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**The Subjectivity of Musical Performance:
An Exploratory Music-Psychological Real World Enquiry
Into the Determinants and Education of Musical Reality**

by
Roland S. Persson

A thesis submitted for the degree of
Doctor of Philosophy

at the
University of Huddersfield
School of Human and Health Sciences

October 1993

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Abstract

It has long been acknowledged that music influences human emotional life. While this is virtually a truism to the performing musician, educational policies and scientific investigations have either overlooked the importance of subjectivity or entirely discarded it. The difficulty of outlining general principles governing the emotional life in general and the gaining of individual understanding of any matter in particular has made science reluctant to enter the field. Therefore, the study of expression in musical performance in terms of what part a performer's emotional life plays in a musical pursuit and in musical conceptualisation, is little understood and largely unexplored within the *psychology of musical performance*.

In a series of studies during a three-year period in a tertiary music department, the multi-faceted aspects of emotion, music and the training of musical performers were explored within the multi-methodological framework of a Real World Enquiry (Robson, 1993). It is shown that, to a performing musician, emotions are *functions* by which musical understanding usually is established. Musicians are indeed dependent upon their emotional life. Such a functional and emotional dimension and the sets of conceptual constructs related to it could appropriately be termed a *musical reality* (Kelly 1955; 1963).

Given that musical reality is a fundamental concept in the development of a musical performer, then by what means is music conveyed in a teaching situation? Due to the often non-verbal nature of the musical phenomenon, the teaching of performance features many psychological strategies which provide a virtually uncharted land in educational and music psychological research. The present project presents a phenomenological model of performance teaching as elicited from seven case studies of performance lecturers and their students. The findings suggest that training of performance teachers is essential. A splendid and reputable performer is not necessarily an effective teacher. Tutors may well be knowledgeable in their field but are often ignorant of the learning processes and the significance of their relationship to their students.

Some substantive issues have also been proposed as a result of this music-psychological research project, so as to suggest possible strategies for future research into musical behaviour. These issues concern *openness* in the research setting, *the dynamics of insider research* and *researcher suspicion*, all of which are relevant to both qualitative and quantitative investigations. The research has pioneered Real World Enquiry as applied to a music-psychological investigation. It demonstrates that such a methodological framework is likely to benefit a wide variety of different types of future research into musical behaviour.

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CHAPTER ONE: BACKGROUND OF THE INVESTIGATION

Music psychology as an experimental psychology

Psychology established itself as a discipline separate from philosophy during the nineteenth century. Among its founding fathers were the German pioneers Hermann von Helmholtz and Wilhelm Wundt. Gardner (1985) describes Wundt as perhaps the most important agent in establishing psychology as a scientific discipline. Indeed, Wundt established the very first psychological laboratory in 1879. What is of relevance to the present study, however, is the fact that *music* provided one of the first targets of psychological study. Helmholtz wrote a treatise on the sensation of tone (Helmholtz, 1863), while Wundt made investigations into rhythm (Wundt, 1873 and 1874). Gardner (1985) summarises the rise of psychology as one breaking free from the influence of Kant, a school of philosophy very sceptical toward acquiring knowledge of the mind by experimentation:

By the middle of the nineteenth century, scientists came to have fewer reservations about empirical investigations bearing directly on psychological issues. Less under the shadow of Kant and other philosophers, more willing to carry out experiments and simply see what would turn up, these scholars directly anticipated the founding of scientific psychology toward the end of the century and set up ripples that can still be detected in the laboratories of today (p99).

Interestingly, the emerging science of psychology and its growing numbers of researchers did not unanimously embrace experimentation as a panacea of scientific discovery. Amongst the dissidents were Franz von Brentano and Edmund Husserl. Brentano found it difficult to accept the mechanistic notion of breaking thought processes into elements and examine

them in isolation. Husserl, originally a mathematician and a student of both Brentano and Wundt, remained unimpressed by experimental psychology. As an alternative to the experimental method, Husserl developed what came to be known as the *phenomenological* method. Spinelli (1989) outlines contemporary phenomenology as

a science of experience... Experience, from a phenomenological perspective, includes within it all mental phenomena, such as wishes, memories, percepts, hypotheses, theories, etc. By employing a specific approach - the phenomenological method - phenomenologists attempt to arrive at increasingly adequate (though never complete or final) conclusions concerning our experience of the world. Similarly, through this approach, phenomenologists are able to describe and clarify the invariant structures and limitations that are imposed upon our experiences (p29).

Amongst the early pioneers was also Carl Stumpf. He, too, studied music from a psychological point of view. His treatise - Tonpsychologie - published in two volumes seven years apart, is of particular interest (Stumpf, 1883 and 1890). Having written the first volume as a convinced experimental psychologist, Stumpf ran into doubts as to the suitability of researching music with an experimental method. Motte-Haber (1985) comments that

Stumpf became disillusioned by the persistent handling of tuning-forks, instruments for measurement and other equipment. Only with considerable effort did Stumpf manage to start the work on the second volume of Tonpsychologie, which by then came to reflect a new position in psychology. The crucial problem of what consciousness is had remained unresolved. The subjective reality, however, as separated from the objective, appeared to him worthy of study in its own right... Stumpf dedicated the second volume to his teacher and friend Franz von Brentano (p414, as translated from German by the author).

In the years to follow music continued to play a role in the developing discipline. During the early twentieth century the perhaps most notable effort made to map the psychological properties of music was provided by C.E. Seashore. With treatises such as The Psychology of Musical Talent (1919) and Psychology of Music (1938) he paved the way for the study of music as a specific psychology. By outlining the essence of such a psychology of music, Seashore (1938) set the direction in which music psychology was to follow:

Where there is no experiment, there can be no science... In the future, musical aesthetics will be built upon the bases of scientific measurement and experimental analysis... Science, by virtue of its adherence to minute detail, is always fragmentary and incomplete. Its findings must always be supplemented by practical intuition, common sense, and sound philosophical theories of the art (p25-30).

Although the numbers of psychological studies and publications involving music have continued to grow steadily during the twentieth century, even notably in recent years, the tendency has been for researchers to study music as a good example of something else, such as a complex motor skill; a language-like phenomenon; a complex auditory phenomenon or a set-theoretic entity (Sloboda, 1986). Music perception has been regarded as a particularly fertile field of study, capable of providing general insights into cognitive processes (Imberty, 1992). It appears, however, that the psychology of music has "come of age" and may be recognised as an independent specific psychology in its own right. Sloboda (1986) argues that the discipline now gives evidence of a healthy paradigm

consisting of (a) an agreed set of central problems, (b) agreed methods for working on these problems, (c) agreed theoretical frameworks in which to discuss them, (d) techniques and theories which are specific to the paradigm, and (e) research which is appropriate to the whole range of phenomena in the domain being studied (see also Gabrielsson, 1986).

However, the adherence to the experimental paradigm as a means to investigate the musical phenomenon has remained unchallenged since Stumpf. Experimentation as the ultimate methodology is still upheld by a majority of researchers. Imberty (1992), for example, makes this point as he observes that "all of us [cognitive scientists] have worked to varying degrees on segmentation, with segmentation or in the segmented. Segmentation, methodological operation and cognitive process at the same time, has become our paradigm of thought" (p10). The yet uncharted lands of discovery to which music psychology aspires, however, seem in essence perhaps somewhat in opposition to objectivism and positivist epistemology, the basic science-philosophical assumptions upholding the experimental paradigm.

Sloboda (1986) suggests that "there seems to be a growing consensus that a central problem for the psychology of music is to explain *the structure and content of musical experience*" (p200). He goes on to say, which I will argue is a crucial observation and one providing the basis for the present investigation, that "it is possible that many of us [cognitively orientated music psychologists]... have been too eager to see music through the spectacles of our own extra-musical pre-occupations, and underplay its uniqueness" (p203). A similar reflection is made by Imberty (1992) who

acknowledges that "we [the cognitive scientists] undoubtedly too often forget that music is approached not through analysis but through a direct and vivid emotion" (p13). Also Gabrielsson (1991) observes that music psychology currently has little understanding of what music means to the individual and how the individual experiences music. Gabrielsson (1989) suggests that

besides expanding the empirical basis, the future work must investigate the theoretical basis for these [musical] experiences, relating them to theories within emotion and cognition psychology and *maybe phenomenology [italics mine]*.

One may conclude from the current debate that it is of a considerable concern and interest for music psychology to investigate music from an inter-disciplinary point of view, to involve performing musicians to a greater extent, and to seek an understanding of the subjective experience in listening as well as in performing music. Gabrielsson (in press) concludes that

despite the wealth of data... the number of performers and pieces of music investigated is vanishingly small in comparison with their "total" number. *The obvious differences in results* depending on the type of music and performers, as well as on other factors, make it hard to arrive at general conclusions. It is my belief that measurements of performance should much more than hitherto be studied in relation to the composer's and the performer's intentions, as well as in relation to the listener's experience. After all, music is a means for communication and expression, and the characteristics of different performances may be easier to understand given this self-evident frame of reference.

It is significant that Gabrielsson (1989) ventures to suggest that future work may *need* to involve phenomenology. Sloboda (1988), too, in reviewing Gruson's (1988) study of performers' practising strategies, stresses the compelling need for data other than those provided by strictly controlled experiments:

In general, subjects have been allowed to produce responses of some complexity and length, free from experimental constraints. This approach is essential if one is to make any meaningful contribution to the psychology of performance or composition (p. vii).

However, there appears to be an ambivalence in such statements. Researchers seem to be torn between the qualitative need and the constraints and demands of a quantification. While Gabrielsson (1989) reaches out to embrace a future alternative by suggesting phenomenology, he also provides a disclaimer that the understanding of subjectivity *must* be based in already acknowledged theories within the paradigm to which music psychology mainly has adhered. Sloboda (1988), recognising the urgent need for meaningful contributions to the psychology of composition and performance, adds the remark that "there also remains the problem of how to turn... [data] into quantitative form, for the application of statistical techniques" (p. viii).

This ambivalence is also evident in music education. Albeit some music-educational researchers have questioned positivism and the experimental paradigm and pointed out its difficulties or its lack of suitability (Richter, 1976; Swanwick, 1984; Reimers, 1989; Bannister, 1992), other researchers appear to display the same ambivalence as cognitively

orientated music psychologists do. Madsen and Prickett (1987) present a syncretistic statement which is just as exciting in terms of possible future developments, as it is heretical to an objectivist ontology. Chalmers (1982) explains that "objectivism is opposed to... individualism, according to which knowledge is understood in terms of beliefs held by individuals... From the individualist point of view knowledge is understood to be a special set of beliefs held by individuals and residing in their minds or brains... Loosely speaking [in an objectivist understanding], knowledge is treated as something outside rather than inside the minds or brains of individuals" (p113-15). Madsen and Prickett (1987) state the desirability of generalisation through experiments, but argue - simultaneously - that one cannot disregard the *individual* in music-educational research:

Although, individual students' strengths and challenges must *never* be overlooked, it may be suggested that the trends evidenced in... large groups, where extraneous influences have been controlled or counter-balanced through the rigours of experimental methodology, may serve as valid starting points, "warranted assumptions" if you will, when devising individualised teaching strategies (p14).

This is adopting creeds from different schools of thought, creating the somewhat paradoxical situation where positivist and anti-positivist epistemologies seem to co-exist. This apparent co-existence of epistemologies, however, seems not yet to be one in which a dialectic synthesis has formed. There is concern how to regard the validity of phenomenological or qualitative data as opposed to quantitative data. The need of non-experimental data is clearly stated. But such data - and herein lies the ambivalence - may only be used within the constraints of

quantification. In other words, qualitative data may in general only be regarded as valid if quantified, or if presented in support of experimental evidence. It inevitably follows from such an ambivalent ontological stance, that the appropriateness of the experimental paradigm for music research remains unchallenged, and the doubts expressed by Stumpf in the beginnings of music psychology remain unresolved.

Imberty (1992) concludes, as both Gabrielsson and Sloboda do, that future research must include qualitative insights. However, he ventures to go further in that he also is prepared to abandon objectivism in favour of approaching the musical phenomenon hermeneutically:

Thus, the analysis of musical works and activities calls for a broad inter-disciplinarity. There the history of ideas and mentalities, the sociology of the conditions of production (composition), interpretation and listening, and hermeneutical approaches must be able to provide additional qualitative insights; this, however, does not preclude rigorous reasoning and experimental accuracy, the bases of all scientific knowledge. I am certain that you all agree that it is impossible to arrive at certain knowledge without a rigorous experimental method. I emphasise the word "method" rather than experiment; an analysis may be experimental in its reasoning... Opening out from this base to more qualitative approaches is not only possible but desirable. Musical works are also, to use Husserl's expression, *intentional cultural objects*. We may not ignore them without risking making our work of little interest to music (p13-14).

This statement by Imberty, I argue, is of considerable importance for music psychology and for future convincing research in the direction proclaimed. Motte-Haber (1985), argues in the preface of her relatively recent treatise Handbuch der Musikpsychologie, that

music psychology needs to be firmly established in an understanding of the human being... Music psychology also needs

to be firmly established in an understanding of music. Considering the research over the last twenty years, we may conclude that without such firmly established understandings [of the human being and of music] research becomes nothing but a body of just knowing" (p9, as translated from German by the author).

Sloboda (1992) has, in turn, issued a "plea for humility" in which he states that

cognitive scientists may well have important contributions to make, but their contribution will necessarily be limited... Dialogue between any two groups may be motivated more by sectarian interests and the wish to defend old positions than by ultimate questions. If a dialogue between educators and cognitive scientists is to be fruitful then we need to remember that it is not the interest of our own groups that we serve but the interests of the learner. When we really take the learner's interests seriously we may both have to abandon many cherished positions and customs (p17-21).

Perhaps one could argue that these "limitations of contributions" by cognitive scientists are caused by the *constraints* of the dominating paradigm rather than by the scientists themselves. The imperative question to be asked must inevitably be: is music psychology necessarily an experimental psychology?

Considering the state and content of the current debate, I shall argue that the psychology of music cannot possibly and exclusively remain a psychology based on the experiment. And more important than to choose a particular alternative to an experimental paradigm, there is the need to reconcile objectivism with individualism, to bring about a paradigm in which anti-positivistic methodology is made *equal* to positivistic methodology in terms of credibility and mutual respect. Rather than expressing dissent in

terms of ontological bases adhering to "sectarian interests and old positions" - as Sloboda (1992) puts it - it would be more fruitful to debate what is a suitable methodology for any particular problem. This is, indeed, what the historian of psychology L.S. Hearnshaw (1987) seems to suggest when concluding that

perhaps the answer to the contemporary problems of psychology lies in boldness of imagination within the context of science, rather than in revolutionary despair in the garments of philosophy (p5).

An apparently different position is taken by Chalmers (1977) who, giving the title "Too Spiritual a Thing to Measure" to a debating article, refutes the opinion that experimentation could be foreign to research in music education processes and practices. Chalmers' arguments in favour of experiments, however, do not appear to be straight-forward. First, he also displays the qualitative/quantitative ambivalence. He argues the panacea of the experimental method but also adds that

two distinct aspects... need to be specified. First, there is an increase of music research utilising scientific methods. Secondly, growing numbers of musicians themselves are now conducting research along these [experimental] lines. The advantages for music research of both these factors are quite positive. Resulting data and findings from scientific investigations may now be expected to benefit from the special interpretative insights which musically-trained people may bring (p34).

One is reminded of Zajonc's (1980) slightly cynical observation that "if we happen to come across a poem that appears to support one of our favourite generalisations, we are tempted to cite it (not as evidence, of

course, but more in the form of a testimonial). Or we might confer upon it the status of an epigraph on one of our forthcoming chapters... But when poetry disagrees with us we are apt to ignore the conflict altogether" (p151). In other words, Chalmers is not prepared to allow qualitative data to speak for themselves if need be. They will remain mere embellishments. Second, Chalmers may well have underestimated the importance of musicians' alienation to measurement and experiments as he commends their increasing use. He argues, rightly, that for many science and art are antithetical. But rather than regarding this as a possible and real obstacle for the researcher to consider when involving musicians in a study, he appears to regard it as something for the *musicians* to overcome and get used to. There appears, indeed, to exist what could be termed *researcher suspicion*, which needs to be considered in any research setting. This, however, will be discussed elsewhere as one of the issues of complete participant observation (see Chapter Three).

Chalmers' (1977) voice in the debate appeared more than a decade ahead of, for example, Imberty's expressed willingness to become much more flexible regarding methodology (Imberty, 1992). Chalmer's addition to the debate is nevertheless still typical (e.g. Bruhn et al. 1993; Rösing and Bruhn, 1993), and may well represent what Sloboda refers to as "cherished positions and customs" (Sloboda, 1992).

In view of the current epistemological ambivalence it is tempting not to consider the possibility of an imminent scientific revolution (Kuhn, 1962). Debate and critique between positivistically and anti-positivistically orientated researchers within psychology and the social sciences in general

is steadily increasing. Music psychology has, to my knowledge, surprisingly enough not had a debate on ontology and epistemology. Music as a target of psychological study after Stumpf, has been almost entirely approached by experiment. If this is generally the case, then the very fact that experimentally orientated researchers express their desire and *need* to extend the traditional views, becomes a very important indication of a scientific crisis due to what appears to be a serious anomaly in the presiding paradigm.

Toward a scientific revolution

Whether psychology is considered a "science" or not is a matter of debate. Gardner (1985), convinced of "sciencehood", refers to the general consensus amongst researchers that 1956 stands as the year of birth to the cognitive sciences. A Kuhnian perspective would, however, describe the discipline as a *pre-science* rather than a normal science. This is, however, to regard psychology in the light of the natural sciences, the appropriateness of which in turn is a matter of considerable discussion. It might not be at all possible to compare the subject matter of psychology to the subject matter of physics, generally considered to be the ultimate science and the focal point of scientific philosophy (Hearnshaw, 1987). Allport (1981), for example, observes that if we cannot generalise we have allegedly nothing of scientific value, a response which in Allport's understanding is

undoubtedly derived from our submissiveness to the goals and procedures of natural science. And this submissiveness is not in itself a bad thing. Up to now it has taught us much. The question

is whether we have become so enslaved that we overlook an important half of our particular professional assignment which is "increasing man's understanding of man." ... Instead of growing impatient with the single case and hastening on to generalisation, why should we not grow impatient with our generalisations and hasten to the internal pattern? (p64-65)

Csikszentmihalyi (1988), too, remarks that the psychological trends of this century have discounted or ignored what he argues is the most obvious aspect of the human phenomenon, namely the existence of a conscious self. Similar criticisms on the unique subject matter of psychology are offered by personal construct psychologists such as Kelly (1963), Bannister and Fransella (1986), Burr and Butt (1992), and by the so-called third force psychology: Rogers (1961), Bugental (1964), and Maslow (1966; 1968; 1987).

In recent years critique has also come from the so-called feminist science, which disputes the male hegemony of positivism and the lack of regard for subjective aspects and female perspectives (Fox-Keller, 1985; Alcoff, 1989; Hollway, 1989; Crawford et al., 1992). According to Hubbard (1989) the feminist scientific stance may be summarised by acknowledging that making science is a social process and that the knowledge derived from that process is a result of an interplay between objectivity and subjectivity.

More generally voices have been raised against isolating a behavioural phenomenon, usually in a laboratory, without - at least to some extent - taking its natural context into account (McGuire, 1973; Bem and Allen, 1974; Mishler, 1979; Robson, 1993). As for music research, Williams (1987) asks whether our models for researching and teaching music do, indeed, reflect our human social nature. His answer is simply that they do

not.

Furthermore, the effort of trying to prove scientific psychology as equal to physics in terms of complete objectivity and detachment where theories and results are absolutely value free, appears to have failed (Maslow, 1966; Bahm, 1971). The researcher-influence is unavoidable even if every precaution is taken and the study performed most stringently with the utmost rigour. The "objective" researcher's subjectivity will still shine through, not only concerning a predilection for testing or adhering to certain types of theories, but also as conclusions are drawn from the obtained results. Greenwald (1980) and Johnson et al. (1988) have pointed out that scientific theories, indeed, have as a basis the personality of their originators:

The evidence demonstrates clearly disparate personality traits for persons holding a mechanistic worldview and persons endorsing an organismic worldview. Mechanistically oriented persons (e.g. behaviourists) tend to be orderly, stable, conventional, and conforming, objective and realistic in their cognitive style, and inter-personally passive, dependent and reactive. This personality description is consistent with the mechanistic worldview... In contrast, organismically inclined individuals (e.g. human developmentalists) tend to be fluid, changing, creative, and non-conforming. They tend to be participative and imaginative in their cognitive style. They are active, purposive, autonomous, and individualistic, yet integrated into their inter-personal environment. This personality portrait is consistent with the organismic worldview (p833).

Thus, since the time of the first experimental laboratory, we have gained an immense body of data through experimental practices. It should be observed that none of the above references is arguing against the experimental *method*. Rather critique is raised against its supremacy and

its inappropriateness for many aspects of human life and existence.

Thomas Kuhn (1962) writes on the emergence of scientific anomalies:

In science... novelty emerges only with difficulty, manifested by resistance, against a background provided by expectation. Initially, only the anticipated and usual are experienced even under circumstances where anomaly is later to be observed. Further acquaintance, however, does result in awareness of something wrong or does relate the effect to something that has gone wrong before. That awareness of anomaly opens a period in which conceptual categories are adjusted until the initially anomalous has become the anticipated. At this point the discovery has been completed... In the development of any science, the first received paradigm is usually felt to account quite successfully for most of the observations and experiments easily accessible to that science's practitioners... Professionalisation leads... to an immense restriction of the scientist's vision and to considerable resistance to paradigm change. The science has become increasingly rigid... Anomaly appears only against the background provided by the paradigm. The more far-reaching that paradigm is, the more sensitive an indicator it provides of anomaly and hence of an occasion for paradigm change... The very fact that significant scientific novelty so often emerges simultaneously from several laboratories is an index both to the strongly traditional nature of normal science and to the completeness with which that traditional pursuit prepares the way for its own change (p64-65).

It could be argued that there is a change of paradigm on its way, or even that one is emerging, as Reason and Rowan (1981) suggest. It could perhaps also be argued that *music* may contribute to such a change. Music, it seems, by virtue of its very nature, its social functions and its influence on cognitive and physiological correlates, presents such a complex phenomenon that no one scientific method could take upon itself to explain what music is and what music does. It is perhaps this complexity and this inherent demand for an inter-disciplinary understanding which may well provoke a re-evaluation of the general paradigm in psychology.

It appears pointless to argue that valuable studies of, for example, melodic information processing (Dowling, 1982; Dowling and Harwood, 1985); timing and synchronisation in ensemble performance (Rasch, 1988) or the study of generative and formal rules for musical performance (Friberg, 1991; Friberg et al., 1991; Clarke, 1988) are considered respectable because they more or less are based on experimentation and statistical inferences, while the considerations of a subjective musical mind, for example, the musicians' theories and reflections on their own music-making are not. The difficulty of control and measurement of the subject matter has often decided what is considered "appropriate" research and valid knowledge. It is my observation that this is becoming an increasing problem to an experimentally orientated music psychology.

In the psychological debate it should also be noted that while many within the field have strived to emulate the science of physics, upholding the importance of segmentation and independence of human values, the science of physics is, in fact, distancing itself *from* segmentation and such independence! The change in stance has been prompted by the increasing interest of mind and consciousness. Consciousness as something individual *and* as something general has, in turn, arisen from the realms of quantum physics. As one reason to the fusion of reductionism and holism the so-called Incompleteness Theorem by Austrian mathematician Karl Gödel has been mentioned. Kafatos and Nadeau (1991) conclude that

a pure reductionist approach to a complete understanding of physical reality, which was the goal of classical physics, is no longer appropriate. The inability of the reductionist approach to completely comprehend or "subsume" physical reality with an appeal to physical theory is... one of the inescapable

implications of Gödel's Incompleteness Theorem... The Incompleteness Theorem simply reveals that the language of mathematical physics, no matter what progress is made in the effort to better co-ordinate experience with physical reality, cannot "in principle" completely disclose this reality... The classical assumption that the collection of parts constitutes the whole has proven invalid. We know now that the properties of parts can only be understood in terms of the dynamics of the whole, and that what we call a "part" is a pattern in the inseparable web of relations (p174-175).

In the wake of the new direction which physics appears to be taking, a new paradigm has been suggested by physicist Fritjof Capra (in Kafatos and Nadeau, 1991; p182-183). In this so-called ecological paradigm the suggested shift is outlined as concerning (a) a shift from the part to the whole, (b) a shift from structure to process, (c) a shift from objective to epistemic science, i.e. relinquishing the stance of objectivity and independence, and (d) a shift from "building" to "network" as a metaphor of knowledge implying context-dependence. Such an ecological paradigm seems strikingly similar to what many critics of a positivistic paradigm in psychology are aspiring to.

However, also within the cognitive sciences there are signs that the grasp of an objectivist ontology is weakening. The esoteric psychologies of the Eastern world, for instance, have recently been subject to much interest, and a symposium was arranged at Harvard University where leading Western scientists met with the Dalai Lama, as a representative of Eastern sciences of mind (see Goleman and Thurman, 1991). Goleman (1991) writes that

Modern psychology has had a myopic historical vision, assuming that the psychological endeavour began in Europe and America...

We have lost sight of the deeper roots of our discipline in philosophy, and, in turn, of philosophy of religion... Indeed, every major religion harbours an esoteric psychology, a science of the mind... (p3)

Goleman (1991) outlines the difference between, for instance, Western psychotherapy and Tibetan Buddhism as one of emphasis. While psychotherapy focuses on the *content* of consciousness, the Tibetan Buddhist approach focuses on the *process* of consciousness.

Interestingly, there also exist Indian and Chinese esoteric *music* psychologies (Rudhyar, 1988), as well as a thousand year old Islamic music psychology (Shiloah, 10th century). So far these have only attracted the interest of anthropologists and ethnomusicologists. The fact that they focus on the experience of music or the therapeutical effects of sound, would suggest that they are of considerable interest to Western music psychology, which only recently has started to express its interests in like phenomena (e.g. Sloboda, 1986; Gabrielsson, 1989).

A general observation of contemporary science is perhaps inevitably one of fusion; one of emerging greater tolerance and, indeed, one in which the need of a wider perspective is imperative. Therefore, it is beyond doubt, as demonstrated above, that it is highly desirable to map the subjective aspects of music and music-making. I will argue that the strategy for such a pursuit must equally emphasise qualitative and quantitative research and often in combination on equal terms. One should not preside over the other. This suggests a re-evaluation of the presiding paradigm in the psychology of music, if not a shift of paradigm within psychology and social sciences as a whole. Considering the stage to which

the psychology of music has developed, it appears more important to allow the problem under investigation to guide the choice of research methodology, rather than conforming to the dominance of any specific and constricting paradigm.

The challenge of subjectivity and emotion

Probably music has been a natural part of society since the emergence of man. Musicians, albeit with varying functions, have been found or implied in all cultures and societies we have current knowledge of. Anthropologists claim music to be indispensable in promoting the activities which constitute a society (Merriam, 1964). And within the societal framework, as Blacking (1987) suggests, perhaps dance and music were discovered rather than invented. For the ancient Egyptians music was considered "the physics of the soul" (in Gfeller, 1990), and for ancient China music was a source of health and morality, used somewhat like "acoustical acupuncture" where certain notes were regarded to have a corresponding effect on certain internal organs (Rudhyar, 1988). For Ancient Greece the connection between music, mind and the state of society was an important issue of the then current intellectual and political debate. Aristotle, for example, argued that "rhythms and melodies contain representations of anger and mildness, and also of courage and temperance and all their opposites and the other moral qualities... When we listen to such representations we change our soul" (The Politics, in Strunk, 1952).

In our own time music is no longer confined to specific cultures, societies or particular social strata. Through technical advancement and

mass media music is everywhere and is available anywhere at anytime. As music-ethnologist Wolfgang Suppan (1986) suggests, perhaps a case even could be made where we at times are considered "victims" of music rather than its beneficiaries:

Modern society consumes music as they consume drugs. Should we be more aware of this dissatisfyingly studied field, we would undoubtedly also admit that music-drugs are just as dangerous as any other drug whose abuse comes under criminal law. No matter how often we try to appraise the situation, it remains evident that the passive consumption of an effective manipulation - which normally encounters the average citizen on an everyday basis - is also threatening our capacity to exercise freedom and responsibility through its workings in our subconscious (p1050, as translated from German by the present author).

Music has, for example, become of considerable interest as an important tool for marketing. Music in advertising as a manipulative stimulus to emotional response has been proven effective in certain circumstances (Alpert and Alpert, 1990; Tauchnitz, 1993). Music also seems to have the capacity to improve productivity at work in terms of both quantity and quality (Motte-Haber, 1985; Rosenstiel, 1993). And Hollywood would probably be much less conspicuous were it not for the soundtracks to films, so meticulously composed and compiled to provide suitable effects and feelings (Maas, 1993). Music as therapy is an ancient practice doubted only in our own century. The elusiveness of controlling and describing the impact of music has perhaps kept music therapy from being adopted as a general treatment strategy along with pharmaceutical treatment (Weldin and Eagle, 1991). This is changing, however, and there now exists a variety of schools of thought and practices (Nordoff and Robbins, 1971; Bonny and Savary, 1973; Ruud,

1982; Unkefer, 1990; Tomatis, 1991; Gabrielsson and Lindström, 1992; Bruhn, 1993a). What is more, music is considered in various types of hypnotic induction procedures as the most effective medium to induce an emotional state (Velten, 1968; Clark, 1985; Pignatiello et al., 1986; Kenealy, 1988).

It is striking that the impact of music on the psyche has been recognised and used for a variety of purposes for a very long time. But the elusiveness of describing and controlling subjective phenomena have restricted the launching of investigations into the individual and subjective aspects of music.

