other jazz standards, which the leader structured in such a way as to continually give the participants increasingly more complex musical challenges.

In the music theatre workshop the leader's approach was adaptable – when it was felt that students had realised the potential of one area, the leader moved on to another. After students created their own short pieces the leader then talked informally about one of his/her own compositions which generated discussion of aspects including notation, performance, working with a composer and approaching a new musical work. Students tried sections of the piece and could learn from other students'

questions and approaches to the material as well as through the composer's own views.

8.9.2 Engagement and creative development

Although the material was new to participants in both sessions, the leaders chose to present it in ways that everyone could not only engage with, but could also develop as the session progressed. Instead of a situation where the goal was to attain the performance concepts dictated by the leader, the process of learning was more important than the product and the goal became participatory musical exploration and expression. These two leaders presented musical material as malleable, something to engage with on physical, emotional and intellectual levels, whereas the other leaders represented it by notation, existing as an object to be replicated (often according to 'authentic' performance practice) rather than a realisation of a student's personal connection with the song. Participants left these two sessions having been immersed in a creative experience, rather than a re-creative one, and were also given plenty of information to enable them to build on the experience. In short, they were empowered to extend their own learning.

These leaders created opportunities for individual and group expression; one student noted being 'both an observer and a participant', and the collective nature of these sessions seemed to produce powerful learning experiences. The leaders showed responsiveness to the students, flexibility of approach, openness and delight in both the potential of the musical material and of the participants. They also conveyed a different perspective on not only the format of a session, but also the role of the leader, which may have transferable benefits for participating students who may be considering education work, or any work involving leadership as a career.

These leaders facilitated student creativity and learning, rather than operating as directors or dictators. They still used the tools of instruction and demonstration but utilised them to support and promote creativity. This motivated and stimulated the participants, who became energised to work together. The facilitation of a 'team

approach to music making, instilling a sense of ownership and responsibility both in the process and in the final product' (Gregory, 2005: 282) correlates with the concept of the workshop and role of the leader in community arts settings. The approach of these two leaders suggests a high level of interest in holistic development, contrasting with the approach of the vocal teachers which seemed concerned with performative replication.

8.10 Chapter 8: Summary

These sessions demonstrate considerable variation in the leaders' concepts of the session. While those working extensively as classical vocal teachers utilised the masterclass approach, the approaches of the other two leaders were closer to the original concept of the workshop, actively involving all participants and appearing more likely to empower them than the directive masterclass model. While masterclass-style leaders retained a fixed instructor role, the other leaders were far more flexible, displaying progression through the multiple roles of the 'facilitraining rainbow' (Mullen, 2008). These leaders' use of the techniques of teaching, coaching, questioning and facilitating enabled participants to explore a range of processes connected to their own responses to the musical material. In contrast, those participating in the masterclass-style sessions appeared to act as conduits for the masters' responses to the material, with onlookers largely ignored by the leader and a sense of replication of concepts (both of the session construction and of the repetitive reinforcement of concepts such as diction and pronunciation, which occurred in many classes). The workshop format creates engagement with music through creative processes, whereas the masterclass approach primarily appears to create engagement with meeting the demands of the performance situation and the master's imposed directives.

Both types of session represent contexts of hidden learning. Staff and teachers did not attend unless they were involved as leaders, and therefore cannot engage in informed discussion or give students further feedback. This means that students lack professional feedback, instead relying on subsequent informal peer discussion to

evaluate their learning. The infrequency of participants in the masterclass-style sessions annotating scores/taking notes and the absence of audio/video recording suggests that subsequent recall of the class may be limited (particularly in the case of participants who were nervous). Observers, who are generally passive in the masterclass, could also benefit from discussion and guidance in learning through observation in order to get the most out of this context. This particularly concerns the development of pedagogical understanding and awareness of transferable learning (Haddon, 2014, in press). Masterclass leaders could also consider asking participants to summarise their learning (as occurred in the workshop-style sessions), not only in order to reinforce it but also to ensure that it is understood.

Within the participatory-style workshop session the focus on what may often be a musical genre not included during one-to-one lessons may preclude discussion with the student's own teacher, who may prefer to concentrate on lesson material and consider the workshop merely a 'complementary extra'. Yet many teachers might be surprised at their students' responses to this kind of workshop, particularly in sessions where those who might be reluctant to engage with performance are motivated to participate (as in the jazz workshop where everybody improvised a solo) and those where students can explore different techniques and produce sounds that may not normally occur in the vocal lesson. It is possible that learning from these sessions may subsequently be more likely to be developed within the peer community than in formal contexts.

While there are many reasons why teachers do not attend as observers, this does create implications for the culture of professionalism in preparation and performance. Teachers are more likely to attend masterclasses led by external professionals, but their lack of presence at their colleagues' sessions contributes to a culture of sight-reading pianists and under-rehearsed singers. Teachers can benefit from observation of their colleagues' teaching, allowing them to compare approaches, techniques and student responses. Furthermore, as Bowman noted, it is crucial to consider what kind of interaction teaching actually is, as the implications are far-reaching and form 'the basis for the distinction between instruction that serves genuinely educational ends and instruction that suppresses them; between competence and incompetence;

between exemplary practice and charlatanism' (Bowman, 2009: 111). The lack of training for those leading masterclasses may result in the replication of teaching models from the familiar one-to-one setting rather than develop the potential of the group context.

Hidden learning in these contexts can connect students with new musical genres, methods of teaching and collective experiences of learning, and can extend their awareness of the possibilities of vocal technique and expression. However, hidden learning can also connect to an understanding of the collective expectations of the institutional community, created through teacher and peer comments. In the masterclass-style sessions this can link to low standards of preparation and singer-accompanist partnership which may conflict with the subsequent expectations of performance examiners. In the workshop-style session students may experience an understanding of new genres and techniques and a collective creative approach to learning which may then be undeveloped in the context of one-to-one lessons because teachers have not witnessed this learning, or it may be incompatible with teachers' expertise. Furthermore, if the approaches displayed in masterclass-style sessions are indicative of those of the one-to-one vocal lesson, students may feel reluctant to discuss alternative approaches with their teachers. This suggests that there is scope to develop understanding of the practicalities of hidden learning and its contribution to student development.

CHAPTER 9: HIDDEN LEARNING IN MUSICAL THEATRE

This case explores student-initiated hidden learning within the context of musical theatre at the Music Department at The University of York. The chapter examines the views of a sample of current students, a member of staff with a particular interest in the genre, and a specialist musical theatre vocal teacher in relation to student involvement, vocal teaching and learning, resources and reception. The findings suggest that a variety of factors contribute to hidden learning, in particular connected to attitudes towards the genre, the related provision of facilities and resources, and the expertise of vocal teachers.

9.1 Introduction

Within a vibrant university music department a proliferation of musical styles and genres will naturally exist. However, some are privileged over others within the formal course structure and curriculum (in both academic and performance contexts). Genre status may be further endorsed by staff interest and through the provision of facilities and resources. While musical theatre has a defined place in various specialist performing arts institutions which work towards an integrated development of the three skills of acting, dance and singing⁷ (referred to in the business as ‘triple threat’), it occupies an unstable and often hidden position in many other higher education institutions, frequently existing on the periphery and subject to polarised reactions which in some cases may result in the denial of its viability as a resource for teaching and learning.

In some institutions musical theatre has developed from dance and drama training (Castro, 2008) while in others it may be ‘something of an afterthought ... positioned slightly awkwardly within either a music or a drama department’ (Brown, 2009). Some more recent courses⁸ construct musical theatre training in a vocational manner; often involving group work within a simulated production setting, yet despite the general

⁷ For example, the London School of Musical Theatre; Central School of Speech and Drama.

⁸ For example, the BA (Hons) degree in ‘Musical Theatre: Performance’ at Trinity Laban Conservatoire of Music and Drama, London.

recommendation for experiential training there can be considerable variation in approach. Taylor described the training given at the Department of Performing Arts at The University of Winchester as prioritising 'student creativity rather than practical skills' and stated that 'to teach performer training to industry specifications when the industry is already extremely conservative is a recipe for stagnation in the development of musical theatre performance' (Taylor, 2009). Musical theatre courses within higher education could create opportunities for developing the genre, for example, through creating works with more female leads (Castro, 2009). However, many higher education music departments are not dedicated to the study of musical theatre; where this is included the typical approach is to study the traditions of musical theatre rather than develop the genre.

Changes in funding have led to a growing academic interest in the genre of musical theatre (Castro, 2008). However, scholarly literature appears to be primarily concerned with performance and chronology rather than pedagogy, despite the increasing publication of books aiming to develop integration of the three main components: acting, dance and singing. Clearly, there is a need for more research on musical theatre pedagogy, examining the perceptions of those involved and evaluating its contribution to the facilitation of the development of a variety of skills in higher musical education.

9.2 The case of hidden learning in musical theatre

This case explores the teaching and learning of musical theatre in the Music Department of The University of York with particular reference to vocal learning, and considers how the largely hidden context and perceptions of status and resources affect student learning.

9.2.1 Participants and methods

Data were gathered from two elite one-to-one semi-structured interviews with a professor and a specialist departmental vocal teacher, and from a questionnaire completed by students. This material was supported by informal observation and discussion with staff and students. Following data collection, the material was coded and thematically analysed by hand as described in Chapter 4.

9.2.2 Interviews

Elite one-to-one semi-structured interviews were undertaken with a departmental professor with an interest in musical theatre and a specialist musical theatre vocal teacher (recruited January 2010) who possessed concurrent experience of working at a performing arts institution. These individuals are not named, but were both aware that their interest in the genre could make them identifiable. The interviews took place at the Music Department at The University of York. The interviewees were given copies of their transcripts (Appendix 3) and were subsequently given copies of the final chapter, which they approved.

9.2.3 Questionnaire

As in the research on multiple concurrent teachers, this case needed sensitivity towards students, who may not have wanted to reveal involvement in musical theatre to a colleague of their own vocal/instrumental teacher. Therefore an email was sent to all students asking them to respond to one of the administrative staff if they were willing to participate in research. Following this purposive sampling a questionnaire was then distributed via the administrators to those students who responded. This included the following questions:

- 1. Please state which year you are in:*
- 2. And list your instruments, beginning with your first study:*

3. *What was your previous experience of musical theatre before coming to university, and did you have a specialist musical theatre teacher?*
4. *At York, how would you describe your involvement in musical theatre? Does most of your musical theatre learning take place in or outside the department? Would you say you learn it mostly through peer-work or from working with a teacher? Please describe:*
5. *Do you have a vocal teacher? If so, is your main vocal teacher a musical theatre specialist?*
6. *Would there be any difference between a 'classical' vocal teacher's approach to musical theatre and a musical theatre vocal teacher's approach?*
7. *Which approach does your teacher take?*
8. *Does your teacher give you guidance on vocal health, vocal production and discuss 'belting'?*
9. *Do you feel you need a specialist musical theatre teacher in order to achieve ability in singing, acting and dance, or is this possible with a general teacher, or even without a teacher?*
10. *What resources are available in the department for musical theatre, and are these adequate?*
11. *How do you think the genre of musical theatre is viewed in the department by:*
 - a) *staff*
 - b) *students*
 - c) *instrumental and vocal teachers*
12. *What improvements could be made to enable musical theatre learning in the department?*
13. *What do you think is the best way to learn musical theatre?*
14. *Any other comments?*

Completed questionnaires were received in the Summer Term of 2010 from 19 students (13 undergraduate and 6 postgraduate). These were made anonymous by the

administrators before I received them. Postgraduate replies are included in the data analysis as in this department students of all years are able to work together in both formal and informal musical activities. Their responses enhance those of the undergraduates.

9.2.4 Student participants

The student participants comprised two students in Year 1, four in Year 2, seven in Year 3, three postgraduates on the MA Vocal Studies course and a further three studying for PhDs in early music. Seven of the undergraduates were first-study singers; six learning with classical vocal teachers and one with the musical theatre vocal teacher. Two of the classically-trained students had also taken a couple of consultation lessons with this teacher. The remaining six undergraduates were first-study instrumentalists who participated as singers and players in musical theatre productions. Although three of them had taken some vocal lessons while at school, they did not have vocal lessons at university. One of the postgraduate students took musical theatre vocal lessons but the rest studied with teachers specialising in classical music whose main interests were early music and opera.

9.3 Findings

The findings are discussed below in relation to the following themes which emerged from the data analysis: student involvement in musical theatre; vocal teaching and learning; resources and reception, developing the profile of musical theatre, and the question of single or triple threat.

9.3.1 Student involvement in musical theatre

This section discusses students' pre-university experience, followed by their involvement in musical theatre as university music students.

9.3.1.1 Pre-university experience

Prior to university, all of the undergraduates had taken part in shows at school and with local amateur groups. Several (including some first-study instrumentalists who also sang) had performed principal roles despite not having had any specific musical theatre training, although two students had taken dance lessons and two had gained A-levels in Theatre Studies and Drama. The postgraduates had similar backgrounds, with one also possessing directing experience. Two first-study singers (one undergraduate; one postgraduate) had gained ALCM Musical Theatre performance diplomas while at school, but generally students had not received specialist individual musical theatre vocal tuition. For most of those who took vocal lessons, musical theatre was taught by their classical voice teacher only when a piece appeared as part of an examination syllabus.

Many students appeared to have a rich and longstanding background in musical theatre, as shown by the following statement from an instrumentalist:

From age 9 I was regularly involved in local amateur musical theatre productions alongside various school productions. For several years I attended youth theatre projects in the summer holidays where I was able to receive training from professionals (e.g. National Youth Theatre) and I also received some singing and dance lessons locally (although these were not with specialist musical theatre teachers). Rehearsing, performing and attending musical theatre was a large part of my life and I would often perform in four musicals a year.

However, despite the excitement generated by the experiential performance approach, one postgraduate felt that the diversity of performing experience and lack of specialist training contributed to an underlying insecurity:

All these experiences created a kind of mishmash introduction to musical theatre – I've never had a teacher really coach me on the vocal style or acting mannerisms associated with musical theatre, and despite my many years of

singing I still feel out of my comfort zone when trying to sing musical theatre music.

It is likely that these anxieties will be present to some extent in other students, particularly, as will be discussed later, in those who may have studied with a classical teacher.

9.3.1.2 *Involvement in musical theatre at university*

Student involvement in musical theatre at university included participation as singers, instrumentalists and directors in productions given by three student musical theatre societies. Some students also participated in a newly-formed postgraduate-led ensemble as well as in occasional student productions. Unlike their previously teacher/director-led experiences of musical theatre, students' university involvement centred on peer-work and informal learning: 'Most of my learning has been out of the department setting, from my peers and through having jamming sessions with people'. Although two students mentioned two musical theatre workshops (2010) and an academic undergraduate project in 2009: 'The Jazz Singer's Hair (U.S. Film Musicals 1927-79)' they perceived musical theatre as external to the department: 'There is a lot of music theatre going on in the university in terms of societies ... but there is nothing within the department, unless it has been set up by students'. In fact, prior to 2009 there were no formal departmental opportunities to engage with musical theatre. Students acknowledged the freedom to create performance groups but felt that 'very limited guidance seems to be offered' and no professional input: 'so far I've had to rely on myself or peers for acting and dancing'. This suggests that much of this learning could be hidden to the students' teachers, and, to an extent, to the institution.

Comparison with genres such as early music and contemporary music where several departmental ensembles exist suggests that the lack of staff direction affects both student opportunity and perception of the validity of the genre. Even when undergraduate students chose to focus on musical theatre for their solo project (an

individual unit of work such as a substantial essay, composition or production worth at least 10% of their total credits) this was only possible because of earlier learning: ‘my solo project has been musical theatre composition, but that has been very self-directed and has drawn upon my previous experience of musical theatre’. The implications are that it is driven by passion, fuelled by prior knowledge, and not given the same support as other genres.

Some factors that contributed to the paucity of opportunities may be viewed as transparent to students, as outlined by the professor:

The department doesn’t have expertise and it doesn’t have a full stage and it doesn’t have a library that’s particularly well-suited to any of this, so to pretend to offer formal support, curricular or otherwise, would be a bit of a swindle.

However, the fact that this professor offered supervision for solo projects relating to musical theatre (performance and historical aspects) and also led one of the 2010 workshops creates conflicting signals: interest and expertise are present, but the genre is still marginalised: ‘self-generated’ and ‘student-driven’ were used by the professor to describe the initiative for these activities. Other factors may be less obvious to students: the professor stated that ‘the curriculum is dependent on staff interests’ (therefore, not upon *student* interests). Therefore, the lack of curriculum inclusion of practical musical theatre may result in musical theatre learning occurring in informal or external contexts, making it hidden to staff.

9.3.2 Vocal teaching and learning

At the time of the survey, 13 of the 19 students took vocal lessons. 11 studied with ‘classical’ teachers (with specific interests in early music and opera) and two with a specialist musical theatre vocal teacher. Sadly, the recruitment of the specialist teacher was too late for one undergraduate:

Unfortunately, because I’m in my third year [working towards an assessed recital], I felt I should stick with classical singing, if I had had the option of

having a musical theatre teacher in the first year that is most definitely what I would be doing now.

Although one postgraduate studying with a classical teacher appeared to have successfully negotiated an assessed recital featuring songs from shows, most students expressed difficulties in working on this repertoire with classical teachers. The postgraduate outlined professional-level involvement with musical theatre which created confidence and the ability 'to carry on teaching myself, or indeed others who are interested in the field'. However, other students expressed concerns relating to teachers' attitudes towards the genre, tonal production, and approaches to teaching. These are discussed below.

9.3.2.1 *Inclusion of musical theatre in one-to-one lessons*

While one student pointed out that lesson content might depend on career aims, other undergraduates felt that 'vocal teachers would avoid it [musical theatre] if they could, and would perhaps feel like their time was being wasted if students did bring it to the lessons', and thought that vocal teachers probably 'won't have been *in* any musicals (at least not since they were at school)'. Two postgraduates also noted the lack of inclusion of the genre. One felt that his/her teacher was not 'presenting it as something I need to be doing to be a well-rounded singer' and another noted that there was 'no importance to musical theatre as a genre, though perhaps this is because I have never brought her any!' This suggests that non-specialist vocal teachers do not suggest this repertoire for their students, and therefore, it may be hidden to teachers.

Some students did view instrumental/vocal teachers as being 'open-minded' towards musical theatre, but with the caveat that 'most seem to have limited knowledge of the performance aspect of the genre'. However, the prevalent view was that 'most teachers don't engage with it and probably don't value it', and one undergraduate noted that his/her teacher took 'the view that music theatre is a second rate kind of

music making, which is upsetting'. Therefore, musical theatre may be hidden from teachers.

9.3.2.2 Lesson content and attitudes towards vocal production

Students recognised that attitudes towards vocal production may contribute to vocal teachers' avoidance of musical theatre: 'I would expect the vocal teachers to be wary, mostly because of the belting and stylistic issues'. The professor thought that 'most of the voice teachers ... feel that they are not expert at all in musical theatre vocal production, and in particular with the physical aspects of musical theatre', and the specialist vocal teacher noted that 'classically trained musicians tend to dismiss it; they sometimes misunderstand certain vocal qualities and applications of technique which they consider to be unsafe, which ... scientific evidence has certainly disproven'. All of the undergraduate singers in this sample acknowledged that their teachers provided guidance on vocal health and vocal production, but only four had discussed belting in lessons. Some responses suggested minimal understanding of belting: one student noted that his/her teacher 'got scared when I did it', and another said that 'as a singer I don't really know how to do it. The belting discussion simply takes the form of an exploration of how much (and how high) to use my pure chest voice'.

The comment that 'my voice teacher would be very concerned that the singer was not harming their voice by forcing the stereotypical Broadway sound' suggests that teachers can still regard musical theatre as damaging, and therefore do not engage with it. However, as the specialist teacher noted, students 'want to be believable when performing musical theatre, and they want to use the appropriate techniques, and they don't want to sound like a classical singer singing musical theatre'. This teacher outlined some difficulties in coming from a classical training to singing musical theatre:

The biggest constraint is the personal and experiential one of actual voice production, and that the technique that they've developed and the habits they've developed need exploring and expanding upon ... Classical technique does exist in musical theatre but it is part of the palette ... at one end of the

spectrum you do have the classical sounds and then at the other you have the pop sounds, and everything in between.

In some respects the lack of teachers' engagement with a varied tonal palette is surprising, as these sounds would also be relevant to contemporary classical vocal music. However, it should be noted that these teachers specialised in early music and opera, and perhaps felt uncomfortable departing from traditional vocal values: beautiful sound with no breaks or changes of quality across the register (Melton, 2007). In musical theatre 'homogeneity in vocal quality is not always desirable' (*ibid*: 199). Moore advocated a 'continuum' model of vocal sounds as a useful approach to widening the tonal palette, applying sounds ranging from those used in *bel canto* singing to those which are 'not necessarily sung, but could be' (Moore, 2007: 88). These could include 'certain techniques like straight tone, belting, speak-singing, and miscellaneous "noises" [which] are found with great regularity in the musical theatre but only occasionally in classical singing' (Moore & Bergman, 2008: 4).

9.3.2.3 Contrasts of approach: Classical and musical theatre vocal teachers

The contrasts of tonal palette and vocal values noted above were identified by students when asked about the differences of approach between a classical vocal teacher and a musical theatre vocal teacher. Although only a few students had taken lessons with the latter, all of the respondents identified differences. These might be displayed through 'completely contrasting approaches to the singing stance, how you stand, move during performance, how you look ... different attitudes to the music itself'. Classical teachers were seen to emphasise technique and vocal quality, 'working towards a very different kind of diction, a more consistently vibrant sound, different stylistic ornaments and phrasings, and a different use of the chest voice', but could restrict students' development in musical theatre:

Musical theatre sometimes requires a 'classical' voice, but it often requires a range of voices that use different accents and techniques. A classical teacher may not appreciate and/or develop the use of more 'raw' vocals. They also may

not have the experience of, and therefore not be able to help with, the use of dance/movement whilst singing – something which affects breathing etc.

Musical theatre vocal teachers were seen to emphasise the story, scene and character, focus on ‘acting the song’, and encourage students to be ‘individually creative’, although one student thought that they might be ‘less concerned with vocal health as a foundation’. The two types of teacher might recommend different related studies: classical teachers would emphasise language studies, whereas musical theatre teachers would focus on dance and acting skills.

In musical theatre performance, singing technique has to be secure to allow for simultaneous expression through acting and movement. The suggestion that the execution of these other skills may affect breathing shows the need for teachers to think beyond the purely vocal. Although the professor thought that ‘if you simply have a teacher who’s keeping track, monitoring you, checking for damage ... that will cover it for a while’, the fact that students mentioned unsuccessful musical theatre auditions suggests that this approach is inadequate. It is possible that those students with classical teachers may have auditioned with inappropriately classical vocal production; it is also possible that they may have only shown strength in singing rather than also in acting and movement skills.

9.3.2.4 Working towards ‘triple threat’ with a specialist or general teacher

When students were asked whether they felt they needed a specialist teacher in order to achieve ability in singing, acting and dance, or whether this was possible with a general teacher, or even without one, the general consensus was that a specialist was ideal. Those who enjoyed the genre as ‘a serious hobby’ felt that ‘you can easily get away with learning from a general teacher’ although ‘there is the risk with classical singing teachers that their approach to classical singing will creep in and not always in the best way’. To go beyond that, and ‘to develop a strong musical theatre voice that has the stamina to rehearse and perform shows daily and is adaptable to a range of styles, a specialist musical theatre teacher is definitely advisable’.

It was noted that general teachers would probably not include work on acting and movement and would know less about style and repertoire. A specialist teacher would adjust the vocal tone for musical theatre, would work on vocal health and stamina, and would enhance performance and teach with more passion than a non-specialist. These points concurred with the musical theatre vocal teacher's statement about his/her work: 'I'd use more extended techniques which would include the Broadway "belt" sound and more pop-influenced sounds as well, as appropriate'. This teacher's work would be 'physiologically informed' and would provide students with information about 'how the larynx changes to make the different sounds and produce the different colours'.

9.3.2.5 Skill integration or separation?

Although studying with a specialist teacher is clearly beneficial, the professor noted that 'if [students] really do aspire to that career they need training in acting and dance more than the voice'. Although the musical theatre vocal teacher stressed the importance of 'acting, singing and dancing, in equal measure, with equal weight and importance', his/her teaching was inevitably influenced by the limitations of the department: 'I don't have the interaction where I can talk to colleagues' so 'in a way I have to just sort of ignore the other aspects here'. This teacher stressed the importance of students working with choreographers and directors and seeing 'the production team in collaboration'.

Skill separation may create a compartmentalised self-view as either an actor or a singer, as noted by Melton, who compared the isolated training of singers with the greater communication arising from the group-work of actors (Melton, 2007). Moore stated that 'the real work of musical theatre is about telling a story and being responsive to a partner and the circumstances of the moment' (Moore, 2007: 90). If skill integration takes place in rehearsal time, it may be less likely to result in a synthesis of the elements in performance (Burgess & Skilbeck, 2000). Student responses suggest that skill separation occurs because acting and movement skills are

only developed in peer contexts, which creates a considerable amount of learning which is unseen by teachers and therefore hidden.

9.4 Resources and reception

This section discusses resources, reception, and further factors contributing to negative attitudes towards musical theatre.

9.4.1 Resources

Potential resources for musical theatre include human resources, library provision and departmental facilities. Students acknowledged the expertise of the professor, who was also generous in lending resources. The appointment of the vocal musical theatre teacher was noted with relief by several students: 'within one lesson I felt another person understood what I wanted to gain'. However, the varying attitudes and degrees of expertise and interest of other staff and teachers led most students to feel that there were few other human resources within the department.

Library and department resources were generally regarded by students and staff as inadequate for books, CDs, DVDs and scores. While 'no book can substitute for the developmental, personal interaction between teachers and students' (Napier, 2008: 292), students would have liked more opportunities for formal teaching. Although a musical theatre (film musicals) project was offered to students in 2009, this was purely academic, with no performance element. While one student thought that it would have been possible to include musical theatre in an 'alternative singing' project, the lecturer offering this module left in 2010. One student noted that 'there doesn't seem to be the same resources and projects as for more classical students' and another suggested that they would not advise a prospective student interested in musical theatre performance as a career to study at York, despite acknowledging that the course would offer 'the freedom and encouragement to explore whatever areas of

music they like'. The contribution of student societies was seen as vital: 'Drama Soc seems to be the only way'.

Respondents also noted the lack of physical resources: 'there is no performance or rehearsal space that is ideally suited to traditional musical theatre'. Another student felt that 'sometimes the genre is frowned upon and not viewed as a "credible" genre worthy of time in necessary practice rooms/space'. These comments suggest that resources are emblematic of a deeper concern relating to attitudes towards the genre itself which may result in hidden learning.

9.4.2 Reception

This section discusses the following themes: student perceptions of staff views; student perception of peer views, and staff perceptions of student views.

9.4.2.1 *Student perceptions of staff views*

Although the professor thought that other staff 'may or may not have any personal expertise, but I don't think there's any hostility', student comments indicated experience of negative staff attitudes. Some staff were deemed to be interested and 'very inspirational to talk to about it', but several students felt that staff would view musical theatre as a 'soft option', a 'non-serious discipline', 'low art' without 'any real substance to it', 'not as complex as classical music or jazz, even though it entails a completely different vocal technique and style', and 'not as important as other genres of singing'. One student felt that 'most staff in the department don't view musical theatre as a serious pursuit in music. I would prefer staff to be more open-minded and not so focused on their particular speciality'. This student felt that this perception 'makes me feel like I shouldn't or can't enjoy musical theatre for fear of being looked down upon by senior members of staff, who may previously have held me in quite high esteem'. This has obvious implications for the visibility of student involvement.

Other students also described staff as 'a little close-minded in terms of preferring their specialist style; one noted: 'generally I perceive there to be a "class divide" between "legitimate" vocal music (i.e. Bach ...) and musical theatre'. This might result in reduced participation in performance: 'I feel some staff would view music theatre negatively and this puts me off performance as a music theatre singer'. If students chose to perform this genre, negative preconceptions could impinge upon their performance: 'I've heard other students commenting that musical theatre singers aren't treated the same as other musicians and often score lower in recitals'. Therefore, it was felt that students 'should be reassured that if they choose to perform musical theatre in a recital ... the performance will be taken just as seriously as jazz or classical performances'.

Even the teaching of the specialist vocal teacher was perceived to be affected by the need to accommodate the classical orientation of lecturers examining recitals; students noted that this teachers' approach involved 'always staying on the side of the music being more important than the acting or movement, largely I suppose to pander to the markers of the assessed performance'. Another respondent thought that students 'feel that they will jeopardise their marks if they submit anything for assessment that is traditional musical theatre because it does not conform with the early and new music specialisms [*sic*] of the department'. Therefore, musical theatre involvement may be hidden due to concerns of negative perceptions of student images, concerns relating to parity in performance and examiner expertise, and the perceived institutional dominant norms.

In addition, students recognised that the unequal status of those members of staff responsible for vocal music meant that musical theatre was subjected to discrepancies of power dictating the genres performed in the department. Although a few lecturers may have shown some interest, 'others don't seem to care unless it gets in the way of their own rehearsals and space' and the genre was 'perhaps not encouraged by most departmental teachers/ensembles'. One student noted that 'despite the fact that MDing a show is more appropriate for my career than playing 2nd trombone in orchestra, it is sometimes difficult to get the faculty to be flexible or supportive'. Other students felt that there was little support for their own interests: one student who

performed in a student society production remarked that ‘this was definitely an “outside the department” experience – with resentment and lack of support from some staff with regards to rehearsals and facilities quite evident’. Clearly, students do take notice of staff attitudes, and these may easily contribute to a perception of negativity towards the genre. This could lead to students concealing their involvement and referring to musical theatre as ‘a guilty pleasure/hobby’.

9.4.2.2 Student perception of peer views

Although students noted a growing interest in musical theatre among their peers, with some ‘making it the focus of their solo projects and postgraduate research’, many identified negative attitudes: ‘some people who may be enthusiastic about it may be reluctant to show this because of cliques within the department’. Cliques may reflect the power and biases dictated by staff interests: ‘a lot of the students seem to lean towards [the] ‘classical’ side’, and might view musical theatre as ‘a crime against musicology’, ‘a slightly inferior “cousin” of classical music’, ‘not “what York is about”’, or may ‘look down on the genre with no reason’. One student noted discrimination following musical theatre involvement:

It’s fine to not like a type of music, but to ridicule others who enjoy and take it seriously is not. Before I switched to studying Musical Theatre, I felt as though I was taken more seriously in the department as a singer amongst my peers – now, I am blanked in the foyer by a few people and am no longer asked to join solo project choirs/personal projects etc. I can only assume that they either think I have lost interest or I am not seen as “one of them” any more. I really hope that the latter isn’t the case, though it does feel that way. I have heard people say “Musical Theatre? It’s not important” and “Musical Theatre is a complete joke, who’d study that?”

Other students also thought that their peers viewed the genre as ‘perhaps not to be bothered with, or to take as a joke’, and thought that ‘this is pathetic, narrow-minded, and very, very sad’. These create powerful reasons for concealing involvement.

9.4.2.3 Staff perceptions of student views

When the professor was asked about negative student attitudes he/she initially felt that it was part of a 'university environment ... [where] there's a great deal of growing up going on, and a great deal of that has to do with finding and defending your identity'. Therefore, students could be 'very strongly opinionated about many things' and other genres would likewise involve criticism and personal prejudice. However, the professor suggested that musical theatre is also subjected to a 'high art/low art distinction' concerning an historical 'tendency to minimise the importance of musical theatre from a scholarly, research point of view, and to downgrade, downplay the accomplishments of composers and lyricists and the like'. This view was supported by the musical theatre vocal teacher: 'I don't think it's isolated to this institution; I think it's global in the education sector, and it is, yes, given amateur status'. This teacher thought that the 'musical elitism' and 'snobbery' might be connected to a lack of historical awareness of the genre and to the conception that people working in musical theatre 'have gone in through the theatrical route ... they are actors who sing, and therefore, technically they're not seen to be as good as people who've gone the music route and trained as singers'. This lends support to hidden learning occurring through negative attitudes towards the genre.

9.4.2.4 Further factors contributing to negative attitudes towards musical theatre

Negative attitudes might be held for further reasons. Encounters with isolated pieces in vocal/instrumental examination repertoire or while playing for fun may result in a perception that the genre is technically straightforward. The use of the vernacular not only excludes 'sophistication' of delivery in a foreign language but also makes the subject matter perhaps too clear for those who may view the storylines as embarrassingly trivial or emotive. The nature of the genre as commercial rather than 'art' music may also downgrade it, as might the generally tonal compositional language, particularly in an institution such as this music department which endorses complex modernism. The comment, perhaps semi-jesting, that 'you can't really do a full analysis of Rogers and Hammerstein, nor would anyone use original instruments'

does hint at the perceived priorities of York staff: anything involving analysis or historically informed performance practice is validated through staff support, whereas other areas such as musical theatre may have to operate in what the professor described as 'guerrilla' fashion.

9.5 Developing the profile of musical theatre

While negative attitudes towards musical theatre may stem from long-standing views of the genre and misconceptions as to the physiological aspects of vocal production, these conflicts of prejudice are still evident even in a more enlightened setting such as a university music department, resulting in particular implications for participation and assessment. The findings from this research suggest that within this music department musical theatre is viewed as a genre of lesser value than others and therefore given little support or resources. Although its departmental presence is growing, many staff and students might think that those who want to study musical theatre would be better doing so elsewhere. However, students do not generally embark upon higher education with a clear idea of their career destination/s at the end of their three-year course. During the undergraduate years many will discover new outlets for creative expression, academic study and composition. If these cannot develop within the institution, it is likely that this learning will either cease, or become hidden, as demonstrated by students in this research.

9.5.1 Views and opportunities

This research has found that the perceived attitudes of some members of staff contributed to an environment in which some students felt that they could not participate, and those who did risked being 'blanked' by peers and assessed by staff possessing little awareness and appreciation of the genre. This can result in hidden learning. The use of general criteria for performance assessment may also have an impact on the extent to which students feel able to offer musical theatre for

performance examination and therefore has an impact upon the visibility of their involvement with musical theatre.

Peer attitudes towards the genre are perhaps more surprising than staff ones, as their relatively recent proximity to possible involvement in musical theatre while at school might be expected to result in positive attitudes towards the genre. Perhaps the associations of musical theatre with light, non-academic and technically easy music are ones that some students seeking a more scholarly image are keen to discard. However, students recommended that their peers should be open to including it while exploring a variety of genres to extend their abilities and discover their interests:

I think to some extent people should experiment more with vocal styles in order to keep their ideas about themselves and what they are capable of fresh ... in some ways by being more flexible with what I do with my voice helps me in my performances because I have more strings to my bow and can incorporate more ideas. Some people are very shut down and in some cases stunted in their musical growth because they have tried to categorise themselves too early. Why do that when you are only 21? In my time at uni I have flirted with music theatre, jazz, opera, *sprechgesang*, all sorts, and I think I have definitely benefited. People need to be more open-minded.

This suggests that musical theatre can have much to offer students, particularly through experiencing a variety of repertoire and rehearsal techniques as well as engagement with the skills of 'triple threat'.

Students suggested a number of improvements that could be made to departmental musical theatre teaching and learning. These included providing modules on musical theatre including a performance element; workshops and masterclasses led by professional musical theatre performers; provision of a specialist lecturer and specialist teachers; increased departmental ensemble participation opportunities; trips to London to see recent musicals; inclusion of the genre in the concert series, and improved resources and facilities, particularly in the library.

9.5.2 Physical resources

While student comments suggested that the interests and activities of staff and students are expanding beyond the present physical resources of the buildings, the prospect of physical expansion is unlikely. However, the professor did hope that some collaboration might ensue with the new department for Theatre, Film and Television, 'which would change the dynamic of such work ... giving it a regularised foothold, or at least a ... geographical location' including 'a stage set up for theatrical productions and lighting up to professional standards'. This might also dispel the perception that 'the department is quite insular'. However, creating an inter-departmental collaboration may not be straightforward or immediate. Therefore, student learning, particularly in conjunction with student societies, operating outside the department, may remain hidden to staff and teachers.

9.5.3 Transferable cross-genre learning possibilities

Perhaps one way for musical theatre to acquire a higher status is if its exponents not only perform to a high level but also promote aspects of transferable value to other genres. The professor noted that 'musicological information, rather than performance studies ... plays a tremendous part in grasping the music ... because you have a sense of the motivation for a particular event', and also stressed the value of knowing about the performers for whom the composer was writing. This information could be gained from written and spoken documentation including 'correspondence, production files and promptbooks, published and unpublished memoirs and other monographs, interviews, press reviews, song manuscripts and dance plots' (Banfield, 2000: 63).

The professor also suggested that musical theatre is 'a very good way to get people thinking analytically about songs and instantly applying the results of the analysis', for example, through analysing the structure of a song and considering how the information that emerged might be conveyed through not only musical delivery but also staging and pacing. The professor noted that the symbiosis of analysis and

performance viewed from a musical theatre perspective could be used as a tool to illuminate other genres, particularly 'classical' singing:

You very quickly realise that you can assess the variants and the differences in a very direct and immediate way and if you do that for eight or ten Tin Pan Alley songs from the Golden Era, so to speak, and then go back and look at Schubert, it's amazing what falls into place!

This kind of cross-genre learning might be a refreshing antidote to the prevalence of the historically informed performance practice currently applied to much music in the department, which students felt dominated staff and peer attitudes concerning the acceptability of performance styles and academic approach.

Historically informed performance practice in musical theatre was viewed by the specialist vocal teacher as less academic than applications of this practice in classical music, but the increasing quantity of audio and visual documentation and appetite for revival suggests a growing area ripe for academic study. One student did, however, suggest that compared to other genres within 'popular music', musical theatre was 'regarded as less study-able, and less important ... I suppose that the vast cox of taste will have to turn before musical theatre is anything but a niche point of study'. The musical theatre teacher felt that there is an 'historic past now which does now need to be revisited'. This teacher's speculation that 'the historically informed performance practice is far more classical than maybe modern taste would want today' and proposition that modern singers may lack the technique of historical performers suggests an intersection of technique and reception worthy of research. However, it could be proposed that part of the appeal for participation in musical theatre at York lies in its existence outside the apparently dominant agendas of historically informed performance practice, new music and analysis. This perhaps enables students to enjoy their involvement without the constraints of a more academic approach. Therefore, hidden learning can be a positive construct, enabling learning free from academic constraints.

9.6 Single or triple threat?

While it is unrealistic to suggest that departmental resources may promote triple threat status, this is perhaps possible to an extent for some students through participation in student-run societies within the wider university environment. However, the musical theatre vocal teacher described triple threat, 'the pinnacle of attainment', as very rare, being more commonly presented as 'two of the three that are strengths with a supporting skill', as 'it's nigh on impossible to actually train people to be that skilled in all three disciplines – it requires so much time, and the student has to be very talented to begin with'. Melton noted that 'being a "triple threat" means *lots* of regular physical activity in the form of dance classes, movement work, theatre voice training, and, of course, actor training, in addition to regular lessons with a singing teacher and/or coach' (Melton, 2007: xiii, italics original). Although this music department does not yet possess the resources to offer specialist teaching in these areas, some students are seeking external training such as dance lessons in addition to seizing every opportunity for involvement within the university. It is possible that staff may be unaware that students have a potential career interest in the genre: 'despite what the department likes to say, many vocal students at York are serious about wanting performance careers in opera and musical theatre'. This may contribute to hidden learning, as students pursue a vocational interest which staff and teachers may be unaware of.

Student comments suggest that the needs of an integrated art form should be considered when evaluating provision for learning. Burgess & Skilbeck noted that 'mastering the separate disciplines of singing and acting individually does not automatically lead to mastery of the discipline required to unite them in performance' (Burgess & Skilbeck, 2000: xii) which implies that there has to be integration within the learning process. This may require collaborative teaching of a kind not yet seen in this department between specialist peripatetic teachers and lecturers, as well as inter-departmental collaboration and more formal integration with student musical theatre societies.

9.6.1 Student views on learning musical theatre

Students showed strong preferences for a performance-based approach when asked for their views on the best way to learn musical theatre. Although one student recommended 'lectures on the history and development of the style' and another advocated studying practice, performance and theory, it was generally felt that 'it's not something that can be learnt theoretically'. Ideal learning was seen to be experiential through active involvement in 'sing-throughs' and productions 'first as a chorus member and later with a role' and generally performing the genre as much as possible. Students valued involvement in 'student-led projects trying things out for ourselves' and noted that 'learning from friends is also very helpful, as you can discuss techniques, learn about other musicals and have a really good time while improving yourself'. This student felt that 'musical theatre works best when amongst friends because it requires exchanging of ideas rather than "teaching"'. This suggests that students are developing their own kinds of collaborative learning and that exploration of ideas through peer interaction is productive.

Many students thought that 'guidance from experienced professionals and directors' plus one-to-one coaching from a specialist was essential, particularly to create an understanding of vocal production, sustainable vocal health, and to facilitate the development of an appropriate vocal style. Students also mentioned the ideal of learning in workshop settings 'in small groups with an experienced, enthusiastic and qualified director'. Just two students noted more theatrical objectives: 'being creative – trying your hand at directing, staging etc.' and placing 'equal emphasis' on 'characterisation, staging etc. as [on] learning the repertoire'.

9.6.2 Staff views on learning musical theatre

The musical theatre vocal teacher stated that the experiential or 'holistic' approach was valuable but noted that the three skills of acting, singing and movement would all need training, as simply doing more of an activity would not necessarily be conducive to improvement. While students may prioritise singing, the professor advocated

learning from a theatrical perspective, considering everything 'in terms of the stage', including the performance design, 'character and physical behaviour and acting technique'. The potentially reduced student focus on these elements may support a postgraduate's view that the 'productions they have here cannot prepare them for the professionalism, polish and pressure of the real world!' Therefore, specialist input is recommended to create 'interdependent' rather than 'independent' skills contributing towards an integrated art form in performance.

9.7 Chapter 9: Summary

The findings demonstrate a number of reasons why musical theatre may involve hidden learning. These are bound up with perceptions of negative attitudes towards the genre and the related provision of resources, support and opportunities. These findings suggest that hidden learning in musical theatre includes learning that is concealed to others, as well as learning that is unseen by the teacher and/or by academic staff.

Negative attitudes from staff and departmental peers may lead to student involvement in musical theatre becoming hidden, particularly when the genre is not viewed positively by the student's vocal teacher. Vocal learning in the one-to-one lesson may focus on repertoire reflecting the teacher's interests rather than those of the student, and the limitations of the vocal teacher's awareness of the demands of musical theatre may also lead to the privileging of Western classical repertoire. Furthermore, anxieties about parity in performance assessment and perceptions of examiners' expertise and understanding could also influence the extent to which students choose to offer musical theatre for performance assessment.

Within the curriculum of this department, musical theatre has been an exclusively academic rather than practical subject, rarely included within the academic project system. Students' perceptions of analysis, new music and early music as the departmental academic priorities suggest that musical theatre may appear remote and perhaps trivial compared with more scholarly interests, therefore meaning that those

who are passionate about it may move their activities away from scrutiny. However, this can also be a positive construct, as hidden musical theatre learning is free from academic constraints.

The perceived lack of staff recognition that student interest may be vocational rather than simply exploratory means that students look elsewhere to develop their skills, working with non-music students and with external specialists. The lack of departmental resources also suggests to students that musical theatre is not valued as a genre, and therefore hidden learning occurs in the context of student societies who rehearse and perform in venues outside the music department.

Despite receiving relatively little formal teaching, some students are involved in a dynamic and supportive culture of musical theatre. This culture does exhibit certain limitations, particularly with regard to professionally-assisted development. Students taking part in this research appear to be passionate about their involvement in musical theatre, but the limitations of teaching and resources, the difficulties experienced as a result of negative attitudes from peers and some members of staff, and the disjunction between specialist and general vocal teachers' perceptions of vocal technique and quality all contribute to create hidden learning.

CHAPTER 10: INTERCULTURAL TRANSMISSION: JAVANESE GAMELAN AND HIDDEN LEARNING

This chapter examines aspects of musicianship, attitudes and approaches to the learning and performance of Western instruments which are influenced by participation in a Javanese gamelan ensemble. The research is contextualised with an introduction to the gamelan orchestra and details of gamelan teaching practice in Western higher education. The findings suggest that hidden learning occurs in connection with intercultural transmission which may have relevance to achieving deep learning with transferable value in other musical domains.

10.1 Introduction

In order to contextualise this research the following sections introduce gamelan at The University of York and provide information on gamelan learning in the West.

10.1.1 Gamelan at The University of York

Music students at The University of York have the opportunity to learn gamelan on the department's own set of instruments: *Gamelan Sekar Petak*,⁹ a gamelan orchestra from Surakarta, Java. This comprises instruments in both the *sléndro* scale (five-note, tuned to roughly equidistant steps) and *pélog* (seven-note, tuned to a mixture of wider and smaller intervals which can resemble tones and semitones). The instruments include bronze metallophones and gongs of varying sizes, drums (*kendhang*), bamboo flute (*suling*), wooden xylophone (*gambang*) and two-string fiddle (*rebab*). The ensemble can accommodate around 15 players plus additional singers. Beginners generally learn how to play the *balungan* (basic melody of a traditional piece) on the metallophones, or play gong parts which provide the supportive colotomic structure¹⁰

⁹ The name means white rose, chosen in acknowledgment of the City of York's connection with this symbol.

¹⁰ Traditional pieces such as *ladrang* and *lancaran* have a regular structural framework of a certain number of beats per form. This structure is repeated cyclically, starting and ending with a stroke on the

before progressing to the more complex faster gong-chime patterns of the *bonang barung* and *bonang panerus*, and the detailed elaborating instruments (*gendèr*, *gambang*, *rebab*, *suling*) and drums. In traditional gamelan music it is essential not only to know the *balungan* melody but also to understand the structural elements as these denote where the gongs play and the patterns chosen to elaborate the melody on faster-playing elaborating instruments. Gamelan music is learned as a group, although some of the more complex instruments require individual practice. The understanding created by experiential knowledge of all of the instruments creates flexibility of line-up in rehearsal and performance and provides a high level of ensemble understanding and awareness.¹¹

At York, gamelan rehearsals take place twice a week during term time. One session is led by the lecturer responsible for the group, Dr Neil Sorrell, and the other is co-led by postgraduate and former students (some of whom possess experience of studying gamelan in Indonesia). While both groups include traditional music and new works, often written by the players, the latter group is more experimental, prioritising new music and collaborative composing through the rehearsal process. Several students participate in both groups, developing their learning through engagement with different personnel, repertoire and working methods. Javanese players tend to memorise traditional works, but York students use cipher notation for longer pieces and new compositions. Students are exposed to a variety of learning methods, including learning aurally and from notation, and the group can also accommodate participants with varying levels of ability and confidence.

The lack of conductor means that players have to become adept at listening for and responding to aural cues, including changes to drum patterns and tempi, and/or of register in the *rebab* part, which in a traditional piece may cue transition to a different section. Therefore, each player must be aware of others and of the progression of the musical work at all stages of the rehearsal and performance process, particularly as the number of repetitions of a section of a piece may not be fixed. This contributes to a

largest gong, the *gong ageng*. Within this framework, gongs of various sizes punctuate the *balungan* melody at certain pre-defined points. This is known as the colotomic structure.

¹¹ For more details of traditional gamelan music, structure and performance see Lindsay (1979); Sorrell (1990) and Pickvance (2005).

sense of group equality: a 'culture of inclusion' (Loth, 2006) in which 'the music expresses community' (Wade, 2004: 126). This is not only embedded in the fact that no one instrument 'is more important than another, and none can be played without an awareness of the others' (Sorrell, 1990: 68), but is also evidenced through the 'homogeneous nature of the sound ideal' (Wade, 2004: 126). The word 'ideal' is important here: although a gamelan as a set of instruments may possess homogeneity, it is still important for the players to aspire to produce sounds of good quality, balance and blend.

10.1.2 Gamelan learning in the West

Gamelan learning in Western institutions began with Mantle Hood's purchase of a Javanese gamelan for UCLA in 1958, through which he aimed to enable anthropology and ethnomusicology students to understand a culture through participation in its practice, rather than through a theoretical approach. Previous methodology emphasised the idea of the 'informant' and the 'researcher', with the former viewed as 'objects to be reported on solely for the benefit of the researcher's knowledge and subsequent academic brokering of that knowledge' (Diamond & Polansky, 1991: 3). Hood's concept of 'bi-musicality' (Hood, 1960) created by practical engagement with the musical practices of another culture, has been endorsed by subsequent scholars, moving towards a position of discourse and dialogue (Rice, 1995). This occurs in fieldwork, and in Western educational institutions where Indonesian gamelan experts have been employed as gamelan teachers, often acting as catalysts for collaborative and exploratory composition.

An important construct of bi-musicality involves individual flexibility of attitude and approach, for example, through developing greater tolerance of pitch in order to 'manage a more democratic approach to the world of sound' (Hood, 1960: 56). This is particularly apt in Javanese gamelan where instruments are tuned uniquely to create a personality for each gamelan through its particular *embat*, or temperament (Sumarsam, 1988; Vetter, 1989; Sorrell, 1990, 2007). Furthermore, within each ensemble, intervals such as octaves will often be out of tune to Western ears

(McDermott, 1986; Brinner, 1995), requiring openness to adjust to unfamiliar intervallic relationships, and, where applicable, adaptability when playing different sets of instruments whose *embat* may be unfamiliar. Sorrell, however, felt that ‘the real aim of “bi-musicality” ... has the more modest aim of bringing *from within the individual* an awareness of contrasting music’s grammars and vocabularies, and, perhaps most crucially of all – idioms’ (Sorrell, 2007: 42, italics original). This may be represented in the learning of music students at The University of York, and could relate to hidden learning resulting from the contrast of experience and teaching methods between students’ Western instrumental/vocal learning and their gamelan involvement.

While gamelan teaching methods in the West may be more directive,¹² Javanese masters are unlikely to give analytical instruction, preferring aural demonstration (Brinner, 1995) and requiring the student to distil method and practice through imitation and reflection, described as ‘directed emulation’ (*ibid*: 149). Bakan’s observations of Balinese gamelan teaching also delineate an aural/visual approach ‘which relies almost exclusively on a holistic demonstration/imitation mode of transmitting musical knowledge from teacher to student’ (Bakan, 1993/4: 1). This positions the teacher ‘as modeler of music whose methods are decisively anti-analytical’ (*ibid*: 8), teaching by demonstration rather than explanation, and relies on student perseverance to acquire competence in the context of a ‘gestalt’ setting (*ibid*: 10) where learning is built from an awareness of the whole, rather than through incremental steps of analysis and intervention. This does not sit easily alongside Western pedagogy: Schippers outlined some of the difficulties arising from a Balinese master teaching in a Western conservatoire, noting that the master’s ‘holistic’ approach contrasted with the instructional and tangible methods that students were familiar with, creating a ‘clash between different cultures of music learning and teaching’ (Schippers, 2010: 156).

Titon noted that ‘bi-musicality can operate as a learning strategy, a strategy that not only leads to musical skills, but to understanding people making music’ (Titon, 1995: 289). Through participation the ethnomusicologist engages in ‘repositioning’

¹² See Steptoe (2001).

her/himself within musical contexts and cultures (Feintuch, 1995: 303). Bi-musicality can also 'induce moments of ... *subject shift*, when one acquires knowledge by figuratively stepping outside oneself to view the world with oneself in it, thereby becoming both subject and object simultaneously' (Titon, 1995: 289; italics original). For university students learning gamelan, this experience operates at the intersection of two learning paradigms: one of Javanese gamelan; the other of learning Western instruments, and while students are not ethnomusicologists in any professional sense of the word, they can, in effect, become both informant and observer in this context.

Viewing the gamelan-playing student as situated in the position of having the potential to examine the relationship of the two learning processes, this chapter seeks to discover whether involvement in Javanese gamelan at York creates hidden learning in relation to students' learning of their Western instruments. It is likely that many departmental instrumental/vocal teachers will be unfamiliar with the genre, as they do not observe gamelan rehearsals, and might not attend the relatively infrequent gamelan concerts. However, this hidden area of learning could have potential for the development of other instrumental/vocal skills.

10.2 The case of gamelan and hidden learning

This case sets out to investigate relationships between gamelan and Western instrumental/vocal learning that may relate to hidden learning. In addition to data from questionnaire responses, this chapter utilises my own experience as a player and teacher of gamelan, as well as insights gained from informal discussion with the director of the group and from observation of rehearsals and concerts.

10.2.1 Participants and method

In order to discover more about student views on their learning, a questionnaire was devised and sent to all 28 members of the two gamelan ensembles in the Spring Term of 2011. A questionnaire was chosen as a research tool in order to give students space

and time to contemplate relationships between areas of learning which they may have previously not considered. Students were asked the following questions:

1. *Please state if undergraduate or postgraduate.*
2. *What are your 1st, 2nd and 3rd instruments/voice?*
3. *How long have you been playing gamelan for?*
4. *Please answer this question in as much detail as possible: Has your involvement in the gamelan had any effect on your learning of your 1st/2nd/3rd study instruments/voice, and if so, what might this be? You may want to refer to certain aspects such as:*

- *whether gamelan playing has influenced:*
 - *your perception of pitch and intonation in relation to your other instruments*
 - *listening and ensemble skills on your other instruments*
 - *learning methods for your other instruments (particularly thinking about the role of the teacher/group leader/ other members of the group in your learning)*
- *the use (or not) of notation and whether this has changed your views of learning and memorising on your other instruments.*
- *whether gamelan learning has informed your ideas in relation to structural aspects of Western music, timbre, texture etc.*
- *and whether attitudes towards the performance of gamelan music have had any influence on your own perceptions of performance on your other instruments or voice.*

Please elaborate on as many of these points as possible, and any others that spring to mind that aren't on this list – the more detail the better, but always focusing on whether/how gamelan has influenced your learning of your other instruments.

Completed questionnaires were received from 22 respondents: a response rate of 78%. Seven of these were from postgraduate students and a further three from former

students who only participate in the more experimental group. Their answers have been included as they demonstrate the potential for a deepening response to gamelan and its relationship with Western instrumental/vocal learning, particularly as the number of years playing gamelan ranged from 11 to 19 years for the former students and 5.5 to 16.5 years for postgraduates, compared to between three/four months to 2.5 years for undergraduates.

Most respondents sang or played two or three other instruments; only two played just one other instrument. Gamelan was stated to have become the first instrument of three postgraduates. The other students defined their first instruments as piano (7), flute (6), cello (1), voice (1), guitar (1), trumpet (1), oboe (1) and electronic music production (1). Second and third instruments included voice, violin, cello, double bass, piano, flute, saxophone, guitar, drums, sitar, horn and djembe. One explanation for the higher numbers of first study flautists and pianists who play gamelan might be that participation in one departmental ensemble is a course requirement, and these students may find that there are few opportunities for them in other groups.

The responses were thematically categorised and analysed as detailed in Chapter 4. Where quotes are used below, FS = former student; PG = postgraduate student and UG = undergraduate student.

10.3 Findings

The findings are grouped into three main sections: degree of influence, including composition and musicianship skills; attitude and approach, and cross-cultural learning.

10.4 Degree of influence

Although three postgraduates felt that gamelan had little influence on learning their Western instruments, the remaining respondents each described between one and ten influences, with an average of 4.8. Two of those three postgraduates defined gamelan

as their main instrument, enjoying the primacy of aural and group work and the openness of approach. The other noted that as gamelan learning became a priority, interest in playing Western instruments quickly diminished. This could link to a possible explanation for the lack of research in this area: the main Western gamelan protagonists are active as gamelan players, scholars and composers, but do not advertise any continuing involvement in Western instrumental activities. It could be that this involvement is likely to cease on commitment to gamelan and they may therefore be less aware of possible relationships between the two learning contexts.

Some ethnomusicologists advocate abandoning 'all comparative concerns, and even all other musical practices, at least temporarily' (Aubert, 2007: 75) in order to successfully immerse oneself in a new musical language. One postgraduate who identified gamelan as his/her primary instrument described a 'diminished' understanding of Western music and terminology since focusing on gamelan. Another noted that when playing 'a lot of gamelan music and not much Western music, things like my sight-reading skills can deteriorate ... and also my sense of rhythm and timing can be adversely affected ... this is so different in Western and gamelan music'. These comments perhaps reflect 'single-focus' musicality rather than Hood's anticipated bi-musicality.

Initial comments made by four respondents suggest the perception of only a slender relationship between gamelan and other learning: 'in terms of actual performance style on my own instruments I would say playing gamelan has had little influence' [UG]. However, each of these four respondents subsequently defined several instances of gamelan influence. Another undergraduate described a compartmentalisation of the two genres: 'I don't think that gamelan playing has had a particularly large impact upon my learning and performance skills on my other instruments, as I generally seem to think of gamelan and Western music as completely separate entities'. This could be caused by the lack of cross-over between the two genres, differing tuning systems and styles of repertoire.

10.5 Areas of influence

Students outlined a variety of areas in which gamelan participation had influenced their Western learning. These are grouped into three main areas: composition, musicianship skills (including rhythm, melody, pitch, structure and memorisation, listening and ensemble skills, texture, timbre and cultural awareness, and improvisation), and attitude and approach (including orientation of the leader/director, modes of learning, cognition, attitude and ego, reflection, re-evaluation and performance).

10.5.1 Composition

While gamelan's influence on composition is not the primary focus of this chapter, the five respondents who mentioned composing noted a range of influences including alternative tunings and form, which could include using 'larger cycles' [PG], 'micro and macro rhythmic structures, and the alternation of slowing down and speeding up material, as well as developing an approach to heterophonic counterpoint' [FS]. Awareness of the anticipatory nature of heterophonic gamelan textures is reflected in the following comment emphasising 'how harmony structures time in gamelan music, where the change in pitch centre is *pre-empted* by the relevant phrases in the ornamental instruments' [PG]. Composers also explored textures such as those created by the technique of *imbal* where two players construct interlocking patterns.

Gamelan participation also influenced moving 'away from music that is "designed" to a more organic process that follows predetermined rules', where the 'structure may vary with each performance' [PG]. This would be communicated to the players through the Javanese 'idea of the piece name giving directions for how the piece is performed' using 'the simplest written notation that is effective to get across musical ideas'. Gamelan participation also 'broadened the scope of possibilities in my electronic music production in regards to arrangement, pitch, texture and even harmony ... [and] has influenced me to work with real instrument sounds as opposed to synthesised sounds' [PG]. Instead of using notation, compositional ideas could be communicated via

aural/oral dissemination, which is a particularly Indonesian method of transmission in a context where 'the relationship between composer and performer is less well defined' (Steptoe, 2001, n.p.). This suggests fluid and flexible overlapping of the roles of teacher, learner, composer and performer.

10.5.2 Musicianship skills

The term 'musicianship' has been defined as 'a person's skill in playing a musical instrument or singing' (Cambridge Dictionaries Online, 2013), yet this does not distinguish different components within this skill. If musicianship includes technical, interpretative and core skills, the most relevant to this context are the core skills, which might include perception of pitch, harmony, tempo, rhythm, structure, texture, timbre, memorisation, improvisation and awareness of instrumentation. Gamelan players also need the skills of sight-reading from cipher and Western notation as well as the ability to learn by ear. And as gamelan playing is always a group activity, interaction and awareness of others within the group must be added to this list, giving a comprehensive skill-set.

Musicianship skills are often cited as one of the primary areas to benefit from learning non-Western musics (Campbell, 2004; Wade, 2004). Hood felt that Western training creates 'strongly conditioned limitations to overcome' involving 'stunted growth in the perception and execution of rhythm and melody' (Hood, 1971: 35). Hood also noted that some performers found that 'experience in the actual performance of non-Western music greatly increases their performance capabilities in Western music' (Hood, 1971: 26). This aligns with Mills' observations of improvements to her participation in string quartet performance following gamelan workshop involvement (Mills, 2007).

10.5.2.1 *Rhythm*

Although traditional gamelan music will not normally present rhythmic challenges (apart from when a change of basic tempo or *irama* occurs and a novice has yet to become used to this), many modern gamelan compositions often rely on a keen sense of rhythm in what is usually an un-conducted ensemble.¹³ However, student comments suggested that traditional gamelan styles were most influential in developing their rhythmic skills: ‘through playing cross-rhythms, syncopation and interlocking patterns’ [UG]. A pianist noted that ‘getting used to the *imbal* beats has helped my counting and perception of tempo and rhythm. I’ve learnt to not just count in smaller units, but to “feel” it as well’ [UG]. This suggests the internalisation of learning, leaving the student freer to concentrate on other aspects while playing.

10.5.2.2 *Melody*

Hood’s reference to melody relates to his statement that an ethnomusicologist needs to ‘develop an aural perception far greater than that demanded by any one musical tradition’ and must possess ‘the ability to hear without prejudice’ (Hood, 1971: 34). Wade also stated that an ability to cast aside personal preferences and the conditioning of our musical upbringing is vital if we seek to understand other musics (Wade, 2004). Despite the presence of many (often simultaneous) melodic layers in traditional gamelan music (such as the main *balungan* melody, sung choruses, *rebab*, *suling* and solo vocal lines), no students mentioned melody in their responses. This is perhaps because those who view themselves as Western instrumentalists are often initially reluctant to sing gamelan chorus parts (which may involve simultaneously singing one line and playing another), having considered themselves to be ‘non-singers’. Perhaps there is also a perception that a *balungan* does not necessarily correlate with Western melodic understanding, in some cases comprising many repetitions of a 16-beat cycle using a limited pitch-set in regularly-spaced rhythm, or,

¹³ Conductors are used very occasionally: for example when larger forces are combined e.g. Sorrell’s *Missa Gongso* (2004-5) required a conductor to co-ordinate a choir and gamelan ensemble; likewise Causton’s *Concerto for solo percussion and gamelan* (2001) for Evelyn Glennie and *Gamelan Sekar Petak* was conducted.

at the other end of the spectrum, repetition of a huge cycle of 128 or 256 beats as in the lengthy form of *gendhing bonang*.

Students may also have begun to conceptualise melody in terms of Sumarsam's concept of 'inner melody': 'Inner melody is the melody that is sung by musicians in their hearts. Inner melody is the essence of melody in Javanese gamelan' (Sumarsam, 1984: 262). Brinner suggested that this concept refers to 'elusive representations of the melodic flow of a piece that are not fully manifested in any one part but are present and accessible in the composite sound of the *gamelan*' (Brinner, 1995: 156). While Sorrell thought that 'its understanding and use are only granted to the expert musician in whose heart the inner melody is sung' (Sorrell, 1990: 65), it could be viewed as representing the personalised composite sound-world that a musician may create during the learning process, for example, through listening to the ensemble and the sounds of certain instruments for cues, or to a spectrum of sounds ranging from deep gongs to high harmonic resonances. Therefore, 'inner melody' may represent the evolving learning trajectory of the musician and will depend on a variety of internal and external processes.

10.5.2.3 Pitch

Of the ten respondents who mentioned pitch, one student acknowledged that each gamelan possesses an individual tuning, while the responses of the others could be positioned in terms of separation, reference and progression. One undergraduate with five months' gamelan experience stated that 'I do not think, unless subconsciously, playing gamelan has affected my perception of pitch and intonation in relation to other instruments. It has made me more aware of other temperaments though'. For this student, and three others, the tuning systems seemed to be separate: 'the pitches are different in Gamelan music, and I don't relate them to their Western counterparts' [UG]. One postgraduate noted using Western pitches as a form of reference: 'Western intonation guides me in understanding and recalling gamelan intonation'.

For two undergraduates (both with 2.5 years of gamelan experience), perception could be viewed in terms of progression:

Singing with the Gamelan has also helped ... at the beginning of my degree I couldn't "hear" the pitches well at all, whereas now I am much more competent at pitching in both *sléndro* and *pélog*. This could well have affected my pitching of difficult intervals on the cello.

The other student described a similar development of understanding:

Initially [different tuning systems and intervals] sounded very awkward and it was difficult to remember how the intervals should sound, however, frequent playing has made the scales sound more natural. In particular singing and transcribing gamelan music have made me listen to my tuning more carefully when I play the oboe. Before playing gamelan I just took the standard Western diatonic scale to be the basis of all my playing and since playing gamelan I have realised that it is only one of many options. This has led to me listening more carefully to the exact pitch of the note I play, particularly on the oboe.

This student also noted 'perhaps trying to hear the interval before playing', saying that 'this happens a lot in gamelan and I consider it may have transferred across to my other playing'. However, because the pitch of the metallophones and gongs are fixed, gamelan players only have to physically position pitch when playing the *rebab* or when singing. Students are encouraged to develop awareness of gamelan tuning by listening and matching their sung notes to those of the instruments, at the same time as creating a cohesive and unanimous agreement of pitch with other members of the vocal chorus.

10.5.2.4 Structure and memorisation

In addition to the connections between structural elements in composition and gamelan discussed earlier, three undergraduates specifically mentioned structure. One connected gamelan structures to minimalism, while 'understanding of the cyclic

structure' developed awareness of 'my role in the piece and where I am'. This analytic and potentially performative connection was highlighted by a third respondent who noted improvements to 'my sense of the structure of works ... because without a "score" I find I need to consciously think about form to "keep my place"'. While two students did not feel this awareness aided memorisation, 'because there aren't the repetition or the cues in Western music on which I rely in gamelan', and because in cello playing 'there are so many elements, the notes, the bowing, the fingerings, shifting etc. to think about', eight respondents felt that the memorisation skills developed through gamelan helped learn other music.

Having memorised gamelan pieces, students expressed greater confidence in their ability to memorise Western music: 'somehow it felt easier to memorise piano music when learning gamelan' [UG], and 'it has encouraged me to trust my memory and not rely singularly on notation'. Memorising gamelan music was seen as rewarding and enjoyable and although no students mentioned its longevity, Hood stated that 'a fairly complex and lengthy melody can be learned in one evening and retained for an indefinite number of years' (Hood, 1960: 56). Another undergraduate felt that gamelan became 'much easier to play when I wasn't relying on the music, and now I play off by heart so that I don't need to divide my attention between the instrument and the sheet music'. This practice could be transferable: 'this is definitely a skill that I might consider putting into practice on my other instruments'. The prioritising of aural skills over visual ones means that students could 'internalize the music rather than conceptualising it visually' (Diamond, 1990) which might involve deep, rather than surface learning.

Furthermore, memorisation related to the group: 'gamelan involves playing with other people so there is something to guide my memorisation' [UG], which is particularly helpful if players get lost, as they can rely on the 'interactive network' of players to retrieve their place (Brinner, 1995: 179). This collaborative context was reflected in the comment that 'players rely on observing each other and matching their patterns to the melody instrument (*balungan*) section' [UG]. Observation might then become a performative tool in other contexts, allowing students 'to be more attentive to the other players' gestures or signals' [UG]. This could enable more cohesive ensemble

performance with greater group rapport: ‘playing without notation, by memory or by improvisation, allows the musician to be creative, interactive, and sensitive to the concurrent events’ (Susilo, 2004: 62). These elements are clearly transferable to performance in Western ensemble contexts, but may be hidden to teachers as they might not be discussed in the one-to-one lesson.

10.5.2.5 Listening and ensemble skills

Improved listening skills were mentioned by 16 respondents. These could be developed through learning methods: ‘when I haven’t used notation in gamelan playing my listening and memory skills have improved which I could transfer to my other instrumental playing’ [UG]. One student felt that ‘my ear has definitely been trained to better recognise and then rearticulate phrases, which in turn leads to a better understanding of whatever genre of music I am playing’ [UG]. Listening to ‘other player’s cues, and the interdependence of parts’ [UG] can be applied to Western ensemble contexts: ‘when playing the flute in chamber ensemble situations, gamelan has really helped to enhance my listening skills, training oneself not to focus on their part entirely, but to really listen to what other parts are doing’ [UG].

Another undergraduate described awareness in orchestral playing resulting from gamelan participation:

The Javanese idea that every instrument is of equal importance in gamelan music has been interesting to consider, particularly as someone with much experience of playing the flute in wind band (in which my instrument frequently has the main tune!) Listening to the other players in the group and ensuring the sounds of my instrument in the gamelan blend well with the rest of the group has occasionally been something I have to work [at] (I still play too loud sometimes!), but I have probably taken some of these skills and put them in practical use in other ensembles – for example, the flute line in Beethoven’s first [symphony] ... was rarely particularly important, so some of my skills

learned from gamelan were probably employed there so I was sure to blend into the overall texture of the orchestra.

An undergraduate string player recognised another benefit to Western ensemble playing resulting from gamelan participation:

Learning gamelan has definitely helped me with listening and ensemble skills. It's all too easy (especially as a string player in an orchestra) to be inaudible, and therefore it is easy to play sloppily and/or think that you are unnecessary. Playing with the gamelan gives you [a] sense of ensemble which is entirely different. Everybody is responsible and you have to listen more, to change speed and be aware of all the other parts. This has certainly helped me listen more in other ensembles and makes me a more reliable Western classical musician.

Two other string players noted similar benefits, suggesting that gamelan has 'highlighted for me the importance of understanding the musical input of every player in a group (whereas my previous experiences in orchestra had encouraged me to only listen to my part of the few sections around me)' [PG], and that 'having played gamelan made me think about the bass' role in the orchestra' [FS]. This respondent also noted that as a piano accompanist, gamelan 'has improved my listening skills, making accompanying and being sympathetic to a performer easier'.

Enhanced listening skills also facilitated greater musical self-belief: 'When I played in an orchestra recently I noticed that I wasn't really counting as much as I used to ... I trusted what I heard instead of counting so much' [FS]. An undergraduate noted that 'gamelan has made me less scared of playing something wrong – making a wrong noise is better than no noise!', and felt that although 'gamelan playing is more about instinct than Western music ... it has made me more confident to come in (say in orchestra or choir) when I think I should do rather than waiting for everyone else'. These internalised approaches and increased self-reliance are reflected in a comment relating to gong playing:

Gamelan has probably also aided my listening and playing skills by increasing my patience. Playing the big gong in long, slow pieces involves a large amount of rests, and counting is extremely important as the gong has an important role in the structure of the piece. It has almost definitely made me more patient when I have to count indefinite amounts of rests when playing on the flute or drum/percussion in various ensembles [UG].

Many of the above points demonstrate increasing individual and collective responsibility while also referring to the collaborative nature of gamelan playing. Students view themselves as part of a team in which 'everyone can learn from one another and aesthetic decisions are now a collective choice [rather than] those of a strict group leader' [PG]. One postgraduate noted that 'it really has highlighted the amount an ensemble can achieve without a conductor or a score/instruction sheet'. As Hood stated, 'this type of training sharpens aural perception, develops tonal memory and begins to release the conditioned Western musician from his dependence on a visible conductor' (Hood, 1960: 56). Gamelan participation may lead to greater perception, empathy and flexibility in other ensemble contexts: gamelan 'has possibly made me more willing to accept suggestions from other players and group leaders' [UG].

10.5.2.6 *Texture, timbre and cultural awareness*

Some undergraduates also mentioned 'awareness of texture and colour', openness to 'new textures and timbres' and enhanced perception: 'having to listen to all of the different instruments in gamelan trained me to pay attention to detail when playing the guitar'. This student felt that 'the different volumes we are required to play has helped improve my emphasis on dynamics when playing the guitar'.

Surprisingly, no students mentioned vocal timbre and the disjunction between Western and Javanese expectations of vocal quality. This could be because there were no first-study singers amongst the respondents (in fact, vocal teachers may dissuade students from participating as they might consider it against good practice to sing in

such different tunings and to produce the more nasal Javanese sound quality). The default 'English Cathedral style of singing'¹⁴ produced by many UK gamelan players could result from the inherent difficulty in playing one part whilst singing another (often with a very high tessitura) in gamelan tuning, and from being part of a group whose identity is concerned with playing a range of music rather than a 'batik shirt'¹⁵ approach where 'authenticity' is everything. However, students do engage with 'authentic' sounds of *gérongan* (male chorus) and *sindhèn* (solo female vocal lines) through hearing these on CD/DVD clips during rehearsal. This can develop awareness of vocal timbres and encourage students to avoid making value judgements on them (Krüger, 2009: 97).

One undergraduate thought that 'gamelan has helped me to understand the role of the music in the Balinese and Javanese cultures and to get a broader knowledge of music and musical culture generally'. This suggests that within the rehearsal context, cultural awareness is developed. This could occur through reference to the specific social and musical contexts in which a piece might be performed (for example, within a *wayang*, an all-night shadow play accompanied by gamelan) or taking into consideration specific cultural practices (for example, understanding *alus*, the concept of refinement) which extends to respect for the instruments and attached practices such as never stepping over them. Gamelan instruments are never merely 'tools', as they have a spiritual dimension, and even in this music department are honoured with an informal *klenèngan* (performance without dance or puppetry) on their birthday. Although it may seem a little far-fetched to suggest that an instrumentalist playing on a mass-produced machine-made instrument such as a flute or piano may gain a greater respect for their instrument, it is possible that gamelan participation may encourage the development of understanding of the relationship that students have with their instrument in more than just the dimension of performance.

While some scholars have noted that participation in other musics can lead to enhanced understanding and performance in one's own cultural domain (Hood, 1971;

¹⁴ Term taken from informal conversations with Neil Sorrell.

¹⁵ *ibid.*

Blacking, 1987; Krüger, 2009), little has been specifically written about direct influences. One respondent felt that:

The most obvious effect for me is my perception of pieces and composers in the Western tradition that I knew to be influenced by gamelan music. I was aware that Debussy and Ravel in particular had heard gamelan music, but this meant little until I came to York and tried it for myself. I find it useful when playing piano music to hear other instruments in my head, so having heard the sonority and timbre of gamelan instruments gives me a better understanding of these composers [FS].

Although there are varying views on the extent to which these composers were directly influenced by gamelan (Hugh, 1998; Sorrell, 1990, 2007; Howat, 2009) it is significant that gamelan participation influenced this respondent's mental representation of relevant sound worlds. These connections, however, may be hidden from instrumental/vocal teachers, and therefore the influence is only apparent to the student.

10.5.2.7 Improvisation

No discussion of musicianship would be complete without mentioning improvisation. However, improvisation in gamelan operates in a very different way from the practices of jazz contexts: 'To state that gamelan music is improvised is likely to convey the impression of a freedom, even looseness, which it does not have' (Sorrell, 1990: 75-6). Just one respondent referred to improvisation, discussing it in the context of playing *cèngkok* (patterns used by elaborating instruments):

I didn't think I could improvise but in a sense I do now. I've learnt *cèngkok* from teachers/journals but then if I can't find what I need I can make something up which sounds appropriate enough for our audience and usually just do this on the spot. I suppose I have a bank of ideas which I just pick and choose from [FS].

Gamelan players need flexibility and discrimination in selecting suitable *cèngkok* for the *pathet* or mode of the piece, and this process involves complex anticipatory understanding. Brinner described this as a 'superdomain', highlighting 'analysis and analogy' and requiring 'knowledge of repertoire, idioms, transformational procedures, and *pathet* frameworks and procedures' (Brinner, 1995: 64) alongside 'an ability to adapt knowledge, expectations, and actions to changing situations and requirements' (*ibid*). These skills are essential in Western music not only for being able to improvise with empathy and responsiveness to fellow-musicians, but also for understanding music in any aural context.

10.5.2.8 Musicianship summary

From the preceding discussion it can be seen that gamelan participation benefits many areas of musicianship in Western instrumental learning. Respondents who noted lengthy involvement in gamelan and less contact with Western instruments reported decreasing familiarity with Western terminology and deterioration in sight-reading skills. However, most respondents made many positive connections and offered examples evidencing deep learning. Many of these relate to aspects that are particular to gamelan, such as tuning, structure and timbre, which may come as a surprise to those who consider that the differences between the two genres might preclude a productive relationship. While not conventionally recognised as musicianship, cultural awareness is included as in order to play with sensitivity in any genre, some understanding of cultural context is required.

Hidden learning may occur in relation to gamelan participation, as the learning developed in relation to rhythm, melody, pitch, structure and memorisation, listening and ensemble skills, texture, timbre and cultural awareness and improvisation may all relate to development on Western instruments/voices in both individual and group contexts. However, teachers' lack of attendance at gamelan rehearsals and concerts and the many specialist terms used in gamelan playing may well preclude discussion of this learning.

10.5.3 Attitude and approach

The following sections discuss orientation of the leader/director, modes of learning, cognition, attitude and ego, reflection, re-evaluation and performance.