A number of theories, however, relating to music and emotional experience have been proposed. Of these three adhere, more or less, to cognitive aspects of emotion: Meyer (1956), Dowling and Harwood (1985) – who draw upon the theories of Mandler (1984) and Berlyne (1971) – and the most recently proposed theory of Bever (1988). A further theory relies upon the measurement of *movement* rather than measurements of physiological correlates (Clynes, 1980; 1989). This so-called theory of sentics is perhaps of particular interest, not only for taking a unique approach to the study of emotion, but because Clynes is also a highly qualified musical performer.

Undoubtedly the body of knowledge of the subjective aspects of music is growing and there has been an increasing effort in recent years to seek a better understanding. The majority of recent studies are more or less based on measurement and often on strict experimental techniques (e.g. Wedin, 1972; Harrer and Harrer (1977); Nielzén and Cesarec 1981; 1982; Funahashi and Carterette, 1985; Batel, 1984; Ohgushi and Senju, 1987; Gaver and Mandler, 1987; Sloboda, 1991a; 1991b; de Vries, 1991; Meerum-Terwogt

and Grinsven, 1991; Stratton and Zalankowski; 1991; Gfeller et al., 1991).

However, there are also a few phenomenological studies on music, emotions and musical experiences (e.g. Pike, 1972; Panzarella, 1980; Osborne, 1989). As a more or less pioneering effort in a phenomenological direction the relatively large-scaled recent investigation at Uppsala University, Sweden, needs mentioning. It is of particular interest since it presents a more or less pioneering attempt to include phenomenological aspects of musical experience without necessarily also disowning the need for experimental methodology when called for (Gabrielsson, 1989; 1991; Lindström, 1989; Lundahl and Sanner, 1990; Boman, 1991; Antonsson and Nilsson, 1991; Grill, 1991; Gabrielsson and Lindström, 1992; Gabrielsson and Lindström, in press).

Attempts have also been made by psychoanalytically orientated researchers to understand music and emotions within the framework of psychoanalytic theory (Klausmeier, 1982; 1984; Lavarie, 1984; Rechartt, 1987; Salomonsson, 1990). With the possible exception of Storr (1972; 1975; 1992), who has shown a considerable interest in the dynamics of the creative musical mind, psychoanalytical efforts in this context are somewhat disappointing. They are not empirical in any sense of the word, but largely remain retrospective speculations and discussions of music and emotions in a largely Freudian perspective. It is perhaps significant that Freud has been criticised for making an error of judgement when regarding strong emotions as intrusions on the psyche when, in fact, man often seeks out emotional experience on purpose. Storr (1992), in his critique of Freud, argues that "human beings are so constituted that they crave arousal just

as much as they crave the opposite, sleep" (p28). Efforts are being made, however, to integrate psychotherapeutic models with music therapy (Scovel, 1990).

Of the cognitively orientated studies, the phenomenological studies and the psycholoanalytical commentaries all, except Klausmeier, (1982; 1984), Storr (1972) and to some extent Ohgushi and Senju (1987), are concerned with musical perception and the emotional response of the *listener*. Little interest has been shown toward the musical performer and the role emotional experience plays in individual musical expression (Gabrielsson, 1993). Several studies, however, have looked into musical expression in terms of how performers treat rhythm and rhythmic patterns expressively. The main aim in these efforts is trying to formulate general rules of musical performance (Clarke, 1988; Sundberg, 1988; Todd, 1989; Friberg, 1991; Friberg et al., 1991). Some of these studies come close to the study of Artificial Intelligence (AI). Studies on expressive rhythm like the investigations of Gabrielsson (1973; 1974; 1982; 1985; 1987), Bengtsson and Gabrielsson (1983), Gabrielsson, Bengtsson and Gabrielsson (1983), Clarke (1982) and Palmer (1989), could more or less be considered as precursors to such studies into the formal algorithms of musical performance. However, while describing the expressive aspects of rhythm in accordance with the demands of generality, Gabrielsson (1983) is also keen on pointing out their experienced and individual reality:

The motional and emotional aspects [of rhythm] are more elusive to traditional analysis, and there is no well-developed terminology for them, neither in language nor in musical notation. It seems obvious, however, that they may be at least as important as the structural aspects in rhythm experience.

Consider, for instance, the concept of "swing" in jazz and dance music. This essentially refers to a certain motion character, and there has been a lot of discussion concerning what it is that makes the music "swing" (p77).

It is possible to describe most of these efforts as the study of "objective subjectivity". The subjective expression is studied and formalised with little interest for the subject responsible for the actual object of study. Allport (1981) questions such an approach. He remarks that

it is worth asking whether we ought to seek only objective validation for our measuring instruments. Why not demand likewise, where possible, subjective validation by asking our subject what he himself thinks of the dimensional diagnosis we have made... Too often we fail to consult the richest of all sources of data, namely, the subject's own self-knowledge (p71).

That reductionism has its drawbacks is succinctly admitted by Sundberg (1988), as he describes his and his co-researchers' initial efforts of synthesising musical performance. Having completed much of the research project he observed that

musically experienced listeners typically noted that these performances sounded like a singer who was gifted with a good voice but unfortunately lacked the desire to communicate anything in particular with his singing (p52).

It is beyond doubt of considerable interest to map what possible rules and what cognitive parameters lie behind musical expression. But it is surprising that no one, as far as I know, has yet considered the *subject* who is responsible for the expression, the agent who *intentionally* plays, performs and thinks music. Informal rules of performance must surely be

related to whatever formal rules may be uncovered. But what is *subjective musical expression* as understood by the performer? This question has remained virtually untouched by empirical investigation, as both Sloboda (1986) and Gabrielsson (1989) point out. If we are endeavouring to research "objective subjectivity", then should we not also make an effort to study "subjective subjectivity" and, in time, possibly find a correspondence between the individual constructs and general algorithms?

The need for research into the understanding of the subjective is reflected in general psychology where no all-inclusive and satisfactory theory of emotion has yet been arrived at. Strongman (1987), for example, divides the existing theories of emotion into six categories: (a) early theories, (b) theories based on motivation, arousal and/or physiology, (c) behavioural theories, (d) psychoanalytic and experiential theories, (e) cognitive theories, and (f) the "grand approach", i.e. theories which comprise several aspects of emotional life and experience. Although approaches overlap in one way or another and development in the field is constantly adding to the body of knowledge, at least two more categories could be added to list: (g) biological and neurological theories, and (h) socio-cultural theories. Strongman (1987) concludes his survey of current research by arguing that

the proliferation of research and theory into emotion during the last few years has not just added to existing knowledge in an incoherent manner. Almost all research and theory has pointed in the direction of the importance of cognition and indeed the necessity to take it into account in any attempt to understand emotion... It now seems possible to carry out investigations in the fascinating areas of individual's interaction with the natural environment and the culture (p242).

Of some significance is the fact that Strongman also commends a phenomenological approach to emotion. Although pointing out that such an approach, by necessity, also has to consider cognition as central. He argues that

phenomenologists are to be congratulated for at least making the attempt to come to terms with the subjective experience of emotion. Sooner or later, psychologists of other persuasions will also be forced to make the attempt. The subjective experience of emotion will not go away simply by being ignored (p241).

Again the necessity of combined methodological efforts is implied in a more general context. Strongman is surely correct as he stresses the cognitive aspects of emotion and the obvious need to regard any theory in the light of cognitive processing. But that is not to say that all aspects of "emotional processing" are immediately open to quantification.

One controversy concerns whether or not an emotional experience may occur without the mediation of a cognitive appraisal. The psychobiological theory of Berlyne (1971), which has had a considerable impact on the cognitive theories of emotion - generally as well as in music - builds its main argument on the acquisition of cognitive schemata and the interruption of these. Such an interruption causes an arousal of the autonomous nervous system (ANS) which, it is argued, always craves an appraisal. Berlyne (1971) suggests that, for example, the listener to music seeks arousal but only up to a point, beyond that point the listener seeks to avoid further arousal. The relationship between preference and arousal potential often follows an inverted-U-shaped function, the so-called Wundt curve (after Wundt, 1874).

Izard and Buechler (1980) take quite a different stance and suggest that appraisals are by no means a given certainty in an emotional experience. They argue that

although cognitions can affect the experience of an emotion... an initial appraisal process... is not essential for an emotion experience to be activated. Furthermore, one may respond to an emotion experience without cognising, or labelling it. The entire experience of an emotion, from its neural activation through its behavioural expression, can occur without cognitive mediation (p180).

It seems to be generally accepted within cognitive psychology that emotion and cognition are more or less one and the same: emotions arise as a result of certain kinds of cognitions (Ortony, et al., 1988). However, Zajonc (1980) resists such a notion. He regards cognition and emotion as two separate systems and points out that an infant shows affective responses long before it learns to speak. He stresses that the same appears to be true with regard to the phylogeny of man. Affect was there before language. The limbic system which is responsible for much of the emotional response is considered earlier in development than the neocortex, of which the motor cortex responsible for speech is a part.

Two recent theories on the phylogenetical development of mind seem to follow Zajonc's supposition of emotion as a system more or less separate from cognition. Humphrey, for example, (1992) suggests that

there developed in consequence two separate kinds of mental representation, involving very different styles of information processing. While one path led to the qualia of subjective feelings and first-person knowledge of the self, the other led to the intentional objects of cognition and objective knowledge of the external physical world... [quoting Pablo Picasso] "Nature

and art being two different things cannot be the same thing"; by the same token, subjective feelings and physical phenomena, being two different sorts of representation, cannot be the same sort of representation (p22-23).

Ornstein (1991) argues along a similar vein that

outside consciousness emotions... direct the mind toward particular conclusions... For many purposes, they are the mind... Emotions set our agenda... Far from being disorganising, they are the focal point of the mental system's activity. They govern our choices, they determine our goals, and they guide our lives. We are, for the most part, in most of life their servants, and we are usually not conscious of them" (p88-96).

Regarding emotions as types of *action potentials* which affect not only the way we develop from infants to adults but also affect how we enact social behaviour, would seem to lend support to these evolution theories of the mind, since the way we behave is tied ultimately to the survival of the species (Averill, 1980; Frijda, 1986; Carver and Scheier, 1990; Fischer et al., 1990).

An important observation is that there has been an imbalance of emphasis in emotion research, which has made it very difficult to place musical experiences within the frameworks of a number of general theories of emotion. Musical experiences are almost always *positive* in nature. Lazarus et al., (1980) have observed that

theories of emotion have concentrated on negatively toned emotions, ignoring or virtually ignoring the positively toned ones. One reason for this is that emotions have been viewed in the evolutionary context of biological adaption, which emphasises the capacity on an animal to rise to a survival-related emergency" (p202).

Negative sensations as aroused by music are rare but possible. Critchley (1977) and Storr (1992) point to the existence of musicogenic epilepsy, where seizures for an unknown reason are triggered by musical stimuli. Another case in point would be synaesthetic responses. At times they provide dysphoric experiences, but they nevertheless tend to follow pathological conditions and are, more or less, regarded as a neurological *dysfunction* (Cytowic, 1989). These pathological conditions raise another aspect of music and emotion, which has been largely overlooked in research. Rather than producing emotional responses by cognitive appraisals or somehow appeal to a separate affective system, epileptic seizures and synaesthetic reactions suggest that certain properties of music may have a direct impact on the central nervous system (CNS). This could account for the fact that music has often served as a means for certain cultures to induce a trance, lending support to the notion of music as something "magic" or "supernatural" (Neher, 1962; Moreno, 1987; Scartelli, 1991). Negative experiences in connection with music could, of course, also be prompted by conditioning. Particularly in an educational context this is bound to have a potentially significant impact on how we construe the musical phenomenon. Sloboda (1990), for example, found that

negative environmental factors generally preclude the possibility of the music itself acquiring positive significance, and can inhibit the level of subsequent involvement with music" (p42).

It is apparent that the psychology of emotion is a most complex field of study incorporating all facets of human existence. It is equally apparent, however, that the subjectivity of mind has a far greater significance than

we perhaps have been prepared to admit. Indeed, this is a concession that Ornstein (1991) makes. Ornstein and Sobel (1988) even go so far as to suggest that science has entered a new era because of recent neurological findings about mind, brain and consciousness. They argue that

the brain, as a whole... is *not* primarily designed for thinking. Those attributes we consider most human - language, perception, and intelligence - represent only a *small fraction of the brain's functions*. The academic and scientific analysis of the brain has been focused wrongly on these, admittedly interesting, functions of the brain... Brain scientists have confused our own ideal of what we would like to be - rational decision makers - with what our brain is doing. Thought came very late in the day of the brain, intelligence came later, at least as we understand it, and it is a real question whether rationality has come at all. The brain's primary responsibility is to help the organism avoid trouble (p40).

It should be emphasised that the existing theories of emotion have been arrived at by mainly a quantitative study. The resulting theories have beyond any doubt proved to be of considerable value, but we also need to consider that these theories have generally isolated parts of the subjective complexity. It is an incontrovertible fact that the human being under normal conditions does not function in parts but as an integrated organism. This, of course, is the creed of the phenomenologically orientated psychologies (e.g. Bugental, 1964; Kelly, 1963; Bannister and Fransella, 1986; Maslow, 1987; Burr and Butt, 1992).

Since recent research is suggesting the supremacy of subjectivity over "objective" cognition, it makes much sense to understand human existence also in terms of *sensation seeking* (Zuckerman, 1979; 1983; Little and Zuckerman, 1986), as the constant strive from psychic entropy to a

state of *flow* (Csikszentmihalyi, 1988; 1989; 1992), or as the need for self-actualisation where so-called *peak-experiences* play an important role (Maslow, 1968; 1987). Maslow's and Csikszentmihalyi's theories could certainly be considered as phenomenological. Rather than concentrating on the structure of the emotional substrate they have turned to the dynamic properties of such a cognitive substrate. Data are derived from the subjects and their own self-knowledge.

The world which we individually construe is, as has been suggested, by necessity and probably by phylogeny, a subjective one. It appears that it is on our emotional self we structure and understand existence (Hamachek, 1991; Ornstein, 1991). Interestingly, by the same token it appears that we also are more or less predisposed for music (Gardner, 1991; Papousek, 1993). Rather than being born as blank slates, having perceptual parameters imparted to us by the culture in which we happened to be born, we - as newborn infants - already have the ability to discriminate between sounds and acoustical parameters.

One possible cause for our general interest in music could lie in the undisputable fact that music and emotion go together. In the light of evolution Darwin proposed that emotion awakened by music may be regarded as a kind of primeval memory of primitive courtship. Such an assumption - be it either true or false - nevertheless reinforces the notion that music and emotion are inevitably yoked together. In The Descent of Man (1871), he states that "music arouses in us various emotions, but not the more terrible ones of horror, fear, rage etc. It awakens the gentler feelings of tenderness and love which readily pass into devotion" (in Kivy,

1959).

Jaynes (1990), in his theory of the so-called bicameral mind and the origin of consciousness, also makes mention of music and poetry. Like Blacking (1987) he suggests that music was "found" rather than "invented". In Jaynes' understanding, however, music existed prior to the conscious man as a neural excitant responsible for "super-natural guidance" in the absence of consciousness. Jaynes (1990) concludes that

it is thus no idle happenstance of history that the very name of music is derived from the sacred goddesses called the Muses. For music too begins in the bicameral mind (p369).

Jaynes' theory is principally derived from recent neurological research where hemispherical asymmetry has been in focus (Ornstein, 1986; Springer and Deutsch, 1989). It is of considerable interest that such research to some extent has centred on the perception of music as a means of observing such asymmetry (Scheid and Eccles, 1975; Wertheim, 1977; Gates and Bradshaw, 1977; Aiello, 1978; Sergent, 1986; Sergent et al., 1992). Whether Jaynes' theory of the bicameral mind is correct is open to debate, but the fact remains that research with commissurotomised (i.e. "split-brain" surgery) patients has shown that it could be possible to speak of each hemisphere as a separate mind in its own right (Sperry, 1966).

Although any theory of evolution by necessity must be speculative, it seems not unlikely to suggest that man by virtue of phylogeny is born as an emotional and possibly also musical being. The Cartesian *cogito ergo sum* should rather have read *sentio ergo sum* – we feel therefore we are. We are emotional. We think and plan ahead. We have hopes and disappointments. We

have strengths and weaknesses (whether we like to admit them or not!) We are, by nature, simply very subjective beings and our cognitions, plans, thoughts, memories and actions tend to follow our emotions.

For musicians the subjectivity of musical and emotional experience and expression is very much an acclaimed reality. Without having necessarily paid much attention to either former aesthetic theories of music and meaning, or current scientific discourse on like issues, musicians appear to take affects, feelings and moods for granted regardless. The emotionality of music constitutes a more or less tacit principle which is expected to be adhered to, often referred to, but - curiously enough - seldom discussed.

For example, cellist Paul Tortelier urges his readers not to forget that "real musical feeling, through which one can find the appropriate character of a given page, can only truly come from within" (in Blum, 1977). Violist Yuri Bashmet makes a similar statement encouraging musicians to "identify with the emotions, and the notes - fearful as they are - will look after themselves" (in Seckerson, 1991). A historically important treatise on how to play the keyboard, stresses the importance of the emotional experience if the performer intends to communicate his or her intentions (C.P.E. Bach, 1778). A more recent treatise describes the process of performance as one in which the performer goes from emotions to motions, and from motions to sound (Sandor, 1981).

Although emotion, as spoken of by musical performers, is so implicit in the way they make generalisations about performing, it is surprising to find that there is usually no advice given to the performer-to-be on how

to provide specifically an "emotional" interpretation of a piece of music. Given that this generally is the case, it is even more surprising to find that comments and criticisms given in response to a performance often concern the lack of emotion.

For music psychology so far, such reflections and statements on the subjective aspects of music and music-making have remained anecdotal. This, however, may change. Although Seashore (1938) more or less declared a scientific manifesto for music psychology to follow, he also remarked that findings involving music must always be supplemented by practical intuition, common sense, and sound philosophical theories of the art. In the light of the current debate, it would perhaps be more appropriate to reformulate Seashore's manifesto and argue that qualitative findings should always be obtained by a feasible methodological rigour, with experiments where appropriate, and should have relevance and compare in terms of feasibility to already existing other findings. Such a paraphrase of Seashore's stated direction for scientific music psychology would yield a greater flexibility and allow for a fuller understanding of subjectivity and the musical phenomenon. Cytowic (1989), providing science with perhaps the first exhaustive theory of synaesthesia, concludes his treatise thus:

It is my sincere hope that scientists and artists will stop seeing themselves as separate persons. If there is a symbol in synaesthesia it is one of integration, not just of how we sense the world around us but of who we are. It is an appreciation for the many facets that make up both the person and the life as they grow through this physical world. We would all benefit, I think, from unlearning the restrictions that have been taught to us, the shoulds and oughts, what is permissible and what is not, what is proper for a scientist and what is the realm of the artist. We are laden with values. Neither art nor the artist is mysterious

and inaccessible... It is what has prompted a study of subjectivity in science, of value that is hidden in theory, and of mathematical relationships in art (p326).

Summary

It is clear that the psychology of music in particular and perhaps also psychology in general, has arrived at a point in the history of the discipline where a positivistic ontology seems no longer able to accommodate the emerging questions of the subjectivity of human existence. The need for qualitative research has been clearly expressed by leading researchers in the field. Seashore's (1938) forecast that the experiment would remain the only base for investigating aesthetics has come into serious doubt. Rather, the uniqueness of music has been argued and the dissatisfaction with understanding the musical phenomenon through "extra-musical preoccupations" has been expressed (Sloboda, 1986). It has also been argued that the direction music psychological research now needs to take must concern the structure of the musical experience and include an effort to adopt an ontology on which a more appropriate understanding of the human being and of music in human existence may be formed (Motte-Haber, 1985). Music psychology, it seems, cannot *only* remain an experimental psychology. It needs to break new grounds into the qualitative aspects of the musical phenomenon and co-operate with musicians rather than investigating them as mere objects.

This provides the background of the present investigation, its ontological and epistemological stance, and its position in current music psychological debate and research.

The structure and format of the thesis

Although the performance of music has been a focus of study for a long time, the literature has nevertheless remained conspicuously and surprisingly void of individual musicians' accounts of how *they* understand their own performance and how they develop an understanding of their chosen repertoire. The present thesis is the result of an extensive research project which had as its main objective to explore this wanting area of research.

Konečni (1986a) makes the following comment, which is presently representative of a majority of researchers into musical behaviour:

The public seems never to be sated by descriptions of an artist's alleged feelings, motives, and inspirations, or by piquant details of his personality and habits. Too often, conventional aesthetic analysis is only a sophisticated mirror-image of prevailing norms and value-judgments, which may serve a useful purpose, but is of limited scientific interest (p16).

This is a stance which I have previously in this chapter referred to as ambivalent, and which I think - in the interest of understanding the musical phenomenon - may be more or less self-defeating in the long run. It is a stance that I intend to question by approaching the subjectivity of music and the subjectivity of the musical performer on largely a qualitative basis, selecting a methodological framework which I propose is well suited for music-behavioural research because of its flexibility.

The thesis is in two major parts. First, I turn to the quest of exploring what subjectivity in musical performance could be considered as. Second, I seek an understanding of how such subjectivity fares in the

teaching of musical performance.

Having introduced the present thesis with a historical background, in order to place the investigation and its questions in a perspective (Chapter One), I go on to present the investigation in terms of the guiding research questions and the methodological considerations (Chapter Two). Then follows a detailed description of the research setting (Chapter Three). To some extent the third chapter continues to discuss the methodological considerations, since some substantive issues are raised as a direct consequence of the nature of research and the particular conditions of studying a musical institution, and are best raised in context.

Then follow four separate studies focusing on different research questions, all of which were felt to be important to gain some understanding of what subjectivity is in music and music-making. The first study addresses the assessment and evaluation of musical performance (Chapter Four), while the second study endeavours to explore the motivational aspects of pursuing musical performance (Chapter Five). The study of motivation is followed by a third enquiry which had as its objective to possibly secure the determinants of performance generation (Chapter Six). The fourth study turns to investigate how the individual musical performer conceptualises his or her performance (Chapter Seven).

These four empirical studies are succeeded by what could be considered a general discussion. The results of the preceding enquiries are pulled together and a theoretical construct concerning musical subjectivity is proposed. This construct does in turn provide the basis for the subsequent music-educational investigation (Chapter Eight).

The second part of the thesis is introduced by a number of case studies, which provide the framework for the study of performance teaching and how musical subjectivity fares in a dyadic teaching context (Chapter Nine). The analysis of the data derived from these case studies also results in the proposal of a teaching model (Chapter Ten). However, the case studies do not only demonstrate how performance lecturers go about teaching their students, they also bring into focus some of the difficulties and shortcomings of performance teaching. These difficulties - as they occurred in the present investigation - are discussed, and on the basis of the findings I venture to propose a tentative definition of what the connotations of "successful" performance teaching might be (Chapter Eleven).

The thesis is concluded with a summary of all the different studies being a part of the project. The implications of the findings are discussed and some suggestions are made for their implementation. Due to the exploratory - and to some extent also pioneering - character of this project, methodological suggestions are also made for the research into musical behaviour in general. Some suggestions for future research as based on the present project are also made.

CHAPTER TWO: PRESENTING THE INVESTIGATION

Type and choice of heuristic

The basic assumption underlying the present investigation was that emotion underlies musical performance and may constitute the fundamental and motivating basis for such a pursuit.

The guiding research questions concerned two main areas: (a) the subjective aspects of the individual performer, and (b) the dynamics of subjectivity in the training of a musical performer. The investigation was divided into two phases according to the two areas of study.

In order to explore and establish the possible constituents of musical performers' subjective domain, phase one sought the determinants of musical assessment, the determinants of influence on musical performance and the determinants of performance motivation. Furthermore, questions were also asked pertaining to the individual conceptualisation of musical performance.

Phase two, building on the findings of the first stage, endeavoured to investigate by what means musical performance is taught and how its subjectivity is negotiated in the individual lesson. It was hoped that the outcome of such a study could provide a possible model of teaching and possibly yield results valuable to future music-educational policies, the training of musical performance as well as the training of performance teachers.

Considering the proposed basic assumption from a musician's point of view it is certain to stand out as a truism. A comment to this effect was, in fact, also made by one informant. Understanding the assumption in the

light of previous music psychological research, however, such a statement appears less than straight-forward. As demonstrated earlier, the individual subjective aspects of musical performance provide a virtually uncharted land due to the difficulties of investigating these experimentally under controlled conditions. In empirical investigations based mainly on a quantitative methodology the individual perspective tends to be either lost or neglected.

It is well established that emotional responses to music have physiological concomitants which lend themselves to measurement (Harrer and Harrer, 1977; Petsche, 1979; Simon, 1979; Harrer, 1993). Or perhaps more accurately: we *assume* that the measures taken by, for example, galvanic skin responses (GSR), heart rate (ECG), respiratory rate, motor activity (EMG) and so on, actually relate to an *emotional* experience. We have to ask the subjects whose physiological responses are being measured to relate their experience in their own words. The measurements themselves will not reveal what possibly triggered an arousal of the autonomic nervous system (ANS).

Such measurements are typically based on a substantial sample of readings: the larger the sample the higher the probability of a representative finding. However, a trigger (i.e. a cognitive appraisal) to an arousal is by necessity individually construed. If the arousal of ANS is largely *non-specific* - as has been argued by some theorists - and the labelling of a specific emotion is context-dependent, then any generalisation as to the correspondence between particular verbal labels and the physiological arousal becomes difficult (Schachter and Singer, 1962; Averill,

1980; Feyereisen, 1989; Crawford et al., 1992). Such difficulty leaves the field open to question whether generality in this context is, indeed, what research should be aiming at (Allport, 1981).

Investigations into the emotional elements of music by, for example, Hevner (1935; 1936), Rigg (1940), Hampton (1945), Sopchak (1955), Wedin (1972) and Hedden (1973), must be considered more or less to rely on context-dependent labelling. In order to elicit emotional responses to music they rely on music familiar to the culture in which their investigation took place. Hevner (1935), for example, claims a universal affective response to music considered to be musical masterpieces by the Western culture. This is likely to be too bold a claim to make. Some components of the music-experiential phenomenon are likely to be universal, just as human perception has provided cross-cultural universals concerning, for example, scale-properties or certain music-structural features (Dowling and Harwood, 1985). Consider, for example, the possibility of a direct impact on the central nervous system (Neher, 1962; Critchley, 1977; Cytowic, 1989) and the possible isomorphism of the dynamics of the emotional experience and the musical structure (Dowling and Harwood, 1985; Clynes, 1980; 1989; Gabrielsson, 1992). Emotional responses to music must also be tied to aspects of familiarity such as recognition and association (Konečni, 1982; 1986a; 1986b; Hargreaves, 1982; 1986; Gaver and Mandler, 1987) and perhaps also to our present general state of mind. We are prone to seek out that which matches our general emotional state (Bower, 1981).

All of these aspects are dependent upon individual construal and remain very elusive to efforts of control and measurement. One could most

likely conclude that there is consensus concerning the relationship between music and emotional impact, but much less agreement on the type of label given any particular emotional response, since such a label inevitably is multi-dimensional (Jørgensen, 1988).

This problem has prompted Sloboda (1991a; 1991b) to launch more open-ended empirical investigations abandoning attempts at experimental control. Sloboda (1991b) observes that

the empirical study of emotional responses to music is in its infancy... The subject poses serious methodological and theoretical problems. Since there is no generally accepted theory of the emotions and how they interact with cognition, I believe that open-ended empirical investigations with a strong element of natural history continue to be the most profitable way of exploring this area at this time (no page number).

Technological advancement in recent years has also opened up the possibility of actually observing the human brain *in vivo*. Using positron emission tomography (so-called PET scans) and magnetic resonance imaging (MRI), it is possible to view and measure regional cerebral blood flow (rCBF). In other words, the cognitive processing of certain stimuli can thus be observed, and the parts of the brain participating in the processing of a certain type of stimuli can be determined. This technique makes it possible to gain information of how, for example, language, or - concerning music - how sight-reading and keyboard performance are processed by the brain (Damasio and Damasio, 1992; Sergent et al., 1992).

However intriguing these investigations are, they leave us in the dark concerning the *content* of an individual response. Maybe eventually we will find correspondence between the findings of neurological research

and the content-structure of individual thinking and reasoning. This assumes, however, that we also know something about such individual thinking and reasoning. Presently, with regard to music-making, we know very little of how an individual musician construes and understands his or her own musical world.

One possible way of getting around this dilemma is to measure semantic content. The semantic differential (Osgood et al., 1957) provides a means of establishing quantitatively the subjective experience behind, for example, a music-emotional response (e.g. Bastian, 1980; Tessarolo, 1981; Behne, 1985; Asmus, 1985). However, if the semantic differential is used as a mere rating scale, it must be recognised that each respondent will understand the set of differentials in a unique fashion (Oppenheim, 1992). Although an important methodological tool, it usually needs a large and representative sample in order to have some bearing on generality, if generality is, indeed, what we seek. If so, individual meaning is again helplessly lost.

In researching musicians, such loss or neglect of individual meaning appears to pose a particular problem. The pursuit of musical performance is a highly individual quest, involving - as has been suggested in Freudian terms - the development of an overly strong superego (Babikian, 1985). It was found in the present investigation that musicians were often *dependent* on this individual meaning and were not willing to consider negotiation of their individual stance. Therefore, the strategy chosen for investigating the proposed assumption needed to be one which took individual responses and reactions into account, one which would allow performing musicians to

be themselves in a natural setting, and one which, to some extent, would regard participants as co-researchers rather than research objects. A framework allowing for such an approach has been appropriately termed *Real World Research* (Robson, 1993).

Methodological framework: Real World Research

Real world research as a framework for scientific enquiry could be considered a synthesis of methodologies which have emerged as prompted by the debate on quality or quantity in research (Bryman, 1988). The most recent and perhaps also most complete attempt so far to bring a multi-methodological framework for research together is that of Robson (1993). Robson, however, points out that the integration of the qualitative and quantitative tradition is technical rather than epistemological. Considering the mounting critique within psychology against an objectivist ontology and the often expressed need for a more flexible paradigm to accommodate, for instance, questions of self-concept and consciousness, I think Robson is understating his effort. Consider, for example, Fritiof Capra's ecological paradigm for physics (in Kafatos and Nadeau, 1990) and the so-called naturalistic paradigm (Guba and Lincoln, 1981; 1982). Both are alternative paradigms making an effort to accommodate both the general and the individual constituents of a phenomenon. Rather there is an emerging shift of emphasis in ontology which seems to be prompting a synthesis where holism exists alongside segmentation.