10.5.3.1 Orientation of the leader/director

Despite having been part of some Western educational institutions since the 1950s, conflicts of attitudes of staff colleagues, student interest, expectation and positioning within educational programmes have been documented by performer-teacher-scholars (Bakan, 1993/4; Hughes, 2004; Solís, 2004; Susilo, 2004; Vetter, 2004; Schippers, 2010). As in other directed ensembles much of the ethos of a Western institutional gamelan group arises from the attitude and approach of the leader/director who bears responsibility for the material, methods of transmission, rehearsals and performance, instrument maintenance and the extent of inclusion of elements of indigenous culture. Trimillos proposed three major categories of 'world' music instructor at American universities: 'the culture bearer (indigenous artist), the ethnomusicologist, and the foreign practitioner' (Trimillos, 2004a: 37). Possible orientations of the instructor/director could be summarised as: 1) aiming to pass on tradition preferably in its purest form using traditional methods; 2) creating new work 'within the tenets of a tradition, no matter how refreshing or different you want to be' (Hood, cited in Trimillos, 2004b: 286); or 3) using an approach that includes both of the above, using a wide variety of learning methods and encouraging new and experimental works.

This last approach is the one deployed by Neil Sorrell at The University of York. Here, the gamelan occupies its own room (shared with Thai, Indian and other 'exotic' instruments) with artwork on the walls including the group's concert posters and memorabilia from workshops. The physical setting helps students to immerse themselves in the wider context of 'world' music and connects to aspects of authenticity (Krüger, 2009). Recognising that the exclusive use of Indonesian teaching methods such as aural methods and *magaru panggul* 'teaching with the mallet',

(Bakan, 1993/4: 1) would be inappropriate, a variety of techniques are employed (as advocated by Steptoe, 2001; Sumarsam, 2004; Vetter, 2004; Jones *et al*, 2008).

10.5.3.2 Modes of learning

Students learning gamelan in this department appear to experience a wider range of learning activities than might be encountered in Western instrumental lessons. Rehearsal may include watching video clips of performance, listening to and discussing versions of pieces. Students may also occasionally write cipher notation from dictation. This helps to connect pitch and symbol and builds awareness of structural aspects. Students learn from each other through observation (sometimes watching the whole group if there are more players than instruments), and also learn through modelling, oral and aural transmission. In this democratic and egalitarian setting they are encouraged to compose for gamelan (even if they do not consider themselves to be composers¹⁶), or to take part in facilitating educational workshops, where they learn through becoming teachers.

One postgraduate noted ‘encountering of modes of learning which are commonplace in Western popular musics but much less so in Western classical traditions’. This suggests that gamelan participation can develop flexibility and collaborative skills:

The significance then of gamelan is leading me to play trumpet, piano and gamelan with musicians for whom aural learning was the norm not only for popular music but also for both *karawitan* [music for gamelan] and new compositions ... regardless of instrumentation [PG].

This respondent appeared to be exploring ways of working and thinking outside the Western classical tradition which require openness and willingness to engage with diverse methods of practice. In contrast, one undergraduate stated:

I don't think gamelan has influenced my learning methods that much because playing a Western classical instrument is so tied up with practising on your own

¹⁶ See Sorrell (2007: 39).

to improve ... Practising as a group (with other cellists) would probably be frustrating, ineffective and painfully out of tune.

Direct transfer of a learning method may be appropriate in some contexts and for some students, but not for others. However, exposure to new methods may provide tools for future learning in different contexts.

10.5.3.3 Cognition

In discussing his experiences of teaching gamelan in Western contexts, Susilo stated that 'just as important as learning to do it is learning to think the way the Javanese musicians think' (Susilo, 2004: 57). Sorrell noted that the Javanese possess great discretion: 'we cannot know what they are thinking' (Sorrell, 1990: 124) and others have delineated their tendency to teach by imitation, using little verbal feedback (Brinner, 1995). It is possible that even those taught by Indonesian musicians may find that understanding their ways of thinking requires more time than is available to students during a degree course (in which gamelan learning is generally only a small part of this experience). Students may begin to understand the orientation and thought-processes of the Indonesian musician but will choose whether to adopt these practices for themselves.

Differing orientations can be seen in attitudes towards rehearsals. While the 'gestalt' context (Bakan, 1993/4: 10) of traditional gamelan rehearsal is only possible where participants have been immersed in the music and its practices from an early age, one respondent noted that 'gestalt' practice influenced other domains:

Working with Joko [Purwanto]¹⁷ altered my approach to different sections in pieces: instead of repeating these until I got it right and separating it from the piece I now practice it a few times and then play the whole piece ... the Javanese method of rehearsing is to repeat the whole piece until it is right [FS].

¹⁷ Javanese musician resident in York while studying for an MA at The University of York, 1988-89.

This method requires the luxury of time (Brinner, 1995), but there is value in conceptualising a musical work as a whole, rather than as a sequence of sections strung together (Bakan, 1993/4). In Javanese royal palaces this method acts as a technique for remembering music that is learned aurally (Wade, 2004), and it consolidates group activity, reinforcing the emphasis on process as opposed to performance (Sorrell, 2007: 39). This can create a holistic sense of collective understanding and responsibility which may transfer to other instrumental/vocal learning.

10.5.3.4 Attitude and ego

Some of the responses relate to the attitude of gamelan players. One student felt that there was a 'greater openness of approach' compared to Western ensembles:

In an orchestra, if someone does not read music they are generally deemed to be a bad musician – in gamelan this is not a problem, they can learn by ear/memory instead. Gamelan also allows for musicians with a wider range of abilities and experience levels to play together, which is more in keeping with my ethos and also provides more opportunities for less experienced players to learn and progress "in the field". [PG]

These factors led this respondent to question his/her relationship with Western music and participate in ensembles involving improvisation and aural learning:

Because the skills of playing in a folk session (picking up music by ear, remembering patterns, playing with varying ensemble line-ups and sizes, using musical intuition) are so similar to those involved in playing gamelan, it seems likely that my attendance at gamelan rehearsals does improve my musicianship in a way that is applicable to my fiddle and guitar playing at folk sessions.

Gamelan participation appears to promote tolerance of musical elements involved in the process of rehearsal as well as intra- and interpersonal skills. The points noted above concerning playing with varied personnel and musical intuition would be equally

valuable in Western classical ensemble settings. Intuition covers aspects of competence including not just knowing 'when' or 'how' but also deeper connections between members of a group such as mutual support, musical freedom and rapport. These qualities, hard to define and rarely discussed, may make some of the most significant contributions to a musician's musical *persona*.

Furthermore, one postgraduate discussed the idea of the ego and the influence of gamelan on thinking about the self:

When I perform gamelan music, I do feel quite different from when I perform recorder ... I feel that when I perform recorder, my ego tends to come to the fore, which it doesn't really in gamelan (although I do find myself sometimes preferring to play a more difficult instrument – *gendèr* or *rebab* etc. and find myself feeling a bit put out if I'm "just" playing *saron*) – I find this interesting, as it's a feeling I'm not particularly proud of, and I think stems from a big influence of how a Western performer is perceived which I have felt a lot of my life amongst classical musicians and when I was at music college, and with competitiveness amongst classical musicians – always feeling like I have to prove myself. I think gamelan is good at taming the ego!

Therefore, one consequence of gamelan participation may be that players become aware of egoistic tendencies, which could be exacerbated in Western contexts by a focus on the individual and on the measurement of one individual against another. The multi-ability nature of gamelan participation may act as a reminder to participants to disengage from views of judgement or comparison encouraged in a Western context, and to re-engage with affirmation of others and of the ensemble as a whole. Susilo felt that the 'higher goal' of learning music and dance is to be 'a better member of the society' (Susilo, 2004: 65), and his comments elsewhere saying that 'playing gamelan ... might just make me a little more civilized' (in Sorrell, 1990: 125) have been oft-quoted. The influence of gamelan on intuition and on the ego may well be hidden, particularly in the case of the ego, where students may not want to reveal deeply personal feelings to teachers, particularly if these might be viewed as contrary to Western values.

10.5.3.5 Reflection, re-evaluation and performance

Comments from these respondents suggest that deep reflection is created by gamelan participation which can cause re-evaluation of existing musical practice. Many respondents expressed their enjoyment in the ensemble, noting that ‘the laid back approach has helped me relax as a cellist’ [UG] and highlighting the ‘relaxed attitude’ of the group: ‘other ensembles might also benefit from this way of thinking; obviously, it is important to be able to play the music right, but it should also be about enjoying what you’re doing at the same time [UG].

This attitude also transferred to performance: ‘since being at university I have become much more *au fait* with playing in concerts and more relaxed: playing in gamelan concerts could well have contributed towards this’ [UG]. The nature of performance was also considered following gamelan participation: ‘The more informal, relaxed gamelan concerts where audience members can walk around and eat have opened my eyes to an alternative style of concert. I would want to explore this for other types of music’ [UG]. Gamelan thus appears to promote reflective thought applicable to a variety of domains. It can also promote an attitude of experimentation: ‘when I have played cello *with* the gamelan I ended up playing with my cello across my lap, learning new pizzicato techniques and slapping – that was definitely something I wouldn’t have sat down and started doing in my practice room!’ [UG]. Aligned with this is the possibility of greater confidence on Western instruments:

I think learning and playing gamelan has given me more confidence and more responsibility in learning music ... I wouldn’t ever consider myself as a leader, but playing *kendhang* [drums – the rhythmic “leader” of the group] had given me more confidence to do this. So, I think this has somehow given me more confidence as a recorder player [PG].

The openness of attitude has also transferred to academic work:

I started gamelan in the middle of the academic year when everyone else in the group already knew what they were doing ... so I’ve had to learn by playing about with the instruments through trial and error more than being actually

taught. I think this has given me confidence in learning by ear and to some extent has inspired the idea for my solo project [an individual module of work] (collecting Northern folk songs and learning by ear rather than written music) which I perhaps wouldn't have had the confidence to do before gamelan [UG].

This student's experience of seeing his/her self-view of capability widen through gamelan and the power of discovery through play as well as playing suggests an empowering learning context. The comments discussed above suggest that the understanding of gamelan can inform that of other musical practices, including musicianship, instrumental technique, performance, conceptualisation, cognition, attitude, confidence, self-view, and ensemble awareness.

10.5.4 Cross-cultural learning

The findings of this research demonstrate that Javanese gamelan participation can influence Western instrumental learning. Despite a growing body of research exploring the teaching of ethnomusicology in Western institutions there has yet to be significant investigation of the relationships between the different domains. Bakan (1993/4) considered pedagogical aspects of Balinese gamelan and identified concepts which could be applied to Western 'art' music, but apart from Krüger, (2009), who focused on the student learning experience, the focus of research to date has generally been on issues of teacher transmission and context rather than on those of student engagement and application.

10.5.4.1 Symbiosis in learning

Students generally learn music from other cultures *alongside* the practice of Western music, which allows for the potential development of a symbiotic relationship in which each can inform the other. While this study has not examined how Western instrumental learning can inform the learning of Javanese gamelan, one undergraduate did note that 'learning the *rebab* has definitely been made much easier

by my cello knowledge!’ What seems to be particularly significant is that gamelan learning influences listening, learning and performance, and becomes a musical tool operating in the five key domains identified in ‘learning music across cultures: (1) technical (instrumental and vocal) skills, (2) repertoire and performance practice, (3) theory (explicit or implicit), (4) creativity and expression, and (5) culture and values’ (Schippers, 2010: 65).

10.5.4.2 *Implicit and explicit awareness*

The relationship between implicit and explicit awareness forms a complex part of simultaneous learning in different cultural domains. In many non-Western contexts, learning methods have to be elucidated by the student and may require a great deal of self-reliance (Bakan, 1993/4), whereas Western methods are often more explicit and ‘intervention-orientated’ (*ibid*: 9). The variety of teaching and learning methods experienced by students in this case perhaps encourages reflection and comparison with those of other musical practices and this might be one reason why these students seem open to varying musical experiences and able to comment on aspects that may be considered implicit in one domain yet not in another (such as memorisation). As gamelan teachers increasingly develop combinations of traditional Javanese and Western teaching methods for teaching in Western institutions (Steptoe, 2001) consideration of inter-contextual relationships might further pedagogical insight.

Gamelan has been acknowledged to be a learning context full of potential for those with varied ability levels, aspirations and motivations (for example, special needs groups, children, student and community groups, healthcare practitioners in training (Loth, 2006; Parolisi, 2008), prisoners (Mendonça, 2010), business teams and educators). Approaches to teaching are tailored to the needs of each specific group of learners (Steptoe, 2001). In these contexts, the process of evaluation of the learning is often undertaken through mid- and post-workshop discussion between gamelan teacher and participants, class teacher and pupil. Yet we have remarkably little understanding to date of the relationships between reception, production and

transference relating to musical learning on other instruments. This potent 'hidden' area of learning could be further explored.

10.5.4.3 *Developing awareness of hidden learning*

Discussion between students involved in non-Western music and Western instrumental/vocal teachers might encourage teachers to view participation in diverse musical ensembles and genres as developing skills and awareness rather than potentially detracting from students' Western instrumental/vocal learning. Cross-genre dialogue may illuminate aspects of conceptualisation and/or practice that can facilitate learning in the 'other' domain, and could result in the exploration of the application of pedagogical processes from one domain to another. Creativity can also develop through the stimuli of new musical practices, pedagogies and performance.

While it could be argued that the transference of ideas from an ensemble context to what may be for some a solo context (such as piano) could have little relevance, comments in the study from undergraduate pianists give gamelan credit for various aspects of transferable learning: 'I consider playing in gamelan to be one of the most useful musical activities I take part in, since it has made me think about alternative musical options'. These included 'different tuning systems and notation methods'. This suggests that there could be benefits from employing cross-genre thinking more widely.

10.5.4.4 *Benefits and bi-musicality*

Adopting an ethno-musicological perspective can benefit musicianship, creating 'greater self reliance, enhanced stylistic comprehension, improved ensemble playing, a better sense of musical content and flow, and better memorization skills' (Bakan, 1993/4: 2). This research has also discovered benefits including improved perception of pitch, harmony, tempo, rhythm, texture, timbre, improvisation, developing cultural awareness, and enhanced attitudes and approaches. These findings endorse the idea

of bi-musicality, involving competence, articulation and fluency in different domains. Aubert noted that the student has to 'become familiar with musical aesthetics that are initially quite unfamiliar', requiring 'differences in ways of thinking' (Aubert, 2007: 70). This may allow the possibility of re-evaluation of other musics and of one's relationship with them.

The conceptual aspects of this learning may benefit musical cognition in other areas: the more familiar (to us) 'atomistic' Western approach (Schippers, 2010) can be complemented by adoption of a holistic approach (Bakan, 1993/4). This can encourage reflection on the learning process, which may be further stimulated through contemplation of the 'lacunae' and 'blank areas of the subject' (Hood, 1971: 49); in this case, consideration of those parts which are not verbally articulated. Reflection can extend to aspects within music and beyond to those of human understanding: ethno-musicological work could not only develop 'a broadened awareness of and deeper appreciation for other cultures and therefore higher valuing of these musics' (Krüger, 2009: 95) but also, 'encountering music as a human process helped some students better to appropriate their own culture and sociocultural identity' (*ibid.*)

Pedagogical benefits may accrue from an ethno-musicological approach. Students' involvement as workshop leaders and assistants may encourage them to contemplate aspects of transmission and reception beyond those of their Western one-to-one learning contexts and other ensemble rehearsals. Blacking noted that 'innovation in pedagogy could be enhanced by exploring the effectiveness of methods that have been used in other traditions, as well as the different idioms in which the skills are learnt' (Blacking, 1987: 117). While Hood felt that 'if musicianship is the key to basic literacy, then a broad acquaintance with music literature, West *and* East, is the mark of an educated musician' (Hood, 1971: 27, italics original), many instrumental/vocal teachers may not have substantial experience of non-Western music. Therefore, many areas developed through gamelan participation, such as those relating to musicianship as well as openness, willingness to engage in non-hierarchical collaboration, flexibility to adapt to different learning methods, tunings, notation and structural systems, may be hidden to teachers.

Brinner's study of competence and interaction illuminates aspects of multiple musical and cognitive competencies, including transformative competence (Brinner, 1995: 57) which could be viewed in the dimensions of capability, for example, through the transposition of melodies from one tuning system to another, and from one basic tempo (*irama*) to another. However, a more transcendental perspective would suggest that transformative competence, found in so many aspects of gamelan participation, is the key to musical engagement, collaboration and creativity which are present in all genres. In addition to its visual and aural beauty, learning in the sonic and social environment of the gamelan has positive effects on musical and cognitive learning in many other areas, and encourages the development of multiple aspects of competence, cognition, practice and performance.

10.6 Chapter 10: Summary

The findings from this novel case suggest that many areas of hidden learning occur through participation in Javanese gamelan. These concern composition, musicianship, attitudes and approaches to Western learning. Although the differences of tuning systems, musical structures, and rehearsal and performance techniques might be expected to preclude connections to Western instrumental/vocal learning, students identified a number of transferable values relating to both practical work and to conceptualisations of this learning.

A certain amount of experience and expertise is needed in order to understand the music and its cultural associations. Because many instrumental/vocal teachers may not possess this knowledge it can therefore be difficult for them to discuss this learning in depth with students, which may lead to hidden learning. Furthermore, the development of conceptualisations of performance and of inclusivity created through collaborative learning may appear to be of little relevance to what may be considered to be goals of learning for solo Western instrumentalists. Therefore, it may be possible that even if teachers are able to understand and acknowledge some aspects of hidden learning, other areas remain hidden and are less likely to be articulated with one-to-one teachers. These could include the dimensions of learning occurring through the

overlapping roles of teacher, composer, learner and performer experienced by gamelan participants, the student's ego, and holistic rather than atomistic approaches to learning. The depth and breadth of student responses to this research suggest that hidden learning in this context may transcend musical and cultural borders, and makes a significant contribution to Western instrumental/vocal development.

CHAPTER 11: HIDDEN LEARNING WITHIN THE PROJECT CONTEXT

This revelatory case explores hidden practical learning within the context of the Project system at the Music Department at The University of York. After introducing the structure of academic undergraduate project teaching the chapter investigates the extent of practical work within projects, examines the rationale for including practical work, and the aims, outcomes and teaching techniques involved. Subsequent sections examine the development of students' practical learning within projects, discuss the obstacles involved, and then explore the relationship between practical learning in projects and that occurring in one-to-one lessons.

11.1 Introduction

In Chapter 6, practical learning within the context of academic projects was identified as a possible context for hidden learning by instrumental/vocal teachers. This context may provide a complementary source of learning to that occurring in the one-to-one lesson and enable students to engage with varied genres and modes of teaching. The following section introduces the project system.

11.2 The Project system

Undergraduates at the Music Department at The University of York pursue academic work in the context of the Project system. This was established to offer students self-selection of modules and flexibility of submission topic and format in a setting in which students from each of the three years study together. Lecturers are free to choose their project subjects to reflect their research interests and have no constraints on the structure of teaching and content. Projects comprise a taught component of 30 hours contact time over a four-week period, during which it is recommended that students spend 50 hours on preparation and coursework. Subsequently they are advised to allocate 120 hours for assessment preparation over a period of at least four weeks. The taught element may include lectures, seminars, student presentations (individual

or small-group work), practical work, composition, techniques of analysis, editing and counterpoint. Students receive tutorial support to assist choosing and preparing a topic for independent work. Submission for assessment may include an essay (usually of around 5000 words), coursework, original compositions and/or style study examples, transcription, editing and realisation, practical work, performance, and evidence of participation during the project (The University of York Music Department Undergraduate Handbook, 2010-11: 57).

Projects include individual and group work, and collaboration can engage students in a motivating learning process which may take them beyond their own level of achievement. Projects encompass different methods and approaches, emphasising 'education rather than training', 'insight and understanding rather than knowledge and technique' (Howell, 1999: 82), and depth rather than breadth. Students should develop an understanding of techniques and processes which can be adapted in subsequent learning contexts. The overall aim is 'to produce Music graduates who are intellectually and technically equipped to meet the demands of both familiar and unfamiliar music in any genres: a specific project within the degree course becomes a more general model for later, independent learning' (Howell, 1999: 75).

The department's highly practical focus is central to the educational aims of the degree course. The main objective is 'to provide a rich musical environment that will create strong incentives for students to learn and develop as thinking musicians' in a programme 'characterised by a belief in music making as the basis for historical, creative and musicological studies' (The University of York Music Department Staff Handbook, 2009-10: 25). Projects occupy a significant place in student learning, bearing the most credits of all assessed activities. While a growing body of research has examined instrumental/vocal learning in the one-to-one setting, there appears to be no research on practical learning within the context of academic studies. This is surprising, especially considering the increasing number of institutions who now offer such opportunities, lessening the once-rigid separation of academic and practical work.

11.3 The case of hidden learning in projects

This case explores practical learning within the context of academic study, examining hidden learning in connection with academic projects. I begin by outlining the participants and methods and then explore the findings emerging from analysis of the data gathered from staff, students and instrumental/vocal teachers.

11.3.1 Participants and method

In order to discover more about the potentially hidden relationship between academic and practical learning questionnaires were devised and sent to the following groups: 1) music undergraduate students; 2) academic staff; 3) instrumental/vocal teachers.

11.3.1.1 Undergraduate questionnaire

The first questionnaire was sent to all undergraduate music students in the Spring Term, 2010. This term was selected because it had a particularly wide range of project choices: Debussy, Gamelan, Jazz Ensemble Performance, Lieder 1750-1850, Mahler, the life and works of Claudio Monteverdi (1567-1643): a Case Study in Italian Musical Patronage, Music for Dance, Music in the Community, and The String Quartet¹⁸.

A questionnaire was chosen in order to enable each student in the very large cohort to participate should they choose to do so. As before, questionnaires were distributed via the administrative staff, and the replies were then collated and anonymised before I received them. The following questions were asked:

- 1. Which year are you in?*
- 2. Please list your instruments/voice, starting with your first study:*
- 3. What was your Spring term project?*

¹⁸ Project descriptions are available online from: <<http://www.york.ac.uk/media/music/documents/SpringTermProjects2010.pdf>>

4. *Were you already familiar with the musical genre?*
5. *Was the project designed with opportunities for practical work (e.g. illustrated seminar/performance/creative work)?*
6. *If yes, did you participate on your 1st/2nd/3rd study instrument/voice (please state which) and which main areas of practical work did you explore?*
7. *Thinking about instrumental/vocal aspects of the project, how did the lecturer work with you?*
8. *Do you think the lecturer needs to be a performer to enable instrumental/vocal learning in projects?*
9. *Did your lecturer mention utilising the experience of your instrumental/vocal teacher in connection with the project?*
10. *How would you say you developed your instrumental/vocal learning in the project?*
11. *Do you think that your instrumental/vocal teacher is aware of your practical learning in projects?*
12. *Did your practical work in the project connect in any way to your work with your instrumental/vocal teacher? If yes, how? If no, why not?*
13. *How do you think your instrumental/vocal teacher considers practical work in projects in comparison to one-to-one learning?*
14. *How do you compare the two? In what ways is practical learning in projects similar to/different from one-to-one learning?*
15. *Are you going to be assessed on practical work for this project?*
16. *If so, what form will your practical submission take?*
17. *Will your teacher be involved in helping you prepare for the assessment?
Please state why, or why not:*

18. Any other comments:

Student replies were received from 78 of the 175 undergraduates, a response of 44.5%. Response totals for individual projects ranged from 36.8% to 61.5%.

11.3.1.2 Academic staff questionnaire

Questionnaires were also sent to academic staff. Lecturers were invited to base their answers either on a single project or to generalise. The following questions were asked:

- 1. As a lecturer, do you design your projects with opportunities for practical work? If so, what kind of opportunities do you provide, and how do you think students will learn from these?*
- 2. How do you, as a lecturer, work with students on instrumental/vocal aspects of the project?*
- 3. Do you involve instrumental/vocal teachers/external visitors? If so, what is their contribution?*
- 4. Does a lecturer need to be a performer in order to enable instrumental/vocal learning in projects?*
- 5. Do you suggest that students seek the assistance of their instrumental/vocal teacher with practical work connected to projects?*
- 6. Do students participate on their first study instrument/voice, or on 2nd/3rd studies?*
- 7. Are there any obstacles to practical learning in projects?*
- 8. What do you think are the outcomes of practical work in projects?*
- 9. How do these compare to the outcomes of one-to-one learning?*

10. How much do you think that instrumental/vocal teachers are aware of practical learning in projects?

11. Do you consider that the emphasis of this learning in projects is performance-based or has another focus?

12. Any other comments?

Questionnaires were received from nine of the 17 academic staff.

11.3.1.3 Instrumental/vocal teacher questionnaire

A further questionnaire was distributed via the administrative staff to the instrumental/vocal teachers. This asked the following questions:

1. How much are you aware of students' instrumental/vocal work in projects? Do you prepare students for project learning?

2. Have you been involved in projects sessions by invitation of the lecturer involved? If yes, what was your input in the project/s?

3. What is the relationship of project learning to one-to-one learning? What do you think are the outcomes of instrumental/vocal work in projects, and can you compare these to the outcomes of one-to-one instrumental/vocal learning?

4. Do you think that instrumental/vocal learning in projects is mainly focused on performance, or on other aspects?

5. Are there any obstacles to practical learning in projects?

Replies were received from six of the 36 teachers. All of the responses were collated and thematically analysed by hand as described in Chapter 4. Rather than examine each of the nine projects in individual detail, the approach chosen to process this large body of data focuses on teaching methods, learning within the project context and the relationship between this context and the one-to-one lesson.

11.4 Findings

The findings are discussed in relation to the following eight themes derived from analysis of the data as described in Chapter 4: the extent of practical work in projects and opportunities for participation; rationale for including practical work: engagement and objectives; outcomes for practical work in projects; teaching techniques for practical work in projects; development of instrumental and vocal learning within specific projects; obstacles to practical learning in projects; relationships between practical learning in projects and in one-to-one lessons.

11.4.1 The extent of practical work in projects and opportunities for participation

Projects in the Spring term 2010 provided a range of opportunities for engagement with practical work. Just one project (Monteverdi) had a purely academic focus, although it did include discussion of performance. The other modules all included possibilities for practical work ranging from negotiated amounts (Debussy) to approximately 50% (Gamelan, Music in the Community) and almost 100% practical work (Lieder, Jazz Ensemble Performance, both of which culminated in assessed performance). Practical opportunities included performance workshops (Lieder, Jazz Ensemble Performance), masterclasses (Debussy, Lieder), practical workshops and group composition (Gamelan), collaborative improvisation (Music for Dance), and exploring instrumental techniques (The String Quartet). Group tuition and coaching formed part of the Jazz Ensemble Performance and Mahler projects, and students could choose to illustrate a seminar presentation through performance (Debussy). Students on the Music in the Community project designed practical workshops for potential clients in external settings.

Most students participated on their first study instrument/voice, although in Gamelan there was no use of Western instruments. In Music for Dance students played a range of instruments, and Music in the Community used second/third study instruments and/or others including small percussion. However, some students (Debussy, Mahler and The String Quartet) noted that there was either no repertoire for their instrument

or that they were unable to duplicate works already chosen by peers in order to illustrate seminars through performance. The responses suggest that students are sensitive to parity of opportunity:

As a string player, I feel the opportunity to learn practical skills in projects has been limited and much less open than if I was a singer or jazz performer. Whilst there have been numerous opportunities for singers/pianists acting as accompanists to have 100% performance as part of a project, the most, for a string player, has been 50%.

Other students also observed that singers and jazz musicians appeared to have more opportunities than instrumentalists for using practical work in their degree. Within some projects, issues of parity were also evidenced through an inbuilt prioritising of expertise, for example, where masterclass participation was an option, but only for the more able students. While students can choose their projects, they might not receive their first choice and therefore may experience discrepancies between their interests and areas of expertise and those demanded by the project.

11.4.2 Rationale for including practical work: Engagement and objectives

These findings are discussed in relation to the following two themes: Extent and deployment of practical work, and practical work and higher learning goals.

11.4.2.1 *Extent and deployment of practical work*

The varied amounts of practical work reflect the lecturer's prerogative to define project learning outcomes (provided online in the project descriptions) and to select appropriate teaching methods. Despite the departmental emphasis on practical music-making, some lecturers chose to eliminate practical opportunities:

I do not include performance in my projects. Not, of course, because I do not value performance! It's just that my projects are musicological ones and, even

if I do include substantial comment on performance situations/conditions/practice ... that will be useful to performers, I deliberately do not include performance as an option because that was not the point of the project.

This lecturer expressed concerns about the use of performance in submissions where ‘the reason for the performance ... how it fits with the actual project material, and how it demonstrates something learned on the project is not at all clear’. Another lecturer noted that in modules with 100% performance ‘students can pick their piece and concentrate on that, and let the rest of the project wash over them’. It was felt that “‘learning through performance” shouldn’t divert students from thinking’ and that ‘performance based projects should be devised with sufficient strategies to ensure that all students confront a wide range of material, even if their final assessment is narrowly focused’. Enabling the development of a critical approach could mean that this lecturer might eliminate practical assessment to enable students ‘to focus on the material from a purely critical perspective. If I offer them the opt-out, some of them will switch their minds off’.

Conversely, other staff noted that using a range of teaching methods and assessment options including performance would facilitate engagement, creating a ‘more varied teaching and learning experience’. Some lecturers used practical work as a tool to develop critical and conceptual thinking, for example, through considering the presentation of staged work. In this case, material was generated for subsequent discussion with a guest expert, but without the end-goal of assessed performance.

11.4.2.2 *Practical work and higher learning goals*

Some lecturers linked practical work to a higher goal: ‘performance always serves the larger objective of, I suppose, understanding’. Diverse types of understanding could arise: one lecturer felt that ‘the focus is either compositional or “analytical”’: directed towards understanding the work (and its context) through performing it, not towards developing particular vocal/instrumental skills (although the two are clearly not entirely separable)’. In this context, practical work could involve ‘trying out a

performance technique that students might not have used before (e.g. non-traditional vocal techniques, fast hocketing), or playing styles of music that they've not tried before'. This could lead to theoretical understanding: 'through practice comes theory, not really vice versa, and practice certainly makes theory more understandable'.

Another lecturer also expressed concern at the extent to which critical engagement might be hindered by over-emphasising performative agendas:

I'm keen to emphasise (and get students to experience) the interrelationship between theory and practice. I therefore try to include a range of approaches, as appropriate ... my projects to date have all had performance as a possible mode of assessment (but there are other options, too). Nevertheless, I think it's important to use practical work as a mode of enquiry, and the focus on performance outcomes can sometimes detract from true critical, creative engagement; the student's desire to produce the best possible, most polished performance can sometimes (though not always) distract attention from the research content of practical exploration – from the often tricky issues that arise from a critical, questioning approach to practice.

This approach suggests that practical work becomes a tool for critical thinking, whereas a focus on performance *per se* may have a different emphasis: 'the students learn to express their understanding in aural rather than written terms, which is what they will have to do as performers'. This suggests a potential dichotomy between understanding expressed through written or through performed submission. While one lecturer noted that 'even those [projects] I teach where the outcome is entirely by performance include considerable background information allowing students to make informed decisions about, e.g., style and interpretation', others may request written commentary on the performance component to provide evidence of engagement with critical and reflective thinking.

11.4.3 Outcomes for practical work in projects

Lecturers were asked to define the outcomes for practical work in projects. The diversity of responses suggests a wide spectrum of potential outcomes. These can be grouped into the following categories: engagement, understanding and skills.

11.4.3.1 *Engagement and understanding*

Outcomes related to engagement included encountering new ideas and material through 'direct experience' involving 'listening, watching, reading and doing' and through 'willingness to experiment and explore'. This could create a 'more intense engagement with (and thus, one hopes, a better understanding of) the works encountered', including the potential for emotional connection created through practical work. Other outcomes stated by lecturers included realisation of the challenges involved in engaging with a task, understanding of performance practice and stylistic awareness. Insights could also arise through engagement with seeking to understand the views of others, either via feedback from peers after live performance or by attempting to 'get closer to the "native" mindset' through practical work, particularly for non-Western music. However, one lecturer noted that the emphasis 'given to any one outcome depends not only on the teaching context ... but also on the individual student and their particular relationship with their instrument – within a project group it's hard to determine what that will be'. This suggests that variable factors such as the lecturers' prior knowledge of students' interest and expertise combine with other elements which cannot be predicted, such as the individual student's response to the group. These factors may influence learning outcomes.

11.4.3.2 *Skills*

Through engagement and understanding, critical and conceptual skills could develop relating to interpretation, technique, ergonomics and connect to other areas of work: 'it's important ... that the students start to relate the ideas we discuss to the practical

music making that they tend to do most of'. This also connected to vocational relevance: students 'try and make new pieces – not studies, or pastiche', 'find new forms' and are 'trained for the real world'.

11.4.4 Teaching techniques for practical work in projects

Teaching techniques are discussed in relation to 1) lecturers' perceptions; 2) student perceptions; 3) relevance of performance abilities of lecturers.

11.4.4.1 Lecturers' perceptions

Lecturers outlined a range of teaching techniques including 'hands-on' learning for beginners (particularly in Gamelan, but also in other projects), exploratory workshops, repertoire teaching and coaching. While one lecturer taught musical material as a basis for practical work, another stated that 'I rarely "teach" basics; I assume the students have the technique to cope with the work at hand'. Lecturers might lead rehearsals and workshops, acting as facilitators, visiting small groups in turn and suggesting ways to enhance and develop ideas, peer and self-critique. External experts may be invited: 'to provide a range of approaches beyond my own experience and specialisms [*sic*], and to cover a range of different instrumental/vocal foci'. Lecturers could aid the development of discrimination: 'make sure they know which are the best bits' and encourage evaluative awareness through critiquing 'basic musicality: is it in tune, in time, etc., is it professionally presentable?' Lecturers also hoped to illuminate the relationship between technique and musicality: 'Can we hear their underlying musicality through the performance, or is it all just technique? On the other side of the coin, is the technical delivery strong enough to communicate their ideas?'

Lecturers might impart background information, discuss and perhaps demonstrate interpretative possibilities, particularly when students contemplated changes of approach demanded by different styles of music. Finally, lecturers may encourage student participation in unexpected and significant ways: 'I help students discover (or

re-discover) performing talents that may have been repressed or unused before. Instrumentalists, for example, can rediscover their voice. Even singers can rediscover other voices, ones that have not been encouraged by their singing teacher'. This suggests that projects can provide valuable opportunities for exploring and also rediscovering aspects of practical music-making. These may represent contexts of hidden learning, particularly if they involve areas unseen by the teacher and/or outside the teachers' areas of interest and expertise.

Some lecturers may therefore seek to engage participation through creating a climate of experimentation and encouraging students to adopt a creative approach in which instruments and voices can become tools which may not be connected to previous conceptions of their capabilities and frames of reference. This was evident through responses from students taking the Music for Dance and The String Quartet projects, and to those taking Music in the Community, many of whom primarily used voice and percussion rather than their main instruments when developing workshop methods and materials. Other lecturers also emphasised collective learning where 'the group experience and interaction is at the heart of things', noting that 'the one-to-one tends to be about learning in detail and the group work tends to be about applying that more detailed knowledge'. Therefore, in a project session 'when we play existing repertoire, the emphasis is more on the collective than the crafted playing of individual parts – it's messier, in a word!' Project work might be 'more exploratory than some one-to-one teaching, in that students are encouraged to put together different ideas and build something themselves (often involving sketchy notation/improvisation/non-traditional techniques)'. Again, this learning may be hidden to instrumental/vocal teachers, as teachers may not utilise these techniques or include these areas of learning.

11.4.4.2 Student perceptions

Some students observed that their lecturer did not address practical work, but this was seen to result from the project's musicological or analytic orientation. Otherwise, students noted that lecturers worked with small groups and/or individuals as well as the entire project cohort, often setting 'group tasks with some preparation time,

performance and feedback'. This might include improvisational work (Gamelan, Jazz Ensemble Performance, Music for Dance, Music in the Community) and composition (Music in the Community, Music for Dance, Gamelan, The String Quartet) or could involve developing a workshop format for use with clients in an external setting and trialling this with peers (Music in the Community). Other tasks set for this project included 'devising ice breaker games [and] improvising a scene scenario'. Lecturers might select material to be worked on (Jazz Ensemble Performance), or make suggestions for students (Debussy, Lieder). In other projects much of the material was student-generated.

Students outlined a range of teaching activities, including demonstration, either by the lecturer (Gamelan, Music in the Community) or through video clips (Music in the Community). Lecture-style teaching might impart information, for example, relating to aspects of performance practice (Lieder, Monteverdi), or to essential knowledge for players and composers (The String Quartet). Information was also given to introduce students to new repertoire, composers and performers (Lieder) and to improve pronunciation (Lieder). Discussion and collaboration were facilitated through the use of questioning techniques (Music for Dance) and by 'setting up a website where [the lecturer] puts up recordings of our "work in progress" which includes musical and dancing ideas' (Music for Dance).

While some projects (Debussy, Lieder) included guest experts invited to talk and to lead masterclasses, lecturers often adopted a coaching role which involved leading and conducting groups (The String Quartet), providing corrective information (The String Quartet) and feedback. This could include aspects of ornamentation (Lieder), advice on phrasing and on working with an accompanist (Lieder) and on expression and bowing (Mahler). In the more experimental projects lecturers suggested 'alternative ways of playing/composing while we experimented on our instruments' (The String Quartet) and gave feedback 'based around the composition rather than playing ability' (Music for Dance). In both of these projects lecturers encouraged instrumental collaboration, promoting 'different sounds and techniques and ways of playing'. The String Quartet involved 'dramatic work incorporating piano playing and manipulating other's instruments while they played them'. Jazz Ensemble Performance students were also

encouraged to manipulate musical material: the lecturer ‘would talk us through different ways of interpreting the pieces and have us explore different styles, by changing tempo, time signature, structure, etc.’

It is possible that the respondents noted those aspects that were either the most commonly practiced teaching techniques (such as coaching) or those that might have been the most striking to individual students. However, it is likely that many lecturers utilised a range of teaching and coaching behaviours, balancing practical work and lecture-style teaching. Students obviously appreciated a range of learning activities structured to capture and sustain their attention. However, they may also benefit from a more explicit connection between task activity and learning outcomes. Lecturers expanded on how they worked with students by referring to learning objectives, but students did not refer to the relationships between teaching methods and potential learning outcomes. This suggests that lecturers may consider that the reasons for a task and the selection of approach are obvious, but students may be unaware of the underpinning rationale.

11.4.4.3 *Relevance of performance abilities of lecturers*

Students and lecturers were asked whether lecturers needed to be performers to enable practical learning in projects. Seven of the nine lecturers disagreed (although one thought that ‘anyone lecturing in music must be a performer of some kind’); one gave no answer, and one agreed; qualifying this through connection with the project’s focus:

If it is a “performance” project then yes, but my projects often use performance to do creative things. So long as I can demonstrate the right harmonies at the keyboard or show why a phrase needs to be more linear, etc. we’re probably heading in the right direction.