As for real world research the framework could be described as having extended the understanding of (a) the research setting, (b) the

researcher, (c) the methodology and (d) the data. Robson (1993) defines the context of real world research as

the "real life" situation [which] refers in part to the actual context where whatever we are interested in occurs, whether it be an office, school, hospital, home, street or football ground... One of the challenges about carrying out investigations in the "real world" is in seeking to say something sensible about a complex, relatively poorly controlled, generally "messy" situation (p2-3).

The researcher in such a context is characterised by the fact that rather than minimising individuality and researcher subjectivity, these are considered an advantage and something to make use of. The experience a researcher has and develops during the research is considered an important part of the research process. This view is shared by Strauss (1987) and by Fox-Keller (1985) who, as a feminist scientist, regards the impersonal and detached scientist as a result of male gender dominance. Like Robson (1993) and Strauss (1987) she also regards subjective experience as an asset in the research process:

Dynamic objectivity aims at a form of knowledge that grants to the world around us its independent integrity but does so in a way that remains cognisant of, indeed, relies on, our connectivity with that world... Dynamic subjectivity is thus a pursuit of knowledge that makes use of subjective experience... in the interests of a more effective objectivity (p117).

A third significant issue of real world research is the application of various aspects of *triangulation*, i.e. to use a variety of methods in approaching a certain problem and compare results and data from different sources with each other for the sake of securing credibility (Guba and

Lincoln, 1981; Burgess, 1984; Miles and Huberman, 1984; Patten, 1987; Bryman, 1988; Shipman, 1988; Cohen and Manion, 1989).

In music-psychological research Imberty (1992) and Sloboda (1986; 1991b; 1992) are pointing towards a greater reliance on qualitative research. As discussed earlier, however, there is yet the ambivalence as how to compare qualitative and quantitative data. Using qualitative data as mere embellishments where they are not accredited with any or little significance could not be considered proper triangulation (e.g. Chalmers, 1977). Bryman (1988) makes this point as he observes that

most researchers rely primarily on a method associated with one of the two traditions, but buttress their findings with a method associated with the other tradition. However, the relative weight accorded to quantitative or qualitative research within a single study may shift over time (p128).

Triangulation is not only a matter of cross-fertilisation over epistemological boundaries. It is also making use of several sources of information within any methodological domain. An ethnographer, for example, typically compares information sources to test the quality of the information and to understand more completely the part a particular actor is playing in a setting (Fetterman, 1989).

The fourth issue in real world research is ontological and, to some extent, considers the nature of knowledge. Robson's (1993) outline of real world research emphasises that an investigation often needs to be driven by the nature of the research problem rather than by a particular strategy. Psychological and social issues are often multi-dimensional and therefore need to be investigated with whatever methodology has the potential to be

meaningful. It follows that data may well have different origins, be gathered in different ways in different contexts, and seek to accomplish different tasks. It is the research setting that justifies the validity of results by any chosen methodological strategy, rather than results derived by an ahistorical and universal method.

Chalmers (1990) is opposed to an unchanging method insensitive to a particular historical context, and he stresses the different subject matters of physics and social sciences observing that

the difficulty is one that is faced by all accounts of science and its methods and standards which involve the strategy of attempting to justify general theories of science by appeal to physics and its history. If methods and standards are arrived at in this way are presumed to apply generally, to biology, psychology, social theory and the like, what is tacitly assumed is that physics constitute the paradigm of good science to which all other sciences should aspire. There are prima-facie, and widely acknowledged, reasons to reject this assumption. People, societies and ecological systems are not inanimate objects to be manipulated in the way that the objects of physics can be conceived to be (p19).

This investigation then, based on the aforementioned assumption, which was in turn crystallised into the outlined research questions, was staged as a real world enquiry. The character of the research objective excluded the incorporation of an experimental strategy. The complexity of the subject makes it virtually impossible to satisfy experimental criteria (Sloboda, 1991b). An ethnographic approach was favoured in which participant observation, interviews, questionnaires and some descriptive and exploratory statistical procedures were used.

A university music department was chosen as the research setting.

This and specific issues relating to participant observation will be discussed in greater detail in the following chapter (i.e. Chapter Three).

Observation during my stay in the department was both general and specific. That is, it was general in the sense that I was a part of the setting and consistently interacted with respondents on the basis of being a recognised part of the department's daily life, and specific in the sense that I was sitting in on individual lessons during the second phase of the investigation. While general participant observation was on-going during the full extent of my residency, several separate studies were staged in which the research questions were approached empirically. For these studies participants were mostly from within the music department. For one study only, where there was a need to assemble three panels for an adjudication procedure, participants from outside the department took part. The nature of the research question was such that there was a need to involve non-musicians. Details of participants and of the particulars of each of these studies will be presented separately in the ensuing chapters.

The department of music hosted a population of approximately three hundred including both students and staff. Participants within the department who took part in these separate studies could, more or less, be considered key informants. About sixty participants were directly involved at various stages of the investigation. They took part in one and sometimes in two separate studies and as a result also became generally important respondents. Amongst these were eight performance lecturers and their students who provided material for separate case studies. Results and subsequent conclusions are derived from data gathered from amongst these

key informants.

It would have been of interest to carry out a longitudinal study maintaining the same participants throughout all the separate studies and then also to have followed them through the second phase of the investigation. This, however, was not possible for two reasons. First, student participants were at different stages in their training. While some had just commenced their three year programme others were about to graduate and leave. Amongst the first year participants a few participants managed to be a part of several studies in both phases of the investigation. Second, the emphasis of the investigation was one of exploration into largely unresearched fields and had as an objective to establish possible bases and directions for future research, rather than pursuing a longitudinal study of development.

Questions of validity, reliability and generality.

Reliability refers to the possibility of replicating a study, whereas validity concerns both the confidence in the credibility of obtained results (internal validity) and the degree of applicability of findings as applied in other contexts (external validity or generality). To take these issues into consideration is, according to Smith (1975):

a minimal requirement for any science [so] that it yields consistent measurements confirmable by independent observers - that it be independently replicable. [And] the researcher has an obligation to assess his research in terms of... [two] types of validity: validity of findings and validity of measurement" (p58-61).

The credibility and applicability of research findings, however, are inevitably tied to the general epistemological and ontological debate in psychology, in which it is not uncommon to criticise qualitative research for lack of rigour. Reliability and validity have been questioned, including the difficulty of generalising findings (LeCompte and Goetz, 1982; Cohen and Manion, 1989; Hollway; Henwood and Pidgeon, 1992). To meet this type of critique several attempts have been made to create rigorous and more or less standardised methods of how to approach a setting and analyse qualitative data derived from that setting.

Such is, for instance, the "grounded theory" approach (Glaser and Strauss, 1967; Strauss, 1987), which was one of the first qualitative paradigms to have gained general acceptance (Bulmer, 1979; Henwood and Pidgeon, 1992). Phenomenography (Marton, 1981; 1986) could also be considered a response to the call for rigour. Its methodology endeavours to deal with qualitative data which are relational, experiential, and content-orientated. Like grounded theory, phenomenography presents a more or less standardised programme.

Ethnography too, appears to have taken criticism fairly seriously, since attempts to provide similar standardised programmes have emerged (Hammersley, 1985; 1990a; 1990b; Kirk and Miller, 1986; Hammersley and Atkinson, 1983). Hammersley (1990b), for example, argues that

there are two main areas where... modifications of current practice are required. First, the selection of cases for investigation must provide variation of the theoretical variable(s) and at least partial control of relevant extraneous variables. Second, the operationalisation of concepts must be made more rigorous" (p. X).

Of particular interest to the emerging need and interest in psychology to come to terms with subjectivity is perhaps the "memory work method" (Haug, 1987). The methodology has sprung from feminist science and is designed to investigate subjective conceptualisation by following a certain programme of dealing with and analysing memory accounts (in Crawford et al., 1992).

Hollway (1987), also a feminist scientist, presents another methodology breaking away from the more rigid physics-oriented paradigm. In investigating identity and gender differences in adult relations, she found that what was on offer in the way of traditional methodology in social psychology could not possibly do justice to the type of data which were significant for her investigation. Hollway (1987) observes that

unstructured interviewing did not seem a very acceptable method seven years ago and I was anxious that talking to people with a tape-recorder would not be acceptable for a Ph. D. research in psychology. When I came to describe my methods in my thesis, I called...[the opportunistic collection of accounts] the exploratory phase, the sort of phase, like field notes, which gives a tidier impression of what I did than it felt at the time and locates it within the discourse of research... It is only now that I can say that I can look at it the other way round and say that I succeeded in forging a valuable method; that is, to talk to people in such a manner that they felt able to explore material about themselves and their relationships, past and present, in a searching and insightful way (p10-11).

Criticisms of qualitative research have triggered considerable ingenuity in finding standardised programmes which could well compare with quantitative research, if not in terms of content so certainly in terms of rigour. That criticism has spurred resourcefulness is valuable and so are the results of the proposed challenge. But these attempts of attaining

rigour may not necessarily serve the intended purpose of promoting qualitative research to the desired levels of acceptance granted to experimental research. The ambivalence amongst researchers who feel that one has to choose one paradigm or the other would suggest that this is the case. In real world research such ambivalence is resolved since emphasis is on the type of data and the target rather than on a qualitative or quantitative paradigm. Henwood and Pidgeon (1992), for example, argue the appropriateness of using qualitative data for establishing psychological theories, which in the past has been mainly the prerogative of experimental science. They also stress the urgency of combining research efforts and not exclusively rely on one type of data:

The researcher should always bear in mind that methods are not so much valid in and of themselves, but rather will be more or less useful for particular reasons... [An] immediate concern is to avoid viewing qualitative and quantitative methods as deriving from incommensurable paradigms. In practical terms this would deny the possibility of strengthening research through the use of a principled mixture of methods (p100).

A typical criticism from a quantitative point of view of, for instance, participant observation in music-educational research, is raised by Swanwick (1986). He somewhat acrimoniously argues that

many attempted participant or action schemes have failed to deliver, simply because objective reporting is almost impossible and the external validity of the "findings" - the way they may be transposed to other times and places - is almost nil. It is all too easy to end up with data chasing a hypothesis, or with data highly selected to fit a hypothesis. If this turns out to be so, we ought to forget the idea of research and get on with teaching and music! (p202).

Swanwick's critique of participant observation has by no means passed unnoticed amongst ethnographers. Bannister (1992), in confronting Swanwick (1986), responds that

participant observation research is, as Swanwick says, a sensitive task, but that very sensitivity is, ethnographers argue, the method's strength. Musicians and music educators "know" more about music teaching and learning than anybody else. They practice it every working day... It is... my conviction that the necessity of negotiating a series of statistical analyses is a process which the music educator is often not prepared to undertake and one which, I suggest, is alien to the musical ethos (p135-138).

Instead of trying to resolve differences in the interest of science in general and research into music in particular, Bannister (1992) sides with the extreme critique of quantitative research often heard amongst qualitative researchers. Interestingly, if considering both extreme fractions as striving for universality of a specific methodology - be it either quantitative or qualitative - then paradoxically *both* sides are pleading allegiance to a positivistic position, which is the epistemological stance providing the basis of much *experimental* research. Chalmers (1990) cogently makes the rather disarming comment that

the general strategy involved in the positivist's attempt to defend science is still widely adhered to. That is, it is still commonly assumed, among philosophers, scientists and others, that if science is to be defended we require a general account of its methods and standards to appeal to in that defence... Working scientists themselves [are] giving expression to the view that a universal account of scientific method can or should be used to defend or help improve science... Advocates of the positivist strategy typically present themselves as the defenders of science

and rationality and their opponents as enemies of science and rationality. In this they are mistaken. In adopting a strategy for defending science that is doomed to failure they play into the hands of the anti-science movement they fear (p4-8).

Another issue which is likely to have raised criticism toward qualitative research concerns the alleged lack of rigour, or simply "sloppiness". To some extent Feyerabend (1975) may have fuelled this concern by introducing his anarchistic theory of knowledge, in which one of the principal corollaries is that "anything goes". In order not to inhibit progress, Feyerabend argues, science cannot allow itself to be constricted by rules and dogmata.

If lack of rigour is understood by critics as lack of control, then the argument has more or less defeated itself since control usually is not an issue in hermeneutically orientated research. If, however, lack of rigour is understood as the absence of strategy or a project void of objectives, then criticisms are appropriate and much needed. There would then be nothing separating science from non-science.

A case in point is provided by field observation. What makes observation "scientific"? What is the difference between a scientific effort and commonsense knowledge and speculation, or in Chalmers's words: pseudo-science (Chalmers, 1990)? Cohen and Manion (1989) outline the difference between science and commonsense as one of structure, plan and purpose. Robson (1993), on the other hand, stresses a degree of scepticism about our own findings as well as about the findings of others as central to a scientific approach. To Hammersley and Atkinson (1983) science is working with commonsense knowledge and subjecting it to systematic inquiry where

doubt seems justified. Chalmers (1982), too, takes a relatively open-ended view of the scientific process, arguing that

we cannot legitimately defend or reject items of knowledge because they do not conform to some ready-made criterion of scientificity. The going is tougher than that. If, for example, we wish to take an enlightened stand on some version of Marxism, then we will need to investigate what its aims are, the methods employed to achieve those aims, the extent to which those aims have been attained, and the forces or factors that determine its development. We should then be in a position to evaluate the version of Marxism in terms of the desirability of what it aims for, the extent to which its methods enable the aims to be attained, and the interests that it serves (p169).

Therefore, observation becomes "scientific" if we have a problem to solve, take a feasible strategy and assume a reasonable degree of scepticism. It should be recognised, however, that the use of observation in the field may have many functions. It can be exploratory and unstructured, supplementary or supportive and semi-structured, or systematic and fully structured (Robson, 1993). Exploratory observation is in search for theory and at times for preliminary understanding, whereas systematic observation is likely to rely more on pre-existing theories concerning the observed setting. Both types of observation are relying on a definite strategy but are not theory-dependent in the same way.

In other words, it is appropriate to argue that commonsense in itself is not scientific knowledge. But that is not to say that it cannot become! Individual knowledge, i.e. the insights as given from one single informant need not be pseudo-science. It has indeed been argued that we as human beings inherently make individual sense of our own world much in the same way as science hitherto has done. As scientist-like individuals we predict

and seek to control the course of events through personal commonsense theories (Kelly, 1963).

Thus, scientific anarchy is *not* equal to commonsense knowledge, unwarranted speculation or pseudo-science. Chalmers (1982) summarises the thrust of Feyerabend's anarchic view in the following words:

In brief, if one is to make a contribution to physics, for example, one need not become familiar with contemporary methodologies of science, but one need to become familiar with some physics. It will not be sufficient merely to follow one's whims and inclinations in an uninformed way. It is not the case that, in science, anything goes in an unrestricted sense (p136).

Chalmer's statement reinforces the credibility of insider research. With reference to the present investigation, it would suggest the appropriateness of having a musician researching musicians, which was indeed the case.

There are other dimensions also to the criticism of rigour, issues which are inevitable in any research process but nevertheless rarely taken into account or even mentioned. First, there is inevitably the bias of cognitive style. That is, individuals employ different strategies for solving and understanding problems (e.g. Witkin et al., 1977). Johnson et al., (1988), for example, divide psychologists into two camps according to their predilection for choosing and generating theories: the mechanistically minded and the organismically minded. This dichotomy, more or less, seems to conform to the paradigmatic dichotomy of quantitative and qualitative research. At some level the choice of research approach and understanding of findings is inevitably governed by personal disposition or particular

traits of personality. Furthermore, the reluctance to break up this dichotomisation of the social sciences and the tendency for researchers to adhere to the methodological tradition in which they were taught, could also be understood in terms of personality (Guba and Lincoln, 1981; Rose, 1990). The phenomenon corresponds to *cognitive conservatism* which is the tendency to resist change if such a change presents a potential setback of self-esteem (Hamachek, 1991). Cognitive conservatism could be said to function like a defence which has as a priority to protect Self and the constructs upon which Self has construed an identity. Along these lines Greenwald (1980) has observed that

The cognitive biases of a successful scientific paradigm or an established totalitarian system presumably function to preserve organisation. It follows that the corresponding biases in ego may similarly function to protect the integrity of ego's organisation of knowledge... By retaining previously used cognitive strategies, the conservatism bias ensures that similar information encountered at different points in time is encoded into the same categories (p613).

Inevitably personality plays an important role in what our scientific predilections are, and what we choose to become our field of interest is also often where we find security and self-esteem.

Equally important in this discussion is also the issue of gender. Men and women tend to understand and perceive the world differently. It is not only a cultural fact but a neurological fact. Men and women are differently lateralised and it is possible to speak of a female brain as opposed to a male brain (Moir and Jessel, 1989). This, of course, provides impetus to the debate on gender differences in science. Therefore, it is fully plausible to

assume that a female scientist might see advantages, problems and possibilities in a research project that might escape a male scientist and vice versa, by virtue of nature - not nurture (Fox-Keller, 1985)!

Maybe, in our efforts to find secure knowledge by means standardised strategies, we have at times also confused imagination, freedom of thought and freedom of action with "lack of rigour".

Physicists Einstein and Infeld observe (in Maslow, 1987) that

the formulation of a problem is far more often essential than its solution, which may merely be a matter of mathematical or experimental skill. To raise new questions, new possibilities, to regard old problems from a new angle requires creative imagination and marks real advance in science" (p171).

It is valuable to view Feyerabend's anarchy in the light of Einstein's and Infeld's observation for freedom of thought and action is important in any creative process. If we are not mindful scientific canons - whichever they might be - may well serve to the detriment of the objectives of gaining new knowledge and insight. Nęcka (1986; 1992), for example, speaks of *idea squelchers* and suggests that the restrictive comments we often make, such as "it's not theoretically-grounded enough", or "we don't have regulations for that", pose a considerable problem if we are expecting new and creative ideas to emerge. Rogers (1961) and Bulmer (1979) both stress the need for openness to experience and tolerance where ambiguity exists. That is, if we expect a scientist or any other creative individual to find solutions and gain a variety of insights, then there usually needs to exist an absence of feeling confined and limited by boundaries presented by concepts, beliefs, perceptions or hypotheses. Interestingly, "grounded theory" has made a

point of this and suggests that researchers under certain circumstances should avoid the literature on the subject under study, since pre-existing theory and categories may exercise undue influence and prevent new discovery. Although this position makes sense in the light of creativity research, it has not been left without criticism (i.e. Bulmer, 1979).

Whether we are to benefit from knowing or not knowing pre-existing theories and concepts in a research setting is likely to lie with the type of personality of the scientist. Similarly, it may well be that the demands for strict and rigid method and likewise the demands for openness and flexibility, are describing cognitive styles, types of personality and issues of gender, or at least such demands may describe *conditions* under which a certain type of personality functions best, rather than necessarily describing the path to universal truth.

All taken into account, how should we then understand truth value, applicability, consistency and neutrality as safeguards of psychological truth? Lack of rigour in qualitative research (and, in fact, also in quantitative research) needs to be understood in a wider perspective taking into account the subjectivity of the researcher. Rigour should not be confused with novelty or perhaps not even with freedom of thought and action, nor can qualitative research be understood as a failure to apply to experimental canons or vice versa.

To safeguard the quality of interpretative research, the critique should rather be raised on the basis of what the research is trying to achieve and how objectives relate to the specificity of the setting. Which were the specific problems and how were these problems overcome or dealt

with? What methods were employed to achieve the stated aims and how successful were they? It appears suitable to formulate such safeguards in terms of *credibility, transferability, dependability* and *confirmability* (Lincoln and Guba, 1982; Henwood and Pidgeon, 1992), which will be discussed in the following section. These safeguards, of course, are names mindful of similar concerns as expressed by their natural science counterparts, i.e. internal validity, external validity (generality), reliability and objectivity. But the difference is significant and far-reaching. They represent different subject matters and reflect an imperative flexibility of the scientific approach.

Standardised qualitative and quantitative methods may serve a good purpose and yield important insights and understanding, but to insist on or imply the need of a universal methodology and thereby also universal criteria for all research and all science is untenable (Chalmers, 1982; 1990; Feyerabend, 1975). Such an endeavour, if in reality it was carried out, would result in finding research to suit the methodology rather than vice versa. Science would remain static and confirmatory and relinquish any thought of exploration and new discovery (Henwood and Pidgeon, 1992). This has obviously not been the case! Science has not been static at any time in history. Therefore, there must also exist a discrepancy between what scientists often profess as their methodological credo and what they actually do in reality (Robson, 1993). Medawar (1969), for example, observes that

it is no use looking to scientific "papers" for they... conceal the reasoning that goes into the work they describe" (p169).

It is time perhaps that we, as Sloboda (1992) suggests, "abandon many cherished positions and customs", and face the world around us subjectively! It is after all inspiration, creation, imagination and guesswork, that finally lead us to a hypothesis (Shipman, 1988).

Safeguards of research quality

As intimated above I shall describe the safeguards of establishing trustworthiness of an enquiry based on qualitative data in terms of what the naturalistic paradigm (Lincoln and Guba, 1981; 1982) has to offer. That is, I shall view the present research project in the light of credibility, transferability, dependability and confirmability (Lincoln and Guba, 1981; 1982; Henwood and Pidgeon, 1992; Robson, 1993)

Credibility

In order to enhance the truth value of research in a qualitative paradigm four techniques have been suggested: prolonged involvement in the research setting, persistent observation, triangulation and peer debriefing (Lincoln and Guba, 1982; Miles and Huberman, 1984; Robson, 1993).

The present research project was undertaken during a period of two and a half years, which is to be compared to Krueger's (1985) ethnography of student music teachers whom she observed during one academic semester, and to Kingsbury's (1988) ethnography of a metropolitan music conservatoire where he stayed for six months. It is possible to assume that the longer duration devoted to the present project should reinforce

credibility. To spend enough time in a setting is essential to "learn the culture" and identify the particulars of that research setting (Freeman, 1984).

The relationship of trust and mutual respect that developed between myself and the respondents during this period forms the very basis of the enquiry. I was given a constant and *spontaneous* feedback from the population itself on how they experienced being a part of the project. Such feedback was essential for how the project developed. However, I had to "qualify" to be considered for such confidence. It appears that a setting involving musicians exists within its own frames of reference specific to the type of population rather than specific to location. It was essential to consider the dynamics of this referential framework in order to gain access and be accepted by the population. I am convinced that this is a largely overlooked problem in research into musical behaviour. In a setting where music-making and training is in focus it is probably easier to gain access than it is to become *accepted*.

The unique problem to overcome, it seems, is the typical musician's suspicion toward anything that might deprive the musical experience of its emotional (and "inexplicable") connotations. Thus, the more traditional scientist who endeavours to present a musician with, for example, a forced-choice questionnaire with no room for individual response, is likely to frustrate respondents. The findings from such research should probably be understood with that in mind! Ratings and quantitative estimations which researchers sometimes ask musicians to provide, may thus under certain circumstances have little relevance to the complexity of how the musician

usually behaves¹ (see also Oppenheim, 1992). It seems that particularly in the case of researching the behaviour aspects of musicians, the interest in the individual participant is an important issue and - depending on research objective - perhaps a necessity. With this in mind I always provided the opportunity for each individual to add or to refute, in their own words, issues or questions which I brought up as a result of the research questions guiding the project. The response rate of returned questionnaires pertaining to the second phase was 93 per cent (of 54 participants), suggesting a degree of success in allowing for individual response. Furthermore, the high rate of returned questionnaires also reinforces the notion that respondents had a considerable interest in the investigation as well as indicating that they had fully accepted my position within the setting. The means by which I gained access and acceptance largely followed a decided strategy of openness, trying to disarm such possible suspicion by sharing openly the research and some of its findings. Openness will be discussed in detail in the following chapter (i.e. Chapter Three).

In other words, the strategy of being reasonably candid and involved as opposed to being completely detached and objective, and not shy away from questions posed by informants concerning the research and its objectives, triggered a valuable feedback in which informants often sought discussion rather than having to be persuaded to give their meaning. Robson (1993) regards such feedback as contributing to credibility. He

¹ A case in point is provided by lecturer B2 (see case study number three, Chapter Nine), who refused to provide certain ratings unless he were allowed to decide the conditions for those ratings.

observes that

exposing one's analysis and conclusions to a colleague or other peer on a continuous basis can assist in the development of both the design and the analysis of the study. The exercise of being explicit in formulating something for presentation to a peer fosters subsequent credibility (p404).

Apart from the continuous and spontaneous feedback - which could well be understood in terms of peer debriefing - participants were also more officially debriefed. Near the completion of the first phase a public seminar was held which discussed some results and put them into an everyday-context. The reactions from the seminar, to which an unusually large *number of students had found their way*, were invariably positive and gave quite a few students and lecturers a reason to seek further discussion.

The constant feedback from informants of the setting provided a valuable function in monitoring the development of the research. Although several empirical studies were staged in the research project, no study was unrelated to the other studies. Different issues were targeted but the results obtained from the different studies tended to reinforce each other. The results obtained from the first phase provided the basis for the second phase. And the outcome of the second phase reflects back to the feasibility of the studies that preceded it. There is thus a certain circularity in the structure of the project in which each finding relates to other findings. I used a variety of means for data collection in this process: general observation, participant observation, interviews, questionnaires and some statistical procedures. However, in order to establish the feasibility of such a research process and secure some continuity it is more or less necessary

to have it monitored by someone else other than the researcher. Apart from the indigenous feedback I also used an extra-mural referee: a professional performer - *not* associated with the research-setting in any way - with whom I have shared results consistently and exhaustively during the extent of the research period. This debriefing was more complete than was possible and perhaps appropriate for the participants in the research setting. The referee spontaneously applied the suggested results to the professional world of music-making and considered them in the context of which the referee was a part. I have endeavoured to discuss, in part, the project and its objectives with a number of other international and professional performers too, as I have had the opportunity to meet them at a number of Continental venues.

A further issue which strengthens the degree of credibility of an investigation concerns whether a project has been preceded by a pilot study. Although advance planning and preparation is necessary and good, there is no complete substitute for actually trying something out in a "real" situation, where the feasibility of what is proposed in terms of time, effort and resources can be assessed (Robson, 1993).

The first phase of the present investigation was piloted in its entirety at a different location with a lesser number of participants. The pilot turned out well and nothing but the location and the number of participants changed as the main project was launched.

Concerning the second phase there were two issues which needed to be tested before launching the full enquiry: the questionnaire and the participant observation situation in a confined space with only two

participants. As a result the questionnaire was amended and a few questions of minor importance causing some confusion amongst participants were removed. The role as an observer in this context proved viable, although with some important issues to consider. These are discussed elsewhere (i.e. Chapters Three and Nine).

It should be noted, however, that the pilot case study was incorporated into the main study. Having amended the subsequent questionnaires, I simply excluded the unsuccessful questions for the pilot study participants from the subsequent analysis of the data.

Transferability

The result of peer debriefing is one of considerable value since it widens the perspectives considerably and contributes not only to enhance credibility but also to strengthen the degree of transferability of results. Due to the chosen methodological paradigm for this investigation, it is not appropriate to speak of external validity (general applicability) in the same sense as it might be statistically inferred in an experimental paradigm. It is more relevant to discuss applicability or transferability (Lincoln and Guba, 1981; 1982). However, to abandon statistical inference is far from making such transferability impossible. Lincoln and Guba (1981), for example, argue that

The concept of generalisability is clearly undergoing revision, even within the scientific paradigm. The [naturalistic] evaluator needs to understand that generalisation, in the traditional sense, is not possible. Does that mean that the concept should be abandoned altogether? Assuredly not. What we would counsel is that the idea of "generalisability" should be replaced by the idea of "fittingness". A generalisation cannot be anything other

than a context-free proposition. As we have tried to show, such context-free statements cannot be made when the inquiry is concerned with human behaviour... Given these distinctions, it seems useful to think not in terms of generalisations but in terms of working hypotheses that fit more or less well into a context other than the one in which they were derived (p118).

In order to arrive at "fittingness" Lincoln and Guba (1982) suggest that theoretical sampling and thick description are essential considerations. That is, the information needs to be sought from informants who are likely to provide a maximum of relevant information. And furthermore, there needs to be enough data in order to make possible a representative result.

Ethnographical data in an educational context may, according to Wehlage (1981) and Krueger (1987) - lead to two kinds of generalisation: weak and strong generalisations. In a weak generalisation the formation of any generalisation is left to the reader and made possible by the detailed description provided by the researcher. A strong generalisation which - according to Wehlage (1987) - is the goal of field study research, leaves any claim of generality to the researcher who can and even should generalise from

those cultural rules and perceptions that govern the action of people in school settings... In short, the purpose of generalising in field study research is to line the phenomenological experience of those in schools with the institutional structures that shape those experiences (as quoted in Krueger, 1987; p75).

For the purposes of the present investigation I have endeavoured to make both such generalisations possible. That is, I have consistently included as much descriptive data as space would allow, in order to make

possible for the reader to draw his or her own conclusions. But I have also pointed towards possible conclusions as well as provided conclusions for which I argue a certain degree of transferability. Admittedly, the research has been limited to one site, but I think that the issues raised and the observations made will nevertheless carry a degree of transferability to other settings and contexts. There are several reasons for this claim. First, it is feasible to assume that the nature of the research questions and their possible answers is such that implications cannot be limited to one research setting. Second, most musical performers trained in accordance with Western tradition and style of performance are likely to be trained in a similar manner. According to my own experience I also recognise the present research setting as a fairly typical tertiary music institution. Finally, the monitoring of the research process by the spontaneous and indigenous feedback and the consistent contact with a professional and extra-mural context would suggest that issues and results are more general than they are local.

I think the term "working hypotheses", as coined by Lincoln and Guba (1981) is a useful analogy in this context. This study will hopefully yield a number of such working hypotheses which, in principle, will be applicable in more settings than the one investigated. However, there is always the possibility of such a hypothesis to be refuted and falsified. If conditions differ much from the present setting, then such working hypotheses run the risk of becoming more or less invalidated. Therefore, the claim of transferability that I make, is given with the proviso that such transferability necessarily is in proportion to the degree of likeness with

which other settings and contexts are similar to the present research setting.

Dependability

Would it be possible to replicate this entire research project and arrive at similar results? The answer to the first part of this question must be categorically no. It is this question which often is at the heart of the critique raised against qualitative research. However, it is not possible to argue with equal assurance that it would be impossible to arrive at *similar* results should the study be done again somewhere else.

In discussing dependability (or alternatively reliability) we have the unfortunate tendency to focus on the word *exact*. Exactitude is not likely to be possible within the framework of any methodological paradigm (Maslow, 1966; Bahm, 1981). What we therefore should be more interested in concerns whether we could arrive at a corresponding result in a different setting with a *similar* (rather than exact) research strategy. LeCompte and Goetz (1982), for example, observe that

ethnographic research occurs in natural settings and often is undertaken to record processes of change. Because unique situations cannot be reconstructed precisely, even the most exact replication of research methods may fail to produce identical results... However, generation, refinement, and validation of constructs and postulates may not require replication of situations. Moreover, because human behaviour is never static, no study can be replicated exactly, regardless of the methods and designs employed (p35).

Inevitably the safeguards of credibility are also relevant for establishing dependability (Robson, 1993). LeCompte and Goetz (1982)

identify five factors which may contribute to dependability: identification and description of the researcher's role, description and background of the subjects, descriptions of settings in which observations took place, identification of methods for data collection and analysis, and explanation and outline of the theoretical framework guiding the study. All of these will be discussed in the context of each separate study. However, the participants of the various studies will be mentioned only in terms of what is relevant for any particular study in the present research project. Considering the number of individuals involved as well as the nature of the research objectives, a more biographically detailed description of each participant was abandoned. Furthermore, the setting will be discussed in considerable detail in the subsequent chapter (i.e. Chapter Three) rather than being discussed in connection with each separate study

Confirmability

Lincoln and Guba (1981) argue that to replace the traditional demand of objectivity with confirmability, will also signify an appropriate change of emphasis away from objectivity as an attribute of the researcher to the study and its results:

The concept of confirmability has [an] important virtue: it shifts the burden of proof from the investigator to the information itself. Very often objectivity is said to be a trait of the investigator, and, to be sure, there are many ways in which characteristics of the investigator can influence objectivity - unconscious biases and conscious prejudices, incompetence, gullibility, or even corruptibility... But to imagine that an evaluator, by an act of will or by virtue of clever methodology, can rid himself of subjectivity is the worst kind of fantasy. No human being can ever be objective in that

sense. The requirement that information be confirmable rids the inquirer of this impossible constraint; it simply asks that the inquirer report his data in such a way that it can be confirmed from other sources if necessary (p126).

To move the emphasis away from the researcher and to the research and its results in discussing confirmability, is analogous to the shift of emphasis away from the unfortunate stress on exactitude in redefining reliability into dependability, rather in terms of correspondence or similarity as discussed above. Whichever label one prefers to use, both are nevertheless dependent upon the fundamental understanding of the researcher role.

Real world research puts a greater trust in its researcher than does, for example, an experimental paradigm. While the latter regards the researcher as someone who, for the sake of credibility, has to work *against* any researcher subjectivity, the real world researcher rather works *with* such subjectivity. This stance is shared also by "grounded theory" (Strauss, 1987) and feminist science (Fox-Keller, 1985; Hubbard, 1989). For example, in a project mainly relying on qualitative data how does one determine what is "relevant information" and what is meant by "enough" data, both of which are given by Lincoln and Guba (1982) as necessary in order to establish some degree of transferability? No one can possibly make such a decision but the researcher, or in some cases a team of researchers. It is likely that in a research setting the "insider" would be better equipped to make such decisions than the researcher who acquaints a particular setting for but a season. Robson (1993) points out that

there are clear advantages to this kind of "insider" research... Generally you will have an intimate knowledge of the context of the study, not only as it is at present, but in a historical or developmental perspective. You should know the politics of the institution, not only of the formal hierarchy but also how it "really works" (or, at least an unexamined commonsense view of this). You will know how best to approach people. You should have "street credibility" as someone who will understand what the job entails, and what its stresses and strains are. In general, you will already have in your head a great deal of information which it takes an outsider a long time to acquire (p297-298).

However, the "insider" perspective, which in the present research project entails to be a musician amongst musicians, also presents its difficulties, all of which will be discussed in the ensuing chapter (i.e. Chapter Three). The most common problem - and perhaps the greatest temptation - is to "go native". That is, to relinquish the perspective of the researcher and thereby possibly forego the research objectives. Another potential hazard concerns the possibly reactive effect a researcher may have on the setting of which he or she is a part. This became of a particular concern as I commenced phase two and needed to observe individual performance lessons. In order to monitor if and how the participating lecturers behaved differently as I was present in the room, I asked all the participating students to provide me with a written account to that effect. These accounts will be discussed in context in Chapter Nine.

Furthermore, while the interviews of the first phase were recorded on tape, the participants of the second phase would not allow me to record the individual lessons. Hence I had to take notes. In order to establish the authenticity of these notes, together with some of the conclusions made with regard to the individual teacher's teaching style, I asked the participating

lecturers to read and comment the transcripts of my notes (Kazdin, 1977; Wolf, 1979; Lincoln and Guba, 1981; Runco, 1990). It should be noted, however, that conclusions which could possibly be regarded as unfavourable, were removed from the transcripts prior to allowing the participants to study them.

I asked the participants to provide me with a written statement on (1) the representativeness and authenticity of the transcript, and (2) how they spontaneously reacted to being confronted by their own teaching in writing. The lecturers responded as follows:

Lecturer B1:

(1) Yes, it is representative and authentic, but inevitably it is also selective. Of necessity it is abstracted from the musical and audible content of the lesson, but would still from your point of view - I imagine - give the psychological/pedagogical flavour. (See correction, pl3) - unimportant.

COMMENT: The correction concerns the placing of a certain aria in the wrong opera.

(2) Shock and horror, mostly. However, it does give a few encouraging glimpses of what I'm aiming at, an increasing dialogue with the student to the point where he/she takes the initiative, structures the lesson if possible, and is able to articulate his/her self-criticism. If I were successful, most of this transcript would be of the students' remarks! Thank you for being such a nice researcher!

Lecturer B2:

(1) Reasonable. Some minor editings for you on the enclosed copy.

(2) !

COMMENT: "Minor editings" means correction of some misspelling, and the desired removal of expletives. For Question 2, B2 only printed an exclamation mark, but informally he told me that his reaction was one of embarrassment.

Lecturer B3:

- (1) I do remember saying most of this!
- (2) Amusing! Some of it hardly makes sense without the backing of the musical examples.

COMMENT: Later in a conversation the lecturer added: "There were a few things you didn't get exactly word by word, but you did get the essence of what I was saying".

Lecturer B5:

- (1) I think that these pages were mainly an accurate record of what took place. There are places (that I have marked) which I don't think are accurate and need corrections.
- (2) Rather similar to one's reactions to the first time you hear your recorded speaking voice!! Mainly surprise - "did I really sound like that!" But, on reflection, I know that I did, since so many of the comments are central [and] fundamental to my way of teaching.

COMMENT: The inaccuracies concerned mishearing a few instructions on a technical problem.

Lecturer B6:

- (1) Mostly accurate and carefully conveyed (see one or two notes on copy). Was this tape recorded? or merely written down? I can verify that these notes were a summary of the spoken word, though, like energy, gesture, and vocal renderings which of necessity intersperse the speech cannot be written down. Generally the character of the students comes across well - their mannerisms and approaches grasped, and I presume mine too! The two students who were particularly unsettled by the presence of the researcher had the most unsettled lessons.
- (2) Rather disjointed and seemingly spontaneous! The comments from me are sort of a short-hand. The students generally do not need a long explanation - the snippets are a reminder of previously covered technical or musical ideas at this stage for the most parts. The comment on "overall strategy" is well researched! I had not really thought it through myself.

COMMENT: The corrections provided by the lecturer concerned a few misspellings and refuting a comment that she did not recall she

had made. However, the lecturer *did* indeed make that comment!

Lecturer B7:

(1) Yes, I'm sure this is authentic and is representative of my approach.

(2) So much of it seems trite - but in full context I'm sure it means more, i.e. full lesson on video etc.

COMMENT: The lecturer was concerned over the fact that I hadn't written much on her lessons with A49 - her best and most promising student. These lessons were almost exclusively non-verbal with more gestures and music-making than most other lessons. Taking notes was difficult! However, B7 does reinforce the notion that A49 is at such a level that teaching becomes "different". The lecturer claims that such teaching demands *more* of her than other teaching.

Lecturer B8:

(1) I feel this is quite an accurate reflection of my teaching - but with it being only part of each lesson, it gives the impression that I change quickly from one point to another without working in detail.

(2) Shock! It made me realise that there are common threads to my teaching and also that I am a bit more dictatorial than I'd realised.

The safeguards of research quality in this type of research can be summed up in the following statement by Miles and Huberman (1984):

Qualitative analyses can be evocative, illuminating, masterful, and downright *wrong*. The data looked at more scrupulously, don't support the conclusions drawn. Researchers double-checking the site come up with different findings... The problem... is that there are no canons, decision rules, algorithms, or even any agreed-upon heuristics in qualitative research to indicate whether findings are valid and procedures robust... [Therefore], how can we test our explanations? Ruling out spurious relations,

check out rival explanations, and looking for negative evidence are all ways of submitting our beautiful theories to the assault of brute facts, or to a race with someone else's beautiful theory. Finally, a good explanation deserves attention from the people whose behaviour it is about, informants who supplied the original data. The tactic of getting feedback from informants...(p231).

In other words, safeguards are important and always needs to be taken into account if we endeavour to present scientific knowledge as opposed to commonsense knowledge. However, to decide the truth value and the applicability of research results in this type of investigation, it is perhaps ultimately best left for the musician to decide. The performing musician, after all, is both the target of the research and hopefully also - together with the scientific community interested in the musical phenomenon - the one who eventually will come to benefit from it.

CHAPTER THREE: THE RESEARCH SETTING

The department of music at Northern University

Surrounded by industries and enterprising businesses, with early morning and late afternoon traffic congestions giving their incontrovertible evidence of city life, lies Northern University. Courses on offer are much influenced by the needs of the region. Crouching in the shadow of the university's main building lies the Department of Music. I discovered, quite fittingly, that a nightingale seemed to have claimed the territory near the department as his. For two and a half years, as long as the investigation lasted, in the twilight of dusk he occasionally was heard to compete with the cacophony of practising music students.

The department is housed in two adjacent multi-storey buildings inhabited by increasing numbers of students and staff members. There obviously used to hang a sign above the entrance proudly stating Music Department. As I walked in the first day only the remnants of it hung desolately in pieces above the entrance. Eventually the sign was taken away altogether leaving only a dark stain on the stone. The department is not unlike other music institutions. Inevitably silence has fled elsewhere in order to prepare grounds for the sounds of practising students mingled with the footsteps in a hurry to the next lecture, voices and laughter in the common room, and of recordings played by lecturers exemplifying historical periods and compositional intricacies. The practise area is a jumble of practising styles and a strange mixture of instruments, passion, boredom, achievement, pressure, interest, and whatever the general feeling: profound commitment. When teaching classes or giving individual lessons,

lecturers have become used to competing with the next-door practising tuba, or the aspiring Don Giovanni singing in another practise room across the corridor. The buildings are anything but soundproof.

The department is described as one of the "flagship-departments" of the university. Indeed, the department is well recognised as one of good standing, a point often made to me both by students and administration. In discussing choice of institution with the students, I found that Northern University at times was favoured ahead of institutions at, for instance, Oxford and Birmingham. Their choice of school was given careful consideration and determining factors seemed to be the facilities available and sometimes the desire to study with particular teachers. If not already established by word of mouth and rumour, the impressions helping them to make the final decision appear to be given during interviews and auditions to which each applicant is called, and during their guided tour of the campus by senior music students. One respondent, a student of organ performance, expressed his choice to be due to mainly "the instruments available and the possibility of good practising". Another informant studying guitar and composition recalled the uneasiness he felt being interviewed at various other institutions around the country to which he had also applied. He argued that they were trying to make him come to them more because they needed to fill the student-quota to make financial ends meet, rather than being interested in offering *him* a place. But as he met his present performance tutor for the audition and the interview, he intuitively knew that he would get along both with him and the music department at Northern University:

He is so knowledgeable concerning his instrument... that is really inspiring! ...it is always very relaxed and he pushes me when I need to be pushed [not otherwise]. Such a relationship makes you want to play. As I looked around the country at various universities trying to find out where I wanted to go, I chose this music department entirely because of him.

The department is relatively large according to British standards. It holds about 250 undergraduate students, 15 graduate students, 17 full-time lecturers of whom two hold chairs, an annual visiting professor and approximately 35 part-time staff. Most of the part-time staff are employed to teach individual performance lessons. They include, in the words of the departmental prospectus "distinguished soloists, broadcasters, and chamber and orchestral players from professional ensembles". The undergraduate courses are all three years in duration, whereas postgraduate taught courses vary in length between one to two years depending on whether students are enrolled full-time or part-time. Undergraduates and full-time staff spend much time in the music building and frequently encounter each other in the corridors and on campus. Part-time staff, on the other hand, usually spend only a day or two in the department as they arrive to give their regular lessons. My impression was that there is much less interaction between the part-time lecturers and their students, than there is between full-time lecturers and their students.

As for educational aspirations and intentions of the department there is a definite policy of emphasising the training as one suited for *both* the variety of musical professions and employment unrelated to music. The prospectus informs the students-to-be that

wherever they are trained, whatever the individual mixture of skills and specialisms, musicians are always in demand; our graduates are active in every field from playing in orchestras or singing opera, to teaching, music publishing and the BBC.

During my stay I often observed a certain apprehension amongst the staff. I often heard lecturers comment that the department was void of "real talents". Notwithstanding the good and reputable name of the department, its staff appear to have taken a self-assumed position in the shadow of the higher-ranked conservatoires. These were often spoken of with some reverence and more or less regarded as providing standards of what is considered quality training in musical performance. One informant, a part-time lecturer, spoke of the students in his charge over the years:

They who come here have all been rejected by the [conservatoires]. Usually they have not had good previous teaching. When the [students] at the National Western Conservatoire finish their four year course, they are about two years ahead of our students in development. Usually none of [our] students will become a first desk [musician] in a professional symphony orchestra. Hardly anyone from the National Western Conservatoire does either. Ninety six per cent of *their* graduates end up somewhere else and not in an orchestra - - -

During a staff meeting for part-time lecturers the Head of department more or less summarised the department's educational objectives as he addressed the assembly in the following words:

We are trying to give students who come here a strong basic musicianship, not necessarily make them into orchestral musicians. What we offer is employable training... A conservatoire on the other hand [produces concert musicians] - and there are no jobs! But if you know of or have students which are good, by all means, don't turn them away!

Gaining admission to the research setting

Admission to the setting in which this investigation was staged needs to be understood in two ways: *access* to the setting by permission from so-called gatekeepers, i.e. persons who by the virtue of their position and influence have the authority to approve or deny admission, and degrees and types of *acceptance* by the population of the particular setting. It is here relevant to mention that coming to the music department I had a background in music education, piano performance and music psychology, all of which provided the basis and - as it turned out - also the prerequisites for a significant interaction with the respondents.

I was *de facto* admitted to the university as a doctoral researcher, but because of previous training and experience admission to the "inner life" of the department was readily granted by the Head, Dr Fielding, who went at lengths to help me become fully integrated in departmental life. It was arranged for me to work as an accompanist in one of the so-called performance workshops, a weekly two-hour lecture supervised by a full-time staff member in which students performed to each other. When the opportunity arose it was also arranged for me to lecture first-year students in aural training, a course exploiting perceptual concepts argued to be more or less neglected in more traditional aural training, an area of which I had an expressed interest.

During the later part of the research period a new postgraduate course was designed and launched. I was invited as an adjunct committee member and asked to suggest and give seminars on issues pertaining to the psychology of musical performance.

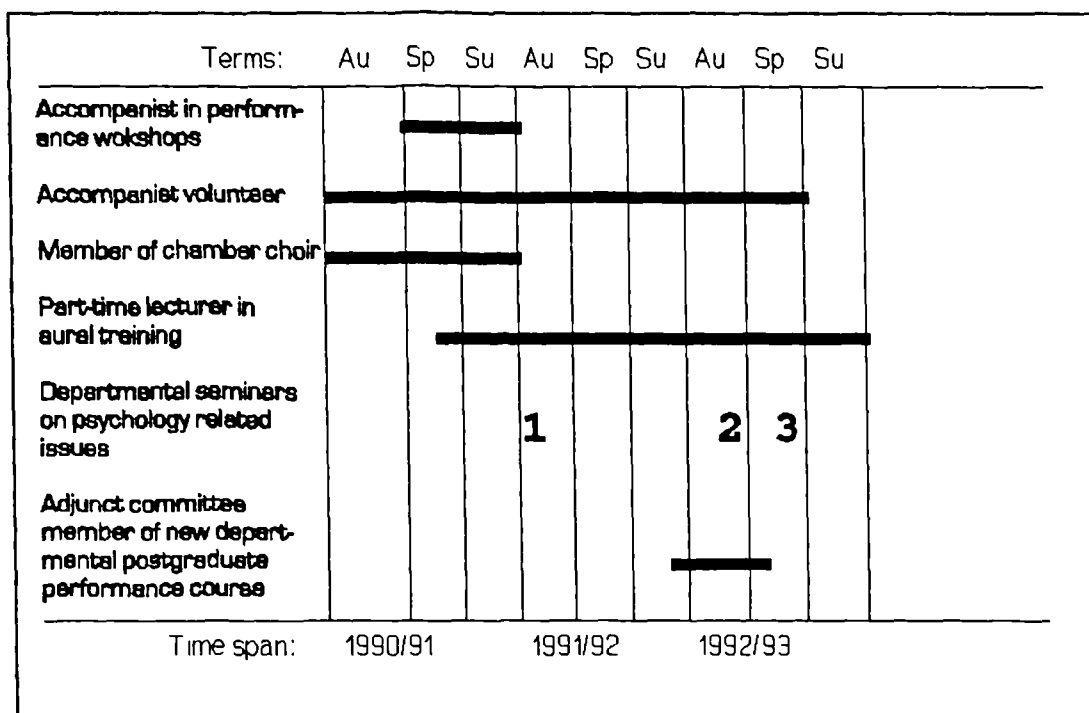


FIGURE 3.1 Time period of research and participatory functions held during this period.

Two seminars were scheduled: one on the conceptual process of performance and one - almost inevitably - on musicians' performance anxiety.

The chamber choir provided another opportunity for integration in the department and a possibility to be a student amongst students. Figure 3.1 displays the lengths of time and participatory functions I held during the period of investigation.

The free access to the premises and the effort of Dr. Fielding to integrate me proved invaluable for acceptance. It provided the opportunity to gain what is likely to be an ethnographically unique position in an educational setting: accepted by staff as a staff member and by students as a student. There was however also a need for me to earn the confidence

of both staff and students.

Insider research: integration through openness

Fetterman (1989) voices the concern that when entering a setting, community members may not be interested in approaching the ethnographer nor be interested in his work. Provided a setting is appropriate for such an approach, one way of gaining access is inevitably to either assume the general interests of the population, or make use of an already existing genuine interest – and, provided it is shared by prospective informants, to make that interest known. To be a complete participant appears in the literature to be equivalent to covert research, i.e. to fully conceal the real purpose of participation, to be one of the members of the community by appearance only (Hammersley and Atkins, 1983). Such studies have, for example, involved investigating "Old-time Pentecostals" (Homan, 1980), military training programmes (Sullivan et al., 1958), Alcoholics Anonymous (Lofland and Lejeune, 1960) and mental hospitals (Rosenhan, 1973).

A case, however, could be made for complete *overt* participation. For example, a golfer would probably find it easier and more reassuring to speak to another golfer on the subject of golf, rather than to discuss golf with a researcher who arrives at the golf course to meet the interviewee, knowing what there is to know about the theory of golf, but nevertheless unable to play with the interviewee and offer him or her a good game. The insider researcher, on the other hand, knows the game and has the opportunity to obtain a good rapport with informants by virtue of actually playing the game.

Kingsbury (1988), studying what he called "a conservatory cultural system", entered the Eastern Metropolitan Conservatory of Music making an effort to conceal his own background as a former college lecturer in music. He acted in essence as a "mock student":

First, my visit was so brief that even when it was coming to an end, I was not only still meeting new people, but also learning some seemingly basic things about the institution... Second, as a visiting researcher in the conservatory I experienced considerable and continual difficulties regarding my own self-presentation. I sensed a feeling of dishonesty in simply describing myself as an anthropologist, as a doctoral student preparing my doctoral dissertation, or some similarly nonmusical category, without also saying something about my earlier career as a professional classical musician... I presented myself as an anthropology graduate student doing research in and about the conservatory; as the conversation led to matters where my own musical background was obviously pertinent or relevant, I would then mention that I had been a musician (p23).

Krueger (1985), in her ethnography on the perspectives of music student teachers, describes herself as "the outsider looking in":

Although primarily an observer and interviewer, I participated in conversations and interactions with various school personnel and students. While my position within the school setting was an outsider looking in, it was anticipated that participants in the school setting might acknowledge my presence in a variety of ways. Generally I took the role of a non-evaluative observer, and my participation was deliberately limited in order to allow for observation and to minimize the effect of my presence in the classroom. Thus, my observer role was far more dominant than my participant role (p54).

Both Krueger and Kingsbury took on the role of the outsider in their respective setting. Kingsbury's apprehension of feeling restricted by concealing his musical background should be noted.

Whether fieldwork should be overt or covert and to what degree, is a matter of debate. Homan (1980) points out that covert research may present problems of individual morality as well as of professional ethics. He argues that the social sciences need to consider participants as *subjects* rather than *objects*, and as such they should not be intentionally deceived in the search for knowledge and understanding. The researcher should, according to Homan, indeed take his or her own conscience into account. Bulmer (1980), in a comment to Homan's article, feels that covert research should be highly exceptional but, under careful consideration from the social scientist, nevertheless still remains an option. Bulmer (1980) concludes that

covert methods are often not necessary... the same objectives can be achieved by "overt" or open observational studies. Many accounts of research stress that the success of such research depends more on the *acceptance [my italics]* of the individual by those he is studying as someone they can trust, than on elaborate fronts and role pretence... Apparently closed and impenetrable institutions have opened themselves up to researchers who did not conceal their research interests, and yet were able to persuade those whom they studied that to allow them research access would not be threatening to them (p63-64).

A similar stance is taken by Guba and Lincoln (1981) who, in the case of evaluating an educational setting, argue that to be undercover is even inappropriate:

The public character of the program [to be evaluated], along with the public nature of whatever final report is delivered, almost certainly demands that the evaluator enter the site openly, with his intents and purposes clearly explained to all involved (p202).

The current trend appears to be away from covert research in favour of an overt strategy, one in which researchers make an effort to inform participants about the purpose of their study (Robson, 1993).

This research project was fully overt and must also be characterised as complete participation. At my arrival the departmental staff were briefed by the Head of department that I had been accepted as a doctoral researcher. Students made it their task to find out by themselves who and what I was. During my first year in the department I was often approached by both inquisitive students and staff members asking what the research was all about. Such questions were always answered as candidly as possible in order to preserve confidence rather than to raise suspicions thus adding to a possible and inherent reluctance towards scientific research. The student body in general showed a great interest in the subject chosen for the research project.

It played a crucial role that I had a background as a musician and that I became recognised as one. Both Burgess (1984) and Fetterman (1989) stress the importance of learning the particular language of the setting to be studied. However, it appears that gaining the confidence of musicians is achieved through demonstrating adequate skills of playing rather than knowing how to make use of a particular vocabulary. Amongst some groups of musicians it is in addition also a question of *how* such skills are perceived. The technical skill of being able to handle an instrument, even if bordering on the technical skills of a virtuoso, is not necessarily enough. Faulkner (1973) speaks of *credibility*, i.e. the verification of an acceptable skill in a further demonstration of *how* it is conveyed. Faulkner's study

shows that orchestral musicians tend to find it difficult to accept perceived "incompetence and charlatanism" in visiting conductors. Weick et al., (1973), in a similar study, investigated the effect of composer credibility on orchestra performance. They concluded that

musicians playing a low credibility composition made more errors than did musicians playing the same tune when it was attributed to a high credibility composer (p435).

Both studies demonstrate the importance of acceptance as the result of attributed credibility. Many musicians seem to have developed a non-negotiable and tacit standard by which they either approve or disapprove a composition, a performer or a performance. It is feasible to argue that if such credibility is attained, then it must also follow that subsequent interaction with the musicians will be facilitated rather than obstructed. And, as in Kingsbury's study, the forfeit of previous expertise and experience might, in fact, provide an obstacle. It appears to be more sensible to make use of it and be an *insider* rather than an outsider looking in. The insider perspective justifies, for example, *action research* in educational settings where teacher-researchers' aim is to improve practice, making use of both their natural interaction with their class and their experience and knowledge of circumstance (Cohen and Manion, 1989; Elliot, 1991). In more general terms the insider position has been termed *practitioner-research* (see discussion Chapter Two), which indeed suggests that there are insider opportunities not readily available to "outsiders", as well as practitioner opportunities which may facilitate the possible implementation of findings (Robson, 1993).

Real musicians, boring academics and cold science

In a setting comprised of various types of musicians and music students, being accepted as a musician doing research rather than being recognised as a scientist with a special interest in music, appears more favourable. Having won musical credibility there appears also to exist another obstacle to climb: the researcher role. You might well be an "insider" - a complete participant - but the fact remains: you are also a *researcher*.

For music research this appears to have particular implications. To be a *real* musician seems often to stand in opposition to having as an intention to analyse. The general community of musicians appears to exist in a body of unresolvable dichotomies: technical - musical, indifferent - expressive, theory - practice, academic - musician, inspiration - practise, and so on. Rather than endeavouring to resolve these dichotomies into two co-existing issues - either side of the same coin so to speak - they often become values which group musicians into strata formed by their belonging to "either - or". There are quite a few anecdotal examples of this dichotomisation in the literature. For instance, Charles Ives allegedly spoke of "those lily-pad Doctors of Music", whereas Sir Thomas Beecham is said to have described musicologists as "men who can read music but can't hear it" (both in Crofton and Fraser, 1985). Apparently these dichotomies were just as alive and well earlier in history too. Handel, when being offered an honorary degree from Oxford, supposedly replied: "Should I have had to spend my money in order to be like those idiots? Never in this world!" Poet laureate Heinrich Heine argued that "nothing is more futile than theorising

about music". Eduard Hanslick, the influential nineteenth century music philosopher, juxtaposes science and inspiration as opposites: "How can inspired form in music be scientifically differentiated from empty form?" The composer Frederick Delius apparently agrees: "How can music ever be a mere intellectual speculation or a series of curious combinations of sound that can be classified like the articles of a grocer's shop? Music is an outburst of the soul" (Crofton and Fraser, 1985). The mere mentioning of science to a musician seems to kindle resistance, suspicion and sometimes even scorn.

Occasions in which the politics of these dichotomies often surface - where participants are made very aware of the often unresolvable differences - are provided by examinations and musical competitions. On the choice of jurors for performance competitions, Bryce Morrison, a pianist and veteran juror in a number of international piano competitions, reflects that (in Thompson and Waterman, 1990):

the kind of college professor who tends to appear on juries now is looking for a certain academic correctness. They should be looking for attributes way beyond that - for that quality of revelation, wonder, magic, that indefinable, special something, apprehended but not comprehended, something which is beyond technique. But all too often they slip into a conditioned way of thinking (p109-110).

Organist Peter Hurford (1988) provides a similar statement in which he argues science and music as opposites:

If music were purely a science, how dull it would be! Imagine working out a mathematical problem and demonstrating the answer, step by step, in public; after a few "performances", everyone would know the method and the conclusions, and there would be no

surprises left. In fact, surprise may be regarded as one of the "attractions" of music-making: not in the vulgar sense of "shock" or "titillation", but in the revelation of the many subtle delights that lie strewn along the contrapuntal paths of great music (p69).

It is feasible to assume that such possible suspicion or resistance within some strata of the musical community, may well include the analytical efforts of researchers wanting to study the various aspects of musical behaviour. Therefore, in addition to the scrutiny of credibility - whether or not a "real" musician - there appears also to exist a need to overcome the suspicion amongst a number of musicians toward the analytical researcher, or perhaps more accurately: the suspicion toward the possibly detached and unemotional *analysis* rather than the researcher.

The attitude that only a musician can understand a musician, or that only a musician can understand the deeper significance of music, seems not uncommon. And when encountered it appears that openness is essential.

At Northern University I found that suspicion was implied although seldom outspoken. A few of the participating lecturers spoke of the dangers of analysing "too much" in performance teaching and that analysis had really "little value". The Head of department, on the other hand, who had met several researchers over the years and had also participated in several psychological experiments, made the following remark:

When I discuss the research [of which I have been a part] with Dr. Johnson [a psychologist] I frequently have to be the musician, arguing the *musician's* point of view - - - ".

One of the participating lecturers confided the following to one of his students (who later confided in me):

- - - He's taking these notes all the time. When I had taught for only a few minutes he had already written several pages. I can't understand what I do that is so interesting?!

In music-psychological research a certain resistance has been observed by other researchers in approaching musicians with scientific methodology (Sloboda, personal communication). Wing (1940) reports that he encountered a similar resistance. He recalls that

the earlier account of my work has been criticised by musicians on the grounds that "music is far too spiritual a thing too measure, as we measure physical lengths or the weights of meat and metals: hence statistical methods are inapplicable" (p343).