Lecturers appear to possess varying levels of performing experience and adjust their teaching methods as appropriate: lecturers ‘just need to be able to ask the right questions so that the students have to think about what they’re doing and evaluate

it/improve it'. Therefore, lecturers without extensive performance skills and experience can nevertheless develop student performance.

Most students thought that it was not necessary for a lecturer to be a performer. 34.2% answered 'no', 17.9% stated 'not necessarily', 13.1% wrote 'not necessarily but it helps', 5.2% said 'it helps' and 26.3% answered 'yes'. These classifications were generated from the responses, not from pre-given categories from which students could select. Two students gave answers which could not be categorised. One noted that it 'depends what you mean by performer' and another delineated the relationship between experience and quality of advice, finally conceding that 'all musicians are very critical ... so even if they are not performers they could still be helpful in realising the potential of performing the piece'.

However, some students felt that 'one would expect someone leading a performance aspect in a project to be a performer'. This might enhance lecturer credibility and student responsiveness: 'it affects how much information you take on from them or how highly you rate their advice'. The student could also feel that the lecturer recognises performance-related difficulties. Being a musician was seen to mean possessing an automatic knowledge of performance. It was expected that a lecturer 'should be able to play an instrument proficiently' but recognised that a performer might not necessarily be a good teacher and that non-performers could give good coaching providing they could 'express themselves adequately and talk about their subject commandingly in another way'.

The majority of responses indicate that lecturers do not need to be performers. In general, the need for performance ability would depend 'on the type of learning' that lecturers hoped to facilitate. Student felt that lecturers needed to possess knowledge of repertoire, 'performance styles', instruments, 'musicianship and technique', 'ability to review someone's application of that knowledge in a performance, the ability to see 'where challenges lie in delivery of a performance', to be able to relate to these, and 'enthusiasm and passion'. These responses highlight the importance of lecturers' skill in conveying understanding regardless of performance ability.

11.4.5 Development of instrumental and vocal learning within specific projects

Students were asked how their instrumental/vocal learning developed during the specific projects at the time of the research. In all projects there were students who noted no developments, particularly in the non-practical Monteverdi project, and in the Gamelan project (although students experienced a new vocal style). The fact that some students expressed a range of developments while others taking the same project noted none suggests that students possess varied attitudes towards their learning as well as existing levels of skills and related experience and ability/willingness to attempt to articulate this.

Furthermore, not only do students have to work towards some degree of mastery of the project material, they also have to navigate the demands of a (usually) different lecturer and newly-constructed peer group in which students encounter others with varying levels of skill and attitudes towards practical work. Some may be reluctant to engage with these demands, particularly under the scrutiny of peers as well as a lecturer, whereas others may be keen to make their abilities visible. At both ends of the spectrum there may be a period of adjustment and acclimatisation to the new group which may have an effect on the development of practical learning.

The range of developments noted by students includes those which might be classed as directly influencing playing and others which might be described as more holistic, perhaps resulting from a change of conceptualisation rather than affecting immediate practical concerns. Although project information contains differentiated learning outcomes for students in each of the three years¹⁹, it was not possible, for example, to identify significantly greater developments for third-year students compared to first-years from the responses: any student may find that their learning develops (or does not). Additionally, while the project learning outcome codes present outcomes for practical work relating to performance and to improvisation, there is no mention of other kinds of practical work that might occur in projects, although practical work will incorporate some of the listed general outcomes such as 'applying knowledge', 'communicating ideas' and 'having original ideas'.

¹⁹ See <[http://www.york.ac.uk/media/music/documents/Project Descriptions Handbook 2011.pdf](http://www.york.ac.uk/media/music/documents/Project%20Descriptions%20Handbook%202011.pdf)> Learning Outcome Codes, pp. 64-65

The following sections detail responses relating to: 1) performance; 2) conceptualisation; 3) engagement, understanding and skills.

11.4.5.1 Performance-related developments

Students noted the following developments which related to their practical work:

i) Developing general musical awareness, including consideration of sonority (Debussy); harmony (Jazz Ensemble Performance); tuning systems (Gamelan); analysis of scores and recordings (Debussy, Lieder and Mahler).

ii) Developing general musical skills, including sight-reading (Lieder); ornamentation (Lieder); accompanying (Lieder); consideration of tempo directions (Debussy); 'refined stylistic playing' (Debussy); confidence when singing in German (Mahler) and in 'bringing out the emotion that is linked between the text and the music' (Lieder).

iii) Learning new techniques, particularly on second-study instruments (The String Quartet) and learning new vocal styles (Gamelan) and (Music for Dance).

iv) Expanding knowledge of repertoire through playing and listening to new works (Lieder, Mahler, The String Quartet).

v) Increasing knowledge of background and performance practice (Debussy, Lieder, Mahler, Monteverdi) and varied approaches to a work/style (Lieder).

vi) Learning new non-Western instruments (Gamelan); learning to use new/unfamiliar Western instruments as tools for specific work (Music in the Community), and developing learning relating to other instruments (The String Quartet).

vii) Exploring new styles (Music in the Community) and improvisation (Jazz Ensemble Performance, Music for Dance, Music in the Community).

viii) Enhancing skills relating to performance, including 'how to "perform" a piece rather than just sing it' (Lieder) and extra-musical elements: 'the project taught me to consider more than the sound when performing; visual and theatrical aspects are also important' (The String Quartet).

11.4.5.2 Conceptualisation-related developments

Students noted the following developments relating to conceptualisation:

- i) Awareness of developing a collaborative understanding: 'I didn't learn a lot about singing, but the knowledge I gained about how to develop a partnership with your accompanist was massive' (Lieder); 'helped me learn to be more flexible and cater to others' needs' (Music for Dance); 'perhaps making a connection between my instrument and the others in the group that I would not necessarily work with normally' (Music for Dance).
- ii) Awareness of developing a wider perspective: 'I had to learn to be more open to more "contemporary" ways of playing instruments' (Music for Dance).

11.4.5.3 Engagement, understanding and skills

Earlier it was noted that staff defined a range of outcomes for practical learning in projects which could be categorised as engagement, understanding and skills. The student responses endorse engagement, which often occurred through a range of contexts: 'advice from peers, Post Grad help and the lecturer ... trial by error, and practice' (Jazz Ensemble Performance). Understanding appears to have been created through using a range of techniques to examine the musical material (including analysis, background and performance practice) and from collaboratively manipulating material through improvising and experimentation as well as through working on score-based music.

The extent to which students can relate skills to other areas is uncertain, as is the extent to which they develop critical and conceptual ability. Critical skills may develop during masterclass-style teaching, but this context may be difficult for some students to relate to, particularly as observers (Creech *et al*, 2009). Conceptual areas appear to be harder to articulate, with many students only noting aspects of immediate technical and musical relevance rather than indicating their connection to a more holistic conception of learning. Just one student noted aspects of transferable learning, stating

that 'it is how you apply prior knowledge that counts towards the project and your learning experience'. This suggests that the responsibility for transferable learning lies with the student, not with lecturers or instrumental/vocal teachers, and therefore learning gained from projects may not necessarily be evident to teachers.

11.4.6 Obstacles to practical learning in projects

While not all projects aim to develop instrumental/vocal learning, the inclusion of practical elements in most projects provides potential for this to occur. However, some students commented that this did not develop, for example, because they may have chosen not to perform. Furthermore, students might feel that they are learning only when physically involved and therefore may find it difficult to absorb information while being relatively passive: 'it was masterclass style so only once was feedback directly related to me' (Lieder). It may be even harder to learn from observing masterclasses on other instruments: 'as to what you can gain from masterclasses etc. if that instrument isn't one you study yourself I do not know'. However, the immediacy of live performance and demonstration was noted as preferable to the use of recordings (Lieder), which creates scope for discussion and interaction with the performer.

In addition to the difficulty of providing opportunities for all students to engage with practical work (dependent upon instruments, available repertoire etc.), lecturers recognised other obstacles including limitations of time, space and technical facilities, although it was noted that these problems were not exclusive to this context. Potential personality conflicts, technical and physical limitations may also occur. Staff may find that guest lecturers have different teaching styles, perhaps intervening too actively with student work. Obstacles could also arise from student engagement: 'wishing they were sat in a lecture being taught facts' or reluctance to engage with a task such as choral singing: 'sometimes they cite being non-singers as an excuse ... but often it's sheer reluctance, maybe shyness, or perhaps the feeling that doing such things is akin to playtime and they want serious academic teaching'. This suggests that the reason for asking students to engage with a task may need to be made more apparent.

Instrumental teachers felt that problems could arise from 'poor planning, content and structure' and the lecturer's expertise, as 'an expert in one discipline may not necessarily be the best person to guide in performance or ensemble playing'. The teachers' focus on performance-related outcomes rather than experimental practical work might suggest that these teachers are either only aware of more conventional approaches to practical work in projects, or that experimental work may be regarded as less valid. One teacher outlined a range of obstacles which included 'attempting music that is simply too demanding' and potential intimidation of less confident students through self-comparison to those perceived to be of higher ability. This teacher also felt that some teachers 'may not be sympathetic to the approach to performance or stylistic concepts taken in the project' which could lead to confusion.

Furthermore, some students might need more lessons to prepare for assessed project performance than the departmental instrumental/vocal tuition allowance provides. As one teacher noted, this could mean that 'the perhaps unpalatable fact is that the student's ability to pay for extra lessons (or the teacher's willingness to give extra time unpaid) may well have a major impact on the mark gained at assessment'. This may be problematic for first-year students, who 'may not yet understand the standard of performance required, or have developed their technique, stamina or the necessary skills for unguided preparation'. This could lead to a low mark resulting in a 'negative and long-lasting impact on their performance confidence'. These comments suggest that in some cases there may be a precarious relationship between student independence and staff support in learning related to projects, and that learning which occurs in an exploratory and experimental dimension is less likely to be visible to teachers and therefore becomes hidden.

11.4.7 Relationships between practical learning in projects and in one-to-one lessons

This section discusses relationships concerning: 1) teacher involvement in projects and with assisting student learning; 2) students' perceptions of connections; 3) views on practical work in projects compared to one-to-one work.

11.4.7.1 *Teacher involvement in projects and with assisting student learning*

Most lecturers were positive about encouraging students to seek the assistance of their instrumental/vocal teacher in connection with project work. Just two noted that for their projects this was not applicable or necessary. Four lecturers encouraged students to work on project material with their teachers, and another two specifically recommended that students sought help for technical areas outside the lecturers' areas of expertise. While only one teacher taught on a project (as an assistant on the Jazz Ensemble Performance project) others expressed willingness to be involved in projects and noted that although they were 'dependent on students for information', project work was included in lessons. One teacher stressed the importance of encouraging students to discuss this work in advance.

Students also thought that teacher awareness was generally dependent on student-teacher communication. 49.4% of students thought that their teacher was aware of their project learning. 50.6% felt that their teacher was not aware/were unsure/gave no answer. Students tended to seek their teacher's advice when encountering problematic situations, for example, when jazz learning affected classical learning, or to help process new information. Otherwise, the extent to which input was sought depended on the options for performance within the project and/or for assessment. These comments again suggest that the extent to which students and teachers communicate has an impact on the extent to which learning is hidden.

Teachers assisted preparation of various aspects related to performance assessment: recital programming, pronunciation and interpretation (Lieder), giving technical feedback (Lieder), advice on 'theatrical elements' (Lieder) and insights as a performer of the repertoire (Lieder). All but one of the students taking the Lieder project planned to utilise their teacher's expertise. However, students on other projects would not use their teacher as they were not being assessed practically, needed lessons for working on other areas (Jazz Ensemble Performance), or prepared for assessment during the vacation (Debussy). Others were not using their main instrument, or felt that they should be able to apply the lecturer's feedback from a pre-recital performance

independently (Lieder). Therefore, a range of instrumental/vocal learning may be hidden.

The criteria required for some projects meant that students compartmentalised project work and work with their instrumental/vocal teacher: 'I'm not using my first study and the music we're using in our group is very simple and not to be particularly polished' (Music for Dance). This project was 'more about experimenting with other instruments ... and the collaboration', needing self-reliance: 'there are no areas that are technically difficult, it is just stylistic awareness and [my teacher] can't do the listening for me!' In experimental projects, lecturers did not recommend seeking the expertise of teachers, and students who encountered unusual techniques or worked collaboratively appeared unlikely to discuss this with teachers, therefore meaning that some learning is hidden. However, teacher-student discussion of this learning could benefit all parties: students may receive extra insights and teachers will understand how project and one-to-one work may complement each other. Teachers may gain new approaches and ideas from hearing about project work, and could plan their teaching to develop aspects of students' playing that relate to this. They will also have a clearer idea of the student's tastes and preferences, not just in relation to musical styles but also for the context, for instance, as soloists/in collaboration/working from extant scores or using experimental methods to generate material.

11.4.7.2 *Students' perceptions of connections*

Students were asked whether practical work in projects connected to their lesson work. While it might be expected from the preceding comments that students would make fewer connections between experimental projects and their lessons, this was also true for some students on the Debussy and Mahler projects. Non-pianists or those who did not play during the project felt that there were no connections (Debussy); lessons might focus on other repertoire (Mahler) and project material might be incompatible with existing student/teacher repertoire preferences or the teacher's areas of interest, leading to hidden learning if the teacher was unaware of the project work. However, one student noted that 'musical interpretation, expression, and giving

a convincing performance that is also individual, are themes in both areas of work', and another linked working on expressing emotion in both areas. These findings suggest that some students emphasise the specific rather than the conceptual, and therefore may find it difficult to articulate their learning.

Differences between content and context also meant that some students could not connect project and lesson work: 'instrumental lessons focus almost entirely on technique and traditional performance rather than free creativity' (The String Quartet). This also occurred in Music for Dance, which was seen to be 'not so much about skill but making sounds and we're not marked on the quality of our playing'. Likewise, Music in the Community students noted 'working with others and music not music performance'. These students may have felt that the lecturer covered all aspects without the need for teacher input, as noted previously. However, in Jazz Ensemble Performance, teacher limitations appeared to influence the degree of connections: students noted the divergence of outlook and technical approaches of teachers working in the two genres of jazz and classical music. Just two students made connections, one because 'my vocal jazz teacher has been ... making me work on my understanding of jazz harmony and improvisation techniques' and the other through 'engineering help'. Other projects also showed little integration, apart from Lieder, where all but one of the students did connect project learning to their lessons. The one student not linking the two areas did note that 'it has affected my private practise time'.

The comments show that hidden learning may occur because of perceptions that project work is incompatible with teachers' outlook, areas of expertise and interests. When assessment is concerned with qualities other than refinement of playing, students may also feel that there is little need to discuss this work in the one-to-one lesson. Many students only seemed to connect the two areas when they perceived a direct relationship between the project focus and the teacher's area of expertise. These factors may create weak connections between the two areas which could lead to hidden learning.

11.4.7.3 Views on practical work in projects compared to one-to-one work

Respondents' views are discussed in the following sections: 1) student perceptions of teachers' views; 2) lecturers' perceptions of teachers' views; 3) teachers' views; 4) student comparison of project and one-to-one practical learning; 5) peer learning; 6) synthesis.

11.4.7.4 Student perceptions of instrumental/vocal teachers' views

Students were asked to consider how teachers viewed practical work in projects compared to one-to-one learning. The number of students answering 'don't know' (25), or who gave no answer (9) or made neutral comments (9) suggests that there may be little discussion of projects in lessons. Some students felt that teachers would view project work as 'not as thorough', 'probably not as worthwhile' or might not consider it at all. Discussion may be impeded by the driver of a teaching agenda, particularly when this competes with financial limitations restricting the number of teaching hours. The lack of discussion may contribute to hidden learning.

Students often expressed project work as performance opportunities, which they believed teachers would encourage, and group work, thereby connecting project work to familiar contexts of learning established through previous one-to-one lessons, performance and ensemble experience. 21 students believed that their teacher would view project work positively (although perhaps 'not as necessary as one-to-one learning'), particularly if it involved chamber music or work on performance anxiety and opportunities for performance and feedback. It was also thought that teachers would consider it useful 'to vary learning styles' and to 'work with others and learn from others'.

11.4.7.5 Lecturers' perceptions of teachers' views

Lecturers felt that many teachers might not be very aware of project work, but there could be variation. It was thought that communication needed to be initiated by the teacher, but also that 'lecturers could help by making more direct contact with tutors about the work'. The comment that 'some, especially newer teachers and those with little other contact with the Department still tend to think in terms of conservatory style approaches and programming' demonstrates a need to improve lecturer-teacher communication. While teacher-input might not be essential for all projects, if teachers do not know about the various pedagogies operating within projects, they may perceive project learning 'as an informal, even substandard version of what they seek to achieve' rather than as something 'different, and complementary', particularly when projects involve experimentation.

11.4.7.6 Teachers' views

Teachers delineated project work largely in terms of performance preparation rather than exploration and experimentation. One teacher felt that in projects 'students need guidance on how to prepare a specific piece or essay' but in lessons 'I try to be more general and help them develop the skills to do that on their own'. Another considered that 'it is vital for the two methods to be interlinked' and for lecturers to 'show they value thoughtfully-prepared performance as equal in value to academic research in the study of musical styles and the understanding of music in general'. Teachers felt that performance within projects could motivate students to attain high standards, create understanding of their instrument/voice as a 'valuable research tool' and provide significant opportunities for those 'playing a popular instrument that is not in great demand in the main ensembles', which could develop confidence and understanding. Teachers recognised that students may encounter new musical styles, including ones outside their teachers' areas of interest, which teachers can encourage 'without necessarily leading the course of the student's development'. This connects to autonomous learning. One teacher also noted that project work may also develop awareness of different approaches: for 'melody-line players to realise the value of

harmonic analysis in their interpretation, string or keyboard players to realise the value of breathing in their phrasing', and could encourage the collaborative exploration of 'repertoire, compositional techniques, rehearsal techniques etc.'

11.4.7.7 Student comparison of project and one-to-one practical learning

Students felt that learning in the one-to-one context was more focused than practical work in projects. Attention was concentrated on the student, with lessons directed 'toward the pupil in that they learn what they need to learn, not what a group needs to learn' and a more critical approach than in projects where problems could be 'unheard, ignored and then forgotten'. It was noted that 'it is sometimes more helpful to receive constructive criticism than watch this being done for other people who may not have the same areas of improvement', making lessons more direct and specific. Lesson content could be informed by 'the historical approach and wider-reading of projects' but would focus on 'fewer ideas but with greater application'. Lessons would work towards long-term goals with more time and less pressure: 'in an individual lesson I can take as long as I need to learn or play a piece'. The teacher-student bond could help learning, as the teacher 'can help you psychologically through the term', developing 'knowledge of who you are individually and what problems you have/need to overcome' and building on previous lessons. This may create a 'greater incentive to perform better and to improve on recent work'.

Some students felt that practical work in projects helps 'gain a broad and generic overview of a topic' as 'more pieces [are] played, by more people and [you] are invited to consider a greater variety of ideas within the genre'. Project learning could also include 'theories of performance and issues related to why and how we perform'. These expansive views of project learning were reinforced by the comment that 'performing in projects – e.g. community music, has always been more about what you learn through preparing the performance. One-to-one is more about achieving the end result'. For some students the project context could prove 'more relaxed' than instrumental/vocal lessons with less pressure and intensity, perhaps because the expectations and focus of attention were different.

While one student felt that project learning ‘is about how to apply performance skills, not how to improve them’, others acknowledged the development of performance skills in general: ‘I have learnt a lot more about “performing” from projects and general activities within the department thanks to the exposure of other performers and little workshops within a project’. It seems that some students feel that they learn more about performance from projects than from the one-to-one lesson even though teachers may work towards performance goals. Students are likely to rely on lecturer and peer-feedback to develop their understanding of this learning, which then may be hidden because the teacher does not witness performance during project sessions. Teachers may also be unable to witness the subsequent assessed performances that they may have helped students prepare for, thus meaning that hidden learning occurs despite teachers’ involvement in performance preparation.

Projects could consolidate work from one-to-one lessons, providing ‘performance goals and focus for practice’ but students need to remain technically vigilant. Problems were noted relating to peer ability: ‘practical learning in projects helps raise everyone’s abilities, but if you are much better/worse you can see less of an improvement than the average’. Private work was valuable in making project learning beneficial, as the varying abilities and needs of others could ‘sometimes be a bit irrelevant to your own personal development’. This may have been why one student deemed it ‘unconstructive’. Conversely, another student thought that ‘you learn just as much in practical learning in projects as you do from one-to-one learning’. The opposite responses may result from different project topics, teaching styles and practical involvement, as well as from prior experiences of learning, learning preferences and expectations of learning in the two contexts.

11.4.7.8 Peer learning

While the one-to-one context offers significant potential for development, one student thought that ‘in the project context you can question what you are doing better’. This could result from the absence of potentially controlling opinions from the teacher, and/or from the input of the lecturer and peer group. Other effects of the peer group

included 'more self-discovery' plus recognition of the importance of preparation for a context involving 'added pressure' in which 'other students may work at a faster pace' making projects potentially more demanding than lessons: 'the threat of not being as good as others in the group can act as a plus (forces the student to work harder) or a negative (forces the student to shy away)'. Interestingly, no students referred to support from the lecturer during projects, though it was noted that the lecturer 'has to split his energies between different people' and that a student would rarely get individual advice as 'attention is focused upon you learning within the dynamic of a group'.

Many students commented on the importance of the group and acknowledged the breadth and depth of peer comments which led to a 'more balanced view' as opposed to just the teacher's opinion. One lecturer noted that:

The range of critical perspectives offered in group situations can be very productive: it helps students to be more aware of possible viewpoints and of the different approaches to work. It then encourages them to question their own assumptions in practice, and to work out what their criteria are for deciding on a particular approach to creative work.

Students also noted the 'greater level of discussion' enabled by the group. Hearing and seeing 'how other people tackle problems, be it with technique or understanding of a piece' was important, as 'different viewpoints from a receptive audience help inform performance practice'. Peer work also provided a 'better community' with 'more chance to develop sound and blend', 'group activities and discussion' and collaboration. Therefore, these mechanisms of learning are also hidden to the teacher.

11.4.7.9 *Synthesis*

While it was noted that 'projects can show you new skills, viewpoints' it was also recognised that 'in order to expand on them, more detailed work is required and that is where I find one-to-one to be better. Therefore they have different purposes'. Many

students provided similar paired responses which compared the functions of one-to-one and project learning:

Both involve the application of both the teacher's and the student's knowledge to create something informed, yet individual. Both require a certain degree of analyses of both the written music/text, technique, etc. Both prepare for a performance of some sort, be it an instrumental performance or a seminar. One-to-one tuition has the advantage of maximising the attention onto an individual student, whilst a group project has the advantage of disseminating information more quickly to a larger group.

This response was the most extensive and demonstrates transmission of some of the ethos of this department: the focus on performance, including analytical aspects to inform playing, and the valued input of the student's perspective. However, a number of the student comments appeared to elevate performance and peer learning above experimentation, critical and conceptual thinking, which is at odds with the outcomes stated by lecturers for practical work in projects. Bearing in mind one lecturer's comment that 'you can achieve different objectives in class, such as collaborative composition/performance', it appears that project work can capitalise on the different possibilities offered by the peer group and the multi-instrumental/vocal forces available compared to the one-to-one setting, and can create a learning community in the project context.

11.5 Hidden learning

While the diverse project topics and approaches offer varied possibilities for developing practical learning, the questionnaire responses suggest that there are a number of areas of practical learning within projects that may be hidden to instrumental/vocal teachers:

- 1) Critical thinking, which may be developed through the use of practical work in projects as a tool to develop other aspects of learning.

- 2) The use of second or third-study instruments, or lapsed instruments in projects.
- 3) The exploration of alternative ways of singing or playing instruments which may not be encouraged by the student's instrumental/vocal teacher.
- 4) Work involving improvisation, partially notated pieces, non-traditional techniques and non-Western musics may all seem disconnected from the one-to-one lesson and therefore hidden.
- 5) Exploratory and experimental work in projects may be hidden, including direct work on instruments (for example, manipulating them in unusual ways while playing) and skills developed to lead workshops, such as ice-breaker games.
- 6) Collaborative work may be hidden to the instrumental/vocal teacher as the focus of lesson work is usually individual.
- 7) Lecturers may focus on the composition or the process of work being undertaken rather than on the quality of playing involved, which may mean that students do not connect this to work involving their instrumental/vocal teacher.
- 8) Limited connections between one-to-one repertoire and project repertoire may result in compartmentalised and hidden learning. Even where there is the possibility for connection, for example, in masterclass learning within projects, the difficulties experienced in learning in these contexts may result in compartmentalised learning which is not discussed with the student's teacher.
- 9) Material worked on in project sessions may be viewed by students as incompatible with the interests and expertise of their instrumental/vocal teachers, and therefore not discussed in one-to-one lessons. Furthermore, perceptions of divergent interests and attitudes may inhibit discussion with the teacher, as students may perceive the teacher's orientation to be incompatible with the requirements and ethos of the project.
- 10) Teachers' responses suggest that their focus of performance preparation in connection to projects prioritises this over the development of exploratory and

experimental work. This is reinforced by students' comments relating teachers' work to repertoire and technique.

11) Teachers do not see practical work occurring in projects as they do not attend project sessions. They may also not necessarily attend the assessed project recitals that they have helped prepare students for. This means that their observation of project learning is limited.

12) Students may have to prepare work for assessment during vacations and therefore may not have the opportunity to work on it with their teachers. Therefore this may be hidden to teachers.

13) Students may choose to apply feedback from their lecturers independently, rather than working through it with their instrumental/vocal teacher, meaning that learning processes may be hidden to teachers.

14) Lecturers do not necessarily recommend that students utilise the expertise of their instrumental/vocal teacher in connection with project work. This is particularly evident from the responses relating to experimental projects, but may also occur in other projects. Students then choose whether or not to reveal this learning.

15) The extent to which learning is hidden will depend greatly upon the teachers' interest in other possible contexts for learning, and the extent to which they are informed about these. It also depends on good communication between student and teacher, and for the teacher to make space in the one-to-one lesson to discuss these issues.

11.6 Chapter 11: Summary

This case has examined how students, lecturers and instrumental/vocal teachers view practical learning within the project context. The varied projects on offer and diverse approaches to teaching provide students with many opportunities to develop practical as well as academic learning. This learning can also involve second and third study instruments/voices, and encompass exploratory, experimental and collaborative

approaches. These appear to be of vocational relevance as well as extending students' current learning, creating a wider conceptualisation of practical learning than that occurring as a result of the one-to-one lesson, which appears to be dominated by technique and repertoire. Student perceptions of their teachers' attitudes and the extent of student-teacher communication are significant factors in causing learning to be hidden.

CHAPTER 12: HIDDEN LEARNING UNDERSTOOD IN RELATION TO RESEARCH QUESTIONS 1, 2 AND 3

12.1 Introduction

The concept of hidden learning investigated in this research relates to instrumental/vocal learning occurring in contexts outside the one-to-one lesson which therefore is understandably often unseen by the instrumental/vocal teacher. This concept emerged through practical awareness arising from my own work as an instrumental teacher within the research setting and has been informed and underpinned by examination of literature relating to instrumental pedagogy discussed in Chapter 2. The evidence emerging from the preliminary survey (Chapter 6) and revealed through five cases (Chapters 7-11) indicates that this learning has the potential to make valuable contributions to instrumental/vocal development, and can also act as a powerful motivator for engaging with learning more generally through the stimuli of wide-ranging repertoire, varied personnel and approaches that students might encounter.

Chapters 12 and 13 draw together the findings of the case studies set out in the previous chapters and illuminate the concept of hidden learning through a meta-analysis of the data in relation to the five research questions which emerged through the literature reviewed in Chapter 2. Chapter 12 therefore sets out the reasons for the existence of hidden learning, how it operates on a practical level, and the meanings and values that students attach to it. Chapter 13 sets out how hidden learning relates to the one-to-one lesson and the implications for instrumental/vocal learning within a university setting in the light of a developing understanding of the contribution of hidden learning to students' instrumental/vocal learning. Chapter 14 establishes five significant themes emerging from this research in relation to the understanding of instrumental/vocal teaching and learning within a university music department.

12.2 Research questions 1, 2 and 3

Consideration of the main areas investigated in pedagogical research suggests that the primary focus has been the one-to-one framework (Persson, 1994; Jørgensen, 2000; Presland, 2005; Koopman *et al*, 2007; Nerland, 2007; Zhukov, 2007; Gaunt, 2008, 2010, 2011). This reflects the historically dominant construct of instrumental/vocal learning which is still prevalent within higher education music institutions (Jørgensen, 2009). In Chapter 2, significant components of instrumental/vocal learning were identified as the student-teacher relationship, student autonomy and the interface between student, teacher and institution. While instrumental/vocal learning is not exclusive to the one-to-one framework, teachers may possess limited awareness of other contexts, both within and outside the institution (Gaunt, 2006). Furthermore, the potential disjunction between the emphasis of the one-to-one lesson and the need to consider vocational aims and to develop skills to support these (Bennett, 2007, 2008a) suggests the potential for self-initiated student exploration of other areas outside the one-to-one lesson which might be hidden to the instrumental/vocal teacher. Therefore, through investigating hidden learning in relation to the preliminary survey and five case studies, this research has sought to better understand 1) the reasons for the existence of hidden learning, and to identify them.

While a growing body of research is focused on the one-to-one construct there is scope to extend knowledge of other contexts for instrumental/vocal learning. If significant experiences might occur outside the one-to-one lesson (Sloboda, 1999) then this indicates that these contexts are equally valid areas for research. Therefore, this research also asks 2) how hidden learning operates on a practical level. This will inform awareness of practices within different contexts which may contribute to understanding of the contribution of hidden learning. In addition, the positioning of much of the existing pedagogical research highlights the views of teachers and those conducting the research, as opposed to allowing the student voice to emerge and to be given equal consideration. This provides impetus for the present research to discover 3) what meanings and values do students attach to hidden learning?

12.3 Research question 1: What reasons contribute to the existence of hidden learning?

Seven primary reasons emerged for the existence of hidden learning within this particular setting. These concern the following:

- a) Disjunction between student aims for learning and institutional provision.
- b) Disjunction between student and instrumental/vocal teacher aims for learning.
- c) Students' perceptions of instrumental/vocal teacher limitations.
- d) Teachers' awareness of alternative contexts for instrumental/vocal learning.
- e) Disjunction between student attitudes and student perception of teachers' attitudes towards other learning contexts.
- f) Student-teacher communication.
- g) Differing conceptualisations of student autonomy.

These are discussed in turn in the following sections.

12.3.1 Disjunction between student aims for learning and institutional provision

Disjunctions between student and institutional aims have been noted by researchers in connection with pedagogical training, but the small body of research giving voice to student views has yet to comprehensively address this issue. Despite the concerns articulated by Bennett (2007, 2008a, 2008b) relating to alignment of institutional training with the realities of professional life, student and institutional conceptualisations of career-related provision and aims appear to be at variance. These are evident in research on pedagogical training for conservatoire students (Mills, 2005, 2006b; Bennett & Stanberg, 2006; Miller & Baker, 2007) where not all students appeared to understand the relevance of engagement with these areas. Furthermore, the infrequency of regular attendance at instrumental lessons when students were

given the freedom to arrange tuition (Brändström, 1995/6) suggests that some student aims might not necessarily fit into the patterns of provision and attendance expected by an institution.

This investigation of hidden learning has identified disjunctions of aims for learning which might not correlate with perceptions of institutional provision (Chapter 6). These were as follows: learning how to lead workshops (offered as part of the Music in the Community project, but usually over-subscribed), developing the skills to become a session musician and studio producer, developing composing through instrumental/vocal work, learning how to teach instruments/voice, improvisation, and working in different genres. Students could choose to explore these areas independently, meaning that this learning might be hidden to the institution as well as to their one-to-one teachers.

Disjunction was also expressed by those students who chose to study with multiple concurrent teachers (Chapter 7), who noted that institutional provision facilitated studying with one teacher rather than several concurrent ones. This meant that learning in this way was not officially possible, or recognised, and it was of necessity hidden from students' own primary university teacher, and also hidden from the institution.

Students engaging with musical theatre also noted disjunction of interest and provision, suggesting that departmental provision did not reflect or adequately support their enthusiasm for this genre, and observing more opportunities outside the department than within it. This learning was often developed in the peer community, particularly within student societies. Therefore it may be hidden to both the institution and to teachers, who might have little awareness of peer learning possibilities within the wider university community.

These three examples suggest that learning may be hidden when student learning aims do not align with institutional provision. This learning could therefore be hidden to both the institution and to instrumental/vocal teachers working within it. The disjunction of student aims and institutional provision may be further heightened when students' perceptions of the dominant values of the institution fail to correspond

to their own priorities. In Chapter 9 it was noted that a student's negative perception of the department's attitude to musical theatre was reinforced through the belief that the departmental priorities concerned new music, early music and analysis. This could also result in hidden learning as the institution is less likely to be aware of learning if it is concealed because the student feels that other areas are more highly valued. There are also implications relating to the student's perceptions of his/her status in the department, as 'keeping quiet' about an interest not perceived to be aligned with those prioritised by the department could preserve a favourable view of the student rather than lead to being 'looked down upon by senior members of staff, who may previously have held me in quite high esteem' (Chapter 9). Therefore, the extent to which an interest is provided for at an institutional level has an effect not only on the visibility of learning but also on the status of the student within the department.

12.3.2 Disjunction between student and instrumental/vocal teacher aims for learning

In research conducted by Mills, students at a conservatoire articulated their perceptions of the characteristics of effective instrumental/vocal tuition. The aims expressed by students in Years 1 and 2 included technical and musical progress, and improving their practising skills and confidence through working regularly with an inspiring teacher who is or was a professional performer (Mills, 2002). These aims appear to correlate with the nature of instrumental/vocal study at a conservatoire. However, in a university music department, student aims might display more variance and may not necessarily emphasise performance goals (Venn, 2010).

The York students' proposals of developing an 'action plan' and 'a more formal system to aid the creation of individual aims for both the teacher and student' (Chapter 6) suggests that there may be discrepancies between student aims for learning and a teacher's aims for the student. These discrepancies could result in hidden learning. The observation that students might choose to study with more than one concurrent teacher because they might not want to engage in long-term technical change (Chapter 7) also reflects the possibility of divergent goals for learning. Some students may prefer to engage in meeting shorter-term goals, and might choose to develop this

learning with an additional teacher not disclosed to the primary teacher or to the department.

Aligned with the disjunction of aims are concerns of lesson content. Students mentioned the dominance of technique and repertoire in their one-to-one lessons (Chapters 6, 11), narrow interests and musical preferences displayed by some teachers (Chapters 7, 9) and instances of working to comply with a teacher-dictated agenda (Chapter 6). Students also noted that their interests in certain areas of repertoire were not always acknowledged by their one-to-one teachers, leading to disjunction of interest. These factors could result in exploration of other repertoire occurring in contexts hidden to the instrumental/vocal teacher.

If many teacher-student relationships are constructed according to the master-apprentice model, students may be complaint or unquestioning (Rostvall & West, 2003; Zhukov, 2007) and therefore it is possible that student aims could be subjugated to those of the teacher. It is possible that students who did not experience disjunction of aims might have had more freedom to articulate their aims for learning, perhaps within the framework of a 'mentor-friend' (Lehmann *et al*, 2007) teacher-student relationship. Therefore, the style of the teacher-student relationship may influence the extent to which students feel able to express their aims for learning and discuss these with their teacher.

12.3.3 Students' perceptions of instrumental/vocal teacher limitations

While research has yet to directly address this area, some teacher limitations have been identified, including lack of or limited ability on the instrument, limited demonstration, and lack of rapport with the student (Lowe, 2012). The availability of a teacher might also be perceived as a limitation, particularly if a student received fewer lessons than they were allocated and subsequently perceived themselves to be at a disadvantage (Gaunt, 2010).

Factors which students in this research perceived as teacher limitations also influenced hidden learning. These included teachers' lack of skills as continuo players and

improvisers (Chapter 6) as well as their attitudes and lack of expertise relating to the inclusion of acting and dance for musical theatre (Chapter 9), which could result in these areas being developed by students in contexts hidden from their teachers. Limitations concerning teachers' choices of approaches to repertoire, technique and their teaching styles also influenced students' choices to study in hidden contexts with multiple concurrent teachers (Chapter 7). In Chapter 10 it was suggested that teachers' probable lack of experience of playing gamelan and lack of awareness of its cultural associations might result in communication difficulties if students attempted to discuss this learning with teachers. Furthermore, some aspects of project learning (Chapter 11) were seen to be incompatible with the aims and expertise and interest of teachers, and the orientation of the teacher could also be seen to be incompatible with the ethos of the project and with its requirements for assessment. All of these perceived limitations could be motivating factors for students choosing to develop their learning in contexts hidden to their teachers.

12.3.4 Teachers' awareness of alternative contexts for instrumental/vocal learning

Davis & Pulman (2001) stated that instrumental/vocal teachers are often isolated from the institutional community and may be unaware of the value and quality of other learning opportunities available to students within it. This separation of teacher and contextual awareness was also noted by Gaunt (2006), who in addition felt that relatively few of the teachers in her research considered the relationship between work in the one-to-one context and the institutional curriculum. If teachers might not necessarily attend their own students' recitals (Davis & Pulman, 2001; Presland, 2005) then it could be proposed that their attendance at other events may be also unlikely. This research on hidden learning has found that teachers might possess limited awareness of contexts beyond the one-to-one lesson within the institution (Chapter 6).

In the setting of this research, the Music Department at The University of York, teachers may be unable to observe contexts including ensembles, projects, workshops, internal and external performance activities. While being in at least one departmental ensemble is a course requirement, teachers are not given information about which

ensembles their students are participating in. This means that unless students mention their ensemble involvement, teachers might not know about it. However, even if teachers are aware of students' ensemble involvement, this learning may still be hidden to the teacher as the teacher is unlikely to be present at ensemble rehearsals and might not necessarily attend ensemble performances.

Even when teachers could be aware of the student's decision to include performance as part of project assessment (Chapter 11), they might not necessarily assist students with their recital preparation, particularly if this occurs during the vacation, and may not always witness the performance outcome. Furthermore, while teachers viewed practical learning within projects as connected to assessed recital performances, students referred to experimental and exploratory project learning contexts which were often collaborative and un-assessed, focusing on process rather than product, suggesting another disjunction of understanding. The diversity of learning opportunities within projects and the variance of contextual awareness between students and teachers suggest that many instances of hidden learning are connected to projects.