Konečni (1986a) has had a similar experience, but appears simultaneously to be somewhat defiant towards such a possibly inherent suspicion:

[Conductor Leonard Bernstein's] verdict [on endeavouring to measure various aspects of music] reflects the resentment, or at best, the amusement expressed by artists and the general public alike with respect to efforts to subject art to objective analysis. All is well as long as the analysis is confined to its conventional poetic form. For a scientist, however, such an approach is hardly more than a long string of arbitrary assumptions (p16).

Note that Konečni's reaction when encountering musician's reluctance to science and analysis, also focuses the difficulty of researching the musical phenomenon with an inflexible scientific paradigm!

In the present investigation such suspicion was voiced overtly only once, by a performance lecturer during one of the seminars I held for the postgraduate performers. The seminar centred on musical conceptualisation and emotion. The lecturer in the subsequent discussion - in rather a resentful tone of voice - refuted the attempt to research any aspect of emotion and musical performance in the following words:

So what! Such an obvious truism! Why spend time researching something so obvious as emotion and music. We all know about it -
 - - You researchers tend to be so - - - [aloof and elusive].

Hence, in order to gain acceptance by the respondents in the department of music, and to bridge the possibly inhibiting suspicion, it was necessary to prove my own musicianship and gain credibility as an insider. Participating as an accompanist proved invaluable in this respect. Furthermore, there was also a need to disarm suspicions by answering participants' questions rather than avoiding them. I had to consider seriously the issue of objectivity and neutrality. My conclusion was that a detached type of researcher would probably run into problems in a setting such as a music department. The participants wanted to be in on what happened and were eager to receive at least some feedback on the results of their participation. I felt it to be more or less a necessity to relinquish a detached and neutral attitude.

The structure of openness

By the beginning of the second year a public research seminar was held in one of the department's concert halls. Some preliminary findings of

the investigation were discussed. It was an opportunity to both brief the interested informants of how they, as musicians, related to the research project and to give participants a feedback on the particular studies of which they had been a part. About 50 students and a handful of lecturers attended.

Burgess (1984) makes the point that "research openness" is usually beyond the present comprehension of most participants in a setting. Therefore, although making an effort to be candid, I refrained from discussing details of results and research objectives at any time with anyone save Dr. Fielding, the Head of department. However, when asked I freely discussed general results and research directions. It seemed important to students and staff always to have their questions and wonderings fully satisfied. Indeed, it became essential to brief participants informally as the research developed in order to maintain the given confidence, settle suspicions and reassure participants - particularly lecturers - that they were not "spied" upon. This strategy of openness could well be understood in the light of psychotherapeutical relationships.

Similarities between fieldwork and the dynamics of a psychoanalytic setting are described by Hunt (1989). She maintains that "the informed application of psychoanalytic theory and method to the study of the social world can lead to rich new discoveries" (p83). Hunt (1989) criticises the traditional neglect of fieldworkers' own subjectivity in the research process. She argues that

[fieldworkers] assume marginal roles in the setting but maintain their identity as social scientists and do not attempt to negotiate membership status or conform too dramatically to

native norms... The classical researcher is therefore a rather simple soul who has a social but no deep inner self (p18-19).

Although Hunt observes the possible advantages of such a psychoanalytical contribution to social research, one cannot afford not to also acknowledge that within psychoanalytic schools of thought there are also divisions about how to regard the therapist. The question raised by Hunt concerning the fieldworker could perhaps be equally applied to the body of psychoanalytic practices. Should, for example, a therapist take on a the role of a somewhat detached listener who avoids self-disclosure, or should a therapist rather be - in Carl. R. Rogers' terms - a *real* person, revealing, at least to some extent, personal views and feelings? From a Jungian perspective the therapist's reserved stance is regarded as essential, in that revealing things about himself is, for the therapist, nearly always a form of self-indulgence, however much he may try to believe that it is for the patient's benefit" (Storr, 1990, p66). Therapy, as practiced and understood by humanistic psychology, on the other hand, takes quite the opposite stance. Rogers (1967) speaks of *congruence*, i.e. the void of pretence, a façade or a role in a psychotherapeutic relationship, as fundamental to therapy. Rogers (1967; 1983) also understands such a stance as an equally fundamental principle in education, paving the way for what he has termed *significant learning*. Rogers (1967) suggests that

learning will be facilitated, it would seem, if the teacher is congruent... Thus he becomes a real person in the relationship with his students. He can be enthusiastic about subjects he likes, and bored by topics he does not like. He can be angry, but he can also be sensitive or sympathetic. Because he accepts his

feelings as *his* feelings, he has no need to impose them on his students, or to insist that they feel the same way. He is a *person*, not a faceless embodiment of a curricular requirement... (p287).

Rogers presents a compelling argument to take a reasonable openness - or congruence - into account also in a research setting where interaction with respondents constitutes the research. To discuss the concept of objectivity in psychoanalytical theory falls outside the scope of this research, but the Rogerian approach appears to hold particular relevance for fieldwork and carry implications for its methodology. It has, for instance, been shown that self-disclosure of feelings and opinions is essential in relationships (e.g. Hendrick, 1981; Tolstedt and Stokes, 1984). Of particular significance to fieldwork is the fact that self-disclosure tends to generate self-disclosure in others. Hamachek (1991), like Rogers, also emphasises honest and self-disclosing interaction with students:

Once students have learnt that their teacher has *feelings*, not all of which are pleasant and good, they are more apt to *admit feelings within themselves* that might otherwise have remained buried. If teachers are honest with their students and share with them some of their personal inner feelings, they can be much more assured that their students will give them honest feedback, good and bad, about the conduct of the course, its content, and them as teachers. All in all, honesty and self-disclosure facilitate social feeling and healthy self-other understanding because they encourage greater freedom and openness of interpersonal exchange... (p322)

Openness along these lines, with the intention to facilitate and maintain relationships may perhaps, at first sight, seem to encourage two of the dangers of fieldwork: to "go native" and facilitate observation

becoming "reactive". To "go native" means to more or less relinquish a researcher perspective and thereby also possibly forego the research objectives, whereas "reactive" observation influences what is being observed in a more or less undesired way.

Patten (1987) describes the problem of "going native" as the fallacy of *complete* participation and rather recommends *degrees* of participation. Smith (1975) speaks of "over-socialisation" and Lofland and Lofland (1984) stress the need of "marginality" in observational research. Again, it is useful to compare fieldwork with the psychotherapeutical setting which, according to Storr (1990), features a similar danger. It is possible, he claims, to become so intensely sympathetic with a patient's difficulties that the psychotherapist may fail to deal with the patient's problems.

Although, as pointed out, the various schools of thought differ from each other in understanding and approach, they seem to agree on the concept of objectivity or neutrality. The objective (or neutral) stance taken by a therapist is perhaps better referred to as a form of *controlled dissociation*. This is more or less in accordance with one of the main principles of the phenomenological method. Spinelli (1989) describes such dissociation as the rule of *epoché*, a methodological precept which

urges us to set aside our initial biases and prejudices of things, to suspend our expectations and assumptions, in short to *bracket* all such temporarily and as far as is possible so that we can focus on the primary data of our experience. In other words, the rule of *epoché* urges us to impose an "openness" on our immediate experience so that our subsequent interpretations of it may prove to be more adequate (p17).

Similarly, according to Storr (1990), the therapist

has to be affected without acting upon his own feelings: to feel, but to use his own feelings in the service of the patient, as a guide to understanding, not as a way of demonstrating how kind, how loving, how sympathetic he himself is (p174-175).

And according to Kovel (1976), a psychotherapist

can't just be "himself". If he behaves in ordinary ways, then so will his patient, who remains neurotic as before... therapists *should* be flexible, giving, etc. But it is only by being flexible and giving within *limits* that any therapeutic work gets done. One is free to argue about these limits, but the therapist has to reserve the right to maintain them.

The same appears true of a fieldworker. He or she may well be a true and self-disclosing person, but within the possibility of remaining able to always assume controlled dissociation. Hammersley and Atkinson (1983), in my opinion, takes the concern a bit too far when arguing that ethnographers strenuously must avoid feeling "at home". If and when all sense of being a "stranger" is lost, they argue, one may have allowed the escape of one's critical, analytic perspective. In my understanding not feeling "at home" would deprive social science more or less of the practitioner-researcher with an insider perspective. One must assume that Hammersley and Atkinson (1983) are referring to a lack of self-control in a setting, rather than a particular "feeling". Strauss (1987) encourages the researcher to make use of his or her own expertise: to make use of *experiential data*. Allowing oneself to fall back on previous experience and expertise in order to understand the dynamics of the setting and structure

information – as was the case in the present research project – feeling "at home" is inevitable even desirable.

Robson (1993) offers four possible checks to keep track of researcher effects in a setting. Indicators which provide some reassurance are: stable interactional patterns, inter-observer correspondence (in case of several observers in a setting), acceptance to the extent that the observed do not seek interaction, and simply asking participants if what is going on changed during the period of observation. In the present study one could argue that the insider role itself provided stable interaction. One may assume that acceptance stands in proportion to the typicality of behaviour in the setting: the less acceptance the greater also the distortion in observed behaviour. And conversely, the greater the acceptance the closer to normal behaviour one can expect. Non-interaction as an indicator of little or no influence on a population might prove valuable in certain settings. In the department of music, however, interaction was desired. Interaction should perhaps rather be regarded as a necessity of insider research.

As the research project shifted in emphasis from students to lecturers and individual instrumental lessons, it became necessary to monitor possibly reactive effects of the present researcher stringently. Lecturers inevitably felt that they were being evaluated. I asked the participating students to provide written accounts on how and if lecturers' behaviour changed. This will be discussed in greater detail in Chapter Nine.

Robson (1993) concludes that the best safeguard against disturbance and reactivity is perhaps simply for the researcher to be "natural". He argues that

it is worth noting that in some circumstances an essentially non-interacting observer may be of more continuing interest than one who gives a friendly smile or nod from time to time. It may also be more "natural" and less disturbing to take up an explicit role in the situation. In work in special school classrooms, for example, we have found it profitable to sometimes take the role of "teaching assistant", thus providing a natural entrée to interaction with the child about events in the classroom, while not precluding periods of busy, non-interacting, systematic observation (p209).

This agrees with the adopted strategy of openness in the present research setting.

There were times, however, when openness and the given trust was put to the more or less to the test. In any setting there are bound to exist groups or cliques, where a number of individuals hold certain values or opinions, sometimes in conflict with groups of different views and persuasions. Membership or admission to such a group is maintained by the continued production of acceptable behaviour (Douglas, 1983). Considering research objectives, the need for controlled dissociation and the possibilities of openness, I decided that being a "real" person was more likely to benefit the establishing and the maintaining of acceptance than trying to avoid the possible issues raised by students and staff to make sure that I did not pose a threat to them. Avoiding pretence I gave my personal opinion when called for. This decision proved to be essential. I gained students' and lecturers' confidence and was often let in on the "goings-on" in the department. My position as a researcher/student and a part-time staff member more or less demanded openness and responsibilities in three directions: toward students, lecturers and Dr. Fielding, the Head of department.

I was often given the impression that there was more to the interpersonal relationships amongst staff members than immediately met the eye. There appeared to exist rivalry and dissension amongst the lecturers. I deliberately avoided taking sides and did not make any effort to find about the internal conflicts. I frequently heard them being implied and referred to by various lecturers. Interestingly, such disclosure was always given as though I was thoroughly familiar with the situation. Lecturers needed the same reassurance of my integrity as did the students.

The fear of evaluation

During the second phase of the research project I followed a number of lecturers for a two to three week period during which informal discussions often took place and exchange of musical experience and opinion. Observing and indeed participating in individual lessons raise an important consideration which needed to be taken into account: the fear of evaluation.

The research objectives did not stipulate evaluation of a programme, course or curriculum in terms of merit or worth, where *merit* applies to an intrinsic and context-free value and *worth* is context-determined (Lincoln and Guba, 1981). Rather the evaluative aspect was understood on a much more basic level: what are specifically the foundations for performance training and how are these implemented by teachers? Are the ones in use efficient and appropriate? What views do students have on teaching? However, as the stay with participating lecturers came to an end, they were given questionnaires in which they were asked to judge the progress of

their students and also asked to rate themselves in accordance with a set of pre-determined variables describing teacher characteristics. A similar questionnaire was given to the students to provide the possibility of comparison of similarities and dissimilarities between teachers' intentions and students' perceptions of those intentions. This purpose of comparison was stated to the lecturers personally and also printed on the questionnaire. A few included variables prompted the participating lecturers to rate themselves as, for example, "able" and "experienced". In this sense the questionnaire could be understood as evaluative. However, evaluation within the framework of this project was not to determine the merit or worth of individual teachers, but rather to investigate the psychological determinants from which traditional and more or less commonsensical teaching styles, rightly or wrongly, has sprung. One could not expect, however, this distinction to be made by the participating lecturers (see Burgess, 1984). The lecturers more or less spontaneously took for granted that they were indeed under scrutiny as to their worth as teachers. Lecturer B1, for example, several times commented as students came into the room to find their teacher and the researcher: "Oh...he's here to evaluate me, not you!" Lecturer B3 occasionally made the same remark. Lecturer B5 took quite a different approach. Instead of mentioning "evaluation" she described the visits to one student as "he has come to sacrifice!". Lecturer B2 is perhaps the one amongst the lecturers who is most sensitive to evaluation. He appeared to construe much of his existence in the light of standards and he directs his students in the same direction: to be sensitive to evaluation. The lecturer mentions on a few occasions to

his students that *he* is the one who is under evaluation and not the student.

Although some lecturers were less obvious and straight-forward in their ways to find out whether I was indeed establishing their departmental quality as teachers or not, they nevertheless had their ways. Lecturer B4, for example, rather than a direct approach used an indirect approach by assuming himself to be an uninteresting subject for study. And rather than using a question he made a statement: "I can't understand what you will get out of coming to my lessons?!" He expected an answer - of course! Yet another way for lecturers to rid themselves of discomfort at the suspicion of possibly being evaluated, was simply to ask the researcher if what they did was "right" or at least a feasible approach. Lecturer B2, in the midst of a lesson, suddenly - and quite unexpectedly - put the question "do you think I am effective?!" B3 was also quite keen on knowing whether or not he did the "right" thing.

Openness was essential. There was indeed a need to share the general research objectives with the lecturers in order to put them at ease. Although details were never discussed, I always tried to settle worries with insisting that the study was not evaluative. I said that the reason for following a number of lecturers for a period of time was one of simply learning how music was conveyed and taught, a sampling of teaching techniques. To questions of what could (or should) be considered as "right" - and by implication: as "wrong" - as neutral a stance as possible was maintained. When lecturers asked for a second opinion on, for instance, music-interpretational matters, a personal view was always given, although constructively so as not to suggest that the researcher's suggestion would

be the "correct" one. As for lecturers' individual style of teaching, comments - when sought - were always affirmative not to influence the teacher to teach in a different style from what he or she usually did.

Lincoln and Guba (1981) argue that evaluation is always disruptive of the prevailing political balance and always dysfunctional to human performance. Since this research aims not at the evaluation of a programme, concern for the political balance has little immediate relevance. On the other hand, that the lecturers understood the situation as one of evaluation is a fact. It appears, however, that it is not the evaluation *per se* that poses a threat and provides disruption. It is rather *how* that potential threat is construed (Kelly, 1963; Burr & Butt, 1992). The researcher can significantly influence how such a threat of evaluation is construed. Relevant feedback and openness appear to cancel Lincoln and Guba's (1981) second proposition. It is likely that participants do not forget their initial construct of being under scrutiny, but there seems to exist conditions under which they will reinterpret "threat", for instance, as "challenge", "gain" or "curiosity".

CHAPTER FOUR: THE DETERMINANTS OF MUSICAL ASSESSMENT

Introduction

To assess musical performance is notoriously difficult. Because of the problem of defining the qualitative aspects of musical performance, evaluation in terms of comparison more or less has to rely on quantifiable aspects of a performance such as technical skill (number of mistakes), faithfulness to the score (following the written intentions of the composer), or the degree of similarity to a generally accepted way of playing (Cossé, 1981; Keller, 1984; Bastian, 1987). Cossé (1981) observes that

the unreliability of artistic evaluation criteria... will remain... when concerned jurors have to suspend all their personal criteria and fit the vague sensory perceptual process into a system of points [for voting], and - this is even more difficult - they have to level their argumentation verbally [with others]. The parameters of loudness, tempo, timbre, intonation, etc., will serve as the basis for evaluation. Interpretational excellence can only be proved with the utmost difficulty... (p6, as translated from German by the present author).

In other words, while adjudicators may well agree on the assessment of quantifiable issues, dissension is not uncommon concerning the qualitative issues of the same performance. For a jury to arrive at a decision where a winner must be decided the decision is usually taken by a voting procedure. Aesthetic quality can therefore, it is argued, be measured by consensus (Machotka, 1982; Elliot, 1987; Mills, 1987). John Lill, a jury member at the 1984 Leeds Piano Competition (in Thompson and Waterman, 1990) recalls that

the 1984 finalists were all good and the winner was both highly professional and distinguished. Personally, I felt that the one

with the most talent was Ju Hee Suh, who had great natural flair. Last year she didn't get through the first round of the Van Cliburn. It's very annoying, if you are a pianist with strong feelings, when some people who are excellent don't go through, and others, who deserve it less, do. But - juries work on majority rule. You can't fight it (p121).

In general music education where evaluation procedures are called for, the same difficulty of reconciling qualitative aspects with education's demand for assessment exists (e.g. Swanwick, 1988; 1979). Pratt (1991), for example, explains that in the case of aural training the predicament has led to testing dictating the contents of a syllabus rather than the objectives of the teaching.

It is well recognised, it seems, that assessment cannot do proper justice to the musical product nor to the individual musician, but paradoxically we continue to argue that we must have some kind of evaluation in order to appoint a performer or a performance to be the "best". This paradoxical situation raises important questions concerning music, the musician, and the teaching of a musician. Such questions, however, will be dealt with in detail in Chapter Nine. In this study the emphasis will remain on the actual assessment procedure.

The European String Teachers' Association (ESTA, 1984), in a report on music and music competition observes that

In musical performance, the only measurable attributes are the aesthetically insignificant. In the unlikely event of two listeners agreeing on the accuracy of a performance in respect to pitch, rhythm and dynamic variation, this would still leave out of account the most important aspects of individual interpretation, and so, in performance (as in music examinations) the greater the accomplishment of the performer the less valid are attempts of "grading" (p17).

It is this elusive level of "aesthetic significance" in assessing a musical performance which provides the first question to be explored in the present investigation of musical subjectivity. The aim of the study was to determine according to what criteria a juror evaluates a performance by endeavouring to establish the type of responses elicited amongst jurors of different background and training.

On the basic assumption that emotion underlies and motivates much of musical activity the assumption was also made that emotional response is an issue in any assessment procedure. The thrust of the present study was to outline a general typology able to demonstrate whether emotional response is a determining factor when a performance - rather than a particular piece of music - is characterised as being a qualitatively acceptable performance.

Generally, studies on preference and responses to music abound and have been attempted from quite early on in the history of music psychology (Konečni, 1982). This field of study could be divided into three categories of emphasis: studies which concentrate on different aspects of the *structure* of the musical stimuli, studies which are concerned with the *contexts* of listening, and studies concerned with particular characteristics of the listeners, i.e. aspects of *personality* (Wapnick, 1976).

Studies stressing the *affective* responses to music have concentrated on the nature of the emotional reaction. That is, they have focused on the correspondence between musical stimuli and specific emotional labels or physiological correlates (e.g. Hevner, 1935; 1936; Rigg, 1940; Hampton, 1945; Sopchak, 1955; Wedin, 1972; Harrer and Harrer, 1977; Sloboda 1991a; 1991b;

Meerum-Terwogt and van Grinsven, 1991; Gfeller et al., 1991). Studies on *aesthetic* responses, on the other hand, have rather sought to establish a general typology of musical responses (e.g. Myers, 1922; Hedden, 1973; Machotka, 1982). More recently the study of aesthetical reactions have prompted researchers to focus on aesthetical reactions in a social context and increasingly abandon the laboratory, since response to music and art usually occurs in a social context (Hargreaves and Colman, 1981; Hargreaves, 1982; 1986; Konečni, 1982; Batel, 1984; Behne, 1987).

Although the literature covering music appreciation is extensive, the literature devoted to evaluating the actual performance is much more limited. According to Shuter-Dyson and Gabriel (1981) the Watkins-Farnum Performance Scale (Watkins and Farnum, 1954) is the most significant attempt to provide an objective grading of instrumental playing. Other efforts to establish such instruments have been provided by Abeles (1973) and Fiske (1977).

Method

Three different juries were assembled and asked to assess fifteen interpretations of Reinhold Glière's piano piece Prelude in E-flat Major Op. 31, No. 1, a melodic and fairly uncomplicated piece of music composed at the turn of the century. The piece was chosen because of its convenient length, lack of structural complexity, and its interpretational ambiguity. This ambiguity was made even more evident by erasing the composer's interpretational cues from the score, leaving it completely open to any individual approach by the participating performers (see Appendix 1).

Ambiguity is here understood as referring to musical structure: when approached unaware of the composers' written intentions the "skeleton" of musical parameters would have the potential to suggest a number of individual choices of tempi, rubati and dynamic frameworks. This freedom of choice was emphasised as the piece was assigned to the participants. They were given verbal as well as written instructions in which they were requested to learn and study the piece and later also to record the piece in the context of an interview (see Appendix 2).

Previous studies of aesthetic responses to music have relied on repeated works of music or repeated musical styles, rather than on different renditions of the same piece of music (e.g. Hargreaves, 1984; 1986). In order to possibly establish a typology of responses in terms of performance evaluation, it was thought necessary to retain the same piece of music presented by different performers, and in addition to choose jurors with different educational backgrounds and with varying relationships to music.

It is not likely that responses to a piece of music could be completely separated from responses to a particular performance of that music. However, it is feasible to assume that one more or less can prompt a focusing on the performance rather than the music by playing several versions of the same piece of music in a relatively short period of time, which is of course a situation in which most adjudicators will find themselves at one time or another. In a repeated procedure where the same piece of music is played but with different performers, a particular performance could feasibly add to or prevent a positive aesthetic response.

Also, at some level, informational redundancy is likely take its toll and cause jurors to listen for differences between performances in order to keep the interest (Bengtsson, 1973; Crozier, 1981; Suedfeld, 1981).

None of the participants knew the piece prior to this study. Several of the performers tried to guess who the composer was but no one succeeded.

A non-musically educated jury (N-Me jury) was assembled whose members were not musically educated to advanced levels and did not have a profession involving music. They did, however, have an interest in classical music and were used to listening to it. There was also assembled a musically educated jury (Me jury) where music constituted either their profession or their profession-to-be. The third jury was made up of the participating performers - students and lecturers - responsible for the different recorded interpretations. Biographical details of all the participating jurors are displayed below in Figures 4.1a-c.

Listening procedures were of two kinds: supervised groups or self-administered sessions on tape. Cassette recordings were provided for five jurors who could not attend the scheduled sessions. For both types of sessions full instructions were given (see Appendix 3). Recordings were only to be listened to once, giving ample time between renderings for consideration and comment. A limit, however, was set to a maximum of five minutes. In order to assess the possibility of an order effect (Robson, 1983) performances were presented to participants in either standard order (S) or in a reversed order (R).

Participant	Position	Sex	Age	Jury	Log	Order
A1 *	Student 1st study piano	M	21	Perf	No	-
A2	Student 2nd study piano	M	18	Perf	Yes	R
A3 +	Student 1st study trombone	F	20	Perf	No	S
A4 +	Student 1st study piano	F	20	Perf	Yes	S
A5	Student 2nd study piano	F	19	Perf	Yes	R
A6 *	Student 1st study cello	M	19	Perf	Yes	R
A7	Student 1st study piano	M	21	Perf	Yes	R
A8	Student 2nd study piano	M	21	Perf	Yes	R
A9	Student 1st study composition	M	26	Perf	Yes	S
A10	Student 1st study organ	M	21	Perf	Yes	R
A11	Student 1st study piano	F	20	Perf	Yes	R
B1 *	Lecturer Singer, teaching piano	M	63	Perf	Yes	R
B2 *	Lecturer Concert organist, pianist	M	52	Perf	Yes	R
B3 *	Lecturer Concert pianist	M	49	Perf	Yes	R
B4	Lecturer Composer, pianist	F	51	Perf	Yes	R

Figure 4.1a. Participants of the performer-jury (Perf). A plus (+) denotes that the listening procedure was self-administered. An asterisk (*) denotes a participant who was part of more than one study during the investigation. Listening order was either reversed (R) or standard (S).

Participant	Position	Sex	Age	Jury	Log	Order
ME1	Music administrator	M	26	Me	Yes	S
ME2 +	Professional singer	M	39	Me	Yes	S
ME3	Music librarian	M	43	Me	Yes	S
ME4	Music student	F	21	Me	Yes	R
ME5 *	Music student	M	21	Me	Yes	R
ME6 *	Music student	M	21	Me	Yes	R
ME7	Music student	M	19	Me	Yes	R
ME8	Music librarian	M	42	Me	Yes	R
ME9	Music teacher	M	44	Me	Yes	S
N-ME1	Assistant registrar	F	47	N-Me	Yes	S
N-ME2 +	Gardener	M	29	N-Me	No	S
N-ME3 +	Landlord	M	27	N-Me	No	S
N-ME4	Post-graduate student	M	22	N-Me	Yes	R
N-ME5	Secretary	F	57	N-Me	Yes	R
N-ME6	Secretary	F	50	N-Me	Yes	R
N-ME7	Housewife	F	41	N-Me	Yes	S
N-ME8	Civil servant	M	35	N-Me	Yes	S
N-ME9	Illustrator	F	41	N-Me	Yes	S
N-ME10	Sixth-form student	F	18	N-Me	Yes	S

Figure 4.1b-c. Participants of the non-musically educated jury (N-Me) and the musically educated jury (Me). A plus (+) denotes that the listening procedure was self-administered. An asterisk (*) denotes a participant who was a part of more than one study during the investigation. Listening order was either reversed (R) or standard (S).

No consistent differences were noted between the results of the supervised and self-administered sessions nor between the two orders of presentation. The subsequent analysis did therefore not distinguish between the different situations in which the data were gathered.

During the sessions - self-administered and supervised - jurors were asked to select and place in order performances they felt to be the five best. They were also asked to keep an informal log on which to make free verbal responses (Hargreaves, 1982; 1986; Sloboda, 1991b). It was suggested

that these would serve as *aides memoires* and help jurors to make the selection of preferred renderings. No suggestions were made as to what type or manner of comments might constitute such an informal log. Participants were told, however, that not only their rankings would be collected afterwards but also their informal logs. All but four participants submitted both logs and order of choices. The four participants with no log did however submit their list of choices.

The procedure was completely open-ended. The participants were not given any pre-determined variables relating to the actual assessment procedure and therefore not forced to make any choices. Some comments were made by the jurors that in order to give a fair assessment, they should ideally have listened to all the performances once again. However, this would to some extent have defeated the purpose of the study. There also exists evidence to suggest that - at least for experienced jurors - time beyond 15 seconds has very little significance for determining the quality of a performance (Vasil 1973; Fiske, 1977). I wanted to have comments, if given, as spontaneous as possible in order to possibly avoid rationalisation. My intention was to prompt participants to rely on their first and individual impression rather than on possible social determinants of preference (Hargreaves, 1986). Admittedly, it is difficult to verify what actually constitutes a *first* and *spontaneous* response. However, there is a general consensus that music has the potential to elicit emotional responses (Sloboda, 1991b). It has also been suggested that no cognitive process is likely to occur separate from an emotional concomitant (Zajonc, 1980; Hamachek, 1991; Ornstein, 1991). Therefore, it is feasible to assume that an

emotional response to music - if occurring - is fundamental in nature and any consideration made in terms of like or dislike is most likely a socially dependent construction. The corollary to such an assumption would be that there exists - *a priori* - the possibility of disregarding or over-riding such a fundamental affective reaction on purpose. I will regard such a reconstruction as a *secondary* response. Whether one considers an emotional experience as dependent on a cognitive appraisal (e.g. Ortony et al., 1988) or independent of a cognitive appraisal (e.g. Izard and Buechler, 1980) reconstruction (or perhaps reappraisal) would necessarily be *volitional* as opposed to the subconsciousness and automatic triggering of an appraisal proper. The application of such a reconstruction needs to be understood in terms of personality and social context (Machotka, 1982). Konečni and Karno (1992) are suggesting something to this effect. They investigated whether alterations in the musical structure of a famous musical work would actually cancel out an emotional response amongst musical experts. They conclude that

given their analytical doctrines, it is easy to destroy a piece of music by structural alteration by the standards of conventional music theorists; in contrast, from the perspective of our samples of listeners' enjoyment, a great work is immune to quite radical interventions. As the music theorist Thomas Clifton put it... "for the listener, musical grammar and syntax amount to no more than wax in their ears" (p120).

In other words, Konečni and Karno (1992) found that making considerable changes in the structure of a musical work disturbed no one but the pedantic music theorist!

In the present study the body of data consisted of the informal logs

directly written by the participants themselves. These were submitted to a content analysis where the verbal responses given by respondents were clustered together in groups according to similarity and assumed meaning (Krippendorff, 1980). In any content analysis the number of occurrences of a certain word or expression will inevitably also carry information relevant to the analysis. An abundance of words and expressions describing feelings or moods would suggest that a response was indeed emotional. The absence of such words would suggest that responses were of a different kind.

Miles and Huberman (1984) describe an analysis of qualitative data as *factoring*, i.e. first to look for patterns, then to bring them together in groups and finally to subsume groups into factors. The principle is much like the statistical equivalent of factor analysis. That which guided the factoring in this study was a degree of *plausibility*, which in effect means that there needed to be a relationship between what was known in terms of pre-existing studies, the context from which the data were gathered and the results arrived at. However, one difficulty in dealing with written material such as this is the occurrence of words and phrases which are ambiguous and could fit into more than one category. In such cases a given response was placed in a category which seemed to be the most suitable one. For example, a respondent could describe a performance as "too drawn out", whereas another participant would label the response as "slow". To what type of response category should such labels be subsumed? "Too drawn out" and "slow" could both be described as pertaining to tempo. However, they could also be understood as belonging to a response category describing "experience". Rhythm and its various aspects could be defined

in terms of experience as suggested by Gabrielsson (1982). Although invariably a difficult choice to make, it was decided that two such labels could be described, more or less, in terms of degrees of detachment or involvement. To argue that something is "too drawn out" seems to emphasise experience, whereas arguing that a performance was "slow" seems more to be a much more dissociated statement. Such a division does not disregard the fact that both labels probably express something experienced, but it does signify what could possibly be related to aspects of personality. Therefore, in this case "too drawn out" would be categorised as "experiential" whereas "slow" would rather be categorised as "rhythm". A relevant parallel is provided by Machotka (1982) who divides individuals' aesthetic judgment into a "warm style" and into a "cool style", which would relate to a listener being either "involved" or "detached".

Results

Results as presented in Figures 4.2 to 4.5 are based simply on a performance being selected as one of the five preferred performances. That is, differential weighting was not given for a first choice as against a second or third choice. These results are complete apart from the performer-jury being fourteen in number and not fifteen due to the absence of performer A1. The way in which each jury made its selection of the five preferred performances is shown in Table 4.1. Figure 4.2 displays these selections totalled over all juries, while Figures 4.3 - 4.5 give the selections of each individual jury.

Performances	Juries			
	Performers (n=14)	Non-musically educated (n=10)	Musically educated (n=9)	Total over all juries (n=33)
A1	1	1	3	5
A2	5	2	4	11
A3	5	6	3	14
A4	2	2	2	6
A5	1	2	0	3
A6	10	3	7	20
A7	3	2	0	5
A8	2	3	2	7
A9	3	3	3	9
A10	2	5	4	11
A11	8	3	2	13
B1	4	4	2	10
B2	6	6	3	15
B3	9	6	6	21
B4	9	2	4	15

Table 4.1 The number of times that different performances are selected as being within the "top five". In the first column A signifies performances by music students, while B are performances by lecturers.

Figure 4.2 suggests that choices fall into three more or less separate groups. It is feasible to assume that the number of times a performance was chosen is related to the perceived quality of that performance. Therefore, the more frequently a performance was chosen by the jurors the more obvious the appreciation and also the more abundant in characteristics making up a good and acceptable performance. Conversely, the fewer times a performance was chosen amongst the "top five" the lower the appreciation and greater the lack of characteristics constituting a successful performance.

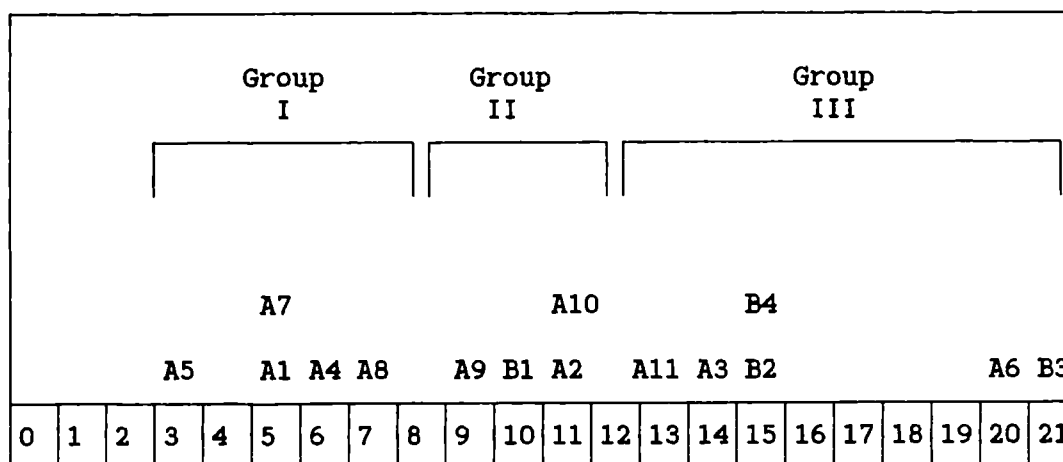


Figure 4.2 Performances selected as being in the "top five" amongst the total number of jurors, ordered by the number of times they are selected. Symbols A and B signify music student or lecturer (n=33).

In order to come to terms with the ambiguity of general verbal responses at least to some extent, it was decided that the typology would most securely be elicited from comments made about the most frequently chosen performances and then to contrast these with the comments made about rejected performances fully excluded from amongst the "top five". It should be noted that jurors were asked to select the five best performances. Therefore, most of the responses pertaining to choices displayed in Figures 4.2 to 4.5 are commented on more or less in terms of approval. The participants' means of approval should feasibly be compared to their means of rejection and disapproval. Consequently a separate group of responses accounting for performances ignored by each participating juror was elicited from each jury.

However, this decision of data-reduction was made after having made a preliminary analysis of all the data so as to secure that potentially

important data would not be lost and unaccounted for (Miles and Hubermann, 1984). The procedure also served to prevent the emerging typology from being confused by the number of performances which appeared difficult to evaluate for the participants, performances which the participants felt were difficult to separate because of similarity.

The most popular performances were taken to be group III regarding performer-jurors and musically educated jurors (see Figures 4.3 and 4.5), and group II regarding the non-musically educated jurors (see Figure 4.4). The category of rejected performances were always derived from the performances that had been ignored in each jury.

The division into groups was decided visually by plotting the chosen performance on a dimension consisting of the number of times a choice was made. Amongst all jurors performance B3, for example, was chosen 23 times, while performance A5 was chose to be amongst the "top five" only three times. Particularly interesting cases are performances A5, A6 and B3. Performance A5 is isolated at the farthest end of group I in Figure 4.2 having been selected three times only. In fact, A5 together with A7 were the only performances to be entirely ignored by one unanimous jury (i.e. the musically educated jury). Performances A6 and B3 on the other hand, appear to be favourites in most individual selections.

Choices amongst the three different juries appear to have been made in a similar fashion. Performances fall into more or less discrete groups. The performing jury's and the musically educated jury's selections form three groups, whereas the non-musically educated jury made selections which divide into two groups. Selections were largely consistent amongst the

three juries. A performance assessed as a very good one tended to be placed in group II or III by all juries. A performance considered less successful tended to be placed in group I. However, a few inconsistencies are evident. There is little agreement between the juries on performances A6, A10, A11, and B4. This discrepancy is likely to be caused both by selection criteria employed by individual jurors - which tended to differ in emphasis according to type of juror - and by a certain inevitable number of arbitrary choices where performances appeared too similar in order for the juror to make a meaningful distinction. As described above, this was dealt with by excluding the responses to mid-range choices and only take the extremes into account.

The following section accounts for all the verbal responses taken into consideration for the content analysis on the grounds specified above. Observe that responses have already been brought into "factors" labelled as (A) Experiential considerations, (B) Intellectual considerations, and (C) Musical considerations, all of which also have a number of sub-categories. These labels will be described in detail after the presentation of the body of the actual data from which these categories were derived.

(a) Responses of the performer-jury:

Group I				Group II				Group III							
A4															
A1	A8	A9		A2				B3							
A5	A10	A7	B1	A3	B2			A11	B4	A6					
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Figure 4.3 Performer-jurors (n=14). Performances selected as being in the "top five", ordered by the number of times they were selected. Symbols A and B signify music student or lecturer.

Written responses on the most frequently chosen performances by performer-jurors were:

(A₁) EMOTIONAL: Sensitive, moving, passion, emotional, dreamy, intense, lots of feeling, flowing, forward notion, feel for shape.

(A₂) NOÓ-DYNAMIC: Expressiveness, entertaining, sense of fulfilment, communicative, declamation, musical, pathos, narrative.

(B₁) TECHNIQUE: Attention to counter melodies and thematic interplay, good left hand, unison between hands come across, good control of the piano, accurate.

(B₃) PRESENTATION: A little disjointed, a little unsure, laboured.

(C₁) TIMBRE: Tone, colours.

- (C₁) TEXTURE: Details, well-defined melodic line.
- (C₃) RHYTHM: Rubato.
- (C₄) DYNAMICS: Climax, modest momentum, contrasts.

No comments were made concerning sub-categories (B₁) Idiom (C₅) Articulation and (C₆) Pitch.

Written responses on the performances ignored by the performer-jurors were:

- (A₁) EMOTIONAL: Without passion, gloomy, uptight, mathematical, boredom, rather literal, uninspiring, over-indulgent, gets on my nerves, methodical, silly, flippant, not very involved, technical, doesn't hold interest, stodgy, flow is lost, too drawn out.
- (A₂) NOÓ-DYNAMIC: Special quality of sincerity, magical, descriptive, expression, failure of insight.
- (B₁) IDIOM: Ridiculous, out of style, grotesque, not a valid interpretation, over-exaggerated.
- (B₂) TECHNIQUE: Reasonable dexterity, lack of control.
- (B₃) PRESENTATION: Uncertainty, passive performance, plodding, laboured, average, under-prepared, played like a drunk Bach-player.
- (C₁) TIMBRE: Lots of pedal, blurring of pedal, not much colouration, odd colouring.
- (C₂) TEXTURE: Poor texture, right hand a bit loud, right hand accompaniment very heavy.
- (C₃) RHYTHM: Too fast, too quick, tremendously slow.

- (C₄) DYNAMICS: Little dramatics, too static, no range of dynamics.
- (C₅) ARTICULATION: Little shape, odd contour.
- (C₆) PITCH: Quite a few wrong notes, mistakes, fumbling notes, spectacular wrong notes.

(b) Responses by the non-musically educated jury:

Group I					Group II										
A2															
A4 A11															
A5 A9					B2										
A7 A8					B3										
A1 B4 A6 B1 A10 A3															
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Figure 4.4 Non-Musically educated (n=10) Performances selected as being in the "top five", ordered by the number of times that they were selected. Symbols A and B signify music students or lecturers.

The outcome of two groups as displayed in Figure 4.4, rather than three groups as in the case of the performer-jurors, would suggest that these jurors were less able to distinguish between performances. Judgements appear to be based on criteria which are not instilled by training in music.

Written responses on the most frequently chosen performances by the non-musically educated jurors were:

(A₁) EMOTIONAL: Sedate, dreamy, contemplative, sympathetic, gentle, candid, smooth, feeling, plenty of heart, lacking in passion, tranquil, fluidity, delicate, calm, ineffably sad, very moving, melancholy, dying, seemed to be more the pace of the music, loving.

(A₂) NOÓ-DYNAMIC: Special quality of sincerity, story-like, magical, shaded and flowing, descriptive, expression, variation of drama, deeply narrative, landscaping music.

(B₁) IDIOM: Different to others.

(B₃) PRESENTATION: Simple, relaxed.

(C₁) TIMBRE: Variety, contrasts.

(C₂) TEXTURE: Smooth texture.

(C₃) RHYTHM: Variation of tempo.

(C₄) DYNAMICS: Dynamic.

No comments were made concerning (B₁) Technique, (C₅) Articulation and (C₆) Pitch.

Written responses on the performances ignored by the non-musically educated jurors were:

(A₁) EMOTIONAL: Lack of drive, heavy, not definite, no sensitivity, bland, intensity, feeling for music, rushed, indifferent, lacks substantially in passion, over-emotional, subtle, no feeling, I think

the performer wants to catch a train!, cheeky, must get this over with or I'll turn purple!, no personal feelings in it at all, it is just played, gentle pushing, aggressive, forceful, monotonous, unemotional, non-passionate, sameness, harsh, not a happy performance, somewhat automatic, mechanical, dull, not so moving emotionally, hurried, irritated, peaceful, romantic but dull, wary, hard, pedantic, lethargic, stodgy, lazy, gushing, fairly passionate, sedate.

(A₁) NOÓ-DYNAMIC: More expressive, more dimensions, lightly inconclusive, develops aura, non-communicative, complex, very laboured, pathos, twilight, final acceptance of lot in life, hot hazy day, summer.

(B₁) IDIOM: Very different from A9, A10 and A3, a joke?, horrible, Rimsky-Korsakov, Chopinesque, Rachmaninov.

(B₂) TECHNIQUE: Heavy - i.e. on the pressure used to produce the notes.

(B₃) PRESENTATION: Forced, directed style, very bouncy, jagged and percussive, jumpy, stagnant, abrupt, fumbling, reserved, punchy, light, hammered, heavy-handed, over-emphasis, balance between pro and regressive movements, sectionalised, disjointed, chopped.

(C₁) TIMBRE: Variation in tone, not much variation in tone, less contrast, good clear tones, more colour than A7, colourless.

(C₂) TEXTURE: A heavier texture.

(C₃) RHYTHM: Faster, slow, quick.

(C₄) DYNAMICS: Over-loud, no peaks.

(C₅) ARTICULATION: Staccato, sugar plum fairies, plink plunk!

No comments were made by the non-musically educated jurors concerning sub-category Pitch (C_f).

(c) Responses by the musically educated jurors:

Group I		Group II				Group III									
		A4 A1													
		A11 B2 A2													
A7		A8 A9 A10													
A5		B1 A3 B4				B3 A6									
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Figure 4.5 Musically educated jurors (n=9) Performances selected as being in the "top five", ordered by the number of times that they were selected. Symbols A and B signify music students or lecturers.

Unlike either of the other two groups of jurors the musically educated jurors left two performances with no votes at all. They also ranked two performances as being of particularly high quality, separated from the main group in splendid isolation.

Written responses on the most frequently chosen performances by the musically educated jurors were:

(A₁) EMOTIONAL: Positive end, feeling of exaggeration, emotional, involved, good lyricalism, sensual, wow!, good intentions, sincerity,

smooth and flowing, very sensual as the metre is pulled, stretched and also condensed, atmospheric, smooth and refined.

(A₂) NOÓ-DYNAMIC: More diction, lost way towards end, drama, appears to make musical sense, well felt! a unity, something deep was happening, non-delicate.

(B₂) TECHNIQUE: Good fingerwork.

(B₃) PRESENTATION: Slow to get going but developed well, fussy, structured conception of the whole piece, most complete, balanced.

(C₁) TIMBRE: A little heavy with the pedal.

(C₂) TEXTURE: Solid - perhaps too dense.

(C₃) RHYTHM: Excessive rubato.

(C₄) DYNAMICS: Good dynamics, maybe not enough contrasts?, greater subtlety needed in dynamics, good central climax.

(C₅) ARTICULATION: Broken chord, interesting ideas regarding phrasing.

(C₆) PITCH: Doesn't do justice to changes in harmony.

The only musical consideration not commented upon by the musically educated jurors is Idiom (B₁).

Written responses on the performances ignored by the musically educated jurors - i.e. performances A5 and A7 - were:

(A₁) EMOTIONAL: Indifference, very dull, stand still, boring, no highs - all lows, sensual, some slight feeling, mechanical, dismissive, insensitive, wooden, flat, no attention to feelings in the piece, fairly cold, no sense of rubato.

- (A₂) NOÓ-DYNAMIC: Lifeless, detached, seems totally disinterested.
- (B₁) IDIOM: Wrong arpeggio.
- (B₂) TECHNIQUE: Finger slips.
- (B₃) PRESENTATION: Very strict, stagnant, directionless, gives the feeling: "Oh, my goodness! Can I read this! I don't want to make mistakes!", fairly inefficient, plodding, sight read.
- (C₁) TIMBRE: No pedal clarity, clinical yet sensitive.
- (C₃) RHYTHM: Very slow, far too fast.
- (C₄) DYNAMICS: No dynamics, little dynamic contrast.
- (C₅) ARTICULATION: No shape, lack of flowing phrasing.
- (C₆) PITCH: Wrong notes, all these mistakes!

All musical considerations are included but Texture (C₂), which is left without any comment.

A typology of performance assessment

The criteria for evaluating a musical performance appeared to fall into three distinct categories. These were labelled (A) Experiential considerations, (B) Intellectual considerations, and (C) Musical considerations.

Experiential considerations have been subdivided into (A₁) Emotional and (A₂) Noó-dynamic categories. The former group contains statements and words which directly relate to something affective. For example, stating that a performance is felt to be "sensitive" or "passionate". The chosen term "noó-dynamic" needs some clarification. It was coined by existential

psychotherapist Viktor E. Frankl (1962; 1969). It refers to applying meaning to, providing a motive for any action to be taken, or fitting an experience into a context which makes sense and is meaningful to the individual. It represents a central concept in Frankl's existential psychotherapy. A noó--dynamic consideration used as a term for one of the music-experiential choice criteria provides a fitting term to the associative aspects of the subjectivity of performance. The term will in the following refer to the meaning or understanding that listeners - which also include the performers - apply to what is heard or played. Music may be experienced as communication on some level of understanding. Such communication could, for instance, by a juror be described as "profound" or "musical". The word "musical" has been assigned to this category since claiming that something is "musical" invariably relates to a particular and often entirely intangible quality which makes a performance worthwhile. A "musical" performance is always a meaningful performance.

Intellectual considerations, as I have chosen to name another category, signifies the intentional comparison of a performance to any particular performance practice as typical to a certain historical period, or to a tacit but nevertheless generally agreed and elusive standard. There also appeared to exist sub-categories relating to intellectual considerations. These are, as derived from the data: (B_1) Idiom, (B_2) Technique, and (B_3) Presentation, which relates to a more global perception of the performance. For example, "gives the feeling: 'Oh, my goodness! Can I read this! I don't want to make mistakes!', fairly inefficient, plodding, sight read".

Jurors appeared, indeed, at times to make decisions which over-rode

an immediate response to what was heard. They seemed to rationalise or reconstrue their immediate reaction by comparing it to the suggested general but tacit standard. I use the word "tacit" with the understanding that it describes the difficulty of defining a secure and exact standard of the qualitative aspects of performance and to imply that its application is social in nature. For example, as the performance of A9 was played, a majority of jurors suddenly brightened up considerably. The mean duration of all fifteen performances was 2'00". Performer A9, however, played the piece of music in 1'05" - almost twice the average speed. This deviation from what was perhaps expected caused a reaction amongst the jurors. Juror Me2 was perplexed and wrote: "Oh dear! Merrily frisking among the daisies... Is this actually in the score? Not among the winners". There were, however, individual jurors in all three jury-groups who approved of A9's daring approach and even selected him as their first choice. Juror N-Me10 commented that performance A9 was "totally different to others, seemed more jolly, bouncy, merry, a feeling of humour". Juror Perf-A5 appears very indecisive as he observed that

it was so different. Fast! Staccato! I'm not quite sure it works. Maybe it does. I think I liked it because it was different. Did not work in places but I found it amusing.

What is interesting and relevant to the point I want to make is that the unexpectedness of the performance triggered a response which could not be easily categorised by some jurors. It seemed definitely to breach what would be considered a typical performance of this kind of piece. Especially performer-jurors and musically educated jurors made intellectual

judgments. That is, they had to decide whether to abide by learnt tacit standards or to go for a spontaneous "gut reaction". Non-musically educated jurors who did not like A9's performance seemed to reject it because of how they *felt* as they were listening to it giving comments such as: "Jagged and percussive", or "I think the performer wants to catch a train". Performing and musically educated jurors more often relied on idiomatic considerations, such as performer-juror B3 assessing performance A9 as "not a valid interpretation, very interesting however - difficult to assess".

On the other hand, another participant - Performer A10 - performed the same piece in 3'20". Jurors were divided also how to react to this comparatively slow performance. Performer-juror B3, who did not approve of performance A9, did not approve of performance A10 either. He argues that it was "ridiculous, [an] indulged interpretation, sincere and communicative in their way but miles off the mark. Grotesque!" Juror Me2 writes about the same performance that "the performer was perhaps not making so many mistakes. I would say exaggerated pathos. Now, apart from exaggeration it seems primarily a case of bad reading". A non-musically educated juror (N-Me6) reacted quite differently to performance A10: "Slow start, melancholy, ineffable sadness, very moving". She, unlike performer-juror B3, chose performance A10 to be the absolutely best performance in her selection.

Apparently some jurors struggle between a factual appreciation and what they believe would be the "standard norm" for how such a piece should be played. It is important to note what type of juror it is that seems

to employ intellectual criteria. They appear to be favoured by jurors who have a professional interest in music.

Musical considerations - being the third major response category - relate to comments made on music-structural features, the array of musical elements as conveniently described by Pratt (1990). The categories, as elicited from the data, include (C_1) Timbre, (C_2) Texture, (C_3) Rhythm, (C_4) Dynamics, (C_5) Articulation, and (C_6) Pitch. These were not used in greater numbers by any jury.

The typology of performance assessment is summarised graphically in Figure 4.6 below.

EXPERIENTIAL CONSIDERATIONS:	
A_1 Emotional	A_2 No6-dynamic
INTELLECTUAL CONSIDERATIONS:	
B_1 Idiom	B_2 Technique
B_3 Presentation	
MUSICAL CONSIDERATIONS:	
C_1 Timbre	C_2 Texture
C_3 Rhythm	C_4 Dynamics
C_5 Articulation	C_6 Pitch

Figure 4.6 Assessment criteria as occurring amongst the total number of participating jurors.

General discussion

In general, experiential categories in deciding to either reject or commend a particular performance appear overwhelmingly dominant amongst

all three types of jurors in the present study. This lends support to the assumption that an affective dimension is fundamental in responding to a musical performance. The findings of this study also suggest that experiential criteria increase in importance as jurors reject a performance. Non-musically educated jurors' negative comments on dismissed performances are quite numerous. Non-musically educated jurors are also more prone to respond affectively than musically trained jurors. This is also what Hargreaves (1982) found, albeit in a study focusing on children's aesthetic responses. He observes that

younger children may be more "open-eared" to forms of music regarded by adults as unconventional; their responses may show less evidence of acculturation to normative standards of "good taste" than those of older subjects... [And] the increase in the technical sophistication and musical knowledge with age will exert a strong influence on aesthetic responses (p51-52).

The jurors participating in this study were all adults differing only in knowledge of music. Acculturation did indeed make a difference in how they responded. The jurors knowledgeable of music had the option of responding in more ways than one, whereas the non-musically trained responded experientially rather than analytically. A potentially important result of the present study is the fact that jurors particularly trained in music had a tendency to disregard an affective response and *reconstruct* their impression in terms of socio-cultural rules.

There is however also another observation to make regarding response typologies. They all appear to feature a dimension which perhaps could be referred to as "analytical-synthetic". Such a dichotomous

relationship was evident in the findings of the present study (see Figure 4.6 above). The typology of assessment determinants include Experiential considerations under which I have subsumed affective and associative issues, and intellectual considerations which refer to various analytical observations. Note that the third category of assessment criteria could also be subsumed under intellectual considerations. Musical considerations are undoubtedly analytical in nature.

Response typologies are, as Hargreaves (1986) points out, in general quite diversified. However, they also appear to feature this dichotomous dimension. By venturing to juxtapose some of the different classifications (i.e. from the studies of Hedden 1973; Hargreaves, 1986; Machotka, 1982 and Wing, 1940) this dichotomous phenomenon becomes more or less obvious (see Figure 4.7). A comparison suggests that, at some level, judgments of aesthetic stimuli share basic determinants. Two main types of responses appear to emerge: one response referring to the affective and experiential, and another type of response referring to the analytical and the observational. Hargreaves (1986) regards a dichotomisation of individual differences in music responses as too simple an understanding. However, the difficulty is perhaps not to grant the existence of such a dimension but rather how to understand its function.

Pertaining to the appreciation of art the dichotomy has been described as Abstraction or Empathy by Worringer (1948). According to Storr (1992), who applies Worringer's theory on the musical experience,

Hedden (1973)	Hargreaves (1986)	Machotka (1982)	Myers (1922)	Wing (1940)
Enjoyment	Affective	Emotional	Sensory Emotional Conative	Synthetic
Cognitive	Objective- Analytic	Discriminating	Objective value	Analytic
Associative	Associative	-	Associative	-
Physical	-	-	-	-
Involvement	-	-	Subjective value	-
-	Objective- Global	-	-	-
-	Categorical	-	-	-
-	-	Aesthetic	-	-
-	-	Non-artistic	-	-

Figure 4.7 Commonalities and differences in music response typologies.

they describe two distinct ways of appreciating music. Empathy, it is argued, is linked to introversion and describes the identification of a piece of art, becoming absorbed by it and appreciating its emotional significance. Abstraction, on the other hand, is claimed to be linked to extroversion and describes appreciation in terms of discovering form and order. Interestingly, Meissner (1979) found that the introverts are more independent in their judgment than the extroverts who are prone to adapt their judgment to critics. Payne (1967), discussing musical taste and personality, also suggests that introversion and extroversion have

significance for preference.

I agree with Hargreaves (1986) that to understand aesthetic responses as *only* a dichotomous relationship would be unsatisfactory. But on the other hand, that responses to some extent are dichotomous appears to be an inevitable consideration and may well be related to hemisphericity (Sperry, 1966; Ornstein, 1986; Springer and Deutsch, 1989). Although it is not unlikely that such a dichotomous tendency at some level is prompted by neurological correlates, it is beyond doubt that musical response also involves socio-cultural factors and that these often become more salient the more advanced the training in music. For example, the two extreme performances by A10 and A9 triggered a variety of responses amongst the participants. Particularly the musically trained jurors became confused. They could not decide *immediately* whether it appealed to them or not. It seems that they had to more or less reason with themselves in order to have an opinion. Juror Me2, for example, could not find anything really wrong with performance A10. He just concludes that it was a case of "exaggerated pathos" caused by little understanding of the composer.

These socio-cultural factors appear to play an essential part in the professional evaluation of music, perhaps at the cost of missing out on that which motivates most of us to nurture an interest in music: the emotionality of music.

In conclusion, an essential finding considering the extent of this entire investigation into the subjectivity of musical performance, is the fact that musical assessment seems to be mainly dependent on experiential criteria rather than the quantifiable aspects of performance. To the extent

that such criteria are employed they appear to be secondary responses, i.e. reconstructions prompted by more or less tacit socio-cultural factors. In other words, the professional evaluation of musical performance may be more a matter of politics than of affective response!

CHAPTER FIVE: DETERMINANTS OF PERFORMANCE MOTIVATION

Introduction

In a continental and professional ensemble of international repute, based in a major European city, it was decided to bring each musician in the ensemble to an interview with the artistic director in order to probe the general attitude concerning the present state and situation, satisfactions or dissatisfactions. The following statement was submitted by one of the musicians, having been a member of the ensemble for some fifteen years, as an addition to that interview. It is addressed to the artistic director who is also the principal conductor:

In our discussion I told you that I have been having problems staying motivated the last few years... I have given this much thought, and it seems to me that I am not as alone in this as it first appeared that I was... We could (perhaps!) argue over many things, but it seems to me that there is one issue which we [in the ensemble] do not take seriously enough: [our] emotions and feelings play an essential role in musical performance.

To communicate the emotions, the feelings and the ideas which make up the music, it appears to me, is the performer's most important responsibility... Elisabeth Schwarzkopf once said in one of her master classes that "...that which does not move you, you should not at all consider singing"... I think that if one as a musician only recognises the discipline and the technical excellence as that which constitutes professionalism, then one has really missed the target and should perhaps consider to rather become an administrator or something else which has to do with bureaucracy... The ensemble often gives the impression of being an industry in which the conveyor-belt of music produces notes and sounds, without really having any grasp of why; of what the motive behind it is... I think that in each piece of music we perform, from the first and to the last note, we must make sure that the emotional aspects come across, i.e. we must allow ourselves to *feel* where a crescendo or a pianissimo is needed, and what these instruments of music mean in the context of content and the words we sing...

You sometimes complain that we don't remember all the instructions you give during the rehearsals. I can quite

understand your concern. You have invested much in us and you have taken on the responsibility of maintaining a high quality. ...Quite clearly the high quality of our recent recordings and the technical excellence we have obtained is the result of your investments and efforts. However, there is always a "but", isn't there?! ...I don't think we can overlook the next step. I think you can help us - and this brings me back to staying motivated. [Motivation would be a minor problem] were you to make *your* feelings known concerning a particular piece of music. [Explain] why a certain diminuendo, or why a certain forte, what the relationship to the text means to you. ...I am convinced it would be so much easier for all of us if we were to be considered partakers of your emotions concerning the music at hand. Only then would there exist a basis for involvement, and all the technical details we were prompted to remember will, through that deeper significance, also surface.

If music-making doesn't function like this, then we are all working according to a "checklist" which will certainly keep us reminded, but - at the same time - obscure the real objective of involvement. The evolving emotional process in a piece of music must also be clear [to us] before we go onto stage. That would provide motivation...

The subjectivity of the musical experience seems to be a much acclaimed reality to performing musicians. Emotionality of performance constitutes a more or less tacit principle, although more taken for granted *than spoken of*. *It is only, it seems, when such emotionality is lacking that* voices are raised to comment. And when the basis for such emotionality is prevented it appears even to present a threat.

The second question of the present investigation into the subjective aspects of musical performance concerns motivation. What are the determinants of motivation for a musical performer? What drives a musician to pursue playing and what keeps the musician going? How do the emotions relate to a musician's effort?

To understand why people do anything at all, and if they do

something, why that and not something else could perhaps be considered the basis of psychology (Gabriel, 1980). Since Freud's tri-partite model of the mind, where everyday-life was considered to be largely motivated (or driven) by the interaction of the energising principles of guilt and pleasure, research has divided into the study of a multiplicity of motivational aspects, such as theories of instinct considering certain behaviours as genetically programmed, and theories of achievement motivation, defined by Cox (1990) as the predisposition to approach or avoid a competitive situation including the concept of desire and to excel. Further areas of study have concerned causal attribution theory, which assumes that people strive to explain, understand and predict events based on their cognitive perception of them. Motivation also include biological theories relying on homeostasis, i.e. the stability of the internal milieu with regard to biochemistry (Vincent, 1990). It is also possible to speak of a *sensoristasis* related to a drive state of cortical arousal rather than one of physiological need (Suedfeld, 1981). *Sensation-seeking* (Zuckerman, 1979; 1983; Litle and Zuckerman, 1985) as well as the strive to alleviate *psychic entropy* in order to reach a state of *flow* (Csikszentmihalyi, 1988) could be considered as the need for stimulation in order to satisfy a sensoristasis equilibrium.