Teachers were highly unlikely to be aware of their students studying with other teachers (Chapter 7), and even in open contexts such as masterclasses and workshops (Chapter 8) appeared unlikely to observe their students. This had implications concerning the extent to which students could receive professional feedback, as this learning was more likely to be subsequently discussed and developed among the peer community than with the instrumental/vocal teacher. Teachers are also unlikely to witness students' experiences of non-Western learning (Chapters 10, 11) and might not necessarily attend the performance of other genres, particularly those which lie outside teachers' areas of interest and expertise, such as musical theatre (Chapter 9), music theatre and jazz (Chapter 8). This limited awareness of other contexts means that a considerable amount of learning may be hidden to the teacher.

12.3.5 Disjunction between student attitudes and student perception of teachers' attitudes towards other learning contexts

The orientation of teachers towards pursuing teacher-led goals in the one-to-one lesson (Hultberg, 2000; Rostvall & West, 2003; Westney, 2003; Zhukov, 2007) suggests that teachers' interest in other learning contexts may be limited. Gaunt *et al* noted tensions between the teachers' desire to develop students' skills and their experience in relation to enabling career choices (Gaunt *et al*, 2012) along with the difficulty of relinquishing their authority as professional performers in order to facilitate student development. Furthermore, students' awareness of the largely collective nature of music making might encourage them to engage in group activities which could reflect the nature of performance in a particular genre (Davis & Pulman, 2001), and which may conflict with teachers' expectations of solitary practise for the one-to-one lesson. Therefore, conflict may occur between student perceptions of the expectations and attitudes of their teachers and their own interests in alternative learning contexts.

In Chapter 6, some students noted negative perceptions of their instrumental/vocal teachers' attitudes towards other learning contexts. These included uncertainties about a teacher's understanding and evaluation of vocal learning in the context of Gospel Choir and another student's perception of 'restrictive' attitudes of his/her teacher, who appeared concerned to maintain students' focus on instrumental practice rather than encourage their engagement with other contexts. In these cases, students may well not disclose other learning to their teachers. A teacher also noted that students might feel that teachers could make value judgements relating to the status of ensembles that students participated in, and therefore students could be less likely to mention these to teachers.

However, many positive comments expressed by students referred to learning in different contexts and in different ways. In Chapter 7 it emerged that primary reasons for choosing to study with multiple concurrent teachers included the desire to experience different teaching styles, to gain a wider perspective on interpretation, to explore new styles, and to develop flexibility of thinking and learning through exposure to different methods and personalities. In Chapter 8 students also expressed interest

in experiencing increased feedback from a variety of sources, the ability to develop pedagogical understanding, as well as to gain understanding of different working methods, awareness of professional standards, and networking opportunities through a group learning environment. These factors may be obscure to instrumental/vocal teachers, who may concentrate on the development of the individual without awareness of collective learning experiences in other contexts.

Instrumental/vocal learning in projects (Chapter 11) included work on second, third and lapsed instruments as well as exploring alternative ways of singing and playing that might not be encouraged by teachers. Experimental work in projects could focus on improvisation, partly notated pieces, non-traditional techniques, and on the process rather than on the quality of the product. Project lecturers could deploy instrumental/vocal work as a tool to explore other areas, rather than as an end in itself. The experimental and exploratory nature of project learning, which might often be a collective experience, maps uneasily onto the one-to-one lesson. Even where more standard pedagogical practices such as the masterclass were utilised, students did not necessarily connect these experiences to the one-to-one context.

Furthermore, learning experienced in the gamelan project and within the gamelan groups (Chapter 10) could involve modes of learning such as dictation, transcription involving cipher notation and oral and aural transmission, and may involve collective experiences that could appear to be at odds with what might be considered to be relevant Western goals for solo instrumental/vocal learning. These factors combine to produce a rich learning context which may be difficult to discuss with those possessing no experience of it. It also appeared that hidden learning could be operating on a level in which students were more aware of differences between Western and non-Western learning than they were of transferable elements, meaning that a further layer of hidden learning occurred: learning that connected the two areas, but that was unarticulated and could be hidden to the students as well as to their teachers.

12.3.6 Student-teacher communication

As mentioned earlier, teacher dominance can place constraints upon the students' ability to communicate aims for learning both within and beyond the one-to-one lesson to their teachers. The balance of power held by the teacher (Rostvall & West, 2003) may influence the degree to which students can express their musical interests and aims for learning; the extent to which students can be critical of their teachers (Hanken, 2004), and can also inhibit the extent to which students can engage in 'reflection-on-action' (Schön, 1987). Gaunt found that when 'reflection-on-action' did occur in lessons it tended to be used to contemplate small details of performance rather than to discuss long-term development or reflect on previous actions and experiences (Gaunt, 2006). This suggests that there might be difficulties in combining the practical aspects of learning in the one-to-one lesson with articulation of other learning experiences.

Observation by teachers of hidden learning contexts was often either impossible (Chapter 7) or unlikely (Chapters 8, 9, 10, 11). Therefore, teacher awareness would depend on student communication. Both students and teachers acknowledged that the pressures and constraints of time affected the content of the one-to-one lesson (Chapter 6) and recognised the importance of good student-teacher communication and for the teacher to make space in lessons to discuss other areas of learning (Chapter 11). However, perceptions of divergent interests and attitudes may inhibit discussion with the teacher (Chapter 11). The student can choose whether or not to reveal engagement in other contexts to the teacher (Chapters 7, 11). It is also possible that students could find it difficult to express conceptualisations of collective, exploratory and experimental work with teachers (Chapter 11), and even if some experiences are communicated, teachers might still not know exactly what skills are developed in other contexts (Chapter 6). The extent to which learning is hidden may depend upon teachers' interest in other possible contexts and also the extent to which they are informed about these, both by the institution and by the student (Chapter 11). Communication is an important theme in this research and is discussed further in Chapter 13.

12.3.7 Differing conceptualisations of student autonomy

In the master-apprentice model, imitation is often regarded as the prevalent mode of student learning (Jørgensen, 2000) and the focus on complying with teachers' instructions (Hultberg, 2000) can place the student within a tight framework of teacher control. Even where teachers may verbalise instruction (Laukka, 2004) rather than model it on the instrument (Zhukov, 2012) the situation remains one in which the teacher holds the power (Gaunt, 2011). Gaunt's findings that autonomy was viewed as developing from the student rather than from the teacher (Gaunt, 2006) and that it was expressed by some teachers in connection with their own rebellion from their one-to-one teachers (Gaunt, 2008) suggests the potential for considerable tension between student and teacher concerning autonomy.

This research on hidden learning found some evidence of disjunction between students' and teachers' conceptualisations of student autonomy. Students might desire the freedom to develop creative ideas without input from their teachers, and may find this experience highly motivating (Chapters 6, 9, 11). However, a comment from a teacher suggested that teachers may prefer to control student learning, or at least to be aware of it (Chapter 6). Students might also choose to apply feedback relating to practical work given by a lecturer independently, rather than with their teacher (Chapter 11), and lecturers might not necessarily recommend that students should work on project material with their one-to-one teacher. Therefore, students carried the responsibility for developing the material, which could occur independently rather than through negotiation with the teacher. This means that the degree to which the student chooses to be autonomous has an impact on the extent to which learning is hidden from the teacher.

In the case of multiple concurrent teachers (Chapter 7) it was noted that the balance of power could be held by the student, rather than the teacher or parents. This might indicate a significant degree of student autonomy in managing learning, and also suggests that student evaluation of desirable outcomes for learning can be achieved independently of the instrumental/vocal teacher. The connections between studying with multiple concurrent teachers and easing transition to university (Chapter 7),

between studying with multiple concurrent teachers and experiencing a 'reality check' of comparison with external peers (Chapter 7), and the desire to set up learning contexts which support the development of a potentially vocational skill (Chapter 9) suggest that self-assessment and the autonomous pursuit of supportive learning contexts can be powerful motivators for hidden learning.

12.3.8 Research question 1: Summary

These cases have demonstrated that a number of factors contribute to the existence of hidden learning. These concern the following seven themes: disjunction between student aims for learning and institutional provision; disjunction between student and instrumental/vocal teacher aims for learning; students' perceptions of instrumental/vocal teacher limitations; teachers' awareness of alternative contexts for instrumental/vocal learning; disjunction between student attitudes and student perception of teachers' attitudes towards other learning contexts; student-teacher communication, and differing conceptualisations of student autonomy. Many of these factors are dependent upon communication: between student and institution; institution and instrumental/vocal teacher, and student and teacher.

Hidden learning appears to occur through student response to perceived constraints imposed through institutional provision and priorities, and/or to constraints experienced through disjunction between student conceptualisations of instrumental/vocal learning and those of their one-to-one teachers. This could include divergent attitudes towards student autonomy, and to lesson content, particularly relating to the inclusion of technical work and choice of repertoire. Disjunction could also occur between teachers' areas of expertise and the interests and needs of students, and/or through the orientation of the teacher failing to align with the ethos of learning experienced in other contexts which the student may identify with, particularly in the project context where students emphasised process and teachers focused on performance product.

12.4 Research question 2: How does hidden learning operate on a practical level?

The cases have shown hidden learning occurring in various contexts. These include some that are external to the institution, such as church organ playing and concert performance (Chapter 6) and studying with multiple concurrent teachers (Chapter 7); contexts that are available to students within the university but not connected to the music department, such as student societies (Chapter 9); formal contexts within the music department such as projects (Chapter 11), departmental ensembles (Chapters 6, 10), and masterclasses and workshops (Chapter 8) as well as informal learning contexts (Chapter 9). These provide a range of learning experiences, focusing on Western music (Chapters 6, 7, 8, 9, 11), non-Western music (Chapters 10, 11), classical music (Chapters 6, 7, 8, 11), musical theatre (Chapter 9), jazz (Chapters 6, 7, 8, 11), experimental and exploratory styles (Chapter 11), and may include learning on second/third/lapsed/new instruments. While the practices of learning within each context are diverse, hidden learning offers the opportunity for students to engage in social, individual, student-initiated and departmental contexts, and enables students to engage with a range of personnel. These contexts are discussed below.

12.4.1 Social contexts and individual learning

Hidden learning operates in social contexts and within individual learning. Social contexts include external performances (Chapter 6); accompanying (Chapters 6, 8); formal ensembles (Chapters 6, 10); non-formal ensembles (Chapter 9); masterclasses and workshops (Chapter 8) and project group work (Chapter 11). Individual learning contexts include studying with multiple concurrent teachers (Chapter 7) and some aspects of project work (Chapter 11) as well as improvisation and composition (Chapter 6). While many of the activities within social contexts are likely to be funded through the department, the hidden context of studying with multiple concurrent teachers will incur additional student financial outlay in order to pay the external teacher, who will not receive payment from the departmental lesson allowance for this tuition.

12.4.2 Student-initiated and departmental contexts for hidden learning

Hidden learning operates in student-initiated contexts as well as those in which students partake of existing departmental opportunities. Those that are student-initiated include church organ playing, accompanying, improvising, composing and external concert performance (Chapter 6); studying with multiple concurrent teachers (Chapter 7), participation in student-led ensembles (Chapters 6, 9) and productions (Chapter 9). Learning in these contexts appears to be student-managed rather than teacher-led. Contexts that are already available to students within the framework of the department include departmental ensembles (Chapters 6, 10), masterclasses and workshops (Chapter 8), and projects (Chapter 11). Learning in these contexts can operate practically through student involvement in rehearsals (Chapters 6, 9, 10), performance (Chapters 6, 8, 9, 10, 11), workshop-style teaching (Chapters 8, 11) and teaching others (Chapters 6, 9, 10, 11).

12.4.3 People involved in facilitating hidden learning

Hidden learning contexts appear to offer students the opportunity to learn from varied personnel. These include other instrumental/vocal teachers (Chapter 7), masterclass leaders (Chapters 8, 11), workshop leaders (Chapter 8), lecturers (Chapter 11), peers (Chapters 6, 8, 9, 10, 11) and former students (Chapter 10). Students may experience a range of teaching styles which can facilitate the learning of first, second, third study and lapsed instruments as well as non-Western instruments. Masterclass leaders may offer verbal feedback and also demonstrate (Chapter 8), and students have the opportunity to question leaders and discuss ideas and material in workshops (Chapter 8) and in projects (Chapter 11). Students can also learn from external experts invited to lead a project session as well as from project lecturers who might adopt the role of rehearsal leader and/or workshop facilitator (Chapter 11).

The peer group appears to be not only a resource for active collaboration in learning (Chapters 9, 10, 11) but also an important source of feedback (Chapters 8, 9, 11). Former students also participate in the learning of current students in the case of

gamelan (Chapter 10). Students in other university departments with whom music students collaborate on student society productions can also help students develop skills as singers, instrumentalists and directors of musical theatre (Chapter 9) and may also offer input relating to other relevant skills such as dance and acting (Chapter 9).

12.4.4 Research question 2: Summary

This research has articulated aspects of learning practices including those occurring in relation to the one-to-one lesson (Chapters 6, 7) and a variety of peer learning contexts (Chapters 6, 8, 9, 10, 11) involving a range of musical styles. Three themes have emerged: social contexts and individual learning; student-initiated and departmental contexts; and the people involved in hidden learning. The findings suggest that students are developing their learning within a variety of contexts with diverse personnel.

12.5 Research question 3: What meanings and values might students attach to hidden learning?

Although some research has explored meanings and values attached to instrumental/vocal learning, the student voice has been relatively neglected in pedagogical literature. The orientation of research towards exploring the views of teachers was demonstrated in research by Mills & Smith (2003) investigating teachers' beliefs about effective instrumental teaching. However, subsequent studies have allowed the student voice to emerge through focusing on students' expectations of learning in higher instrumental education and on students' perceptions of learning once immersed in their studies.

Research examining the aspirations of incoming music students has revealed students' associations of being a musician with being a performer (Pitts, 2002; Burland & Pitts, 2007). Subsequent research also articulated incoming music students' preoccupations with performance opportunities (Burt & Mills, 2006) and outlined students' hopes for

working with good teachers and making instrument-specific and general progress (*ibid*). Anxieties and insecurities relating to peers and peer competition (Pitts, 2002; Burt & Mills, 2006; Burland & Pitts, 2007) suggest that values connected to instrumental/vocal learning might include maintaining both a private and a public sense of confidence in performance which reinforces self-identity as a musician. Teachers are valued by students for their musical input and as a source of support (Presland, 2005; Burland & Pitts, 2007; Gaunt, 2010; Gaunt *et al*, 2012), but in contrast to the conservatoire students in Gaunt's research, university students might have fewer expectations of performance (Venn, 2010).

Values connected with instrumental/vocal learning appear to be linked to opportunities within the institution and in the geographical area in which the institution is located, as well as relating to transition to the profession (Papageorgi *et al*, 2010a). Burt & Mills found that incoming music students' hopes for studying at The University of York included involvement in chamber music and ensembles, learning independently and encountering a variety of musical styles (Burt & Mills, 2005). A later large-scale study expressed a range of values articulated by students at The University of York which included the unique project-based teaching system, opportunities reflecting the wider community within the university, personal and professional development within a supportive community, a broad learning environment and a holistic sense of being a musician (Papageorgi *et al*, 2010a). However, these findings still articulate few of the values held by students relating to their instrumental and vocal learning. Examination of the data gathered for this research and delineated within the preliminary survey (Chapter 6) and five case studies (Chapters 7-11) reveals a number of values which connect to practical learning within a university music department. These are detailed below.

12.5.1 Autonomy and professional awareness

Student comments suggest that hidden learning provides a context which can be particularly valued for its facilitation of autonomy and learner independence (Chapters 6, 7), as discussed earlier (section 12.3.7). Activities experienced within hidden learning

contexts may be very significant to students (Chapter 6). These can link to a 'real-world' concept of singing (Chapter 6) and prove highly motivating (Chapters 6, 9). This connects to a valued sense of increased learner resourcefulness (Chapter 7) and to a developing capacity to deal with conflicting advice (Chapters 7, 8) as well as to an external supporting structure which might aid transition from school to university (Chapter 7), enable comparison with external peers (Chapter 7) and be valued for its connection with professional standards (Chapter 8).

The values identified here suggest that hidden contexts may facilitate learner autonomy in different ways to those connected to the one-to-one lesson. One-to-one teaching might be conditioned by the constraints of a master-apprentice relationship, within which teacher-dependency can ensue (Pitts, 2005b; Gaunt, 2006). Autonomy may be more likely to develop through the mentor-friend framework (Lehmann *et al*, 2007) and through the use of autonomy-promoting teacher behaviours (Reeve & Jang, 2006) which are associated with increased learner motivation, ownership of the learning process and use of more sophisticated practice strategies (Mackworth-Young, 1990; Brändström, 1995/6; Jørgensen, 2000; Renwick & McPherson, 2002). These positive learner behaviours are also associated with learner resourcefulness, which could include the capacity to deal with conflicting advice, and the development of self-regulation skills to plan, monitor and evaluate learning (Pintrich, 1999) which contribute to the capacity for lifelong learning (QAA, 2008).

Connections to a 'real-world' concept suggest that students appreciate the value of engagement with contexts beyond the institution. External support may be one factor aiding the period of transition from school to university, during which students have to adjust to differing self-concepts as musicians through comparison with a new peer group and through exposure to different teaching and content (Pitts, 2002; Winterson & Russ, 2009; Gaunt *et al*, 2012). The 'real-world' concept might also extend to connections with opportunities to extend students' musical involvement beyond the institution, as well as perhaps also representing modes of learning which students could have encountered prior to university (Westerlund, 2006; Green, 2008). These contexts might also develop students' awareness of professional standards and behaviours (Papageorgi *et al*, 2010a).

12.5.2 Expression of real self and creativity

Students may value the opportunities that hidden learning provides to express a 'real' self (Chapter 6) and to enable creative and personal connections with music (Chapter 6). As noted in Chapter 6, the context of the lesson might inhibit student performance. Hidden learning may therefore also relate to the students' perception of the extent to which their performance in lessons matches what they feel is their true level of expertise. If there is a perceptually significant difference between these, students could feel that their 'real self' and abilities are hidden to the teacher. This might result in the construction of teaching which focuses on the 'performed' self rather than on the 'real' self. Therefore, not only may the 'real self' be hidden to the teacher, but other learning could also then be hidden.

The emphasis on creativity throughout Chapters 6, 9 and 11 in particular suggests that students value the opportunities that hidden learning offers to escape teacher control, to experiment, personalise and achieve some degree of musical freedom, often in collaborative contexts. In instrumental/vocal teaching, tensions have been noted between teachers' desire to support students but also to enable their independence (Gaunt, 2006). In cases where the number of lessons offered within the institution is limited, complying with instructions given by the teacher might be seen to be more efficient than developing students' cognitive processes (Burwell, 2005). Therefore, students could experience little freedom in the one-to-one lesson, particularly if goals for learning are defined by the instrumental/vocal teacher and if the focus is on the product rather than on the learning process (Jørgensen, 2000). It may be possible that not all students desire to improve through instrumental/vocal tuition; in a study of university music students' expectations of higher education performance tuition 'many students had few ambitions other than to play their instrument (in private – the idea of *performing* was often alien to them)' (Venn, 2010, n.p., italics original). Therefore, additional tensions could be present in the one-to-one lesson within the context of university music studies.

Although instrumental/vocal learning could be viewed as a holistic enterprise in which multiple contexts and modes of learning are experienced, the legacy of historical

attitudes and approaches emphasising 'structured, tangible, analytical, notation-based transmission with great emphasis on and respect for the classical canon' (Schippers, 2007, n.p.) may still pervade one-to-one teaching. This could mean that 'independent experimentation, peer learning, aural transmission, emphasis on the "feel" rather than technical brilliance, and emphasis on original work' (*ibid*) occur elsewhere. This appears to represent the experience of some students participating in this research.

12.5.3 Expansion of ability and understanding

Hidden learning is valued as a source of benefits which include the development of musicianship (Chapters 6, 7, 8, 9, 10, 11), performance skills (Chapters 6, 7, 8, 10, 11), critical understanding and flexibility of thinking (Chapters 7, 8, 10, 11), pedagogical understanding (Chapters 7, 8, 10, 11) and greater self-belief (Chapters 7, 10). Hidden learning may connect students with increased motivation to achieve deeper expertise and understanding in these areas. It can also be viewed as a context which develops the capacity to expand learning in unfamiliar areas, as well as extending learning of second, third or lapsed instruments (Chapter 11). These values are discussed in Chapter 13, section 13.3.4.

12.5.4 Positive self-concepts and 'authentic' learning

Hidden learning carries values which develop and endorse positive student self-concepts. These include a positive attitude to performance (Chapters 6, 7, 8, 10) and to teaching (Chapters 7, 8, 9, 10); the experience of 'doing' without undue worrying (Chapter 8, workshop participation); the chance to develop an interest that may have begun prior to higher education which is not part of the curriculum or formally offered in the department (Chapter 9), and engagement with others in working on a subject of passionate interest which could have a vocational aim (Chapter 9). As yet, these areas are under-represented in pedagogical literature.

The values noted above might also represent an 'authentic' way of learning, connected to a community of practitioners (Chapter 9) or to a community of peers (Chapters 6, 8, 9, 10, 11). An 'authentic' way of learning could also embody values recognised by external experts and practitioners, such as the aspiration to achieve 'triple threat' in the performance of musical theatre (Chapter 9) which may be ignored by the non-specialist teacher within the institution. This sense of authenticity might carry further values of solidarity with a peer group working to overcome negative attitudes or inadequate resources (Chapter 9). Authentic learning might also include gradual assimilation of the values of an indigenous learning context, as in gamelan, where students valued their fluid, expanding and holistic overlapping identities as composers, teachers, performers and learners (Chapter 10). Hidden authentic learning could also be valued for its capacity to develop 'feel' and promote musical instinct (Chapter 10).

The authentic values expressed here in relation to peer learning, particularly within musical theatre and gamelan, seem to connect to an ethos expressed in community music literature concerning a collective desire to focus on the group rather than on the individual (Higgins, 2008) thereby engaging all participants in a collective experience. In gamelan, a sense of community is prized above individuality (Wade, 2004) and the notion of authenticity may extend beyond an understanding of practices connected to a specific musical style to a sense of personal mastery and integrity: 'authenticity is knowing what you are, and acting in accordance with that knowledge' (Taruskin, 1995: 56). Therefore, not only does authenticity emerge in relation to practice but also in connection with the expression of the individual within the group.

Students' conceptualisations of the 'real world' also extend to their awareness of the need to develop skills which will facilitate their post-university engagement with this context. These include the development of 'triple threat' skills which might contribute to the realisation of vocational aims for musical theatre, and experience of the roles of leadership and collaboration. Observation of peers and professionals leading masterclasses and workshops and directing rehearsals and productions can also develop understanding of the demands of particular professional roles which students may aspire to adopt. Furthermore, the development of flexibility, skills and

experiences of varied modes of learning and personnel might also facilitate engagement with professional contexts.

12.5.5 Collaboration, experimentation and exploration

Hidden learning contexts appear to be valued for their collaborative, experimental and exploratory opportunities (Chapters 6, 9, 10, 11). These seem to empower students, for example, enabling those who might not see themselves as composers to compose (Chapters 10, 11) and through valuing individuals within the collaborative community (Chapters 10, 11). All of the hidden contexts, apart from the case of studying with multiple concurrent teachers (Chapter 7) appear to promote values of mutual support and learner rapport. Hidden contexts can emphasise process rather than product (Chapters 10, 11) and may therefore represent values associated with learning rather than of assessment, enabling students to disengage with judgement and comparison and engage with affirmation of others and of an ensemble as a whole (Chapter 10).

These values correlate with those expressed by Green in her study of popular musicians (Green, 2002). Musicians in Green's research assumed responsibility for their learning, which occurred through processes of dialogue, peer-interaction and imitation. In order to facilitate a productive collaborative learning environment, empathy, tolerance, cooperation, reliability and commitment were cited as essential qualities which contributed to developing good relationships within a group. The musicians also noted the importance of sharing their musical tastes and preferences and their enthusiasm for music. These factors point towards a holistic rather than atomistic conception of learning (Schippers, 2010) involving the construction rather than reception of knowledge (*ibid*) operating within 'knowledge-building communities' (Westerlund, 2006). This type of learning appears to be occurring within the hidden contexts detailed in this research.

12.5.6 Reflection and re-evaluation

Hidden contexts also seem to be valued for their capacity to induce reflection and re-evaluation of other contexts. This was particularly apparent in Chapter 10, where the 'gestalt' experiences of gamelan participation appeared to encourage students to contemplate their ego in Western music as well as aspects of existing musical practice in other genres. The constructs of 'reflection-in-action' and 'reflection-on-action' (Schön, 1987) appeared to be utilised by students in this research. While reflection-in-action will occur as part of students' involvement in music-making, reflection-on-action also provides a vital tool in understanding self-development, developing skills to teach others (Mills, 2002) and for planning for the future (Hallam & Gaunt, 2012). This can occur in isolation, but reflection may have more significance when carried out through the framework of the experiential learning cycle in which reflective observation is followed by abstract conceptualisation and active experimentation (Kolb, 1984). This practice can also be achieved through the support of mentors (Hays *et al*, 2000; Renshaw, 2006; Hallam & Gaunt, 2012). While instrumental/vocal teachers can act as mentors, the use of short-term goals by some teachers or teacher-dependency can create a barrier towards a successful mentoring relationship in which the professional development of the student is the primary focus (Hays *et al*, 2000). The difficulties of power noted within the one-to-one relationship as well as the pressures of time could mean that it is difficult for teachers to achieve a consistently positive and productive mentoring relationship with students (Burwell, 2012).

12.5.7 Values are specific to individuals

In Chapter 7 it was suggested that some students might experience difficulties with hidden learning in the context of multiple concurrent teachers, and therefore this context might not suit all students. Difficulties included the expense, perceptions of increased practice workloads, the potential for switching states to please different teachers, divided loyalties, variable rates of progress and continuity and anxieties concerning disclosure of the situation to one or both teachers. In Chapter 8, some comments concerning masterclass learning suggested that student experience of this

context is not unequivocally positive, and likewise, in Chapter 11, student responses to the questionnaire about projects were variable. This suggests that while it may be possible to make some speculative generalisations about meanings and values, they are personal to each individual.

12.5.8 Research question 3: Summary

This research has identified six values which students associated with hidden learning: autonomy and professional awareness, expression of real self and creativity, expansion of ability and understanding, positive self-concepts and 'authentic' learning, collaboration, experimentation and exploration, and reflection and re-evaluation. Hidden contexts demonstrate potential for the alignment of students' tastes, values and learning preferences with those of others, which might contrast with constraints and disjunction of values experienced in the one-to-one lesson.

Hidden contexts appear to be particularly valued for enabling learner autonomy and independence, and connection to a sense of the 'real world'. Participation in these contexts might facilitate transition to university and awareness of professional standards. Through hidden learning a 'real' self may be expressed. Students also valued the positive self-concepts that hidden learning developed as well as the engagement with 'authentic' learning. Students valued the opportunity to extend their abilities and understanding and particularly highlighted the collaborative, experimental and exploratory potential of hidden learning contexts. The focus on process rather than product which could occur might represent values associated with learning rather than with assessment. Hidden learning also encouraged reflection and re-evaluation. However, it is likely that these values are specific to individuals.

12.6: Chapter 12: Conclusion

Examination of these three research questions has revealed reasons for the existence of hidden learning which connect to disjunction between student aims and

institutional provision; disjunction between student and teacher's aims for learning; divergent degrees of awareness, understanding and attitudes towards other contexts for learning between students and teachers, and divergent student-teacher conceptualisations of learner autonomy. Further reasons concern students' perceptions of teacher limitations, and student-teacher communication.

This research has delineated practices involved in hidden learning through students' own views of these learning contexts. These contexts enable students to work individually and also with varied personnel utilising a range of teaching styles. They also offer collaborative learning experiences which can be experimental and exploratory and enable students to extend their musical skills as well as abilities in acting and dancing. These may connect to vocational aims for learning.

Hidden learning contexts are valued by students for developing autonomy and professional awareness, expression of real self and creativity, expansion of ability and understanding, positive self-concepts and 'authentic' learning, collaboration experimentation and exploration, reflection and re-evaluation.

While this research has revealed many positive features related to hidden learning, the issues of disjunction highlighted in this chapter are worthy of further consideration. In particular, divergence of student and teacher attitudes and approaches might hint at different conceptualisations of the nature of instrumental/vocal learning and of the role of this learning within the context of the degree course. The causes, which could involve pedagogic tensions and difficulties of communication, may be rooted in conflict between traditional modes of transmission via the master-apprentice model and student interest in extending the boundaries and possibilities of the applications of instrumental/vocal learning. These issues connect to institutional provision and to the management of learning and are discussed in Chapter 14.

CHAPTER 13: HIDDEN LEARNING UNDERSTOOD IN RELATION TO RESEARCH QUESTIONS 4 AND 5

13.1 Introduction

Chapter 12 expanded the concept of hidden learning in relation to the first three research questions. These explored reasons for the existence of hidden learning, how it operates on a practical level, and the meanings and values that students attach to it. Through discussion of the findings, issues of disjunction relating to student and institution and to student and teacher were identified. These suggest that there is scope for further consideration of instrumental/vocal learning within the context of a university music degree. Chapter 13 examines the two remaining research questions, and in Chapter 14 the implications of the research findings are discussed.

13.2 Research questions 4 and 5

In Chapter 2 the review of research revealed that learner autonomy, teacher control and discrepancies of power between student and teacher were significant constructs within the one-to-one relationship. All of these factors may influence the degree to which learning might be hidden to the teacher. Furthermore, the focus of the lesson and the teacher's attitudes and approaches to learning and to the learner may also affect the visibility of other learning to the teacher. Therefore, this research asks: 4) how does hidden learning relate to the one-to-one lesson?

The prevalent focus of research on pedagogical practice and on features of the one-to-one relationship has begun to be expanded through scholarship addressing issues of responsibility (Jørgensen, 2000), orientation of teaching (Lebler, 2007; Wistreich, 2008) and institutional policy and provision (Jørgensen, 2009). Although practice and provision remain specific to each institution, there is relatively little research addressing these areas. This leads to one final research question: 5) what are the implications for instrumental/vocal learning within a university setting in the light of a

developing understanding of the potential significance of the contribution of hidden learning? These two questions are examined in this chapter.

13.3 Research question 4: How does hidden learning relate to the one-to-one lesson?

Literature discussed in Chapter 2 identified the potential for teacher control in the one-to-one relationship (Sosniak, 1985; Rostvall & West, 2003; Westney, 2003; Gaunt, 2006, 2011; Zhukov, 2007) and the possibility of conflict between students' experience of progression through different stages of a teacher-controlled relationship (Manturzewska, 1990; Nielsen, 2006) and the more open constructs of other contexts which could foster the development of learner independence and autonomy (Jørgensen, 2009). Research questions 1 and 4 are fundamentally linked through the students' delineation of reasons for the existence of hidden learning, discussed in Chapter 12, section 12.3. Five factors are identified in relation to research question 4 which directly connect to the one-to-one relationship: a) disjunction between student and instrumental/vocal teacher aims for learning; b) students' perceptions of instrumental/vocal teacher limitations; c) teachers' awareness of alternative contexts for instrumental/vocal learning; d) student-teacher communication, and e) differing conceptualisations of student autonomy.

While knowledge of these factors has been acknowledged within pedagogical research for some time (Gaunt, 2006, 2008, 2010, 2011) scholars have only recently begun to pay more attention to the impact on students and teachers of these disjunctions. In some cases, disjunction might result in reduced motivation or engagement with learning (Rostvall & West, 2003), a move away from the one-to-one construct towards peer learning environments (Green, 2002), or giving up the instrument (Rostvall & West, 2003). Although it is inevitable that not all student learning is witnessed by the teacher, the relationship between hidden learning and the one-to-one relationship deserves further examination, particularly as it may illuminate practices within one-to-one teaching which may have a negative impact for the learner. Hidden learning may also reveal positive implications for student learning, particularly concerning skills that are developed in hidden contexts.

13.3.1 Disjunction between student and teacher aims, values, and teacher limitations

As discussed earlier (Chapter 12, section 12.3) there appears to be a significant relationship between hidden learning and the one-to-one lesson. While many students place a high value on one-to-one tuition (Gaunt, 2010), disjunction between student and teacher aims for instrumental/vocal learning can motivate student engagement with hidden learning contexts. Student perceptions of narrow lesson content, particularly concerning repertoire and technique, suggests the potential for disjunction of student and teacher interests which can also lead to student exploration of other areas in contexts hidden to the instrumental/vocal teacher. Inhibition of student performance in the one-to-one lesson (Chapter 6) can also lead to learning by a more capable, 'real' self remaining hidden to the teacher.

Some students noted that their interest in developing learning in certain areas such as continuo playing, improvisation, and aspects relating to 'triple threat' skills necessary for the performance of musical theatre were negated in the context of the one-to-one lesson by the perceived limitations of their teachers. This meant that in order to develop these interests, student learning moved to hidden contexts. Furthermore, the lack of teacher awareness of contexts such as gamelan and projects (Chapters 10, 11) could result in hidden learning, particularly in cases where teachers may not possess the specialist vocabulary and experience to discuss this with students (Chapter 10). Teachers may also lack awareness of the pedagogical dynamics operating within these contexts (Chapters 10, 11). The orientation of some aspects of project learning (such as experimental and collaborative work) could also be viewed by students as incompatible with the aims of their instrumental/vocal teachers, resulting in hidden learning as this is neither observed by or discussed with the teacher.

13.3.2 Student-teacher communication and attitudes to learner autonomy

This research on hidden learning has confirmed previous findings that teacher dominance and a teacher-constructed agenda for learning may make it difficult for students to retain a sense of self-identity and to work towards their own goals (Gaunt,

2010). In particular, student perceptions of negative teacher attitudes may affect communication, as discussed earlier (Chapter 12, section 12.3.5), and in addition, student perceptions of divergent student and teacher attitudes to learner autonomy (Chapter 12, sections 12.3.7 and 12.5.1) suggest that there may be further reasons why students choose to engage in hidden learning. These concern student interest in exploration, experimentation and alternative contexts for learning (Chapter 12, section 12.5.5). Communication has emerged as a major theme in this research and is discussed more comprehensively in relation to research question 5.

13.3.3 Possibilities for overlapping learning

Hidden learning can develop skills that are also developed in the one-to-one lesson. These include sight-reading, rhythm, range, technique, reliability and repertoire knowledge (Chapter 6). As seen in Chapter 7, hidden learning may also contribute directly to the development of the same material being worked on with the 'official' instrumental/vocal teacher. In this context, students working with multiple concurrent teachers might experience fresh approaches providing a new motivation for improvement; working with a second teacher might enable a student to reach a higher level, and may lead to additional technical and musical insights (Haddon, 2011). Masterclass participation (Chapter 8) could also extend work prepared during the one-to-one lesson, though it appeared that connections between this context and the one-to-one lesson may not be as close as might be expected due to teachers' non-attendance at the classes. Student comments suggested that masterclass teaching could be more student-focused as the leader, unlike the teacher, was not attempting to simultaneously teach and accompany. Therefore, the masterclass may be able to provide enhanced learning.

In Chapter 11 it was suggested that while project learning could develop work from the one-to-one context, particularly when students prepared material for project assessment with their instrumental/vocal teacher, this was not applicable to all students. Furthermore, experimental and collaborative learning in projects was hidden to teachers. Teachers are therefore unlikely to observe ways in which practical work is

used as a tool within project teaching, for example, to illuminate other ideas or theoretical concepts; to engage students; to develop understanding of a topic; to develop critical awareness. Neither do teachers witness exploratory workshops, repertoire teaching or coaching, hands-on teaching for beginners or masterclasses in project sessions (Chapter 11). Project work also included the development of workshop methods and materials, and could feature analysis, background information and performance practice, all of which are hidden to the teacher.

13.3.4 Skills developed through hidden learning

Hidden learning can develop skills that may contribute to the one-to-one lesson, but that might not be apparent to teachers. Through hidden contexts students can see alternative approaches to performance, repertoire, technique, practice and teaching. These develop skills in the following areas: ensemble work, pedagogy, performance, creativity, learning management, musicianship and holistic/cultural conceptualisation.

Ensemble skills include: blend, listening capabilities (Chapters 6, 10), tuning (Chapters 6, 8: workshops, 10), breathing (Chapter 8: workshops), responsibility and self-reliance (Chapter 10), conducting, continuo and accompaniment skills (Chapter 6), working with an accompanist (Chapters 8, 11), the ability to collaborate (Chapters 9, 10, 11), collective responsibility and support (Chapter 10), attentiveness towards other players and to musical parts (Chapter 10), understanding of the demands of different instruments (Chapter 6), patience when counting rests (Chapter 10).

Pedagogical aspects include: developing teaching skills (Chapter 6), pedagogical understanding (Chapters 7, 8), leadership and facilitation skills (Chapters 6, 10, 11), awareness of the relationship between instruction and effect on performance (Chapter 8), understanding gained from seeing a greater range of approaches to learning (Chapter 8), evaluation of teachers through observation of lecturers (Chapter 11) and through teacher comparison (Chapter 7) or comparison of teacher and masterclass leader (Chapter 8) and/or of different masterclass leaders (Chapter 8), and

understanding of aspects that may be improved in the short-term and those that need long-term work (Chapter 8).

Performance-related aspects include professionalism (Chapter 6), managing performance anxiety (Chapters 6, 8), contemplating the nature of concert performance (Chapter 10), presentation, communication, posture, stage presence, mental focus, diction, gaze, breathing, programme planning and knowledge of editions (Chapter 8), background information and knowledge of performance practice (Chapters 8, 11), consideration of visual and theatrical elements (Chapter 11), development of acting and dance skills (Chapter 9) and skills relating to the learning of second/third/lapsed/non-Western instruments (Chapters 10, 11).

Creative aspects include: arranging (Chapter 6), experimenting and collaborating (Chapters 10, 11), composing (Chapters 6, 10, 11), improvisation (Chapters 6, 8, 10, 11), thinking creatively about the preparation of new music (Chapter 6) as well as personalising other repertoire and approaches to technique (Chapter 6), experiencing creative approaches to warm-ups and to musical material (Chapters 6, 8: workshops).

Learning management skills include: dealing with conflicting advice (Chapter 7), coping with different teacher personalities (Chapter 7), developing the ability to manage learning as an autonomous learner (Chapter 7), processing peer feedback, master comments and observation (Chapters 8, 11), understanding the ego (Chapter 10), committing to increased practice (Chapter 7), recognition of the need to develop self-awareness and increased openness to trying new ideas (Chapter 8), taking responsibility to change attitudes towards learning (Chapter 7), developing flexibility of thinking and learning (Chapter 7) and understanding how one learns (Chapter 6).