Motivation is clearly a multi-dimensional concept (McCall, 1963). Maslow (1987), for instance, has brought the various aspects together in a hierarchical model where basic needs - physiological needs and safety needs - provide the basis of the hierarchy. The intermediate level describes the psychological needs: needs to belong, to be loved and to be esteemed.

The highest level in Maslow's (1987) hierarchy comprises the so-called self-actualisation needs: the needs for self-fulfilment. Maslow's thesis is that we cannot satisfy the higher needs in this hierarchy unless the more fundamental ones are satisfied first. It would, for example, make little sense for a starving individual to consider self-fulfilment through particular interests and skills. The first priority is necessarily nourishment and survival.

Theories of motivation and emotion overlap and it is at times difficult to distinguish between them. Emotions are invariably motivating (Izard and Buechler, 1980; Weinreich, 1980). The relationship between the two could perhaps be described by the following metaphor suggested by Ornstein (1991):

Like most of my colleagues, I tended to overlook how basic emotions were to the mind, because I didn't look in an evolutionary perspective. Mental processes, I have come to believe, are not organised around thought or reason but around emotional ideals: how we feel we want something to be... The relationship between emotional drives and reason is like the relationship between an entrepreneur and her lawyers. The entrepreneur knows what she wants to do and employs the lawyers to tell her how (p95).

Undoubtedly the motivational factors prompting a pursuit of musical performance will relate to some of the above-mentioned aspects. Motte-Haber (1984; 1985; 1987) divides such subject-specific issues of motivation into achievement, curiosity, self-actualisation, the conquering of failure anxiety, and finally the fear of success. A few studies have also looked into the motivational aspects of instrumental practising (Grimmer, 1986, Ericsson et al., 1990) and musical aptitude (Asmus, 1990).

In general the research into the motivation of the performing musician is sparse. The limited number of studies that exist appear to have been subsumed mainly under the study of giftedness and the promotion of exceptional ability (Manturzevska, 1986; 1990; Sosniak, 1985a; 1985b; 1990; Bastian, 1989; Austin, 1991; Howe and Sloboda, 1991a; 1991b; 1991c). This is most welcome but to some extent also unfortunate since research tend to emphasise the ability of an individual rather than the individual who is in possession of that ability. The dimension of positive experience, involvement and emotionality is easily lost, as was so emphatically expressed above by an experienced professional informant. As Passow (1991) points out, programmes and research into giftedness focus on the cognitive and intellectual development and often neglect the affective domain comprised by attitudes, feelings, emotions, beliefs and values (see also Hendrickson, 1986).

Method

The fifteen performers who were participating in the study of musical assessment were also taking part in this study (for a description of the performers see Figure 4.1a, Chapter Four). Having assigned the performers with the piano piece which was also used in the assessment study (that is, R. Glière: Prelude in E-flat Major, Op 31, no 1), the participants were asked to return after a period of time to record the piece and to be individually interviewed. At this stage in the investigation I was known by the participants as a fairly capable pianist having worked extensively in the department of music as an accompanist both on a voluntary and on an

assigned basis.

My intention was to turn the interviews into open-ended discussions of the assigned performance, of performance in general, and of the participants' individual approach to studying the assigned piece, as a discussion between colleagues rather than as interaction between an interviewer and his interviewee. As has been discussed elsewhere (i.e. in Chapter Three), the possibility of researcher suspicion amongst musicians is an issue to take seriously and openness was therefore considered of the utmost importance.

Although the interviews were intended as fairly open-ended, they were nevertheless semi-structured. Issues brought up during the interviews were gained from observational data and the structuring of these was guided both by my own experience of music, music education and performance, and by the knowledge I had managed to gain of the universe in which the investigation was staged (Strauss, 1987; Fetterman 1989; Robson, 1993). However, participants were encouraged to make their own comments, and to add or refute issues raised by the interviewing researcher. The interviews were recorded with participants' consent.

It appeared that most of the participants indeed felt the interview to be a discussion between fellow musicians rather than an interview for research purposes. Participants seemed to "dare" to express themselves often on the basis of *knowing* that the interviewer would probably understand their point of view. It is interesting to note in hindsight that a less open-ended approach would have made a number of the participants uncomfortable in the sense that they would have felt restricted.

Oppenheim (1992) points out that in any investigation of measuring attitudes with pre-determined sets of variables, each respondent will construe the objectives of the research differently. In other words, a general variable to be measured can only relate to an individual *relatively* since any understanding invariably will be context-dependent. When searching for general trends in large samples this does not necessarily present the study with a problem. But if the research is geared towards the individual respondents, it appears that such individual construal cannot be overlooked. Musicians particularly want to communicate their individuality and their individual understanding, perhaps - as has been suggested - because of the need to emphasise individuality which is often necessary in order to become a musical performer (Babikian, 1985). In other words, the pursuit of musical performance may be of a nature which demands involvement and investment to such an extent that trying to restrict a performer's possibility to express an individual conviction could make a research situation meaningless to the performer and the researcher would run the risk of having the subject to respond accordingly.

Issues brought up to discussion during the interviews fell into four categories, of which the first concerned the *performance situation*. Participants were asked whether performance examinations during their training were or had been motivating and if the positive feedback of an audience was considered important. It was also inquired how they appreciated their ambition to be in the centre of events, i.e. if they generally valued being in the "limelight". Participants were also invited to consider the possible motivating aspects of being a soloist and/or

performing as a member of an ensemble or an orchestra.

It was thought conceivable that *achievement* also played an essential role and that it was relevant to treat achievement as a separate construct. One category therefore considers some possible applications of achievement in the context of musical performance. For example, the performers' views on practising were discussed. Extrinsic motivation through the support of teachers, parents or others was also considered. The participants were then invited to appreciate the impact of their own obvious talent as an incentive for musical pursuit. In addition they were also asked to give their opinion on the importance of establishing a career, having success and being or becoming a recognised professional performer.

A third group of issues dealt with the *social context* of performing: how important it was for performers to meet other musicians, to feel a kinship with a professional group, and whether or not the prospects of a teaching career was or could be considered motivating.

The final group of issues for discussion considered the purely *aesthetic* side of music and sought to establish whether the pursuit of performance would be based on the need for self-expression, the embodiment of a creative need, or if feelings and moods generated by music and the performance of music could provide a sufficient motive for becoming a performer and pursuing such a career.

The participants were also asked to rate the individually perceived importance of these motivational aspects on unmarked scales describing a dimension from "much" to "little" (see Appendix 4). For analysis purposes the scales were later divided into eight divisions and markings were

measured. Where a rating had been placed between two values it was rounded off to the nearest whole number. These ratings were then submitted to an exploratory factor analysis (principal components) using the Statistical Package for Social Sciences [SPSS/PC+] (Norusis, 1988a; 1988b).

Of importance to such a procedure is, of course, the number of participants. The greater the number the greater the possibility of identifying meaningful factors which could not reasonably be ascribed to chance alone. Considering the limited sample and the number of rated variables in this study, it could admittedly be argued that factor analysis would be less than suited for this study. Gorsuch (1983), for example, proposes a minimum of five subjects per variable and not less than 100 individuals per analysis. This, however, is by no means an agreed standard. Bryman and Cramer (1990) are satisfied that there should be more subjects than variables, whereas other researchers would consider an equal number of subjects and variables as appropriate (Child, 1990). To go for as many variables as participants is also a recommendation given by Gabrielsson (personal communication) and Sloboda (personal communication). This study upholds such a recommendation in that there were, indeed, fifteen performers rating fifteen variables.

Factor analytical procedures in, for example, differential psychology are endeavouring to find unknown underlying dimensions of personality (traits) through statistical treatment of large samples where the validity of the findings is directly corresponding to the size of that sample. Bem and Allen (1974), in an article with the challenging title "On Predicting Some of

the People Some of the Time", criticise this type of research by arguing that

the traditional trait-based research study will yield evidence of cross-situational consistency only if the individuals in the research sample agree with the investigator's *a priori* claim that the sampled behaviours and situations belong in a common equivalence class *and* only if the individuals agree amongst themselves on how to scale those behaviours and situations (p510).

The aim of their challenge, they claim, is to emphasise the need to move further toward idiographic assessment. In other words, it is quite feasible to argue that the credibility of the outcome of an exploratory factor analysis is *more* dependent on selecting appropriate variables than on a large sample size! It is also possible to argue that an insider researcher would raise the probability of finding such appropriate variables by virtue of an already existing extensive knowledge of the field under investigation. If appropriate variables are found, then the demand of a large sample size for a factor analytical treatment could also to some extent be relinquished. In this study, this appears to have been the case. When the participants were asked whether they had further issues to add or issues they wanted to dismiss, the response was often that what had been discussed and considered was highly appropriate. No participant felt that a variable should be taken away. A few participants made additions. These, however, did not affect the divisions into the above-mentioned motivational categories. Additions, being few in number, were not taken into consideration for the factor analysis.

The possibility of free response during the interviews and the provision of pre-determined issues for discussion therefore prompted a

two-tiered analysis. The data were subjected to both a content analysis (Krippendorff, 1980; Miles and Hubermann, 1984; Robson, 1993), and to an exploratory principal component analysis.

In the factor analysis the matrix loadings were submitted to orthogonal rotation (varimax). Bryman and Cramer (1990) suggest that variables which correlate less than 0.3 with a factor should be omitted from consideration. However, this recommendation is appropriate if the sample is more numerous than the mere fifteen musicians participating in this study. For this analysis the omission level was *arbitrarily* set to >0.65 . An arbitrary level of omission simply acknowledges the use of a small sample and an effort to decrease the probability of chance results.

The combination of content analysis with a statistical factor analysis rests on the assumption that triangulation will reinforce the credibility of the findings (Bryman, 1988).

Results

A three-factor solution was chosen in favour of a five-factor solution, which would have been the outcome establishing factors according to Kaiser's criterion (i.e. following an eigenvalue of <1.0) (see Table 5.1). Considering the size of the sample a three-factor solution was considered better and more appropriate. Such a solution was also decided on the basis of a hierarchical cluster analysis as suggested by Child (1990). The additional cluster analysis shows that more or less three groups are formed as a response to how the performers rated the pre-determined variables (Table 5.2). It should be noted that apart from these ratings of give

Variables	Factors			Communality
	I	II	III	
A ₁ - Exam situation	-0.56	-0.44	0.03	0.51
A ₂ - Audience reaction	0.48	-0.30	<u>0.67</u>	0.77
A ₃ - Being on stage	-0.61	-0.41	-0.14	0.56
A ₄ - Solo playing	-0.01	-0.47	0.17	0.25
A ₅ - Ensemble playing	-0.17	-0.01	-0.04	0.03
B ₁ - Practising	-0.59	0.28	0.22	0.47
B ₂ - Extrinsic support	-0.25	0.39	<u>0.67</u>	0.66
B ₃ - An obvious talent	-0.01	0.01	0.51	0.26
B ₄ - Career and success	-0.05	0.45	<u>0.65</u>	0.63
C ₁ - Meeting musicians	-0.01	<u>0.92</u>	0.21	0.89
C ₂ - Kinship to a group	-0.06	<u>0.86</u>	0.07	0.75
C ₃ - Teaching prospects	-0.53	0.56	0.21	0.64
D ₁ - An expressive need	<u>0.84</u>	-0.25	0.16	0.79
D ₂ - Music and moods	<u>0.93</u>	-0.03	-0.02	0.86
D ₃ - A creative need	0.22	-0.13	<u>0.72</u>	0.58
Percentage of variance	25.2	20.5	12.1	57.7

Table 5.1 Rotated factor matrix (varimax) of performance motivation ratings. Loadings considered of importance are underlined. Note that the level of omission has been arbitrarily set at >0.65.

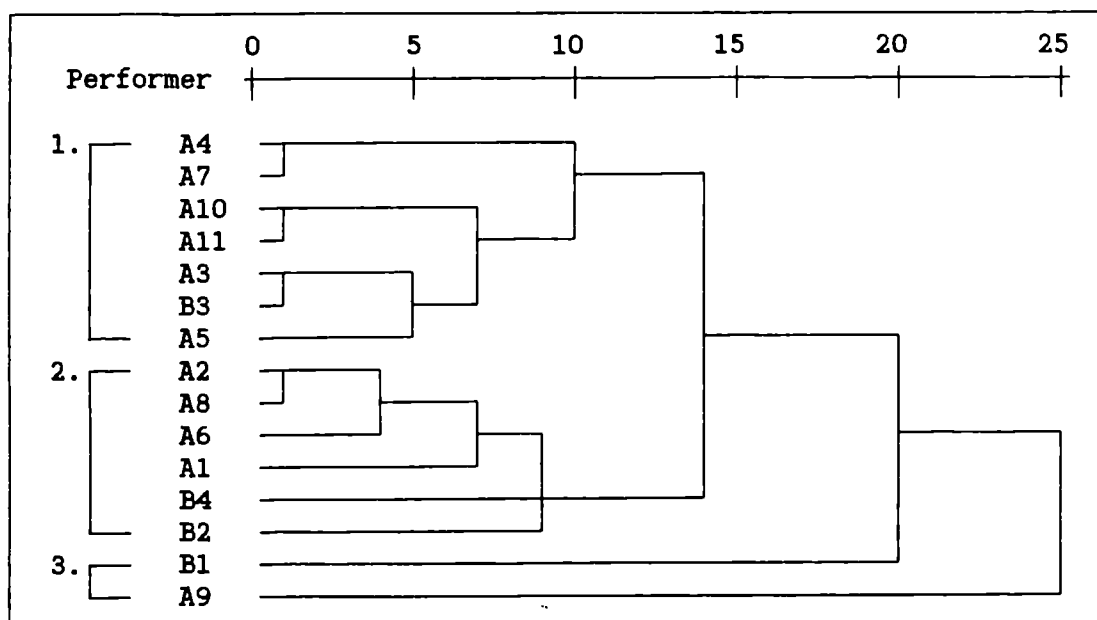


Table 5.2 Dendrogram of a hierarchical cluster analysis of participating performers' ratings of the fifteen pre-determined variables.

variables there was also a discussion with each participant in which additional data were provided. These responses lend themselves to a content analysis. Therefore, the combined analysis of qualitative and quantitative data provide the following results.

The first component brings the *hedonic* features of making music to the fore. In the factor analysis high loadings were evident on the variables describing musical performance as a need for expressing oneself and the emotional responses (moods) which music has the potential to generate.

All participants spoke of the pleasurable experiences involved in playing and listening to various types of music. Performer A6 describes his experience with the piece of music presented to him in the following manner:

I really like the piece. I really think it has something to do with feelings - - - someone who is sad, who has just lost his girl friend or a relative, a dire some thing that makes you want to sit in your room thinking about it - - - You can imagine a film where something like that happened: they had gone for a walk in the field on their own - this music was playing - - -

Performer B4 appears to like performing the piece but does not appreciate the piece *per se*. Her conception and understanding of it, however, seems to be rather hedonic. She imagined herself to be removed in thought and time to the nineteenth century. She was "hearing a pianist play through a drawing room window. French open windows... There I heard this piece of music played". To the question whether she liked the assigned piece or not she answered:

I have a problem with this because I am a composer more than a performer. I can look at a piece with two completely different

sets of judgments. As a performer I liked it, but as a composer I would certainly know something better than this!

Participant A1 is also stressing the hedonic experience:

Mood is a big one for me. You have to be in the right mood, because sometimes you can be in sort of state where you can't exactly get yourself into how the music should be played. Sometimes you sit down and you play as if: - - - Ahhh! [The participant sighs profoundly] You can really feel everything in the music.

An interesting observation amongst the participants was that not many of the participants liked to practise. Performer A2, for example, admits that

I find it extremely difficult to practise. I'm not saying I'm a "natural" but - - - I find it very difficult to put in immense amounts of practise. I prefer, as I said before, when I first got this piece, I like to have a run through it and then break it down. I always - with this piece in particular - as I was preparing it, as one does, one goes through the "Oh! I'm fed up with playing this piece" - a sense of boredom.

Student A11 likes to play to herself but does not like to practise for the sake of practising. Even B3 - a performance lecturer - chooses on occasion not to play at all in spite of being an active concert pianist:

I'm not that sort of person who, if deprived of a piano, becomes a neurotic. I can spend weeks and weeks without touching a piano. Practising in a general sense is not something I am particularly good at. If I have got an occasion to work for, or I really enjoy the pieces, I have bursts of wild enthusiasm followed by periods when I do nothing.

The self-discipline of having to practise, the repetitive rigour of motor programming, appears to be construed more or less as detrimental to a positive musical experience. Although practising is a necessity and closely related to the acquisition of high and exceptional levels of performance, it seems *not* to be intrinsically motivating (see also Ericson et al., 1990).

In a similar vein no one amongst the performers appeared to care for examinations! Above all examinations were construed as highly unpleasant but good as a means to "get things done". Examinations certainly have the potential to subdue any hedonic experience. Many students relate to such events in negative terms (Sloboda, 1990). Performer A10, for example, reflects that "exam situations motivate me but they do not make me play well!". Performer A11 argues that "it is easier if I have something to go towards even if I'm not so keen on doing it". A9, on the other hand, insists on giving two answers to the question whether examinations are motivating or not:

Again something I can give two answers to. It motivates me to - I have a date for a piece and it has to be done by that date. Therefore I have to get those notes learnt and done. I recently played a piece in an organ exam. There were these sustained chords - - - and it's a good thing that the action of the organ was a little light because my fingers were really shaking - - - it could have been a weird trill! So, I find because of my nerves exam situations are actually inhibiting in their own way, because I will make "boobs" I won't do at other times.

Of considerable importance to the participating performers was also the possibility of socialising and meeting with other musicians: the need to be a part of a group. Hence, it is appropriate to understand this component as a *social motive*. The factor analysis show high loadings of the variables

describing the encounter with other musicians and the feeling of kinship to a particular group. The kinship between musicians, obtaining the particular identity of being a musician as well as meeting colleagues, were all issues considered motivating by most participants. Only Performer A9 disagreed. He construes himself as a "loner" and it seems on a basis of frustration. When asked about a possibly motivating social context he replied: "Chance were a fine thing... but I don't think so. I'm a loner!"

Participant A6 suggested that a further variable be added to the pre-determined ones. He added "friends". For B3, a former opera singer, rehearsing is almost a passion. Although he pledges his allegiance to musical hedonism, it should be observed that more than for other performers perhaps, the musical experience to opera singers probably is more global in nature. Rehearsals and performances embrace music, theatre and the social satisfaction of an ensemble working towards a common goal. However, rather than to pursue an extensive operatic career B3 chose to devote himself to teaching:

It is always the music itself, the feeling that nothing can separate you from musical activity. Career, success and recognition must be less important for the simple reason that I have been terribly unambitious and I have missed some marvellous opportunities through being unambitious. If I had wanted a career, recognition and success, I would never have missed those opportunities.

Amongst the performers I also found that achievement was of importance to the participants in different ways. The factor matrix show high loadings for variables delineating the performance situation: the influence of feedback from an audience, achievement motivation, i.e. the

extrinsic support by teachers, parents and others, and the variable describing career, success and recognition. The fact that the variable describing a creative need also has received a high loading would indicate that the third factor is more global in nature. Achievement motives, both extrinsic and intrinsic, come together and are difficult to separate. This factor is - as is expected in a factor analysis - the most ambiguous and represents the lowest percentage of variance. In other words, the probability of chance results are much higher than in the two prior factors. However, with support from the content analysis it seems not unreasonable to explain this factor in terms of a diversity of *achievement motives*.

Under achievement I have subsumed several types of achievement motives . The first of these I have termed an *exhibitionistic motive*. To some participants public performance and performing for an examination may be off-putting and inhibiting rather than motivating. I propose that it is not the actual exposure to an audience or to examiners which presents a problem to some performers. It is rather how that situation is construed by an individual in terms of what they know or believe is expected of them. If such a pressure is construed as a threat it will result in undesired tension and performance anxiety (Kelly, 1963; Jackson and Latané, 1981; Tobachyk and Downs, 1986; Burr and Butt 1992). Most, if not all participants, wanted to share and communicate their progress, their music and their understanding of it to others. In other words, there are good grounds to suggest an exhibitionistic motive. Participant B3, for example, answered "Oh lovely! I enjoy that!", when asked if he liked being alone on a stage. B4, on the other hand has mixed feelings. She relates the situation to her main

function as a composer:

Terrifying - - - ! My physical reaction [when listening to my own music being performed and I have to go onto stage] is completely opposite to what you have just heard. I shake and is nervous - like a jelly fish - partly with pleasure, but just to know that the spotlight is suddenly there - - - I seem completely detached from the music that I've just heard other people make.

Not all participating performers were able to put the worries of demand and extrinsic expectation aside. There is therefore, it seems, a certain tension between wanting to perform and - at the same time - not being able to cope with what is largely construed as adverse circumstances. Motte-Haber (1987) refers to this issue as the conquering of failure anxiety.

The analysis of the factor matrix seems to allow for the interpretation of one factor as achievement. It seems also possible to regard the exhibitionistic motive on the basis of the factor matrix considering that "audience reaction" was highly correlated with the third factor. A division into further types of achievement motives, however, cannot be derived from the factor matrix. The results of the content analysis, on the other hand, suggest that there exist further categories of achievement motives amongst the participants.

Achievement as a motive did not necessarily pertain to music. There seemed to also exist what could be labelled *independent achievement*. Performer A3, for example, remarked that

basically, it is attention to yourself wanting to achieve something. Music is something I enjoy. I have always had this drive in me to do well in whatever I do, so it is not necessarily just music but any other thing... I enjoy cooking - - - and I

know I do it well because I enjoy doing it. It gives me a sense of achievement and satisfaction when my friends enjoy my cooking. It is basically self-motivation.

Where a will to independent achievement predominates, it appears, the means of achievement will be secondary to achievement itself.

I also found what could be termed *dependent achievement* where musical performance is not construed as an end in itself, but rather as a means of reaching other subject-related objectives. Performer All exemplifies such a motive in that she says:

I've got this degree. That is motivating for me but I don't want to be famous by the end of it. I want to do something administrative which is not so much performance-related really -

There is also the need to speak of a type of *aesthetic achievement* as a motive separate from the hedonic motive. Music may be pursued for its own sake but that pursuit seems to express a more extensive appreciation and take on a more global meaning than the hedonic motive. One could certainly argue that the difference between an aesthetic achievement motive and a hedonic motive is vague, and at some level they are likely to share many aspects. However, I suggest that the difference between the two appears to be one of emphasis rather than one of nature. The hedonic motive seems to be active, indulging, and possibly relying more or less exclusively on an affective experience, whereas an aesthetic achievement motive rather seems to be passive, stress a certain distance and rely on a more global appreciative response. Compare, for example, with the response

categories suggested by Hargreaves and Colman (1981) and Hargreaves (1982). Out of a typology of five types of responses to musical stimuli, one describes the emotional and evaluative response (Affective responses), and another refers to the intrinsic qualities of the music itself, but simultaneously describing the qualities of the music as a whole rather than in specific elements (Objective-Global responses). Performer B2 would exemplify such an aesthetic achievement motive. He pursues music and performance, as he says,

for the hell of it! I enjoy it very much. If I wasn't able to play, if I was put in such a way that I was never able to play again - I can assure you now - I would very much miss playing. And another one of the beautiful things - and this is again very important - it's the instrument. That is important. Not just as an organist, but as a pianist. There are pianos, pianos, and pianos!

Participant A4 describes the main reason for her involvement in music as a "compulsion, a love, a need for music, the love of music really!" Performer B1 shares the same conviction as he argues that "music making is for its own sake, isn't it?! You want to feel that you have measured up to what the music demands".

In the literature available on biographical research of musical talent, there seems to emerge yet another aspect of achievement, one which is developmental in nature (Sosniak, 1985; Bastian, 1989; Howe and Sloboda, 1991a; 1991b; 1991c). Achievement (and inevitably motivation) in these studies was found to be dependent upon extrinsic support. It is therefore feasible to assume that participants in these studies found it very

important to satisfy the ones who provided the support by doing well, and in so doing also satisfy themselves. Bastian (1989) phrases it thus:

That which must play a major role in practising is the enjoyment of, the love, and the appreciation of a particular individual: the parents, the teacher... (p104, as translated from German by the present author).

It may also be this type of motive that violinist Isaac Stern (1979) refers to when arguing that

somewhere along the line the child must become possessed by music, by the sudden desire to play, to excel. It can happen at any time between the ages of 10 or so and 14. Suddenly the child begins to sense something happening and he really begins to work, and in retrospect the first five or six years seem like kinderspiel, fooling around.

I found this motive only to a lesser extent amongst the participants of this study. Performer B4, however, did address the issue:

When you are a child it is difficult to separate out those [motivational aspects]. I was kind of forced into doing it then, but about the age of twelve I wanted to do it!

Performer A9 explains that he was pushed through childhood being recognised as talented but that as an adult he has gradually learnt to pull himself. I suggest this aspect of achievement to be labelled as *supportive achievement*.

All the main components of musical performance motivation as they have been proposed in this study are displayed below (Figure 5.1).

LABEL:	DESCRIPTION/FUNCTION:
HEDONIC MOTIVE:	the search for positive emotional experience.
SOCIAL MOTIVE:	the importance of group identity and belonging.
ACHIEVEMENT MOTIVES	
Exhibitionistic:	where there is a desire to show the results of an effort. However, the desire is often quenched by demands and expectations.
Independent:	where the means to achievement are secondary to success itself.
Dependent:	where the means to achievement are important but does not constitute the ultimate target.
Aesthetic:	where the means also provides the target itself.
Supportive:	where motives are extrinsically supplied by mainly teachers and parents. The motive seems to be particularly important to children and loses its impact as they grow older and more independent.

Figure 5.1 Main components of musical performance motivation.

General discussion

What then drives a musician to pursue playing and what keeps a musical performer going? The results of this study suggest that there exist a variety of motives some of which are more difficult to define and separate than others. However, it appears that the most dominating issue in creative musicianship is the hedonic motive: the intrinsic desire to seek out

the pleasurable and emotional experience as generated by music and the performance of it (see Figure 5.1). Although social motives and achievement motives are important the hedonic motive has a unique and incomparable position. As exemplified by performer A9 the social motive may certainly add to being motivated, but it could also be relinquished or one could be deprived of it, implying that the hedonic motive has a degree of ascendancy over the social motive. For example, student A9 understands himself as a "loner" and it appears that the emotionality of music provides him with a social substitute:

If one is not entirely happy with one's circumstances or whatever, I suppose - - - substitution for contentment - - - I need [music] and as it is a substitution it relieves frustration as it were. I am not sure it is the ideal for substitution for doing, but it is the only one there is: Music!

If the hedonic motive somehow is hindered by external circumstances, the performer will increasingly become frustrated (Atik, 1992). Csikszentmihalyi (1990), for example, argues that

an essential ingredient for sustaining creative effort is intrinsic motivation, or the ability to derive rewards from the activity itself rather than from external incentives like power, money, or fame. Of course, motivation is intimately related to values and personality. A would-be artist who values economic success, for instance, is less likely to be intrinsically motivated to make art than one whose aesthetic values are stronger (p196).

Amabile (1990) takes a similar stance in understanding the importance of intrinsic rather than extrinsic reward:

We find our results sufficiently compelling that we now refer to the intrinsic motivation *principle* of creativity: Intrinsic motivation is conducive to creativity, but extrinsic motivation is detrimental. In other words, people will be most creative when they feel motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work itself - and not by external pressures (p67).

If the hedonic motive is regarded as intrinsic and affective, then it follows that such a motive must be closely tied to a musician's self-concept (Hamachek, 1991). Note that the findings of this study show the will and desire to communicate and validate musical efforts to audiences and examiners (the exhibitionistic motive), but that such a motive often is in conflict with the perceived threat of contextual expectations and demands. Examinations are motivating but they are also threatening, and threat - it should be remembered - usually cancels out any positive hedonic experience (Maslow, 1987). The possible conflict between what a performer desires to do and what he or she construes as a threat raises the problem of performance anxiety and stress. How one perceives an evaluative or competitive situation is invariably dependent on type of personality (Fisher et al., 1982; Hamann, 1985) and also on gender (Segal and Weinberg, 1989), but the possibility nevertheless exists that the context in which a performer leads his or her professional life may be one which in fact prevents or suffocates the hedonic motive.

Smith and Murphy (1984), for example, speak of conflicting criteria of success amongst symphony musicians. They mention alienation as a common stress factor. Musicians, they argue, are victims of their own talents. Having worked most of their lives to discover how far the

development of their talent will take them, many musicians become orchestral musicians. In the orchestra they find that they have to repress their individual personality and subordinate in the service of a collective musical achievement. Smith and Murphy (1984) arrive at the following conclusion:

The level of a musician's orchestral employment both increases his earning but decreases his intrinsic satisfaction... Intrinsic rewards are generally at high levels where extrinsic rewards are at low levels... The musicians themselves are quick to talk about [this evident contradiction] as just one more irony in the setting of their work. Many complain but few leave. Those who do leave... talk about the importance they place on making money, and of their impatience with the prospect of a traditional orchestra career - the slow climb up the section ladder, the years spent playing in the minor leagues, the hard work, the tedium of the standard repertoire. Those who stay have the same complaints, plus others. Many end up trapped - too old to risk anything else - or resigned - masters of precision tools (p170).

Similar investigations and conclusions have been provided by Simon and Martens (1979), Fogle (1982), Steptoe and Fidler (1987), Steptoe (1989), Theorell et al., (1990) and Atik (1992).

My point is - although taken to the extreme - that the hedonic and intrinsic motive is relinquished if there is cause for more basic motives to take its place (Maslow, 1987). A threatened performer is not likely to perform on the basis of self-actualisation as prompted by a hedonic motive. A musician with little influence over what to play and how to play it is also likely to relinquish the intrinsic motives over time and play by routine rather than conviction. Maddi and Kobasa (1981), in discussing intrinsic motivation and health, argue that

persons who are flexible, tolerant of uncertainty, and untroubled by the need for socio-economic security are especially resistant to the debilitating effects of stressful life events... The challenge disposition seems to guard health. This is a tangible demonstration of the survival value of intrinsic motivation (p317).