Musicianship skills include: pitch, awareness of tuning systems, rhythm, memorisation, perception of harmony, tempo, texture, timbre, awareness of instrumentation, sight-reading by cipher notation and Western notation (Chapter 10), as well as expression and interpretation, articulation (Chapter 8), consideration of sonority (Chapter 11), consideration of tempo directions (Chapter 11), sight-reading (Chapter 11), understanding form and structure (Chapters 8, 10), ornamentation (Chapter 11), learning by ear (Chapters 6, 10), co-ordination: singing, clapping and/or moving to

music (Chapter 8: workshops), rhythmic feel and groove (Chapter 8: workshops), analysis of scores and recordings (Chapter 11).

Conceptual developments include: a sense of holistic rather than atomistic learning, cultural awareness, flexible and fluid overlapping of the roles of composer, performer, teacher and learner, use of instinct, for example, playing by 'feel', greater confidence as a musician, possibility of increased respect for instruments (Chapter 10), identification with the music and reinforced love of the repertoire (Chapter 6), experiencing musical material as malleable, to be engaged with on physical, emotional and intellectual levels (Chapter 8: workshops), engagement with process rather than focus on product (Chapters 8: workshops, 10, 11).

All of these skills may facilitate learning in the one-to-one context, but the teacher could be unaware of the origin and context for the development of these skills because they occur in hidden contexts. Therefore, not only are the contexts in which these skills develop hidden to the teacher, but the means by which instrumental/vocal learning develops in the one-to-one lesson might be influenced by these skills in ways which are also hidden. Although students possess varying degrees of awareness of these skills, it is likely that their ability to articulate elements relating to other contexts (Chapter 10) or recognise the means by which hidden learning interacts with and informs learning in the one-to-one context will vary considerably. This will also be influenced by the extent that the instrumental teacher deliberately facilitates discussion of other contexts and of the learning which may occur through participation in these contexts.

13.3.5 Research question 4: Summary

These findings suggest a complex relationship between hidden learning and the one-to-one lesson. The tensions identified within the student-teacher relationship and concerning the construct of the lesson are also reflected in pedagogical literature (Rostvall & West, 2003; Gaunt, 2006, 2008, 2010, 2011). Further tensions revealed through this investigation of hidden learning also represent some concerns of pedagogical research, such as the aims and orientation of the learner (Venn, 2010) and

the extent to which vocational relevance is understood and pursued by the student (Bennett, 2007; Miller & Baker, 2007).

Hidden learning appears to relate to the one-to-one lesson through motivation for engagement with hidden contexts created through disjunctions between students' and teachers' aims, values, and students' perceptions of teachers' limitations. Teacher understanding of hidden learning is dependent upon student communication; however, students' perceptions of divergent teacher and student attitudes towards learner autonomy, and the degree of teacher openness and interest influence the extent of discussion and dialogue. Hidden learning presents opportunities for a number of skills to develop. Some of these obviously connect directly to the one-to-one lesson, whereas others might have less evident application. The areas of learning include ensemble work, pedagogy, performance, creativity, learning management, musicianship, and holistic and cultural conceptualisation.

13.4 Research question 5: What are the implications for instrumental/vocal learning within a university setting in the light of a developing understanding of the contribution of hidden learning?

This research has located and explored contexts in which hidden learning may occur within a university music department and has identified a number of tensions and disjunctions of value which contribute to its existence, as well as positive benefits to students from engaging with hidden learning. However, consideration of the factors contributing to students' engagement with hidden contexts, as discussed earlier in this chapter, suggests that certain dynamics are operating within this department which have an influence on instrumental/vocal learning. These create implications for instrumental/vocal learning relating to two main areas: communication and values.

13.4.1 Communication

Issues concerning communication have been articulated in connection with each of the six cases investigated in this research. These relate to the following contexts: student, teacher and institution; teacher and colleagues; student and peers; student and teacher. While student-teacher communication (particularly dialogue within the instrumental/vocal lesson) has increasingly been a focus of research (Young, Burwell & Pickup, 2003; Burwell, 2003, 2006, 2012), this research has identified a gap in the literature concerning communication between institution, student and teacher. The extent and frequency of this communication may influence student and teacher understanding of the institutional aims for instrumental/vocal learning. Expectation of instrumental/vocal learning within a higher education institution will be conditioned by the requirements of the programme of study and also by the communication of policies and practices to both students and teachers. These might include financial constraints, conditions of teaching (e.g. one-to-one, group, masterclass etc.) and learning outcomes, all of which can have an impact on the content and delivery of teaching, and on student learning.

13.4.1.1 *Institutional communication*

The institution conveys specific information to students regarding the provision of contexts for instrumental/vocal learning and the expectations for this learning in conjunction with solo and ensemble studies and academic projects. However, lecturers might not necessarily suggest that students enlisted the help of their teachers when preparing work for project assessment (Chapter 11). Lecturers' comments that communication needed to be initiated by the teacher (Chapter 11) and that lecturers could help by making more direct contact with teachers suggest potential for expanding communication. Furthermore, one lecturer's observation of the conservatoire-style approaches of some teachers to stylistic aspects and programming suggests that additional communication could reconcile potential differences of outlook between institution and teachers and create stronger support for student learning.

13.4.1.2 *Teacher and colleague communication*

The relative isolation noted by Hallam (1998) in connection with the work of the instrumental/vocal teacher could also be experienced within the context of institutional employment, particularly in cases of part-time employment and those where the teacher might not live locally (Presland, 2005; Gaunt, 2008). Communication between teachers may be limited, unless they are involved in team-teaching (Wöllner & Ginsborg, 2011) or in mentoring (Hays *et al*, 2000). While this research focused on the experiences of students rather than on those of teachers, the teachers' comments in Chapter 7 suggest that there might be some communication between teachers, for example, when arranging extra tuition for a student. However, collaboration was only mentioned by some of the vocal teachers, who were also open towards working with other specialists. There is scope for research on communication and collaboration between teachers and colleagues, and between teachers and institution, and the extent to which teachers develop approaches to their work in response.

13.4.1.3 *Student peer communication*

Research has demonstrated that students have the capacity to make salient contributions to peer instrumental/vocal learning. Students can act in a number of roles: as sources of feedback and assessors (Hunter & Russ, 1996; Hunter, 1999; Blom & Poole, 2004; Daniel, 2004b), as co-facilitators and co-creators (Lebler, 2007; Wistreich, 2008; Ilomäki, 2013; Rikandi, 2013) and as sources of motivation (Davis & Pulman, 2001). Peer interaction develops social and interpersonal skills enabling integration into the profession (Burland & Davidson, 2002) and can endorse musical identity (Pitts, 2002). Students can also learn teamwork, develop negotiating tactics, 'soft' as well as 'hard' skills (Blom & Encarnacao, 2012) and sensitivity towards varying levels of expertise and experience among the peer group (Latukeyu & Verenikina, 2013). However, students with very high levels of sensitivity towards criticism may experience difficulties in receiving critical feedback (Atlas, Taggart & Goodell, 2004).

Student peers appeared to be an important source of feedback (Chapters 8, 9) although it was noted that delivering peer criticism could sometimes be difficult (Chapter 8) and that peers could also communicate negativity, for example, towards musical theatre (Chapter 9). The roles of co-facilitators (Chapter 10), leaders (Chapters 10, 11) and co-collaborators (Chapters 9, 10, 11) all require the ability to articulate skills which may relate to areas not covered by the degree course, such as dance and acting (Chapter 9). In the project context peer comments might have an effect on student motivation, depending on the recipient's sensitivity to peer pressure and feedback. However, the range of opinion from the peer cohort was seen to facilitate the awareness of different perspectives which could lead to a more balanced view than that of the one-to-one teacher. Again, the focus of the research was not on communication, but there is scope for future research to examine how peer communication may influence the learner.

13.4.1.4 Student-teacher communication

Research on student-teacher communication has concentrated on dialogue within the one-to-one lesson. Gaunt noted that the basic pattern of the one-to-one lesson consisted of a short chat and/or warm-up, followed by work on technique and repertoire including teacher feedback (Gaunt, 2008). While the initial conversation might have included mention and discussion of the aims for the lesson, Koopman *et al* observed no evidence of explicitly stated aims in a sample of lessons (Koopman *et al*, 2007). Burwell found that students who were learning non-traditional instruments within a university music department made more verbal contributions than peers learning conventional instruments (Burwell, 2006) and that student contributions tended to increase with age and ability (Burwell, 2003). However, Burwell's subsequent in-depth research revealed significant teacher-dominance. In the two lessons that were the subject of research the teacher contributed 90% and 88% of the wordage, mainly giving information and eliciting response (Burwell, 2012). Burwell found that 'the teacher's behaviour divided among information, elicitation, coaching and feedback, and the students' behaviour chiefly divided among information,

elicitation and back channelling' (*ibid*: 209). Burwell observed that students could influence the flow of verbal activity 'through minimal but significant contributions' (*ibid*: 210) but the prevailing emphasis concerned teacher-led work on repertoire and technique. Interest in the students' wider musical activities appeared to be a lesser concern.

Communication between student and instrumental/vocal teacher has been noted in this research in relation to several areas. These include discussing students' experience prior to higher education (Chapter 6); communicating students' aims and goals for instrumental/vocal learning and possible career choices (Chapter 6); discussion of how learning might develop (Chapter 6) and of learning preferences (e.g. lesson content, areas of repertoire, interest in learning as an individual or as a collaborator, interest in working from scores or in a more experimental manner) (Chapters 6, 11); discussion of other student interests such as composition and improvisation (Chapter 6); communication of the expectations of a project lecturer for instrumental/vocal learning and the requirements for assessment (Chapter 11) which can help the teacher plan teaching, and communication of the significance to the student of other learning contexts and the ways in which they operate (Chapter 6). Discussion of these aspects will help the teacher understand more about contexts which they may not know about or are unable to observe; teachers appeared to be generally dependent upon students for this information (Chapter 6). Discussion could also help teachers establish whether their own expertise will match the needs of their students, or whether they might want to investigate additional or alternative resources.

Some students appeared to experience difficulties in communicating with their instrumental/vocal teachers. Students might withhold information relating to contexts where they are studying with another teacher (Chapter 7) for obvious reasons. This may result in the continuation of patterns of behaviour, modes of teaching and lesson content with the initial teacher, whereas if students communicated their feelings, needs and preferences, change might occur. In a situation where a teacher knew that the student was working with another concurrent teacher, the student expressed awkwardness in talking about one teacher with the other (Chapter 7) and when a student disclosed seeing another teacher, no attempt was made to discover how the

original teacher felt (Chapter 7). Perhaps students feel that issues of divided loyalty inevitably result in avoidance of detailed communication in this context, and that any discussion is best focused on practicalities rather than on emotions.

Difficulties in communication may also be experienced in contexts where the student-teacher relationship is not compounded by an additional teacher. In musical areas in which understanding is contingent upon the acquisition of specific musical practices (as in gamelan, where pitch, structure and vocal quality do not correlate with Western norms) the vocabulary defining and illuminating these practices is culture-specific. If teachers do not possess experience of this musical system or its associated terminology, communication will be challenging. Even where there might appear to be closer commonalities between musical practices (such as between the one-to-one lesson and the contexts of musical theatre, workshop and project learning), communication might still require specific vocabulary which may not correlate with that used in the one-to-one lesson (for example, to define a particular vocal quality or to articulate aspects of dance and acting in musical theatre). Difficulties in attempting to express learning might occur through the variance of student and teacher understanding of domain-specific vocabulary. These factors could contribute to hidden learning.

Students appeared to be sensitive towards the constraints of time in the one-to-one lesson, and unless the teacher actively displays openness to other contexts and interests then students may simply not mention their concerns. This suggests that the teacher might need to initiate discussion, and also to demonstrate openness and interest in the student's responses. Teachers appeared to communicate to students some ideas of their own areas of expertise and interests, musical preferences and attitudes to learning occurring elsewhere, but it is unclear whether these were communicated positively or negatively. The orientation of these remarks could well be a crucial indicator of the extent to which the students' learning is subsequently hidden or revealed to the teacher. This links to implications relating to values.

13.4.2 Values

As noted earlier in relation to research question 3, there is the potential to extend awareness and understanding of the values held by students and teachers in relation to instrumental/vocal learning. In addition to expressing their own values, students also suggested their perceptions of values held by teachers and those of the institution. Values were also expressed by teachers and by the institution through handbook material and through comments made by lecturers. The values delineated below emerged from comments made by those who participated in this research and therefore may not be representative of the entire student cohort, teachers or staff.

13.4.2.1 *Student values*

This research identified autonomy and professional awareness, expression of real self and creativity, expansion of ability and understanding, positive self-concepts and 'authentic' learning, collaboration, experimentation and exploration, reflection and re-evaluation as meaningful to students, discussed earlier in this chapter. It was also noted that values are specific to individuals and relate to their personal preferences and experiences. They concern contexts for learning, socially constructed and personal values, and modes of learning.

Students appeared to value engagement with a range of contexts for developing their practical work. These provided the chance to work on music that students were passionate about (Chapters 6, 9), extending interests that could have begun prior to higher education (Chapter 9), and developing those that might have vocational relevance (Chapter 9). Within these contexts a range of socially constructed and personal values emerged. Socially constructed values included peer learning and collaboration (Chapters 6, 8, 9, 10, 11), networking (Chapter 8) and inclusivity within the learning context (Chapter 10). Peers could provide valuable discussion and feedback (Chapter 11) on valued performance opportunities (Chapters 8, 9).

Personal values included experience of a wide range of approaches to learning (Chapter 8), a wide range of repertoire (Chapters 7, 9) and material (Chapter 11) and freedom to explore different styles (Chapter 6) and instruments (Chapter 11). Creativity emerged as one of the most important values, expressed through reference to personalising approaches to the music and finding creative ways of performance (Chapter 6) as well as through experimentation (Chapters 10, 11). Other values included the development of informed musical and contextual understanding (Chapters 10, 11), flexibility of thinking and learning (Chapter 7), metacognitive understanding (Chapter 6) and pedagogical understanding (Chapters 6, 7). Finally, specific skills were valued: musicianship, technique, the ability to perform new music (Chapter 6), musical self-belief and responsibility (Chapters 6, 10).

13.4.2.2 *Students' perception of teachers' values*

Previous research has articulated qualities that students value in their instrumental/vocal teachers, including specific teaching strategies, personal qualities (Gaunt, 2010) and the ability to encourage the development of student autonomy (Presland, 2005). The involvement of teachers in performance activities could add to students' perceptions of teachers' authority and provided connections to the profession (Presland, 2005). However, research has yet to explore student perceptions of the values held by their teachers.

In this research, student comments also reflected their perceptions of teachers' values. Many suggested that teachers' primary values were technique and repertoire which were determined within a teacher-led agenda (Chapter 6). Teachers would value students' independent learning but generally only when this was connected to one-to-one lessons (Chapter 6). Students felt that some teachers would place little value upon experimental and creative work (Chapters 6, 11) or on work which explored other genres (Chapters 6, 9). The classical values displayed by teachers led some students to believe that teachers might not value alternative styles such as musical theatre (Chapter 9) and that in projects they would value learning related to performance and chamber music rather than exploratory and experimental work. In the vocal classes the

orientation of the leaders' comments towards the singer, rather than the singer plus accompanist, and the leaders' tolerance of low standards of preparation and performance could suggest that leaders' valued lower standards than some students (particularly postgraduates) expected. Some students appeared to perceive teachers to have narrow and traditional values and the potential disjunction between their values and those of their teachers may cause areas of their learning to be hidden from their teachers.

13.4.2.3 *Students' perception of institutional values*

The comments made by students relating to the values of their teachers might be also seen to be representative of the values of the institution, as students are likely to view their teachers as authority figures employed by the institution. Most of the comments relating to students' perceptions of institutional values were connected to musical theatre (Chapter 9). The lack of resources and perceived inequalities concerning the allocation of rehearsal space suggested that many staff did not value the genre. The department's values were seen by these students to be new music, analysis and early music, particularly when utilising historically informed performance practice. Student comments also suggested the potential for disjunction between the representation of the values of 'triple threat' in musical theatre performance and the institutional criteria for performance assessment. The values of staff marking recitals were felt to impinge upon those performing musical theatre and could discourage students from attempting to perform musical theatre. Institutional values were also seen to impact upon the work of the specialist musical theatre vocal teacher, who was perceived by students to focus more on vocal elements than acting and dance when preparing students for assessed performance. Furthermore, the power displayed by some members of staff who were responsible for vocal music in the department was felt to contribute to the adoption of negative values concerning musical theatre by some peer students.

13.4.2.4 Values expressed by teachers

Mills and Smith's research on teachers' beliefs about effective instrumental teaching reflects the values of teachers in relation to higher education, where the focus was on technique, developing an individual voice and the use of a wide repertoire (Mills & Smith, 2003). Ward (2004a) acknowledged the lack of research on teachers' aims and opinions, and also noted that the relationship between these and actual teaching practice might not always be apparent. Gaunt (2008) identified a wide range of teachers' aims, including developing instrumental/vocal skills, engaging with 'the heritage of classical music' (Gaunt, 2008: 220), developing a personal artistic voice, preparing students for a specific career, and developing students' lifelong learning skills. Therefore, teachers' aims could be diverse. They might reflect teachers' own values, and/or values of the institution.

While teachers' views were not the focus of this research, values were expressed by teachers in relation to one-to-one lessons, ensembles and projects. Not surprisingly, teachers valued the one-to-one context (Chapter 6) and one comment also suggested that a teacher preferred a degree of control over the student's learning (Chapter 7). Teachers valued one-to-one learning more highly than contexts in which students could learn with more than one concurrent teacher (Chapter 7), although it was felt that there could be some value in focusing on different styles or working on related instruments with multiple concurrent teachers, and some vocal teachers were positive about working with other specialists (Chapter 7). The musical theatre vocal teacher expressed values representing authentic elements such as appropriate sound and technique, and working in collaboration with dance and acting specialists.

The observed orientation of coaching in vocal classes suggested that teachers emphasised traditional values including pronunciation, diction, communicating the text, phrasing and breathing. The teachers appeared to value their status as leaders, delivering instructive teaching and generally treating the observers as a passive audience. This contrasts with the approach of the jazz and music theatre workshop leaders who appeared to value participation and creativity within an inclusive environment.

Teachers valued the benefits to students of ensemble work and one teacher specifically noted the need to reassure students of the value of participation and performance regardless of students' perceptions of the status of an ensemble. This teacher also valued the contribution to learning that might be made by second and third instruments. While these could be included in project work, along with experimentation and collaboration, teachers' comments suggested that their primary value connected to projects was the opportunity for students to perform.

13.4.2.5 Institutional values

Kingsbury's study of a conservatoire identified values including talent, musicality, authenticity and music (Kingsbury, 1988), and Davies (2004) also observed that conservatoire values favoured those perceived to be talented. Jørgensen noted that the institution needs 'a thorough understanding of its dominant values' and that there is 'an intricate relationship between explicitly formulated values, and values of a more tacit or hidden type' (Jørgensen, 2000: 75). He also underlined the potential for 'conflicts between values within the institution as a whole, and between groups or persons or between degree programmes' (*ibid*). These conflicts could be apparent to students through a lack of alignment between the values displayed by institutional materials (online information and handbooks) and actual practices. Furthermore, while Nerland felt that 'teaching practices are regulated through dominant norms and expectations in the educational community' (Nerland, 2007: 400), the observation that instrumental/vocal teachers were perceived by students to be 'operating "outside the political system"' (Presland, 2005: 241) suggests the potential for these teachers to represent alternative values to those of the institution. Therefore, a range of values may be present.

Institutional values were expressed via the Student and Staff Handbooks (Chapters 1, 11), by staff (Chapters 9, 11) and also accessed through articles relating to the music department (Chapters 1, 11). These sources suggest that the institution places a high value on music making, which includes performance and composition (Chapter 1), and on developing 'thinking' musicians (Chapter 1) engaged in 'historical, creative and

musicological studies' (Chapter 1). The aim to produce an environment creating 'strong incentives' for student learning (Chapter 1) is reflected in the staff comments relating to musical theatre (Chapter 9) which suggest that student initiative is valued by the institution.

Initiative was also valued in the staff-led workshop on contemporary music theatre (Chapter 8) which also emphasised group participation and collaboration, creativity and experimentation. These values appear to be fundamental to some lecturers' conceptualisations of project teaching and learning (Chapter 11). Lecturers expressed additional values including critical and conceptual skills, compositional, analytical, theoretical understanding and stylistic awareness. While some lecturers appeared to value a varied teaching and learning experience, others noted mixed feelings about the value of performance in projects. Further values included 'insight and understanding rather than knowledge and technique' (Howell, 1999: 82) and adaptability: the department's aim is 'to produce Music graduates who are intellectually and technically equipped to meet the demands of both familiar and unfamiliar music in any genres' (Howell, 1999: 75).

13.4.3 Research question 5: Summary

Although communication and values were not the primary focus of this research, both have significant bearing upon hidden learning. There appears to be the potential for greater communication between institution and teachers and between teacher and colleagues, and the extent of this communication has an impact upon teachers' understanding of the aims of the institution and approaches to their work with students. Student-teacher communication might be constrained by time concerns, by the degree of teacher-openness, and by the difficulties of expressing different musical practices and using specific vocabulary which may not be familiar to the teacher. As with peer remarks which could be positive or negative, the orientation of teachers' comments reveals values which might not necessarily align with those of students.

Teachers' values concerned technique and repertoire and focused on the one-to-one lesson, whereas students valued experimental and creative work and the chance to explore other genres, a wide range of contexts and modes of learning, and autonomy. Teachers' classical values appeared to constrain their understanding of other genres and understanding of their value to students. Therefore, communication could be impeded by student perceptions of teachers' understanding and teachers' values. The disjunction of values which some students described clearly contributed to learning in areas outside the one-to-one lesson being hidden from the teacher.

While the 'official' institutional values prioritise music making, performance and composition, students noted certain areas which they felt were the true priorities: new music, analysis and early music utilising historically informed performance practice. Involvement in areas of learning outside these may be hidden to both institution and to teachers, but might have a significant relationship to vocational aims.

13.5 Chapter 13: Conclusion

Examination of these two research questions in relation to data gathered in this research has revealed that hidden learning relates to the one-to-one lesson through disjunction between student and teacher aims, values and teacher limitations, and student-teacher communication and attitudes to learner autonomy. There is potential for overlapping learning and for skills to develop that may contribute to the one-to-one lesson that might not be apparent to teachers. These could include: ensemble skills, pedagogical experience and understanding, performance skills, creativity, skills relating to the management of learning, musicianship, and conceptual awareness and understanding, depending on the interests and contextual engagement of the student.

Implications for learning are connected to communication and values. Positive benefits to students are evident in connection with hidden learning; however, tensions and disjunctions of value are operating within this department which cause learning to be hidden.

Hidden learning appears to make a significant contribution to the instrumental/vocal development of some students within this institution. However, it occupies a complex position within institutional learning, and is connected to varying departmental, instrumental/vocal teacher and student orientations to learning. The reasons for the existence of hidden learning appear to concern access and visibility of learning contexts to instrumental/vocal teachers, and issues of disjunction between student aims, values and expectations for instrumental/vocal learning and those of their teachers and the institution. The findings from this research suggest that the relationship between student, teacher and institution is affected by factors including values and communication and also by students' abilities to reflect on and articulate their learning. Historically, understanding of instrumental/vocal learning is strongly connected to the master-apprentice tradition, and this relationship has pervaded institutional provision. However, students' motivations to extend their learning are creating alternative possibilities. Chapter 14 discusses the implications for instrumental and vocal pedagogy in the context of higher music education which arise from this research.

CHAPTER 14: CONCLUSION

14.1 Introduction

This research has explored the concept of hidden learning in relation to instrumental/vocal learning within a university music department. The research aimed to expand existing concepts of instrumental/vocal pedagogy through proposal and definition of a new concept of 'hidden learning'; to explore selected contexts in one institution in which hidden learning might occur to see how teaching and learning operates in them, and to investigate student views in relation to hidden learning. The research addressed the following five questions: 1) What reasons contribute to the existence of hidden learning? 2) How does hidden learning operate on a practical level? 3) What meanings and values might students attach to hidden learning? 4) How does hidden learning relate to the one-to-one lesson? 5) What are the implications for instrumental/vocal learning within a university setting in the light of a developing understanding of the contribution of hidden learning?

This research drew upon a preliminary survey to explore student views of instrumental/vocal learning, followed by five revelatory case studies to investigate hidden learning in relation to the following areas: studying with multiple concurrent instrumental/vocal teachers; masterclasses and workshops; musical theatre; gamelan, and academic projects. These cases offered a unique pedagogical perspective, previously un-researched, which enable an original contribution to the field of music education research. Furthermore, the focus on the student voice facilitates understanding of the meanings and values attached to learning by those who experience it. This positioning highlights individual perspectives and also affirms the validity and significance of each student's experience. These factors are essential to the development of understanding, engagement and practice.

Chapters 12 and 13 set out the research findings detailed in Chapters 6-11 by relating these to the research questions and to the relevant literature. Within the contexts examined a number of sub-contexts were identified in which hidden learning may

occur, and practices of teaching and learning were explored. While students articulated many benefits and values associated with hidden learning, various reasons for the existence of hidden learning were identified which connect to the instrumental/vocal lesson as well as to institutional provision. These concern disjunctions of values and issues of communication between students, teachers and the institution. Five significant themes emerged which raise questions about the understanding of instrumental/vocal teaching and learning within a university music department. These are discussed further in this chapter.

14.2 Values

In this research, disjunction of values was seen to occur between those of students and the institution and between those of students and instrumental/vocal teachers. Values held by students (discussed in Chapter 12) included autonomy and professional awareness, expression of real self and creativity, expression of ability and understanding, positive self-concepts and 'authentic' learning, collaboration, experimentation and exploration, reflection and re-evaluation. These appear to emphasise the nurturing of both the individual and the individual within the peer group as well as the peer group itself. They also display qualities enhancing the ability of students to connect with a profession which values flexibility, collaboration and engagement with a community of practice (Bennett, 2007, 2008a, 2008b) and which is supported by entrepreneurship skills and 'intra-preneurship' – 'learning deeply and honestly about oneself' (Weller, 2008: 152).

While institutional texts relating to the course also show evidence of values connecting students to the profession, particularly in the some of the undergraduate handbook project descriptions, the fact that not all academic projects enabled students to experience collaboration, experimentation and exploration in their instrumental/vocal work may display conflicts of values between those held by students and those of the institution and the profession. These are further emphasised by perceptions of values that are officially endorsed by the institution, such as historically informed performance practice, analysis, early music and new music, and those that are only

partially endorsed, such as musical theatre, where despite the provision of a specialist vocal teacher and the interest of one lecturer, students articulated a number of examples suggesting the negative valuing of musical theatre by the institution.

This research points to a variety of contexts for learning in the institution which represent a number of genres, modes of teaching and learning. However, the views expressed by students also suggest that the breadth of provision and engagement is tempered by perceptions of institutional values which give certain activities higher status than others. Furthermore, the mirroring of staff views by some students may mean that in certain cases, such as musical theatre, those with an interest in developing their learning may experience further challenges as cultures of power which reflect the dominant values of the institution may develop and disrupt their engagement with the genre.

If the rules of the culture of power reflect the culture of those possessing power, and success depends on acquiring this culture (Delpit, 1995), then cultures of power can present a further level of value disjunction. This may be compounded by varying behavioural expectations, practices and pedagogical discourses operating in different cultures within the institution which students may be part of (Froehlich, 2002). Students' pursuit of contexts outside those of the institutional cultures of power may result in perceptions of reduced success compared to peers who engage with cultures of power. However, values of the institutional cultures of power may not necessarily represent those of professional cultures, thereby potentially reversing notions of success and failure once students move away from institutional culture.

Students engage with the dominant norms of an institution renowned for its emphasis on practical music making, such as practising and performing, but they also appear to have a sub-culture of norms which may map onto those of the institution but primarily highlight concerns which develop away from the instrumental/vocal teacher. These may prioritise the values expressed by students relating to individual development and collective learning, which may be unknown to teachers, whose values, defined by students, concerned technique and repertoire and operated within narrower parameters related to the expectations of the classical performance tradition. While

students' engagement in cultures of power within hidden learning may be negotiable, allowing them to occupy various points on a continuum ranging from the power of leadership to the lack of power as a newcomer, cultures of power concerning the institution and the one-to-one teacher appear to be non-negotiable. Teachers, like the institution, represent a position of authority which negates negotiation. Therefore, in order to achieve a degree of autonomy and learner control, students can move their learning into contexts in which they possess some flexibility of power, control and autonomy.

Teachers appear to present a paradoxical example of values. On one hand their professional status might suggest that they will uphold values pertaining to the profession while teaching in the institution, which would correlate with the values expressed by students and therefore facilitate a shared understanding of the purpose of learning. However, the disjunction of values suggests that either students' and teachers' perceptions of the profession differ, or that institutional expectations modify teachers' teaching once in the institution. The continuing selection of teachers through privileging their performance expertise above their teaching capabilities (Purser, 2005) lends support to the first argument. However, teachers may operate in professional contexts as performers in a culture which is increasingly struggling to find work for the large number of performers that it produces (Bennett, 2007), thereby meaning that alternative 'protean' careers are more likely for the majority of university music graduates (Bennett, 2008b). The focus on performance demanded by the institution as a means of assessing student progress inevitably has an impact on the work of teachers, who are also implicitly assessed through the performance of their students. As Kingsbury noted, this operates in a framework of 'reciprocal prestige-lending' (Kingsbury, 1988: 41) in which the status of teachers and students are enhanced by each other's success.

Furthermore, while institutional expectations of instrumental/vocal learning are defined through text in the undergraduate handbook explaining the end of year assessed performances, third year recitals and criteria for assessment, performance as a value appears to be imposed by the institution on both students (in years 1 and 2) and teachers. This value displays no room for negotiation by teacher or student,

forcing both to align their work to institutional expectations. This might provide some explanation for teachers' focus on performance outcomes in connection with projects rather than on the process-related learning expressed by students. This institutional culture, which is defined by the rites of assessment through performance, may then focus on the re-creative rather than the creative, lending support to the suggestion that apprenticeship does not necessarily lead to a creative culture or one in which students engage with real-world problems (Westerlund, 2006). Therefore, students within this environment may move their creative engagement to contexts which are not connected to the instrumental/vocal teacher, who becomes associated with institutional values and a concept of the profession which may seem to be an unrealistic and perhaps unwanted goal for some of those who have chosen university, rather than conservatoire study.

As Delpit noted, those with the least power, such as students in this research, often feel the most aware of its existence (Delpit, 1995). However, students, who seem to possess a broader range of values than teachers or the institution, can explore learning in areas other than those of institutional cultures of power. Students who might not be interested in performance as a goal can develop their learning more freely in hidden context, for example, through exploring improvisation, composing, leading workshops, teaching and engaging in creative communities. Some power may be retained through not communicating other activities to teachers or to the institution, thereby ensuring that those activities which are student-initiated do not come under institutional or teacher control, and those that are led by lecturers (projects and ensembles) are not subjected to the input of teachers unless students request this (for example, in connection with project recitals). Therefore, hidden contexts may enable a degree of student control, negotiation of process and outcome.

14.3 Dialogue deficit

This research has identified issues of communication occurring between institution, student and teacher demonstrating the necessity of effective dialogue between all parties to create shared understanding of the aims for instrumental/vocal learning. It

has also revealed the impact that communication may have on hidden learning, which was particularly noted in relation to student-teacher communication. Components of this communication included discussion of experience prior to university, aims and goals for instrumental/vocal development, consideration of how learning might develop, learning preferences, expectations for practical work within academic projects, and other student interests. Discussion might be affected by the variance of students' and teachers' understandings of domain-specific vocabulary, time constraints and teacher openness. These factors appear to influence the extent to which learning may be hidden to the teacher.

As discussed earlier in this chapter, communication is connected to issues of power within the one-to-one relationship. Teachers, who hold the power in this relationship, may dominate lesson dialogue (Burwell, 2012) in order to pursue their agenda for the lesson (Rostvall & West, 2003) and may be reluctant to depart from working towards elements such as technique and repertoire which will contribute to the institutional concerns of performance assessment, as discussed above. Teachers can use these constructs to display mastery, whereas discussing areas that they may have no experience of which perhaps need specialist vocabulary or an understanding of other modes of learning, as occur in academic projects, may expose a lack of mastery. While this would change the balance of power, enabling students to possess relatively increased power, it is possible that both students and teachers prefer to preserve and protect the teacher's authority. As Hanken stated, there is a 'need for students to have complete faith in their teachers as professional authorities' (Hanken, 2008: 200). Creating a diminished teacher authority may potentially lead students to question the efficacy of their teachers' work, which could be disruptive to their awareness of the selection of this particular degree course as most appropriate to their needs and worthy of the supporting investments of time and money.

Students, who are likely to have already experienced many years of one-to-one tuition prior to university, perhaps expect the patterns of one-to-one teaching to continue in higher education, and are possibly reassured by the consistency of engagement with this mode of learning when many other modes and contexts may change as a result of their transition to university (Pitts, 2004). Therefore, the patterns of behaviour and

communication within the relationship may stem from deep-rooted experience, and both students and teachers may project expectations on to the other which sustain these patterns, even though they are occurring with new personnel in higher education. These patterns could include the dominance of teacher talk, which precludes student talk (Rostvall & West, 2003) and the expectation of 'on-task' behaviour during the lesson, which may allow teachers to 'control the definition of every situation during the lesson' (Rostvall & West, 2003: 220), as well as the separation of other learning experiences from discussion in the one-to-one lesson. Different learning contexts may require students to experience varying pedagogical discourses, practices and behaviours (Froehlich, 2002) which can be demanding for students to adapt to and move between. Therefore, keeping contexts separate might ease functioning within each domain.

Students also have further reasons for preserving the teacher's authority. Undermining a teacher's authority could have implications for the student's status and reputation within the institution, as well as potentially affecting the student's chances of receiving teaching or performing work through the endorsement of the teacher (Hanken, 2004). Additionally, some students might be afraid that dialogue might hurt their teachers, resulting in a 'deterioration of the relationship because the teacher cannot handle negative evaluations and feels hurt or even becomes hostile' (Hanken, 2008: 201). It is perhaps precisely these fears that can lead students to work with multiple concurrent teachers rather than discuss the efficacy and approach of the teaching with their initial one-to-one teacher. Therefore, as Nielsen observed, 'it seems more as if the students themselves maintain the teachers' authority, just as much as the teachers' (K. Nielsen, 1999: 124), and that this 'authority is not only accepted, but also desired and even sought after among the students' (Nerland & Hanken, 2002: 172).

These factors suggest that the occurrence of hidden learning is both inevitable and understandable. The prioritising of work relating to the institutional emphasis on performance within a teacher-dominated one-to-one relationship constrains the content, delivery and pedagogical processes within the lesson as well as the actual student-teacher relationship. This means that if students and teachers possess divergent values, students have to explore learning relating to their values in other

contexts. However, the fact that teachers may show 'no interest in students' perspectives' (Rostvall & West, 2003: 220) and the finding that discussion of teaching and evaluation with students may be unlikely to occur (Hanken, 2004) suggest that it would be difficult for teachers to have a holistic perspective on student learning, unless they are able to witness learning in other contexts. This may also have implications for the development of instrumental/vocal pedagogy, as repeated emphasis on the same concerns of technique and repertoire in one-to-one teaching will lead to reinforcement of historically-endorsed mechanisms of teaching and learning. This also moves pedagogical practices away from facilitating the development of students who will possess skills enabling their engagement with protean careers (Bennett, 2008b), instead reinforcing skills which may aid the development of the solo musician but hinder the development of the collaborative one (Langer, 2004).

At an institutional level, communication concerns are predominantly downward, as in business cultures where management might transmit information relating to organisational goals and provide details of procedures and instructions and feedback on employees' performance (Fielding, 2006). This can be seen in the music department through the communication of practices relating to one-to-one learning and performance assessment and the transmission of paperwork to be completed by employees, including instrumental/vocal teachers. While lateral communication among organisational employees also occurs, involving reports on activities, policies and practice (Fielding, 2006), this appears to be more variable in the music department, with lecturers acknowledging that their communication with teachers could be more frequent and more detailed (Chapter 11). Teachers appeared to have little communication with colleagues, which could be an inevitability of part-time employment, but could also have implications for the development of modes of teaching, prioritising one-to-one models rather than team teaching, for example.

Business models suggest that upward communication is demanding, both for managers and subordinates (Fielding, 2006). In business companies it might be presumed that employees working at divergent ends of an organisation would nevertheless possess some commonality of values. However, as discussed earlier, students, teachers and the institution appear to hold different values, which could

therefore make upward communication more difficult. In the business model, upward communication could include reports on individual performance and on the implementation and operation of policies and practices, and notification of problems to upper level staff (Fielding, 2006). In the music department, student-teacher communication might be viewed as of limited value to students, as they may perceive teachers to possess limited power compared to lecturers and therefore may feel that teachers are unlikely to be able to initiate change. Furthermore, those in positions of power 'have to be prepared to listen to criticism or to new ideas that might seem threatening. They have to foster an atmosphere of openness and trust. They should also strive to be as objective as possible' (Fielding, 2006: 14). This can be difficult in what is acknowledged to be an emotionally demanding discipline (Nerland & Hanken, 2002).

Initiating upward communication could be very difficult for music students. Fielding noted that 'subordinates have to be prepared to suggest new ideas and criticise present practices. They also have to be as honest and open as possible if upward communication is to succeed' (Fielding, 2006: 14). However, students may be reluctant to initiate upward communication for fear of reprisals which may affect their status and reputation in the department. Furthermore, if a course is seen to enable individuality (for example, by not prescribing essay titles or specific repertoire for performance assessment), students may feel that their concerns are too individual to be representative and therefore may not mention them. This could mean that students who wish to develop their individuality as instrumentalists and vocalists do so through hidden learning contexts, as well as engaging in hidden learning to compensate for the omission of certain areas within the one-to-one lesson or in the curriculum.

Students may also be aware that the institution faces a complex task in establishing mechanisms for dialogue, rather than straightforward transmission of information, with the student cohort. Therefore, student communication is likely to be restricted to response rather than initiation. Institutional response may be limited to acknowledgement rather than action, which also retains institutional power and authority. Therefore, transmission rather than dialogue retains the institutional status

quo, meaning that departmental development may also then be limited by the extent to which the upward flow of information and dialogue is encouraged.

14.4 The purpose of instrumental/vocal learning

Discussion of the findings of this research has emphasised divergence of values between students, teachers, and the institution, and has highlighted the difficulties of dialogue which students may experience within the institution. These findings point to disjunctions of conceptualisations of the purpose of instrumental/vocal learning which are connected to hidden learning.

Students participating in this research appeared to view instrumental/vocal learning as an opportunity to develop existing skills and to encounter a wide range of experiences, genres, and modes of learning which might have vocational relevance. However, instrumental/vocal teachers and the institution seemed to have different aims for student learning. The teachers' aims appeared to concern the development of technique and repertoire within a teacher-led agenda in one-to-one lessons. Institutional aims concern assessed performance which occurs through compulsory end of year performance (Years 1 and 2), assessed recitals (Year 3); ensemble participation (compulsory in Years 1 and 2) and practical work relating to academic projects. While some projects allow the exploration of musical topics through collaboration, experimentation and creative practical engagement, others favour the preparation of material for assessment through recital performance. Therefore, some alignment of aims between students and institution may occur, particularly in cases where creative practical work develops vocational skills, but there may also be the potential for disjunction due to variance of aims and expectations.

The institutional emphasis on practical music making is stated in the department's online promotional materials, as cited in Chapter 1, but the creative and exploratory possibilities of practical music making are subsequently subsumed in the promotional text in favour of an emphasis on performance. This positioning of performance as central to the culture of the department is representative of the increasingly

widespread use of performance as a status tool, elevating the status of a university music department to align its curriculum, values and potential not only with other universities but also with conservatoires. This positioning is also evidenced through pedagogical literature referring to 'performance studies' courses within university music departments (such as, for example, Burwell, 2005) focusing on the development of performance skills (Ward, 2004b; Venn, 2010) and their assessment (Hunter & Russ, 1996; Blom & Poole, 2004). While a focus on performance studies within a conservatoire may be regarded as a natural and inevitable consequence of the pedagogical orientation of such an institution, recent research demonstrates that even in this context students may experience disjunction of their expectations with those of an institution, particularly if institutions add pedagogy to a performance curriculum (Miller & Baker, 2007). In a university music department there could be greater disparity of performance ability between students, and, perhaps more significantly, greater disparity of interest in performance (Venn, 2010). However, the institution appears to assume student interest in the subject, and in this research, dictates student engagement with performance in a way that is not evident with, for example, composition, which is also acknowledged as a key departmental activity in promotional texts.

Burwell noted that performance 'should be considered ... a salient criterion for success in instrumental teaching and learning' (Burwell, 2012: 206). Discussing two case study clarinet students learning in a university music department, she delineated the ease with which one student negotiated the demands of preparation, one-to-one lessons and performance, and the evident uncertainties and discomfort of the other student, whose connection to performance appeared tenuous. Institutional expectations centring on performance as an outcome may not be appropriate for all students, particularly those who may be inhibited by performance anxiety and sensitivity to criticism or who are simply more interested in other areas of learning, such as process rather than product, collaboration, experimentation, pedagogy, and composing through instrumental/vocal work, as noted in this research. Furthermore, students' perceptions of the abilities of their lecturers to assess performance without genre bias or discrimination appear to have an impact on the extent to which students view

performance as a valued aim, or as an inevitable necessity of institutional rites of passage.

As Reid noted, emphasis on the performance product may result in the neglect of the quality of students' overall learning (Reid, 2001) through prioritising performance at the expense of wider learning experiences. A bias towards performance is likely to prioritise the development of facility, whereas hidden learning appears to embrace a more holistic concept of practical learning which demonstrates student emphasis on multiple contextual and relational experiences. Consideration of the implications of hidden learning suggests that attitudes towards performance are indicative of diverging student, teacher and institutional aims for instrumental/vocal learning. These attitudes are mediated by the extent to which students find their aims correlating with those of the institution and their teachers. Therefore, not all students will experience disjunction of aims. However, for those who do, hidden learning contexts may provide an environment in which students can explore learning aligned to their individual aims, rather than those of the institution and teacher, and may enable students to express alternative views of the purpose of instrumental/vocal learning within a university music department.

Furthermore, students' articulation of the expression of their own sense of authentic voice in hidden learning contexts suggests that for students, an important purpose of learning is self-expression in contexts perceived to be 'authentic' which may embody 'real-world' characteristics. These contexts not only facilitate connection with varied musical material, personnel, modes of engagement and processes of exploration but also provide an arena for deepening the sense of a musical self. This may have implications for identity construction. The associations of being a musician with being a performer (Roberts, 1991; Pitts, 2002) can place students in a position of vulnerability, particularly as 'students perceive performance as the most powerful image-forming activity; consequently they are more sensitive to criticism of their performing ability than to that of any other skill' (Hunter & Russ, 1996: 67). Hidden learning contexts appear to move the focus from an external one of assessment and projection to an internal one which concerns processes of exploration which may enable students to define ideas of authenticity in relation both to their individual

music making and the contexts in which this occurs. The prevailing emphasis on performance 'as the major criterion and determinant of self-worth and social status within the university school of music' (Woodford, 2002: 675) may perhaps be ameliorated by students exploring self-worth and status within hidden learning contexts, who are then possibly then more able to establish a positive and authentic sense of self which may also make a positive contribution to their subsequent performance.

14.5 Responsibility for learning

Although it has been asserted that institutions should bear responsibility for students' health (Jørgensen, 2009) and for student practising (Jørgensen, 2000; 2009) it has also been noted that institutional, teacher and student attitudes towards student responsibility for learning may vary (Jørgensen, 2009). Variance may result from differing orientations to teaching, learning and to individual student commitment. Hanken felt that teachers have an 'ethical responsibility' (Hanken, 2004: 293) towards their students, and that awareness of their dominant position in the one-to-one relationship necessitated consciously prioritising student needs above their own. However, tensions exist between teachers' expression of the goal of student responsibility and the extent to which teaching can facilitate this (Gaunt, 2008). Allowing students independence for their learning does not necessarily suit all students (Brändström, 1995/6) as 'the readiness to accept responsibility might depend on each student's personality and maturity, as well as ability in the subject' (Burwell, 2012: 65). Purser noted that some teachers felt that 'students should not be taught to be independent while they still need the strong support of their teacher' (Purser, 2005: 293). This suggests conflicting attitudes to issues of responsibility.

Throughout this research, articulation of learning through the student voice has expressed numerous instances of student initiative, which suggest that many students are assuming high levels of responsibility for their instrumental/vocal learning. This may result from the disjunction of values and dialogue deficit and from the impulse to develop authenticity, discussed above, which lead students to develop learning

relating to their individual interests in hidden contexts. Student responsibility is also related to institutional provision, as lack of provision then enables students to take responsibility for creating and organising new contexts for learning, and for managing their learning within these. Therefore, lack of provision is not necessarily a negative construct, as long as the resources of time and facilities for students to develop new initiatives are available.

In this institution the limited frequency of one-to-one lessons dictated by the departmentally-provided lesson allowance may mean that even if students are teacher-dependent and avoid responsibility for practice or lesson activity they could become aware that 'you have to realise that getting a good education is *your own* responsibility' (Hanken, 2004: 288, italics original). While not all university music students will hold equally strong beliefs in the value of instrumental/vocal learning or interest in developing it, those who do value this learning may engage in proactive behaviours which can then motivate others in the peer group to do likewise. This suggests that responsibility is connected to motivation and also to the extent to which learning is incidental or intentional. While this was not an area of investigation in this research, learner intent would seem to be an important factor involved in motivation and responsibility. The findings suggest that hidden learning may involve a high level of intentional learning, as students appear to engage in these contexts for deliberate purposes and demonstrate considerable learner agency.

While Jørgensen felt that the development of student responsibility 'is not an educational outcome that simply happens' (Jørgensen, 2000: 75) it appears that the reasons for it occurring or not may be complex. Purser's comment, quoted above, suggests that it is possible to teach independence. While this is supported in literature on modelling and scaffolding in relation to practising (Hallam, 1998), independence could also be viewed as a mechanism for enabling the development of skills that will make it possible for students to realise their career-related goals and ambitions, as demonstrated in this research through hidden learning. This does not appear to be consistently recognised as a construct that could be taught, despite the work of Bennett (2007, 2008a, 2008b) and Lebler (2007) in this area.

These findings suggest the potential for further consideration of responsibility, particularly in relation to the extent to which the institution assumes responsibility for issues of communication, discussed earlier in this chapter; for teachers' attitudes, approaches and awareness of other learning contexts, and for the consideration of student, teacher and institutional understanding of responsibility as a taught construct. The findings of this research suggest that issues of responsibility may not necessarily be defined within the institution. While this enables proactive students to assume responsibility for their learning which may empower their transition to subsequent employment, other students may expect teachers or the institution to bear more responsibility. This may have a negative impact on student learning, which may be further complicated by limited institutional definition of responsibility affecting the orientation of one-to-one teaching. Therefore, potential exists for developing a collective understanding of the implications of responsibility within the institution.

14.6 Reflection on learning

The findings of this research suggest that disjunction of values and divergence of understandings of the purpose of instrumental/vocal learning in a university are affected by dialogue deficit, which has also has an impact on responsibility for learning. These factors may also be influenced by student, teacher and institutional reflection on learning, and the extent to which this occurs in isolation or through dialogue. As discussed in Chapter 12, hidden contexts appear to be valued by students for their capacity to induce reflection and re-evaluation of other contexts. While reflection-in-action may occur during the one-to-one lesson, the opportunity for reflection-on-action was questioned, as achieving this may be difficult within the time constraints of the one-to-one lesson, particularly if tuition is teacher-dominated and focused on short-term goals.

Reflection can increase understanding of situations, enabling the development of strategies to deal with different contexts, and can therefore be a powerful developmental tool (Hallam & Gaunt, 2012). While investigating reflection was not an aim of this research, the findings indicate varying approaches to reflection which may

impact on teaching and learning. Some students appeared to reflect independently on their learning, evaluating their responses to different genres, personnel, contexts and modes of learning. Their reflection might lead to engagement with new contexts, modes and personnel, which could enable them not only to enhance their learning within the context of the degree but also prepare for future vocational opportunities.

Reflection may also enable students to understand tensions between different areas of their work and tensions arising from the potential choices available to them. This may result in dialectical thinking in which it is possible to identify possibilities, polarities and paradoxes, allowing these to co-exist in a 'this-with-that' approach (Jorgensen, 2003: 12) which acknowledges divergence and interconnectedness. Students in this institution may be particularly open to this kind of thinking as the individuality of each student's degree pathway may perhaps increase awareness of students' individual perspectives. Participants in this institution will also be aware that students, teachers and staff 'enter the system from different points, have incomplete knowledge of it, make their own connections and interlinked pathways, and ultimately come to see it from various perspectives' (Jorgensen, 2003: 14). While Jorgensen's focus was on dialectical thinking for music teachers, this research has shown that students can experience tensions within the context of their degree course. These are evident in Chapters 12 and 13 and in the preceding discussion, and may perhaps be managed through dialectical thinking.

Research findings suggest that instrumental/vocal teachers may be preoccupied with performance concerns and may not necessarily explicitly address the academic and metacognitive processes involved in learning (Walters, 2004). The reluctance of some teachers to engage in professional development and the lack of resources for instrumental/vocal teachers working in higher education (Purser, 2005) may provide further explanation for the varying attitudes towards and extent of engagement with reflection, including teachers reflecting on their own practice as well as supporting student reflection. Furthermore, the notion of 'classroom press' (Huberman, 1983) may apply equally to the one-to-one teacher as to classroom teachers. This 'appears to draw the teachers' focus towards day-to-day effects or short-term perspectives, to isolate them from meaningful interactions with colleagues, and to exhaust their energy

and limit their opportunities for sustained reflection' (Johansen, 2002: 141). Therefore, teachers' capacity for dialectical thinking and reflection may be limited. While this research did not aim to investigate the reflective practice of teachers, the emergent emphasis on technique and repertoire in instrumental/vocal lessons may be indicative of 'synthesis', involving a reductionist rather than dialogical approach (Jorgensen, 2003). Furthermore, this cognitive approach may then inhibit teachers in guiding student reflection, for example, through mentoring.

Mentoring provides a positive context for reflection (Garvey *et al*, 2009), and can support psychosocial and career development which have been seen as essential to successful musicians (Hays *et al*, 2000). While instrumental/vocal teachers can take on some aspects of the role of mentor, these appear to be more likely to include coaching, advising and instructing rather than also including the development of metacognition, awareness of identity, motivation, creativity, learning and discussing the relationship between these and the wider world (Gaunt *et al*, 2012). The teacher's prioritising of technique, repertoire and performance skills and limited discussion of professional contexts, audiences and student identity may therefore preclude the development of a strong mentor-mentee relationship between instrumental/vocal teacher and student (*ibid*).

However, even if teachers are not able to take on the role of mentor, understanding the significance of other learning experiences for students, such as the importance of collaboration, experimentation, exploration and of other genres not included in the one-to-one lesson may have an impact on the development of pedagogy. Knowledge gained through this process could then empower teachers to question their existing assumptions, teaching techniques and materials, and might lead to the development of new practices which could benefit both students and teachers. If, as Cope argued, the outcome of higher-order learning is 'understanding, rather than competence, and acquisition requires reflection through the medium of discourse, rather than repeated practice' (Cope, 1998: 264) then reflection has a valuable role to play both in the learning and teaching of the one-to-one lesson as well as other work.

Kolb's experiential learning cycle emphasises that reflective observation on an experience leads to abstract conceptualisation and then to active experimentation (Kolb, 1984). This suggests that reflection supports a process of change. For students, change may be internal and acted on through hidden learning, as students may feel powerless to initiate institutional change or changes of attitude and approach of their instrumental/vocal teacher for the reasons previously discussed concerning values, the purpose of learning, and responsibility. This reaffirms the responsibility accepted by students in this context and suggests that they may be open to change occurring through reflective processes.

Hallam & Gaunt noted that reflection can not only aid individual development but can also support the understanding of strengths and weaknesses, values and beliefs, and can enable the critique of assumptions, biases and fears and 'identify possible inadequacies or areas for improvement' (Hallam & Gaunt, 2012: 265). These developments could also be undertaken by the institution. However, institutional reflection may be complicated by the large number of people, practices and views operating within it as well as by obligations to internal higher management and external educational policy directives. If change is inevitable in order to achieve organisational success (Crowther & Green, 2004), insights gleaned from those within the institution will help develop understanding of not just what is provided but also the means by which provision is delivered, how this is received by students, and how this will relate to an increasingly sophisticated fee-paying consumer. Therefore, insights from student, teacher and staff reflection are potentially valuable tools for institutional transformation.

14.7 Researcher reflection

As noted in Chapter 5, case studies are only representative of a particular sample of people in a particular place at a particular time, and therefore the findings cannot be generalizable. The study was limited by small sample sizes in some of the cases, and while these may have been representative of a large percentage of students involved in a particular area (Chapters 8, 9, 10) in other cases the response rates were lower.

Furthermore, the emphasis given to the student voice could have been balanced by more contributions from instrumental/vocal teachers and staff. This could be addressed in future research, particularly through the use of one-to-one interviews and/or focus groups. Finally, the researcher's own subjectivity inevitably affects the research through, for example, the choice of cases, questions, methodology and methods. Reflective, iterative and discursive work throughout the research process and attention to the detail contained within the spoken, written and observed data may contribute to balancing subjectivity through the consideration of alternative views and perspectives.

The findings suggest scope for future development of the research, and the preliminary survey (Chapter 6) and revelatory case studies (Chapters 7, 9, 10 and 11) may be seen as a starting point for further work in these areas (and in relation to workshops, Chapter 8). In particular, there is scope for further understanding of how learning takes place in the context of multiple concurrent teachers and how relationships in learning may be modified by this type of pedagogical engagement, as well as developing awareness of practices and responses to participation in the context of the workshop. Research on musical theatre has yet to include significant focus on pedagogy, and the consideration of cross-fertilisation of ideas in the contexts of gamelan and academic projects suggests opportunity for application of this approach to other areas in music education research.

Furthermore, the concept of hidden learning has proved fruitful as a tool to investigate practice, attitudes and pedagogy in the context of this institution. Widening the scope of the research to include other institutions and students of different ages could provide additional insights into the development of instrumental/vocal pedagogy which might prove valuable for students, teachers and institutions. This could be extended to consider the relationships between hidden learning and the hidden curriculum, and exploration of additional areas such as student instrumental/vocal teaching and outreach work.

14.8 Conclusion and implications

This chapter has discussed five significant themes arising from the research findings: values, dialogue deficit, the purpose of instrumental/vocal learning, responsibility for learning, and reflection on learning. These themes emerged through detailed consideration of the research questions discussed in Chapters 12 and 13. Hidden learning appears to be a productive tool for exploring instrumental/vocal learning in higher education. Exploration of facets of hidden learning has demonstrated that existing models of pedagogy, particularly the prevalent and historical institutional focus on one-to-one teaching, may not be the most appropriate means of developing instrumental/vocal learning for all students in a university music department. Therefore, there is the potential to create alternative models in the light of the contribution of hidden learning.

Students' appreciation of a broad range of learning experiences and their interest in approaches and values which may not have been shared by their teachers and staff suggest scope for further communication between students, teachers and the institution concerning the purpose and means of instrumental/vocal learning. In particular, discussion of pedagogical perspectives may result in an enhanced understanding of provision, policy and practices as well as the creation of shared values and the development of new modes of learning, reflection and evaluation.

Hidden learning enables recognition of the importance to students of both their instrumental/vocal experiences within the institution and the vocational relevance which these may contain. It also suggests that student initiative and responsibility can create significant learning experiences which the instrumental/vocal teacher and institution may be unaware of. Disjunction of values, ideas of responsibility and reflection may be affected by dialogue deficit which can result in teachers and the institution being unaware of hidden learning, and of the extent to which students are managing their learning.

The findings suggest that there is scope to extend teachers' awareness of student learning, as well as develop their attitudes, approaches, flexibility, and understanding of the curriculum. This could occur through practitioner research as well as through

observation, discussion and reflection. There is also scope to extend institutional understanding of the work of instrumental/vocal teachers and of student learning, particularly in relation to provision, and also in conjunction with staff and teacher training needs.

This research has demonstrated that students can exert considerable influence on the content and direction of their instrumental/vocal learning, and can create new contexts, manage their learning, and display commitment and enjoyment. Their engagement with learning which enables the emergence of a real self in contexts perceived by students to be authentic suggests that further consideration of the practices of hidden learning may be valuable. Student openness to varied contexts, personnel and practices suggest that the idea of a learning context as a 'crucible' (Kennell, 2002) may in fact be represented more powerfully by engagement in hidden learning contexts than by the one-to-one lesson. Hidden learning may enable student ownership, participation in various roles, development of individual, collaborative, creative and pedagogical skills, experience of multiple modes of learning, observation of the learning of others, exposure to new ideas, techniques, repertoire, wider cultural practices, understanding of individual and collective expectations of learning, risk-taking and experimentation, and can include work on second and third-study, new and lapsed instruments/voices. These experiences not only develop musicianship and competence but also enable the re-evaluation of existing musical involvement, contexts, practices, pedagogical relationships, self-view and beliefs. Therefore, hidden learning has transformative potential for students. This potential for transformation could be further extended to the pedagogical practices employed by instrumental/vocal teachers and to the policies, provision and practices of the institution. These may be supported by further research which could result in a deeper understanding of pedagogical practices and the potential to make positive contributions to student learning and to the work of instrumental/vocal teachers, as well as to the role of instrumental/vocal learning within the context of an undergraduate music degree.

RECOMMENDATIONS

The concept of hidden learning may be a productive tool for illuminating practices of instrumental and vocal pedagogy. The following recommendations are drawn from the research findings:

Recommendations for instrumental/vocal teachers:

- Develop awareness of students' aims for learning and make space in lessons to discuss these, encouraging student participation in other learning contexts and demonstrating openness to alternative possibilities for student learning.
- Consider the focus of lessons: whether they are student-led or teacher-led, and the balance of technique, repertoire and other areas of work. Are students developing all the skills they will need to enable them to become lifelong autonomous learners who can integrate with the profession?
- Consider whether and how the one-to-one lesson supports students' practical work in other areas of learning at university, for example, through observing other contexts and discussing these with students, staff and other teachers.
- Encourage lateral development rather than early specialisation in instrumental/vocal learning.
- Extend awareness of vocal production, particularly relating to the extended techniques involved in musical theatre.
- Consider the extent to which simultaneous teaching and accompaniment is productive for both teacher and student in the vocal lesson.
- Encourage the development of working partnerships between students and accompanists and the coaching of both as a duo in vocal masterclasses.
- The practices of those leading workshops could be considered by those working as leaders in masterclass contexts, particularly concerning facilitative or directive leadership and the involvement of all participants.
- Co-teaching could lead to the development of greater self-understanding as well as new pedagogical approaches.
- Mentoring partnerships could provide further support for teachers.

- Developmental workshops for teachers could extend understanding of other contexts in which students develop their learning, such as Javanese gamelan, which may lead to improved student-teacher communication as well as to consideration of pedagogical practices.

Recommendations for the institution:

- Consideration of the extent to which provision for instrumental/vocal learning is dictated by tradition could result in further developments, for example, enabling students to work with more than one concurrent teacher, or to negotiate flexible instrumental/vocal study with each student contingent on individual needs and interests, which may enable learning of second/third-study instruments/voices or new ones.
- Resources and facilities need to be equally available to students, regardless of genre. This relates to the need to display positive attitudes to different genres and to provide a model for students to engage in these without anxieties relating, for example, to their reputation.
- The use of a specialist musical theatre vocal teacher may be helpful in the marking of assessed recitals in this genre, not only to reassure students that their performance is understood in relation to the skills of 'triple threat', but also to provide informative and constructive feedback.
- Consideration of some students' difficulties in learning through observation could result in the development of guidelines for learning in this context.
- Communication between institution and teachers could be enhanced, particularly in relation to providing information about practical work within projects, for example, in relation to the aims and objectives of the project, the purpose of practical work within it, the approaches involved, possible learning outcomes and information relating to assessment.
- Practical work within academic projects offers valuable experiences to students but issues of parity are apparent. The nature and purpose of practical work

within projects may be made more apparent to students, particularly in relation to teaching methods and learning outcomes.

- Retaining space in the curriculum for student-initiated activities is beneficial.

Wider implications:

- Instrumental/vocal pedagogy could be developed through consideration of practices from other areas, particularly non-Western musics and community music.
- Pedagogies of instrumental/vocal learning within the university environment may be developed by moving away from the models of the conservatoire and thereby constructing frameworks more specific to the university student.
- Disjunction between student aims for learning and institutional provision, students' and teachers' aims for learning, values, awareness of and attitudes towards alternative contexts for instrumental/vocal learning and towards student autonomy may all be concerns in other institutions, along with student-teacher-institutional communication. Therefore, the findings of this research may act as a useful tool to examine contexts, practices, attitudes, and conceptualisations of instrumental/vocal learning in other institutions.

APPENDICES

APPENDIX 1: Participant information and consent forms

PARTICIPANT INFORMATION FORM: Research on hidden instrumental/vocal learning

Name and contact address of researcher:

Liz Haddon, Music Department, University of York

Email: liz.haddon@york.ac.uk

This sheet details information for participants considering taking part in the above study which forms part of my PhD research. Before agreeing, please read the following information which explains the purpose of the research and what it will involve.

The purpose of the study

The research project looks at aspects of instrumental/vocal learning relating to undergraduate studies at the Music Department, University of York. The research will be presented as case studies, each looking at a specific area.

Participation

For this study, you will be asked to take part in an interview, arranged at a time and location to suit yourself. The interview will be audio-recorded and later transcribed. I will send you a transcription and will await your agreement with the data before proceeding with data analysis. You have the right to request amendments to the transcription. Taking part is voluntary – if you decide to take part you will be given this information sheet to keep and will be asked to sign a consent form. You may withdraw at any time without giving a reason.

Your right to confidentiality, privacy and anonymity will be ensured throughout the process of data analysis and through the process of writing and publication. Data will be stored securely in electronic form. The collected data will not be used for any purpose other than the stated research, and any personal data will be held in line with the Data Protection Act and will not be passed to third parties without the permission of the respondent. If you have any concerns about the study please ask for further information. Thank you!

Name of participant Date Signature

Name of researcher Date Signature

PARTICIPANT CONSENT FORM – research on hidden instrumental/vocal learning

Name and contact address of researcher:

Liz Haddon, Music Department, University of York

Email: liz.haddon@york.ac.uk

Please tick after each statement to confirm agreement:

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving reason.
3. I give permission for the interview to be audio-recorded.
4. I agree to the use of anonymised quotes in publications.
5. I agree to take part in the above study.

_____	_____	_____
Name of participant	Date	Signature

_____	_____	_____
Name of researcher	Date	Signature

APPENDIX 2: Questionnaire response example

The following material is an example of a questionnaire response which provides detailed qualitative data. This example contributed to the case of learning from more than one concurrent teacher (Case 1, Chapter 7). The data presented below is from a follow-up questionnaire sent only to students who had responded to an initial questionnaire and stated that they had experience of studying with two or more concurrent teachers.

Multiple concurrent teachers: Questionnaire example

Q.1: Please describe how you came to have two teachers – did one teacher suggest it, or was it your idea? Why did you need two?

It was my idea to have two teachers. I had known of the other piano teacher for a couple of years due to him teaching several other people that I knew. I was impressed by their attitudes and abilities and at a time when I was preparing for my exams and had doubts in my abilities I thought, “what do I have to lose” to try it for a month or two.

Q.2: Do/did the teachers have different roles for you? Please describe:

I guess so? Having to play to a new teacher is scary, and so I made sure I had practiced hard and played something I had already prepared with my first teacher. This worked and the new teacher provided insight into different ideas, and picked up on different things. There was more focus on technical aspects and voicing and how to achieve this. Because of my work with my first teacher, the second teacher automatically gave me praise, and because I knew of the high abilities of some of this other pupils that made me feel really great. This is how it worked for a while, starting pieces with my first teacher, and then when I was confident with them, would take them to the new teacher to be polished (whilst working on new pieces with the first teacher). This

meant that because I didn't want to let any teacher down, I ended up working twice as hard, and progress became doubled.

Q.3: Do you/did you feel that you have conflicting or complementary demands from them? If so, how does this affect you?

Of course there are conflicts, because everyone's opinion is different. Yes, but I think whilst they would express dislike at some things, would ultimately leave the decision to me, as they appreciated not only the situation but also the fact that music can be played in more than one way. Not every interpretation has to be the same.

Q.4: Do/did the teachers know about each other?

At first they didn't. My original teacher didn't know, as it was a trial run, so I wanted to see how it worked. When I really enjoyed this experience, I explained my intentions to my new teacher (as he assumed that he was my only teacher) and then after a few lessons I informed my original teacher.

Q.5: Talk to each other?

No – they are a little far apart! Sometimes I think it would be good for them to talk to each other and establish their roles, however, there may be a small amount of conflict. So, I'm happy with the way things are, so wouldn't suggest this.

Q.6: Work as a team to help you learn?

I feel, despite them not really knowing what each other does for my development, they do work as a team, because I am demanding different things from both of them to enhance my overall performance.

Q.7: Have you noticed any changes in your relationship with your teachers that you think results from having two teachers?

Yes, particularly with my original teacher. Now I have more deadlines of what I want to know by the end of the lesson, so lessons do have more structure.

Q.8: Does having two teachers work for you? If so, what are the elements that make it successful (e.g. your and your teacher's personalities, attitudes to work, etc.)? If it didn't/doesn't work, why not?

Yes – I love it. It's really great – if a bit expensive at times!

Q.9: Any other comments?

I like the idea of having one teacher in the department and one teacher out of the department – it's not a reality check ... but to have something outside of this place just makes me think about different things and doesn't maybe make you compare yourself to who else is here.

APPENDIX 3: Staff interview transcriptions: Musical Theatre

Interview 1: Music Department Professor, 16 June 2010

1. What opportunities do you think students have for learning musical theatre in this department?

Well, they're largely self-generated because even the Central Hall Musical and suchlike, to say nothing of the drama barn and independent productions of various kinds, are essentially all student-driven, so there are as many opportunities as they make for themselves – we don't create any for them; we don't have any rubric for doing that, and at the moment I tend to think that's probably a good thing. The department doesn't have expertise and it doesn't have a full stage and it doesn't have a library that's particularly well-suited to any of this, so to pretend to offer formal support, curricular or otherwise, would be a bit of a swindle, and it's better to be upfront and to say "we like that you do this", "we like that you do work", "we wish to support it – we will help, we will coach, we will etc. etc. but it's on your heads to organise it". That said, every year there seem to be two or three who do musical theatre as solo projects that are ambitious and production-oriented, and another two or three who deal with the historical aspects of those topics, either in solo projects or essays or whatever for existing projects, and I do teach the film musicals course and I'll probably teach, I might teach a stage musicals course at some point – I don't think so, again because we don't have the resources. A factor in the long term of these resources is the creation of that TFTV [Theatre, Film and Television] department and I really don't have any notion what they think about musical theatre or anything else, but I gather they will have a very glamorous black-box stage theatre with all the bells and whistles that we would have liked to have had for the past 30 years in the music department, so it will be interesting to see what they do with it, and if it's available for other departments and other student groups to use – that would change the dynamic of such work from being as it is, either the Central Hall project or kind of guerrilla

musicals, to giving it a kind of regularised foothold, or at least a location, a geographical location.

2. So you think collaboration is the way forward?

With them? I think that it would be lovely if those two departments – this department and that department – could agree on joint projects. I don't think there's any ill-will over there; they're starting up and they seem very preoccupied with their own agenda, which is fine, and we've not had very successful conversations thus far about joint projects, but I think the – well, I really don't know, it'd be lovely.

3. When I talked to [the musical theatre vocal teacher] I asked if s/he knew about it and s/he said no, so we had a quick look at the prospectus and I think s/he is quite interested in the idea of getting in touch with you and maybe seeing if there's a way of teaming up with them.

Well we need to, I think, before that conversation with [the teacher], we need to have a conversation – [lecturer a] and people who are interested in the department need to have a conversation – we keep trying to do this, I must say, I've made several overtures and other people have too, and there's been a very friendly response, but we don't really make any gains in a practical term. I think part of the problem is the university's situation with budgeting and such – but every department is on a make-or-break budget line, so to a certain extent all departments are looking for something for nothing from other departments, and we would look for the same, obviously, being in that situation, and if we create a joint programme that is jointly funded there's no easy mechanism within the current administrative structure that instantly falls into place around it – you kind of have to claw at it, and it's a lot of work.

4. What do you think the attitudes are towards musical theatre of the other staff?

In this department? I've not sensed any hostility; I think there are three or four people – two or three – three or four – who have an active interest of one kind or another – [lecturers x, y] come to mind. Perhaps that's it; I don't know whether [lecturer z] has any interest, probably not; I'm probably leaving out obvious candidates, but most people enjoy the fact that I'm interested and enjoy the fact that students do things.

They may or may not have any personal expertise, but I don't think there's any hostility.

5. And what about instrumental and vocal teachers?

Well I don't think I'm really qualified to comment on that; I'm certainly not qualified to comment on instrumental teachers. And vocal teachers, I think it really depends a great deal on the student and the teacher and how it's been set up – if that style of singing (whatever's meant by that, and there are many styles of singing in musical theatre) but if one of the styles associated with the musical theatre is clearly the student's focus of interest and if the teacher feels confident to coach they do it – [student x] did, in the end, work quite successfully, and other students have done the same. I think most of the voice teachers, but you know better than I, feel that they are not expert at all in musical theatre vocal production, and in particular with the physical aspects of musical theatre. I tend to think that voice in show singing is driven by the staging and character needs to a greater extent than in any other genre, even in opera, which is very comparable. Opera's very comparable in that you have to do things and you have to be someone – I was just watching a video of Mattila's performance of *Salome* a few days ago, and talk about musical theatre – she has it all – she's all over the stage; she's an incredibly physical performer, and the voice is clearly being shaped by the character and by the demands. It's being shaped within a tradition of performance technique that's very specific to the genre, but that's not all that different from what a so-called musical comedy singer does with every show – they have exactly the same demands. But on the other hand in opera you can get away, if you're a good singer, people will tolerate you standing on the stage and looking like a lump and singing beautiful arias. Less so now than they used to, but people will tolerate that – the music is allowed to carry weakness – to overcome weaknesses in the physical staging and the character portrayal by the performer, but you can't really do that in musical theatre. It's been a long time, I can't really think of a musical theatre performer in the last 60 years who's been recognised as a beautiful voice but a weak presence – it doesn't go that way.

6. Do you think that students need specialist teachers for musical theatre?

Yes, I do, but I must say that I think that singers who aspire to a career in musical theatre – the kind of singers who would be here – if they really do aspire to that career they need training in acting and dance more than the voice. The singing will, to one extent or another, take care of itself, so long as they don't do themselves damage – they should have somebody looking after them, but I think there are so many models for performance in the voice that if you simply have a teacher who's keeping track, monitoring you, checking for damage, under the circumstances and so forth, that will cover it for a while – young voices are going to take a while to develop anyway, whereas an 18-year-old or a 20-year-old is perfectly capable of developing all the physical bodily aspects needed for theatre and to do dance training and just develop the entire apparatus that would go with being an actor. And that, I think, is absolutely crucial, and I've always felt that pretty much everywhere, even at the University of Illinois and other places that I've taught, people will come in and want to concentrate on musical theatre and unless they come into it from the theatre department they're getting the wrong end of the stick because that stuff has to come first, in a sense, in my view.

7. So a conventional vocal teacher wouldn't necessarily see the 'triple threat' aspects?

That's true, but I could imagine a vocal teacher working in tandem with some other teachers and aware of the other teachers' contributions; they don't have to buy into them, so to speak, but aware of the other teachers' contributions and simply looking after the singer as a voice and looking after their well-being and trying to teach them about music – not necessarily about technique – if they're confident to teach technique, great, appropriate to the style, I mean, that's great, but if they've never done anything on microphone and the singer's interested in microphonic work, or anything, they won't do any harm, and they'll probably be enough to carry the day in the short term. I think by the time the actor's 22, 23, they can probably begin to fully commit, vocally, to performance, and they can really stretch their voice and press it because there's a lot of physical work. I don't mean to make it seem more physical work than opera or anything else; it's not, necessarily, but there are ways of

manoeuvring other repertory, I think, and being successful at it, with a young voice, or with a voice that has certain kinds of weaknesses and flaws, and you can make it, or certainly get a long way on musicianship, but on the stage in a full art production that's a tough thing to do. You're going to use the full range of the voice almost automatically and until it's grown up you don't have the tool, yet.

8. How important do you think the concept of historically-informed performance is in musical theatre?

Increasingly, I think it's important. In a very special way. I say increasingly not just because of revivals – there have been historically more and more revivals, probably because the number of theatres increases, despite the fact that everybody's telling us they seem to be dying out – there seem to be more and more productions at any given time and seem to be more on the way, and that notion of the revival, which is informed by the first performance but differs from it in a strategic way – it's beginning to take on some of the attributes of opera, in that way, where we have a tradition of performances of *Don Giovanni*, a tradition of stagings and vocal renditions and so forth, and when you go to the opera and you see *Don Giovanni*, you are, if you are a knowledgeable consumer of opera, you are, in a sense, seeing all of the performances that you knew about from the past and making mappings, not necessarily comparisons, just likenesses and differences and one of the things that's interesting about the latest production of *Don Giovanni* is the slant that's taken on it and in opera it's become a kind of farce in some cases with people deliberately flaunting extreme productions with people hung upside down and so-forth – I can't remember where that was, but it was a production I read about recently where the whole chorus was hanging by their heels, but anyway, you know, that kind of stuff, and it's considered a box office draw if you do something outrageous, and that's fine, I've got no gripes, I'm just pointing that out – it has a market value as well. So I think that in musical theatre that's tending to be the case also – it's almost impossible to do a production of *Oklahoma!* now, a real classic without not only bearing in mind the stage history but also the film history of the piece, and you have to assume that most of your audience will know the show, firstly from the film and secondly from one or other more experiences where they've seen it, so in that situation you can't disregard their

knowledge – you can't simply replicate what came before, because then it's regarded as derivative and imitative, and you can't – well, you can treat it all as irrelevant and try to do something completely different, but actually in musical theatre and musical comedy there is less tendency to do outrageous productions, I mean, you can take a Wagner opera and you can stage it in 1915 and dress everybody in Edwardian dress – “this is the story of Brunnhilde”, and what not, and you can get away with it, and that makes sense, but you can't really do *Oklahoma!* any place but Oklahoma – you couldn't do the musical *Oklahoma!* in New York in the 1930s, and it wouldn't really work and that's partly because most shows are very place- and time-specific in their conception, to a greater extent, I think than opera, which, particularly something like Wagner, which on its own behalf, assumes a universality of theme. *Don Giovanni* is not about a specific person in a specific time in a specific place; it's about a character who has certain properties and that character – people with those properties have existed at many, many times in history and at many places in history and you can put the story around any one of those times and places, but *Cabaret* has got to be about Berlin and it's got to be about Berlin in the 1930s, and *Oklahoma!* has to be about Oklahoma and *Guys and Dolls* has to be about New York – you can't move them from where they are because it is the place and time that is the subject of the show, not a specific character within the place and time. Some would be a little more universal – I think *Carousel*, to pick another Rogers and Hammerstein show, *Carousel* could be moved to many places and circumstances – the story is a kind of moral tale and it doesn't have to be in a particular place, and the main characters have very human problems and the plot is dependent on their character, not on time-specific or place-specific qualities. Anyway, that's a long answer, but it's true.

9. *Beyond our limited resources, which everyone agrees are poor – the library, music and space, do you think that there's any other reasons why musical theatre isn't very prominent here, perhaps in terms of what's offered on a taught basis?*

Well, the curriculum is dependent on staff interests.

10. *You did point out that there were three or four of you –*

We're all interested, but we all have many things to do – we're all interested in many things but we all have many things to do – I mean, it took me nine years to do the film musical course – eight years, I guess, not because I didn't want to do it from day one, but because it receded in priority compared to the other things. So I think that, I mean, if there's a problem it's not the competition for resources so much as the competition for attention among the staff, many of whom, quite rightly, have on-going research interests of high priority that students are better informed by, or that they think they'll be better informed by, and which they enjoy teaching, and so I can't really fault the system for the fact that not much gets done curricula-wise, I just think it's in the nature of the system.

11. That's fine – I'm just interested because most of the students say they did loads at school and it was a dynamic and acknowledged thing, and then they come here and it's sort of disappeared off the radar, and then they talk about their experiences of it as something they have to do "furtively" –

That's what I said – the guerrilla musical theatre! I hope they don't think it's furtive, but it is correct that there's no mainstream, as it were, into which they can paddle their canoe, set their boat. I regret that, but it's a department of the size it is with the facilities it has – you can only do what you can do. I say again, I don't think it's right ever to promise, or seem to promise something that you can't deliver on.

12. I don't think they feel that we do – they just feel that it's something that they want to happen and it's difficult, despite the complete acknowledgement of how great you are with it.

I'd like to know more about the difficulties. Is it a difficulty in scheduling, or facilities?

13. It's definitely facilities.

There's nothing to be done about that – we can't get any other facilities. People have a right to complain about anything, and they should, and the more people that complain the more chance there is that something will be done, but I can't imagine that we, as a music department, are ever going to be given a performance space other than the Lyons Concert Hall. As I said, it might be possible, in the medium term, to build a

relationship with Theatre, Film and Television, and to start a programme over there, a joint programme, situated physically over there, where you have a stage set up for theatrical productions and you have lighting up to professional standards and some of the other accoutrements – costume, make up and so forth, that would go with it. I don't know anything other to be done than that relationship.

14. I think one of the other issues is that those students who are involved in it and are passionate about it feel that other students are negative about it.

Ah, well that might be.

15. Do you get that feeling at all?

No – I only talk to people who are passionate about it – they're going to migrate to me – anybody who thinks it's shit isn't going to come to my office and say "hey, [you], I think ..." I tend to – I have a very selective audience among my students!

16. Do you have any idea, though, why students might look down on musical theatre?

Well, hmm, I suppose, first of all, in a university environment to which people come at the age of 17, 18 or whatever, there's a great deal of growing up going on, and a great deal of that has to do with finding and defending your identity in a way that you haven't had a chance to do before. So I think that students are, by and large, very strongly opinionated about many things, which is wonderful; it's only when you approach your dotage that you begin to lose your ability to discriminate the way you used to be able to do in between what is "really good and worthwhile" and all that isn't. So I think there may be students who have strong views and sneer at musical theatre, but I'm equally certain that there are students who have equally strong views and are disparaging about harpsichord players, and all the things that go with it – I could name you a few but I won't. And likewise, the jazzers, and the composers, and likewise – you know. So that's part of the answer, but there's also, historically, has been historically a tendency, rooted in the high art/low art distinction, if you want to call it that, a tendency to minimise the importance of musical theatre from a scholarly, research point of view, and to downgrade, downplay the accomplishments of composers and lyricists and the like – largely I think that's faded away, over the past 30

or 40 years, but there is a residue, and it'll probably be here for a long time yet – there's a residue that says Donizetti was really on to something but Cole Porter wasn't. And I personally find that very hard to accept. I tend to think, for example, picking Donizetti as a very good example, actually, I tend to think that Donizetti was a very good musical comedy writer – Bellini may have been better than Donizetti, but you know, those guys back then, especially the *bel canto* crowd, that was just straight musical theatre; it happens to be in Italian and it happens to have been given a patina over the years and large collections of divas and promoters have a vested interest in maintaining that patina so that they can claim the salaries they do, but it's really good musical theatre, and those operas are vastly entertaining when they're treated as musical theatre. I'd much rather see them in an exuberant performance informed by a study of vaudeville and early musical comedy than in some staid and overly reverent rendition, and I think – this is not a surprising view – lots of people feel this way – so there's a natural marriage there and once you create the alliance between those forms, particularly opera, particularly comic opera, then all sorts of things start to fall into place – the way the words work with the music, the way the narrative intersects with considerations of pace and structure – there's no more or less concern for those in much opera, particularly nineteenth-century when it was popular art, after all, at the time, and they went through the same thing that Broadway shows do – they tried them out of town, changed things around, stuck an aria in from an opera that they'd had to discard – it's all the same, so there's absolutely no reason to draw a big black line between the two. So I think that's beginning – that's largely faded away, and as I say, I think there's still a residue – a kind of presumption that Wagner was thinking deep and serious thoughts, and Rogers and Hammerstein, to pick an example, weren't thinking deep and serious thoughts. I would beg to differ, or I'd argue that they both were – that one was appropriate to his time and place and the others were appropriate to their time and place and I see no reason to value one over the other, myself. Is that what you wanted?

17. That's fine, yes! I was just interested because I was thinking there's so much pressure on other aspects of music to be going down the historically informed route and this kind of perception of musical theatre as being somewhat lighter and more of a

thing to play with than serious stuff. One of the students noted something about how you couldn't here really do an analysis of a Sondheim show, and I'm thinking yes you could, why not –

Certainly could.

18. But it's possibly seen as being less academically 'valid' or something which clearly isn't the case.

I don't think anyone here thinks that, particularly when you get to Sondheim. If you're talking about a Busby Berkeley review that would be a different matter, but even that –

19. It was probably a random example.

The historically informed stuff is very important, too, even if you're just performing a piece and you assume it's had a historical precedent, there are, nearly always, when I've worked with people who know present day repertory, or relatively recent repertory and they don't know a lot about the past, there are connections that they just don't realise, but the people that write these shows know the history of the genre through thick and thin, and every possible way, and there are internal references: so many musical theatre pieces were conceived for or with particular performers in mind, and unless you know those performers and what they were capable of you can't quite understand why the show was constructed the way it was, and when you understand that, and then you have a situation where you're performing it now and that performer's dead, or not capable of doing the show any longer, in any case, you can make an historically informed decision about what to do about all the baggage that performer brought with his or her character. Gwen Verdon was originally going to be the lead in *Sweet Charity* – this came up a couple of years ago because of Central Hall musical – there's a tango in *Sweet Charity* which is utterly unmotivated – you can't understand why they would be doing the tango. It's a great song and so forth but doesn't seem to make much sense. Then you realise that that song would have been done by Gwen Verdon who, had she done the show (she pulled out and then died shortly later, I think), Gwen Verdon was identified with the tango, with paradistic

performances of the tango, notably this character of Lola in *Damn Yankees*, and in several other shows – it was sort of a shtick – you expected Gwen Verdon, this sultry redhead with the deep voice to burst into this – burst would be the wrong word – to sashay into this sexy sloomping thing with the tango – you know. Okay, making a new show with Gwen Verdon as the star you’ve got to give the vehicle. But the vehicle stays and the star goes away and you have to decide what are you going to do about that? Do you try to be Gwen Verdon? That show, *Sweet Charity* is a terrible one for the female leads because the parts are all in the basement of their register; she was a really low singer. There are these kind of things where musicological information, rather than performance studies per se – I suppose it is historically informed performance but not quite in the sense that most people would use the word – that kind of information plays a tremendous part in grasping the music that re-presentation of the material offers you, because you have a sense of the motivation for a particular event, and knowing the motivation, maybe, can create another parallel motivation rather than simply reproducing the event with a kind of scratched head.

20. Have you been involved in the Central Hall musical?

Well only because I’ve marked it and people have done solo projects and things like that, but I’ve never directed, but it’s a student show and so – I’ve had two or three solo projects and been to an equivalent number of performances.

21. You’ve said quite a lot about this all the way through, but if you had to sum up in a bite-sized bit

I don’t do bite-sized bits [laughs] – you know that’s futile for me!!

22. Yes! I’ve just been asking everyone this question, which is how do you think it is best to learn musical theatre?

Well, from the stage point of view. From the stage point of view. You have to have a stage and you have to think about the music and all of the things in terms of the stage. You can’t learn it from score. I mean, you can learn the song from score, but you can’t learn to perform from score. It has to be memorised, it has to be internalised, all of the things that have to do with character and physical behaviour and acting technique,

those all have to enter into the process at an early stage. You can learn opera – again, it’s a forced argument, but it’s somewhat true – you can learn opera arias and you can sing them with the music in your hand or on a music stand in front of the piano playing a reduction and it will be, to a certain extent, let’s see – what I will say, is that the music that results will convey a significant part of what would be conveyed in a stage production – in some cases – not all cases, by any means, but in many cases. For musical theatre, there are instances like that – there are songs and a few pieces that can be excerpted and done exactly in that way with the piano, but the vast majority of things require a stage and they require acting. They can be done with piano but you have to take the stage and you can’t have a music stand in front of you – you have to think about what you’re doing and block it, in effect, really design the performance and make it work for you. There’s an additional thing that’s happened with musical theatre (this is an additional thing that’s by the by, but I told you I didn’t do brief answers!) – this is by the by but it’s important from the point of historically informed performance, which is that a lot of, especially American shows, have become standards in the pop repertory and jazz repertory so there are vast numbers of songs which many people know from Frank Sinatra recordings or instrumental performances by John Coltrane, for heaven’s sake – ‘My Favourite Things’ – John Coltrane’s got 37 versions of that, and there are jazzers who – that’s probably not that case, there’s probably nobody in the world who’s not seen *The Sound of Music*, but you could imagine easily that if you were a serious saxophone player you’d first encounter that song through John Coltrane, and that doesn’t happen to opera and to classical music very often – it does sometimes, but it’s rare. And that’s a different kind of historically informed performance – that’s a different kind of baggage that has to be considered when you produce a show. It’s not quite the same thing as the original performer and the character of that performer and so forth but it’s related to it, and it’s also an opportunity, of course, because it’s perfectly acceptable to present music from shows in an improvised or popularised or jazz context or whatever, so that’s an entirely different opportunity that comes along with that genre and leads to a different phenomenon which is neither a musical theatre nor merely song, since many people seeing the – you remember Hilary Feldman when she came – the notion of the cabaret – that you have to remember what the situation is, what the character is doing, but

you're not doing musical theatre; you're doing the song for you, in a cabaret, so it's neither one nor the other – it's neither a reproduction of the show; nor is it a separate piece excerpted and as a stand-alone artwork – it's something in that huge grey area in between, and that's wonderful, I think that's fascinating beyond belief – I just think it's wonderful!

23. *Perfect! Do you think there's anything else I should have asked you or that we should have talked about?*

No, but I would like to offer one comment, which is that you may have noticed this from my workshop, but another thing that I think musical theatre is very good for, curricula-wise; one reason why I wish we could include it in a more detailed ways is that it's a very good way to get people thinking analytically about songs and instantly applying the results of the analysis. Most songs have a fairly simple formal design; most songs in shows have a fairly simple formal design, but most songs also inflect that design in idiosyncratic ways and once you realise that – it takes two or three weeks of thinking, or maybe not even that – it takes five minutes for some people, once you realise that, you kind of have instant access to a way of thinking that takes a long time to get to if you're dealing with Bach *Brandenburg Concertos*. You can look at this song and say "it's a verse, chorus, verse, chorus, oh, but the second chorus has an extra tag" you get that far, but that's all you need – you instantly know, that there's a good reason to create a parallel between the first verse and the second verse and you're going to treat them the same, somehow, from a staging point of view, delivery point of view, pacing tempo, de-dah de-dah, there should be a relationship between those two. The choruses likewise, there's going to be a relationship, but the second chorus has to be inflected in a way that makes the extra two lines or whatever it is, motivated, that motivates them, and that's a wonderful opportunity for people who have not invested deeply in analysis or thinking that way analytically to be creative on the basis of an analysis, to be creative and say "well, okay, maybe we should sing that louder", "no I don't think that" – well whatever it is, you know – once you're aware of that difference and once you're aware of the structure that contains that difference you have an opportunity to act in a performance capacity to make that difference count in some way or other, and the requirement or opportunity is instantly obvious, but it's not

instantly obvious what to do, but it's obvious that the opportunity's there, and as I say, if you think about, say, Sonata Allegro form, we can talk to students for hours at a time about Sonata Allegro form and the variants that could come and the fact that the second theme comes in the mediant instead of the dominant – well what do they know – what are they supposed to do with this information? It takes a long time – it takes a long time to figure out what you're supposed to do with this information – it's a very rich, very complicated analytical domain you're entering into there. I'm not saying that the musical theatre thing is naïve or that one's better than the other – it's just different, you know, and that's one reason why I like teaching – like that workshop – I like those situations where you can teach musical theatre in a straight blitz, show them the stuff, because you can open those doors for people and if you do it right, which is very, very difficult and I rarely do, but if you can do it right, they'll go away from that workshop or encounter of one kind or another with not only that door opened but a whole lot of other doors at least conceptually open. They have a way then to understanding what they've done to that little song, understanding how that difference is meant to be applied in performance and making something out of it and what the alternatives are and thinking creatively – what they've done to that song they can do to a Beethoven String Quartet – it'll be harder, but they can do it. That's another pitch in favour of musical theatre repertory, or popular song just in general as a teaching category of stuff. I teach that Popular Song course as well, American Pop music, I call it "before Elvis" because I stop at 1955 because different things happen then, but that does the same thing, you very quickly realise that you can assess the variants and the differences in a very direct and immediate way and if you do that for eight or ten Tin Pan Alley songs from the Golden Era, so to speak, and then go back and look at Schubert, it's amazing what falls into place! Just amazing! For me at least!

24. I was thinking it'd be good to have you do a session on Schubert repertoire with the approach that you took for musical theatre.

Yes, that would interest me!

25. Great, thank you!

Interview 2: Musical theatre vocal teacher, 7 June 2010

1. When you started teaching here, in January, what were your impressions of musical theatre life in the department?

My impression was that it was non-existent, previously, and my understanding was that people had expressed an interest in musical theatre and that the department actually was fairly rapid in responding to it – that the interest had manifested itself this academic year and as universities go, within a term, I think that's quite good movement. What I like about the department is the flexibility that students could, if they wanted to pursue the medium of musical theatre in their private study.

2. What about opportunities for students – were there any before you came here?

I don't believe there were officially; unofficially yes with the Drama Society.

3. What do you think about attitudes towards musical theatre – what do you think staff attitudes might be towards it?

I have no direct knowledge of staff here, but my experience in the past is that classical musicians and classically trained musicians tend to dismiss it; they sometimes misunderstand certain vocal qualities and applications of technique which they consider to be unsafe, which evidence, now scientific evidence has certainly disproven and by practice people that are singing eight-to-ten times a week quite successfully for a number of years clearly are not doing anything that is unsafe or unsecure. So I have no direct knowledge of anybody's opinion here, but outside in the wider sphere it's usually looked down upon.

4. What about student views?

I think the students are quite excited by the possibility of using their voices for different material, and then once they do start to, certainly with me, they can use their voices in different ways, as well – it isn't just about the material, it is about the techniques used.

5. What support and resources do you think students have for learning musical theatre here, apart from yourself?

I think that is about it, actually. The library resources are fairly minimal.

6. Not many scores or books.

No, I paid a visit once just to see what was there and it was rather scant.

7. What about recordings – CD or DVD material?

That I've not explored; I looked at the books.

8. That's also fairly minimal, actually. Do you think there's any other resources?

From the broader issue, I suppose acting resources, drama resources as well would be useful.

9. But there's nothing, really. Do you think that students learn about musical theatre mostly through involvement within the department or outside it?

Oh, outside it, I would say.

10. Do you know what kinds of things?

Well there is the Drama Society, as I've mentioned, and ... apparently it's unprecedented that they're doing two musicals this term.

11. Did you see the first one? Was it good?

I did – yes, actually, I was very impressed. It was *The Last Five Years* – a 2-hander, quite contemporary, and actually, yes, I was quite impressed.

12. Do you know about the Central Hall production? It was Rent this year.

That happened right after I started, I did in fact coach one of the principals – [student a] – she was my very first student.

13. Those two things are the main things that are happening outside the department. There's now a musical theatre group that's just taken off called 'Vocal Point' and they've got a lunchtime in the lunchtime concert series, I think that's in the last week of term ... I think that's being masterminded by [student b] – do you know her?

Yes, she's just started coming to me, but I had no knowledge of this at all – she hasn't mentioned it to me at all!

14. So there's growing initiatives now; it's pretty much like the state opera was in about 4 years ago – not much opera, then Opera Society began, which might have been born out of somebody's solo project, and now it's a pretty big thing, so there's signposts for something like that happening with musical theatre.

I have a question for you, which is: is this partly a consequence of the department officially recognising musical theatre by having me on staff and going “yes, we officially recognise musical theatre” and people thinking “now we have the official approval to do these things”, or was the momentum there for this and the department's caught up with it?

15. That's a difficult thing to say – I think having somebody who does it and is employed professionally to do it is a really big thing, because people can see that it does give it a status and a permission that it's okay to do it, and a lot of students in their questionnaire replies have been writing things like they refer to their musical theatre stuff as a “guilty pleasure” and I think that hopefully with your involvement here that might change into something that's a bit more overt and that they'll feel they shouldn't be pretending that they don't do it, or having to defend it against people who don't believe in it – its status as a viable art form – there's a lot of negativity towards it, so hopefully it will change.

I hope so.

16. How do you think musical theatre is regarded by your vocal colleagues here – the other teachers?

I don't honestly know, because I don't know them. Only one person I know and that's the person who recommended me, that's [vocal teacher a, who has since left] but she's a jazz specialist and so there was certainly at least tacit approval, and I did talk to [vocal teacher b] briefly the other day, and she didn't appear negative about it.

17. I know that some of them do teach musical theatre, and I probably shouldn't ask this, but do you have any ideas about how they'd teach it?

Yes, they'd teach it classically.

18. So what would the differences between a classical singing teacher and a musical theatre specialist teacher be?

There would probably be extended vocal techniques – I would use extended vocal techniques that a classical teacher may not, and they would use the classical set up, whereas I'd use more extended techniques which would include the Broadway 'belt' sound and more pop-influenced sounds as well, as appropriate.

19. Would your teaching begin from quite a technique-based approach, with lots of exercises to try to get different colours?

Yes, and mine is also physiologically informed as well, with actually how the larynx changes to make the different sounds and produce the different colours.

20. Would you discuss what's physically happening with your students so that they understand that?

Yes, as appropriate, and usually, non-classical students (to use the term) tend to be more receptive to that.

21. I think you've had quite a few who'll have come through a classical training first?

Invariably, most people do, who've had any kind of training, even pre-university level; if they've had any kind of training it's probably classical.

22. So you'd think that giving guidance on vocal health and sound production is essential to your work?

Yes.

23. I'm really interested in the idea of 'triple threat' and I'm wondering how you'd see your work relating to that, and how it might be different from what a classical teacher might be doing?

Triple threat – acting, singing and dancing, in equal measure, with equal weight and equal importance – I'm not a dancer so I don't really touch on the physical dance aspect. In terms of singing, then, of course, acting does come in through song, dovetailing with the actual acting itself, and even classical tutors will talk about song interpretation and conveying the meaning of text, but possibly not in as equal a way as in musical theatre. The vernacular is very important in the musical theatre genre; you're primarily singing in the language that you speak, that the audience speak, and so there is a stronger emphasis on the acting side, on the interpretive side, which balances against the *bel canto* tradition of classical teaching, of always making a nice sound. In musical theatre one looks at making an appropriate sound for the dramatic intention, which might not always be a nice sound. A safe sound, yes, and a secure sound, but if you're in angst then you might not necessarily be making the most beautiful sound!

24. In terms of tying it together, when you teach at the musical theatre college I guess you're always working in conjunction with the dance and movement specialist, or the acting specialist, so how is your teaching here different from what you do there because you don't have the other specialists here to bring in?

In a way I have to just sort of ignore the other aspects here, and really focus (because I can't dovetail in to what other people are doing), and talk to the students: "this is what we're doing and this is how I can prepare you and this is how far I can take you musically and help you with some idea of the dramatic interpretation, and to take this further either talk to a choreographer or talk to a director about then extending it" – I can't really dovetail that. I could say that – find a director, find a choreographer, but of course I don't have the interaction where I can talk to colleagues and discuss individually, even.

25. So you recommend that they go and do it with other people, but as you say you're not a dancer so you couldn't do the dance part. Would you advise them on some movement or some kind of acting?

Within my capabilities, yes, I'd certainly suggest what dance style might be appropriate for a particular piece, but I couldn't choreograph it. I'd say "this is clearly a tap number", or "this is a Fosse type number", or "this could be a more lyrical number", if it's a dance piece, or if it's an acting piece I'd work through the text as best I could with them, but if it came to direction, if they were to present it then I'd reach the end of my skills.

26. It would be nice to have the other specialists here.

Well, one tends to find that unless you're at the very top of the tree, that you are either a specialist or a generalist, and that you might be skilled in the three, but in a slightly more general way, and so the question always arises, particularly at this level: do you have a generalist, or do you have specialists?

27. At least we have you – that's a start!

You have one generalist – a specialist for singing, and I do move into the acting domain!

28. Do you think there'd be any potential in linking up, say, with the department for Film, Theatre and Television?

Yes.

29. Have you spoken to anyone about that?

No – it's early days; I'm still treading my way.

30. It's early days for them too [discuss the new department] – it could be an exciting initiative.

I do think so, yes, because if the students are serious about wanting to go into musical theatre they will need to develop their acting skills beyond those of opera singers – the trend with opera is that people just don't stand there on stage and look like sacks of

potatoes anymore, that they should have dramatic ability as well, but they most definitely will need it for musical theatre, and some movement skills as well. With regard to the triple threat, it still, even these days, tends to manifest itself as two of the three that are strengths with a supporting skill, and by virtue of how it's taught, within a specialist school, at music theatre colleges it'll either be a singer/actor or a dancer/singer.

31. That's good that there's slightly less expectation then to be triple threat! It seems to be the pinnacle of attainment.

It is the pinnacle of attainment, and true 'triple-threatists' are very unique and very special – somebody who can command as a singer, as an actor and also who can command as a solo dancer as well – they are very unique, and it's nigh on impossible to actually train people to be that skilled in all three disciplines – it requires so much time, and the student has to be very talented to begin with, and this is why most musical theatre colleges, as I say, have this slant either towards being an actor/singer or towards being a dancer/singer.

32. Where could you go for this? I guess Guildhall?

Guildhall, but dance would be the minor; Mount View – dance is the minor; Guildford school of acting – dance is the minor; ArtsEd – dance is stronger, that's possibly the college which is closest to being triple threat; the college I teach at is dance-based (SLP, Garforth, Leeds); and many of the others that I've not mentioned tend to be dance-based, but at the very famous ones dance tends to be the minor.

33. How important do you think it is for students to look at 'classic' performances, either contemporary or older ones on DVD and try to replicate performances of the singers in those shows?

I suppose it depends on the definition of 'replicate'. I do think it's important for people to look at it, particularly the historic ones – I've found myself watching the recordings of something like *Carousel* and surprising myself actually at just how classical they are, in the contemporary way for it, but within musical theatre, the evolution of musical

theatre does come from the classical and extends beyond it, but a lot of the earlier musicals do require that fundamentally good classical technique.

34. Here in this department there's quite a big thing about the idea of historically informed performance practice and quite a lot of pressure on singers to be singing in a kind of 'authentic' way, and to apply all the information they can from treatises etc. – I wonder whether there's a similar move towards that kind of performance in musical theatre, or whether it's slightly freer to do your own thing?

It's somewhere in between. I don't think it's as academic as perhaps more historical period practice has been, where there is maybe more evidence available, as you say – for Baroque and Classical performers you have to be a little more scholarly to find the clues, perhaps that's a good way of putting it, but with modern musical theatre, twentieth century, there are sound recordings and there are videos – it's a less academic exercise but it is one that has taken place more recently. There has been a criticism from the industry that new artists to the industry are not as robust as they could be; not as versatile as they could be because they've developed very contemporary pop-type skills which don't lend themselves to the earlier, to the first half of the twentieth century, and so with the musical theatre we have an historic past now which does need to be re-visited (which singers do have the technique to do it?) and to recognise that the historically informed performance practice is far more classical than maybe modern taste would want today, but even if we find a middle ground –

35. Doing a bit of research there didn't seem to be very much written about musical theatre, apart from quite a few books which chronicle the development of it?

Yes, lots of chronologies, but nothing really about vocal development.

36. And there's not a lot of analysis of performance or performance skills, or the kind of thing that I'm trying to do which is looking at how students learn it and develop their learning in it, and very few journals devoted to it.

Yes, the ones that will exist will come from theatre, from acting, and they won't actually come from music.

37. Do you train singers to use microphones and understand amplification?

Directly, no, in terms of musical theatre performing, because the idea of being amplified on stage is that it should be discreet and actually as an artist you really shouldn't be aware of it, especially if you're head or throat miked and it's attached to you, and you forget it's there. The main thing to remember is that you have, really, an extension of the extremities of the dynamic range – that you can go really soft, and also you needn't go so loud because that will be taken care of for you, whereas in opera, the big climax moments, you've got to produce it, but therein lies the difference between doing eight shows a week or two, maybe three. And so, in terms of technique, there's only a few using hand-held microphones for a more pop-orientated approach – that happens sometimes now in musical theatre, but not often. The technique for using a throat or head mic is really to forget it's there, and don't use it as an excuse for not having a technique, actually.

38. The approach of belting would still be used with a mic?

Oh yes.

39. So it's just a difference of colour?

It's a different colour, yes, and it would usually come at a climax moment – whatever band you're with would usually be producing quite a big sound and so, yes, you're producing a particular sound which is big, with a particular colour, but so that you don't feel the need to push – the amplification will take care of that.

40. What do you think the students who've chosen to study with you want from you as a teacher, and are you able to meet their needs, or do you find that there's any constraints to that through our facilities and things like that?

The first part – I think they want to be believable when performing musical theatre, and they want to use the appropriate techniques, and they don't want to sound like a classical singer singing musical theatre, of which there are a myriad of, whichever way you look at it, good or bad examples of people doing it, not least of all Kiri Te Kanawa, very famously, and worse, José Carreras in *West Side Story*, and people look at that

and go “this is just not appropriate” – that’s the first thing that they want – not to appear like that.

41. So they’re very aware of the differences?

I believe so, yes.

42. Do you feel that there’s any constraints in being able to help them?

In terms of the department, no, unless they were getting conflicting advice from somewhere else, but I don’t believe they are. I think the biggest constraint is the personal and experiential one of actual voice production, and that the technique that they’ve developed and the habits they’ve developed need exploring and expanding upon. Musical theatre – it is an extension to and an expansion of the classical technique. Classical technique does exist in musical theatre but it is part of the palette, the classical sound; it’s one of the colours, or a few of the colours, and you open up even more – at one end of the spectrum you do have the classical sounds and then at the other you have the pop sounds, and everything in between.

43. They should be really excited about that extra dimension going into the voice and then seeing what they can do with that.

It’s what I found particularly exciting, as a singer, because I am actually a classical performer, but I was very excited by the extension to colour.

44. Did you go through a classical training at music college?

Yes, absolutely, twice – undergraduate and then postgraduate, and then I worked with a particular singing teacher who is a West End singing coach and a pop coach as well, and he showed me all the extra things that I could do.

45. Would you say then that you could work with students on pop music as well?

Yes, certainly, in terms of technique and appropriateness of technique, yes.

46. We should make that known! What improvements do you think could be made to enable musical theatre learning in this department?

Library resources; I think the exciting thing that you said about linking in with the school of theatre, definitely, and even, this could draw on, without wanting to tread on toes, it does tie in with opera as well – they are theatrical art forms and there are many common areas that can benefit both and can draw from. There are opportunities for students to perform, and those, I think are the essential ones.

47. So it's a kind of widening, not pigeonholing it into one thing, but linking with others and expanding it?

Yes, because it is an amalgam of the genres, combining acting and singing and possibly dancing.

48. What do you think is the best way to learn musical theatre?

[long pause]. That's the 64 million dollar question! I think it's the bringing [pause] – there are two sides to this coin – one can do it in an holistic way, where you just explore the three things together, and really get the true holistic approach of “am I speaking, am I singing, am I dancing?” and actually it's all just the manifestation of whatever mood you're in at the time, but then of course you need to get down to the nitty-gritty, so the other side of the coin is developing the three skills, which by definition will be independent, but trying then to integrate them as much as possible, always being aware, always being conscious that although you're focusing on singing; you're focusing on acting; you're focusing on dancing, that it's not independent – they are interdependent, and that, actually, is the hardest thing, in my experience, of musical theatre training, is this – that you want people to be the best singer they could be, the best actor they could be, but it's then bringing those skills together and merging them.

49. When I asked the students this, most of them just wrote “by doing it!”

Yes!

50. I think their view is that they just want to get stuck into being part of a production and all those things just have to evolve.

Yes – the sort of holistic approach.

51. Which I can see is quite attractive really ...

Yes, it's what most students want to do – and they feel “but I'm not doing it” unless they bring those things together, but it's what are they bringing into the mix – what knowledge, what skills are they bringing into the mix, which can then through that process expand, because if they're not very good at singing then actually just by doing it isn't going to make them much better at singing. They might get more confident at singing but they're not necessarily going to get more technically better.

52. So they need the specialist input in terms of developing all those skills?

Yes. That goes back to the earlier conversation about being a generalist or specialist.

53. If you were to put on a musical theatre production here, would you ideally bring some colleagues over to work with the students, and build it up in collaboration?

Yes, absolutely, and also be seen to be doing it as well – I think that's really important for students as well, that they see the production team in collaboration as well because it is a collaborative endeavour.

54. [We discuss the practical project at the start of each year, working towards a production in week 6 ... that's probably the most dynamic thing that happens at York]. It seems to me to be really odd that musical theatre has this underground kind of thing about it, because when I asked students about the prior experience of it before coming to university, just about all of them say they did loads of productions either in or outside school and then they get here and it's just not happening, which seems bizarre when it's been such a constant part of their lives, and in addition to it not happening it kind of has this negative status, and I wonder why that status is like that – do you think it's just because it's not been on the menu of projects, for instance?

I don't think it's isolated to this institution; I think it's global in the education sector, and it is, yes, given amateur status.

55. You've said quite a lot about how it compares with opera and the vocal demands being an extension of what you might have in a classical singing approach, so you could argue that it has more to offer?

Yes, very easily one could argue that. It would fall on aghast ears – I can hear very sharp intakes of breath if you were heard to say that!

56. Do you think that, perhaps in this institution, it's because we've got a body of staff who have completely different priorities and musical interests?

I can't comment on the body of staff here, but probably, because that's what we're finding across the board, is that with scientific developments and a better physiological understanding of the voice, that the older generation has found it harder to adjust to and a more recent generation are finding it easier and are growing up with it.

57. Do you think there's any ways that an older generation could be persuaded to let go of their reservations about it?

I'd like to say yes – I don't know how. Some do, some don't – I think it boils down to the individual and if they're inquisitive about what they're doing. Some of the finest exponents are – possibly the finest exponent is in her seventies now; you have Janice Chapman who must be in her fifties as well, so there are always exceptions to every sort of generalism.

58. I'm thinking here how can it have a more positive profile? It's developing through things that are happening, but students have indicated in their replies to me that other students have got a very dismissive and negative view of it and just think it's a kind of laughable thing to be doing.

It's not serious music.

59. There's not just issues with technique and the perception that belting is bad for the voice, but it's also the genre itself – or something else – what could it be?

There is a musical elitism and a snobbery that exists, and I think probably just a lot of people who aren't fully conversant with the history of musical theatre and the development of modern musical theatre, going back to the American development and a lot of the European migrants that went to America – Gershwin, Berlin – classical composers – European-educated classical composers who started branching out, started developing different voices, individual styles and sounds in a new world and

started speaking with new voices, and so one could quite easily take that as the development of Romanticism, but it seems that we seem to go the other direction. I don't know – where do other students' perceptions come from? Probably inherited from their teachers, because as you say at schools they do ...

60. And perhaps there's a feeling that on the surface it's not technically as demanding as other types of singing?

There is a misconception, yes. But also, it is partly substantiated by trends that people that have gone into musical theatre have gone in through the theatrical route, and so they are actors who sing, and therefore, technically they're not seen to be as good as people who've gone the music route and trained as singers, but the modern convention now is that people need to be as skilled in both.

61. Maybe this kind of TV route into it isn't particularly helpful?

Not in the least bit helpful. No. They even did 'PopStar to OperaStar' and that was seen to be pretty disastrous, but actually from a professional's point of view, all the other ones are pretty disastrous as well – listening to someone singing 'Somewhere over the Rainbow' in completely the wrong style for *The Wizard of Oz* isn't helping either.

62. I think in terms of this department it's becoming more positive because it's becoming more visible. As part of the workshops I organise I asked [Professor x] to do one on musical theatre, and that was great ... he/she also did a project on music from shows ... In the session he/she worked with about three separate groups on how they could build in more acting and drama into what they were doing. H/shee asked them to stage the song in advance and asked people looking at it to pick out things like whether the energy levels dropped anywhere, or where the performers needed to be looking, or where it could be more convincing in terms of their interaction – that really helped people see that there's another way of looking at music, and it was all transferable, but the fact that it was musical theatre was really important because students like [student b] were involved and it was a platform for 'their' thing. Hopefully if we get more things like that next year it'll build up – so if you want to get involved?

Yes, sadly time was not on my side this year so I haven't got involved but I did promise that I'd do a workshop and I might explore these extended qualities and actually open people's eyes a little – that especially for classical singers, what they think of as being the whole technique is actually just a part of what the voice can do.

63. Say you did a session on belting – that would attract a lot of people – also one on triple threat presentation? Or something else you could dream up? And maybe it's worth talking to [Professor x] about some collaboration?

Looking at mirror work, posture – we often want to film our students and really it's an extension of that – are you using your body well from a technical point of view, and then from an interpretive point of view? And then in order to achieve the dramatic effect are you compromising your instrument – when you curl up into that ball or embrace somebody, are you suffering vocally for it, potentially, as well? The benefits are enormous.

64. I feel really positively about it, and I don't see why it should have any less put into it than any other type of singing, or indeed, type of performance that happens here – they all should be given equal value, especially in a place like this – you should have time and freedom to explore lots of different styles as a student.

All singers, I think, should have some kind of acting skills.

65. And it sounds like they should all have that kind of extension of vocal technique as well, because then they understand how their voice works and if they want to go beyond the norm then they've got the tools to do it.

Yes, if one comes back to the classical world and a sort of post-modernist, even in the classical sphere, there are often things demanded of the voice that go beyond the traditional, and this is where this can tie back in again.

66. Is there anything else you think I should have asked you or that we haven't included?

My knowledge of what the department does, I apologise, is sketchy! I don't know if there is any resistance, actually, to what is going on. My direct experience is no: I

haven't had anybody screaming at me going "what on earth are you doing with this student?" It seems to be drip-feeding through so that students are gaining confidence in admitting that "I like musical theatre". It is about approach, and prior perception is that it's somehow sort of seen as something that you do when you can't sing properly, or it's thrown together, or something like that, but if it is approached in exactly the same way as any other executive discipline, that there are techniques involved and you do have to practice and rehearse them and develop them and that actually it does have substance and it does require training to achieve the ultimate success that you want with it as a medium – I think that's to be encouraged. But how do you do that from within a music department? I think it actually has to collaborate where possible?

67. I guess it's early days, so it will grow, but the more positive encouragement it gets the better. [We discuss sending out an email about musical theatre vocal lessons].

Extended vocal techniques – crossover techniques – in truth, most students are classically trained so crossover techniques is more appropriate. [END].

APPENDIX 4: Vocal and instrumental tuition form for new undergraduate students, Music Department, The University of York.

University of York Department of Music

September 2010

Vocal and Instrumental Tuition 2010/11

This questionnaire is designed to assist your Performance Supervisor in arranging your vocal or instrumental tuition. It should be completed and returned to Catherine Duncan, Music Dept. Administrator, by Friday 24th September 2010. You will be able to discuss aspects of tuition, repertoire and performance opportunities at your Performance Studies Consultation (non-assessed) on Tues 12 October where you will be allocated an instrumental/vocal teacher.

NAME	MOBILE
INSTRUMENT 1st	GRADE
INSTRUMENT 2nd	GRADE

1. Are you in any doubt as to which is your 1st instrument/voice?
2. Roughly how much practice do you do daily?
3. What pieces have you studied over the past year?
4. What pieces would you like to study over the next year?
5. What are your areas of musical interest in general?
6. Have you had any kind of group teaching (e.g. performance classes) in addition to one-to-one lessons?
7. What are your aims at the moment, as a singer/instrumentalist, during your degree and beyond?

APPENDIX 5: Related publications and conference papers

Book chapter:

Haddon, E. (forthcoming, 2013). Hidden learning and instrumental/vocal development in undergraduate university music education. In I. Papageorgi and G. F. Welch, (Eds). *Advanced musical performance: investigating in higher education learning*. SEMPRES Studies in the Psychology of Music. Aldershot: Ashgate.

Peer-reviewed journal articles:

Haddon, E. (2011). Multiple teachers: multiple gains? *British Journal of Music Education*, 28 (1), 69-85.

Haddon, E. (forthcoming, 2014). Observational learning in the music masterclass. *British Journal of Music Education*.

Magazine article:

Haddon, E. (2013). Student insights on studying music at a university in the UK. *Music Mark Magazine*, 2013 (1), 3-7.

Collaborative articles:

Szczepek Reed, B., Reed, D. and Haddon, E. (2013). Now or not now: coordinating restarts in the pursuit of learnables in vocal masterclasses. *Research on Language and Social Interaction*, 46 (1), 22-46.

Papageorgi, I., Haddon, E. et al. (2010). Institutional culture and learning I: inter-relationships between perceptions of the learning environment and

undergraduate musicians' attitudes to learning. *Music Education Research*, 12 (2), 151-178.

Papageorgi, I., Haddon, E. et al. (2010). Institutional culture and learning II: inter-relationships between perceptions of the learning environment and undergraduate musicians' attitudes to performance. *Music Education Research*, 12 (4), 427-446.

Conference papers:

Haddon, E. (2012). *Masterclass learning: an interdisciplinary perspective*. Unpublished paper co-authored with Dr Beatrice Szczepek Reed and Dr Darren Reed and co-presented at 'The reflective conservatoire, third international conference: performing at the heart of knowledge'. London: Guildhall School of Music and Drama, 19 March 2012.

Haddon, E. (2011). *Research findings: from implications to implementation?* Unpublished paper presented at 'Stepping out of the shadows: practitioners becoming researchers'. London: Guildhall School of Music, 5 April 2011.

Haddon, E. (2010). *Single or triple threat? University music students and musical theatre learning*. Unpublished paper presented at 'Song, stage and screen V'. Winchester: University of Winchester, 3-5 September 2010.

Haddon, E. (2010). *Music workshops scheme*. Poster presented at 'Annual learning and teaching conference'. York: University of York, June 2010.

Haddon, E. (2010). *University music students and masterclass learning*. Unpublished paper presented at 'Convergence and confluence: exploring shared ground in musical research'. Royal Musical Association students' conference. York: University of York, 7-9 January 2010.

Haddon, E. (2009). *Multiple teachers: multiple gains?* Paper presented at 'The reflective conservatoire, second international conference: building connections'. London: Guildhall School of Music and Drama, 28 February – 3 March 2009.

Papageorgi, I. and Haddon E. (2008). *Culture and context: the influence of institutional culture on undergraduate musicians' attitudes to learning and performance*. Paper co-authored and co-presented at 'SEMPRE: empirical musicology'. London: University of London, April 2-3, 2008.

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