The pressures on the contemporary performing musician are many. According to the findings of this study it appears that such pressures at times are contrary to what often seems to lie at the heart of a performer's motivation: the hedonic motive. When this is either neglected or made impossible for the musician to adhere to, the meaning of music is often lost for the performer. According to Rogers (1967) psychological safety and psychological freedom are necessities for any creative behaviour to flourish:

from the very nature of the inner conditions of creativity it is clear that they cannot be forced, but must be *permitted [my italics]* to emerge (p356).

Social motives to the performer are important, as is the need to communicate and are the variety of achievement motives. However, the hedonic motive appears to over-ride them all. It is possibly and paradoxically both the most forceful motive and the easiest motive to suffocate and neglect. Given that this is the case, it raises further questions concerning the *raison d'être* of contemporary training of musical performers and it may also suggest the need for changes in the world of the professional musician.

CHAPTER SIX: DETERMINANTS OF PERFORMANCE GENERATION

Introduction

The influence of affects (or emotions) on actual performance has been recognised and argued for a long time. C.P.E. Bach (1778) wrote in his historically important treatise on keyboard performance that:

a musician cannot move others unless he too is moved. He must of necessity feel all the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate like humour in the listener. In languishing, sad passages, the performer must languish and become sad. Thus will the expression of the piece be more clearly perceived by the audience (p152).

Leopold Mozart - father of the prodigious Wolfgang Amadeus - regarded the application of passions as making all the difference in a performance. Passions applied by a good performer would make even a mediocre composition worthwhile. In his treatise Versuch über eine gründliche Violinschule from 1756, he makes the following comment (in Strunk, 1952):

Everything turns on good performance - everyday experience confirms this rule. Many a half-composer is pleased and delighted when he hears his musical Galimathias performed by good players who know how to apply the passion, which he has not even thought about, in its proper place, how to make the greatest possible distinction in the characters, which has never occurred to him, and consequently how, by means of a good delivery, to render the whole wretched scribble tolerable to the ears of the listeners. But on the other hand, who does not know that the best composition is often so miserably performed that the composer himself has difficulty in recognising his own work? (p25-26)

In fact, the issue of music and affects saturated the eras of Baroque and Rococo. The performers insisted on their importance for a

communicative and qualitative performance, and composers were more or less preoccupied with finding ways to reflect states of the soul in the music, states such as rage, excitement, grandeur, heroism, lofty contemplation, wonder, or mystic exaltation, and to intensify these musical effects by means of violent contrasts (Grout, 1980). Johann Mattheson (1739), in Der vollkommene Capellmeister, gives the following piece of advice to composers and conductors-to-be:

The ninth and final thing which might be required is, however, one of the most important things that a composer and conductor would have to master, in addition to his other studies, having mastery of the most refined teachings on temperaments. For no one who is not acquainted with a passion as if he had experienced it himself or is experiencing it, will be skilled in exciting a similar passion in other people's feelings. It is not really necessary that a composer, if for example he wants to write a dirge, a lamentation, or something of the sort, would begin to cry and weep; yet it is absolutely necessary that he open his mind and heart to the affection at hand to a certain measure; otherwise, he will fare badly (p262).

Perhaps to the slight astonishment of latter day researchers into the psychology of emotion is the fact that Mattheson mentions no less than *fifty* different affects (or passions) and argues that there are even more to consider (see Figure 6.1)! Although Mattheson does acknowledge the composite character of many of the affects, thereby implying that some are more basic in nature, it is nevertheless intriguing to compare Mattheson's fifty or more to the six so-called basic emotions as recognised by, for example, psychologists Ekman and Friesen (1975) in our own century: happiness, surprise, anger, fear, sadness and disgust.

rage	quarrelsomeness	majesty	fear
play	strife	unity	happiness
volatility	sorrowfulness	love	fieriness
yearning	flirtatiousness	sighing	lust
striving	umbrageousness	longing	wishing
craving	sadness	penance	remorse
contrition	lamentation	joy	pride
haughtiness	arrogance	humility	patience
humour	stubbornness	anger	ardour
vengeance	fury	jealousy	mistrust
desire	shame	restless	vexatious
hope	dejection	failure	horror
despair	composure		

Figure 6.1 Passions to be considered in musical performance and in composing (Mattheson, 1739).

Bukofzer (1947) explains that the effort of trying to find ways of expressing emotions through a musical structure originated in the belief that the rules which governed verbal expression could also be applied to music:

The doctrine of affections was based on the ancient analogy between music and rhetoric and elaborated it by figures in a peculiar manner. The innovation of the recitative especially gave theorists ample occasion to observe the parallelism between music and speech, and theorists of the monody, especially Doni, began to evolve concrete musical figures for such "figures of speech" as question, affirmation, emphatic repetition and others (p388).

Thus, there is a connection between affects, language and music. Music as language communicating affects has continued to fascinate in our own century. Cooke (1959), for example, continued much along the same lines as Mattheson two hundred years earlier, in that he tried to establish a typology of the language of music. It is perhaps possible to subsume this continued interest in music and language under *communication*. Relatively

few studies, however, have actually investigated *what* is being communicated by a performer to a listening audience. Ohgushi and Senju (1987) studied how a performer's ideas are conveyed to an audience. They concluded, by means of sophisticated statistical means, what both Mattheson and C.P.E. Bach took for granted some two hundred years earlier, namely that there appears to exist an emotional exchange. Similar studies have been done by Nakamura (1987) and Funahashi and Carterette (1985).

The study of musical meaning and communication has become an inter-disciplinary one and the cross-fertilisation between disciplines such as linguistics, philosophy, music theory and psychology appears to have been facilitated, perhaps even prompted, by Chomsky's (1965) psycholinguistical efforts to describe grammar as governed by generative rules. To outline a descriptive system of rules as *generative* means that, in the case of verbal language, such a description allows for the production and interpretation of new sentences (Slobin, 1979). A generative notion has been very appealing to questions of meaning and communication in music. There has, for example, arisen a semiology of music (Nattiez, 1990). It is interested in the distinct meaningful fragments which can be found in a musical structure. Interestingly, according to Monelle (1992), there is no wish to interpret them. A parallel to Chomskyan discoveries in music theory has been provided by music theorist Heinrich Schenker (1935). He considers musical structure as consisting of super-imposed layers of contrapuntal lines hierarchically related to an *Ursatz* [the top node in a hypothetical constituent structure tree] to which the whole tonal progression may be referred. The principle is similar to the way Chomsky (1965) understands

the structure of language. Sloboda (1985) makes a comparison between the two and points out that both consider surface structure as well as deep structure.

The notion of generative structures also prompted Lerdahl and Jackendoff (1983) to formulate a generative theory of tonal music and others to describe the performance process in terms of like rules (Clarke, 1988; Friberg, 1991; Friberg et al., 1991). Such theories and descriptions could more or less be regarded as advances in Artificial Intelligence (AI) providing algorithms for synthesised musical performances.

An interesting and perhaps even paradoxical observation of contemporary endeavours to understand meaning and communication in music is that they, in fact, distance communication and musical language *from* the emotional experience! Once an ardent effort was made to convey and communicate an array of affects and passions as inseparable from musical language. Today the understanding of music as language in parts of the music psychological or music theoretical debate has almost abandoned affects altogether. The search for "sciencehood" in music has in some places resulted in a semiotic study which, according to Monelle (1992), when "rigorously scientific... offers a new and radical theory as the basis for analysis and criticism" (p24). Such a position stands in stark contrast to the musical reality of many a musician! Compare, for example, with the following instance where cellist Pablo Casals is teaching Schumann's Cello Concerto, written late in Schumann's life when plagued by mental illness (in Blum, 1977):

Far from the bliss... is the Schumann Cello Concerto, a work of feverish unrest and dark foreboding... Casals first asked his student to play through a large section of this work, after which he made appropriate comments about intonation, improved fingering and other pertinent matter. As always, his explanations were brief and directly to the point. Casals then began to play, taking the student through the piece phrase by phrase. As he did so, he became increasingly immersed in the emotional atmosphere of the work. "Pain, pain..." he called out. "All is pain - the poor man!"... Within the space of a few minutes the lesson had imperceptibly transformed itself from a fascinating account of cello playing into a uniquely moving human experience. "Doloroso... doloroso!" Casal's voice rose almost in wail. "Everything in this concerto is espressivo" (p3-4).

This preamble of affects, music, language and communication, provides the context of the present study. What influences a musician's conceptualisation of a piece of music? What decides how a musical performer plays or sings? Is there a relationship between longterm performance motivation and short-term or immediate performance generation? With the possible exception of Gabrielsson's recent study of musical performance and expressive intention (Gabrielsson, 1992), no previous study has to my knowledge endeavoured to approach these questions. Numerous studies have investigated how performers fare under stress but no study, it appears, has inquired what generates and influences a performance under *normal* circumstances. Admittedly, one could certainly ask what "normal" circumstances are for a musical performer. Lehrer (1987), for instance, argues that phylogenetically our bodies are not designed to face the rigours of a concert performance which would make every concert more or less an "unnatural" event for the performer. I will, however, regard "normal circumstances" as a situation in which the performer feels

reasonably at ease, which may be either in a public performance or in private and secluded practise.

The previous study in this investigation on motives to pursue music and performance found several issues which prompt the musical performer to seek opportunity for creative expression through music over an extended period of time (i.e. Chapter Five). The results from the study suggest that the affective experience was paradoxically both the most forceful motive as well as the most sensitive of motives. This study, on the other hand, investigated how such a hedonic motive relates to performance generation and aimed at identifying a number of components which could be said to affect as well as generate a musical performance.

Method

The fifteen performers who were participating in the two previous studies were also taking part in this study. In fact, the data for this study were also gathered during the interviews. The centre of interest was the piano piece by Reinhold Glière (Prelude in E-flat Major, Op 31, no 1). The focus of the present study concerned what influenced the performers in their performance of this piece of music and what seemed to influence the generation of performance in general. As was pointed out earlier, the interviews were fairly open-ended but did have as a basis a structure of issues considered relevant to raise for discussion. Again these issues were prompted by my own experience as a musician as well as through observation of the research setting. I suggested six issues to be representative for investigating the contributing influences on musical

performance. To be noted is the fact that there seemed to be a consensus amongst the participants that these pre-determined variables well accounted for the issues thought to be involved.

The first variable was tradition: the impact of traditional performance practices, the "tacit" standard I have previously referred to. A second issue focused on personal experiences in the past, if past experiences somehow coloured their approach to interpretation and understanding of the piece. Other variables were: the participants' present mood, and their experience of the music as they were performing it, a variable which gave the participant the possibility to express or disown the value of emotional involvement. A further variable considered qualities inherent in the music itself, i.e. the composer's craftsmanship. The issue provided the opportunity to comment on how important structural features in the music were to the type of performance rendered. Finally, participants were also asked to comment on extra-musical content as applied to the music, which allowed them to acknowledge or renounce the issue of applying events and/or imagery to their conception of playing. However, participants were also invited to create and add their own variables. This was rarely done. Only one performer acknowledged that the presence of the researcher was influencing her performance (in a negative way).

In addition to discussing these issues participants were asked to rate the individually perceived importance of these influential aspects on unmarked scales describing a dimension from "much" to "little" (see Appendix 5). For analysis purposes the scales were later divided into eight divisions and markings were measured. Where a rating had been placed

between two values it was rounded off to the nearest whole number. These ratings were then submitted to an exploratory factor analysis (principal components) using the Statistical Package for Social Sciences [SPSS/PC+] (Norusis, 1988a; 1988b). However, the added variables were not included in this procedure. They were rather acknowledged as qualitative data.

Considering the limited sample and the number of rated variables in this study, it could admittedly be argued that the use of factor analysis is less than suitable in the light of more or less recognised canons of its application. However, whilst the study could manage perfectly well without the statistical procedure being based on qualitative data alone, I chose nevertheless to include it on the grounds that the exploratory factor analysis indeed was used as a heuristic. If the outcome of such an exploration is feasible in the light of a qualitative analysis, I see no reason why it should not be included and accounted for. Rather, the combined effort of quantitative and qualitative analyses will enhance credibility of the findings (Bryman, 1988).

Important to a factor analytical procedure is also that it is feasible to argue that the outcome is more dependent on selecting appropriate variables than on a large sample size (Bem and Allen, 1974). It is also possible to argue that an insider researcher would raise the probability of finding such appropriate variables by the virtue of an already existing and extensive knowledge of the field under investigation. That such variables were found for this study was acknowledged by the participants themselves.

In the factor analysis matrix loadings were submitted to orthogonal

rotation (varimax). For this analysis the omission level was *arbitrarily* set to >0.80 . To consider the level of omission as arbitrary simply acknowledges an effort to decrease the probability of chance results.

Results

A four-factor solution was established according to Kaiser's criterion (i.e. following an eigenvalue of <1.0) (see Table 6.1). A hierarchical cluster analysis was subsequently performed as suggested by Child (1990) in order to check the feasibility of such a solution (see Table 6.2). Considering the size of the sample, the six pre-determined variables and the result of these procedures, four factors would seem to be stretching the limit of feasibility if comparing this study to large-scaled psychometric studies.

Variables	F a c t o r s				Communality
	I	II	III	IV	
A - Tradition	<u>-0.94</u>	0.09	0.02	-0.05	0.89
B - Past experiences	0.08	0.55	-0.50	-0.53	0.84
C - Present mood	<u>0.94</u>	0.00	-0.01	-0.06	0.90
D - Performing experience	-0.10	<u>0.89</u>	0.13	0.20	0.85
E - Structural qualities	0.01	0.19	-0.18	<u>0.88</u>	0.84
F - Extra-musical content	-0.01	0.10	<u>0.92</u>	-0.16	0.87
Percentage of variance	30.4	20.7	18.5	16.9	86.5

Table 6.1 Rotated (varimax) factor matrix of performance generation ratings. Loadings considered of importance have been underlined. Note that the level of omission has been arbitrary set to >0.80 .

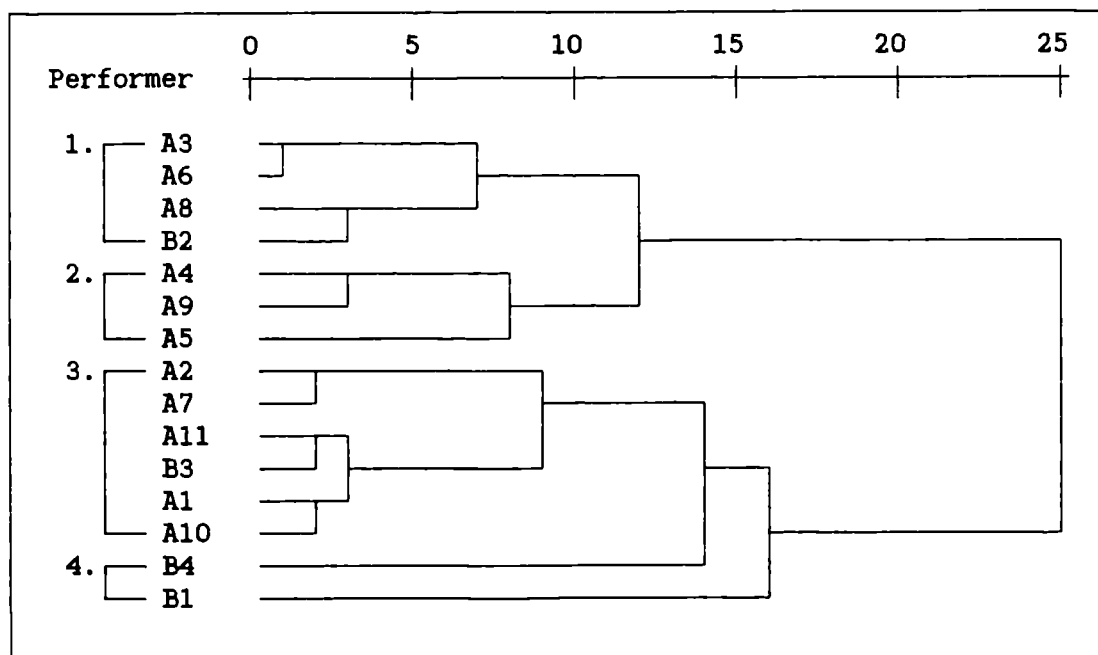


Table 6.2 Dendrogram of a hierarchical cluster analysis of participating performers' ratings of the six pre-determined variables.

Again, I think it is necessary to emphasise that a four-factor solution is fully plausible *if* the variables are, indeed, describing something fundamental. If a content analysis of the interview data also reinforces four categories of components which appear to influence the generation of musical performance, then it would be difficult to consider the factor solution as a result of mere chance in spite of the limited number of participants. The content analysis in the present study *does* reinforce such a solution.

Note that in discussing the results I also quote informants who did not participate in these particular interviews but were nevertheless key informants within the context of the investigation. Since these issues pertain more or less to musicians in general, there is no reason why they

should not be included so as to reinforce an observation.

In the factor analysis the first factor is bipolar. It loads highly and negatively on the influence of tradition, and also highly - but positively - on the variable describing participants' present mood. This would suggest that tradition stands somewhat in opposition to whatever mood the participants displayed as they were performing. Although it is difficult to label this factor with any certainty, some clues to an understanding of such a juxtaposition may be found in the general discussion with the performers.

For example, performer A2 remarked that "when I am playing for an audience I play mainly for recognition. Otherwise I play because of a pure love of playing". Participant A10, on the other hand, claims that "examinations - - - do not make me play well!". Lecturer B2 also makes a clearcut distinction between a performance interpretation for personal satisfaction and an interpretation for satisfying jurors and examiners in that he says to one of his students: "I really don't care what is done [to the piece], since it will not be done for an examination". Lecturer B5 is also well aware of the fact that examinations emphasise certain standards in skill and compliance to style. When she suggests a certain repertoire to her students the choice is decided by considering the examinations:

A38 plays Brahms and Poulenc and some scales and exercises. She is very "technical"... that's why we are playing the Brahms sonata. It is more of a teaching aid [to play "musically"]. Since the second year exam does not carry a lot of weight for the final exam in the third year, I think one should take risks... allowing students to take a challenge.

Furthermore, lecturer B6 finds this ambivalence of needing to

consider examinations and standards on one hand and the desire to consider students' individual and artistic development on the other hand rather frustrating. She reflects that

it takes so much time to develop a voice, time we don't have. When time to develop and mature is needed, we need to think about exams - - -.

Also lecturer B3, in remembering his own training, makes a clear distinction between playing for an examination and playing and *enjoying* it. He recalls that "there were times when you were motivated by examinations, and - thank God! - - - there were times when you were working at *music*!"

It appears that playing and performing is not always a straightforward pleasant experience. The context is essential whether enjoyment is an issue at all. Therefore, I venture to suggest that the first factor describes a type of conflict. This would mean that what tradition stands for: the standards of performance practice and the demands of more or less implicit rules are at times in *conflict* with the positive emotional experience which is so important in motivating a performer. It seems appropriate to term the first factor as a *component of conflict*. This conflict, however, does not seem to concern everyone. Performer A2 has the ability, he argues, to dissociate himself both from the rules of tradition and the pressure of public performance:

Despite the fact when I'm playing to an audience, I play mainly - at this time perhaps - for recognition, but mainly because I have a pure love of playing - - - When it comes to an exam situation I think my nerves bring about a better performance than I could imagine! ...I feel that if I take a new piece I take it by the horns and treat it as a *new* piece, in spite of the influence of

tradition and shapes and so forth.

The second component seems to focus on the hedonic motive directly. The second principal component factor correlates highly with the variable describing the performer's individual experience of the piece of music as it was performed during the interview.

Performer A7 provides the following account when asked what he was thinking about during his performance:

I can't really describe it in words. It is quite difficult. I can say little technical things I were thinking about...[The performer falls into a pensive silence and then suddenly exclaims] Yes, I can! Around here [pointing in the score] there is a triumphant, sort of a joyful feeling when I recapitulate the main theme; hesitancy when I had ritardandi - - - and a tentative sort of feeling as I got to the end.

Participant A2 takes George Gershwin's Rhapsody in Blue as an example when elaborating on musical hedonism:

When I play it I *feel* something coming out of me. I'm trying to get as much into the piece as possible, not necessarily every style ever, but I try to to play as I find, so to speak, "in the noddle".

A9 uses the piece of music presented to him for this study both as a type of self-expression and self-reflection. He describes the music as

a gay little piece, but there seems to be an undertone to it; an undertone of melancholy. There is some of *me* in there as well! ... There is an apprehension about it and apprehension is a sense, just as much as joy is a sense. And likewise there is gaiety about it, therefore - since those are "the senses", it is *sensual* to me! The piece had this "Saturday jogger impression",

which is forceful. The undertones, which are purely my personal ones I suppose, [because] of leaving the place [and graduating], therefore resignation - that is a peaceful sort of feeling.

It appears appropriate to label this component *hedonic emotional reference* which suggests that performers more or less seem to accommodate their interpretation to give an optimal positive experience when playing.

Furthermore, the importance of putting a musical performance into a descriptive framework where content is either fictional or derived from remembered events or impressions also seemed to constitute an essential means to influence and generate a performance. The variable describing the application of extra-musical content to the piece of music correlated highly with the third factor in the principal component analysis.

Performer B3 describes quite elaborately how he conceives an understanding of a piece of music. He was asked whether imagery played a role in his performance:

Oh, I apply images to the piece! I do that an awful lot when I'm playing music. I can apply pieces with scenes, events - - - whatever. Like if you play a sonata by Mozart you can imagine characters and things happening on stage. Beethoven - the same!. Yes, I think that is certainly a part of my musical makeup anyway: using outside images to help colour and inflect music. That is a part of any musician's make-up, surely?!

A4 was less elaborate and seemed to have difficulties in finding the right words. But she, too, found it difficult not to allow the music to generate imagery and associations:

I had this picture in my mind that it would be a sort of Romantic thing. For instance, in a Romantic song you could have the "forsaken man". I saw that sort of thing: somebody looking back on their past, but not in a bitter way as if they had been let down - - - Sort of pleasant memories. That sort of picture comes to my mind all the time.

Performer A6, in almost a spirit of *Sturm und Drang* describes the piece of music in cinematic terms:

Someone who is sad, who just lost his girlfriend or a relative, a dire thing that makes you want to sit on your room thinking about it. You can imagine in a film where something like that happened: they had gone for a walk in the field on their own and this music was playing. You know films where they play back memories and show things in a haze all the time? One can really imagine this music to be played on top.

Not all participants, however, made use of or experienced imagery. It seemed that the mood and experience itself could provide a meaning without necessarily entailing imagery. A10 explains:

I find often that to get me into the mood of a piece, say, the Pathétique Sonata and the opening of that, you think of something sad. You think "sadly", not necessarily something that has happened to you, but you think of the *experience* of sadness before you play a chord.

As in the study of musical assessment (i.e. Chapter Four), it seemed appropriate to refer to this component as a *noó-dynamic reference* in order to describe and label the phenomenon (Frankl, 1962; 1969). As will be remembered, the term relates to applying a meaning to actions or events. Meaning in this respect has philosophical connotations rather than referring to cognitive psychobiological appraisals. Meaning in this context

could, I suggest, also be understood as meta-cognitive schemata where performers more or less actively and consciously construe some type of descriptive context for the music at hand, a framework which then directs how a certain piece of music is played. The noó-dynamic reference component seemed to be a psychological necessity rather than a mere interesting occurrence in the sample.

A fourth component shared by the participants concerned the musical structure as influencing the study of music to be performed. The factor matrix shows a high loading for the variable describing qualities inherent in the music itself, i.e. what can be visually identified by reading and studying the score and the evaluation of the craftsmanship by which the piece was composed.

Performer A2 describes the piece structurally but cannot, interestingly, keep himself from attaching musical structure to something experienced and quite hedonic in nature. He describes the piece as

[having] a progression of chords which made me think of jazz... It seems very formal in style, if you grasp what I mean. I suppose it depends on what we classify as "formal". With regard to structure it is very "informal". It seems to express an inner feeling. But taking it as a direct analysis, I would say quite formal. I think it was profound though it had superficial elements.

The same goes for A3 who says that she "likes these chords and harmonies [pointing in the score], the clashes and stuff, but I thought the recurring theme coming back too often. That sort of made it less interesting". The two participating performers who were also composers

make an interesting comparison in terms of reaction. Performer A8 describes his approach to the music in the following manner:

I was really concentrating on the notes and the form. I just concentrated on the form, very much on the form. Every time I passed this mark [A8 plays and demonstrates] I was thinking of Mahler because he is my favourite. But mostly I tried to anticipate the movement.

Participant B4, a prominent and well-known composer, gives evidence of a rather interesting ambivalence which puts the results of the assessment study into focus: it is possible to respond in one way and then reconstruct a primary response intellectually and at will. When asked whether B4 liked the piece she answered:

I have a problem with [that] because I am a composer more than a performer. I can look at the piece with *two completely different sets of judgments [my italics]*. As a performer I liked it, but as a composer I would certainly know something better than this! ...There are [certain] qualities in the piece [but not many].

It is perhaps surprising that the score was not brought to attention as many times during the interviews as one would perhaps have expected. When it was mentioned or referred to it was often in connection with experiences connected to the music. It seemed that a hedonic emotional reference had an overwhelming precedence over any kind of notated technicality. Musical structure is, of course, indispensable. But it seemed that when participants made the acquaintance with a new piece of music, they usually started by creating a noó-dynamic framework for their interpretation rather than indulging in technical difficulties. Who does what

is, of course, again a matter of personality. But - as was demonstrated by the two composers - it is also likely to be a matter of training.

Although the four above-mentioned components are a result of the combined factor analytical and content analytical procedures, it should also be remembered that participants were invited to add or dismiss issues. While no variables were dismissed but rather considered relevant and important, a few suggestions were added to the list.

Three participants felt that the instrument used for the occasion was not up to standard. Of these three one participant also mentioned "hall and location", "heat, humidity and comfort" and "general health and alertness" as influencing a musical performance. It is reasonable to refer to these issues as a *contextual component* and a *comfort component* respectively.

LABEL:	DESCRIPTION/FUNCTION:
CONFLICT COMPONENT:	incongruity between intrinsic and extrinsic motives, conviction and demand.
HEDONIC EMOTIONAL REFERENCE:	the accommodation of an optimal positive emotional experience.
NOÓ-DYNAMIC REFERENCE:	the generation of meta-cognitive schemata of imagery and/or feeling which provide "meaning".
MUSIC STRUCTURAL REFERENCE:	extrinsic cues to performance generation from a score and the evaluation of these.
CONTEXT COMPONENT:	the condition of instrument and location for the performance.
COMFORT COMPONENT:	the general state of well-being.

Figure 6.2 Main components influencing the generation and conceptualisation of musical performance.

All the main components influencing the generation and conceptualisation of musical performance, as found in this study, are summarised graphically above (see Figure 6.1).

General discussion

The affects, in an emotional dynamic sense rather than in a stylistic and historical sense, are not only motivators to a musical pursuit it seems, they are also generators affecting the actual playing and the understanding of that which is played. The possible conflict between individual conviction and contextual expectation, the hedonic aspect of performance and the creation of meta-cognitive schemata, are all likely to describe different ways in which emotionality interacts with performance both over a period of time and during the actual performance.

Performance generation appears to be inseparably linked to performance motivation. Therefore, if the generative components as proposed above are accepted as feasible, then the results of this study will be potentially significant for the upbringing and training of musicians. Particularly important is the possible existence of a conflict between extrinsic demand and expectation, and individual conviction and sense of freedom (compare also with Csikszentmihalyi, 1990 and Amabile, 1990). Much like the previous study on motivation these results point toward the need of establishing a more or less confident and self-sufficient performer *before* we can expect a performer to be "emotional" and allow the seemingly fundamental hedonic motive to gain ascendancy in his or her playing.

In accordance with Maslow's (1987) hierarchy of motives security

comes *prior* to self-actualisation. The question is what are the educational and the professional priorities?

CHAPTER SEVEN: THE CONCEPTUALISATION OF PERFORMANCE

Introduction

Music psychology has to my knowledge not previously considered the performer as an individual and uniquely expressive musician. The process of practising has been approached by, for example, Gruson (1988), Miklaszewski (1989) and Ericsson et al., (1990), but any attempt to understand the conceptual process of assimilating a new piece of music for the performer's repertoire is conspicuously absent in the literature. Studies of imagery, for example, concentrate on various aspects of imaging musical sound (Halpern, 1992; Crowder and Pitt, 1992; Intons-Peterson, 1992; Hubbard and Stoekig, 1992; Deutsch and Pierce, 1992). The most all-inclusive review of research into musical performance at present does consider so-called *performance planning* but the connotations of performance planning pertain to algorithms of artificial intelligence in terms of general motor programmes and generative cognitive structures, rather than the individual phenomenological understanding of performance preparation (Gabrielson, in press). Sloboda (1982), too, speaks with a similar understanding of *performance plans*. Seashore (1938), however, mentions what he calls "supplementary imagery" in composing music which is a more global understanding of imagery exceeding the connotations of an auditory recollection. Seashore states that hearing is not a mere registering of sounds. Rather, it is a positive and active process of reconstruction in the mind of the listener. He argues further that musical imagery is *necessary* in all forms of musical memory:

In vivid musical memory we relive the music. The person who does not have the capacity to do so may recall in abstract terms; such as the musical notation or even the most refined logical concepts of elements in musical performance and musical criticism. But these are only the cold facts. He does not relive the music... The non-emotional person can recall the cold facts, but these facts are not the essence of the music, the welling up of musical emotion... I have developed a classification of types of musical imagination in terms of which we can readily classify musicians with whom we are acquainted. Basic types in such classification are the sensuous, the intellectual, the sentimental, the impulsive, and the motor. Any given individual may be dominantly of one of these types but ordinarily the personality represents integration of two or more (p168-172).

Thus, Seashore connects imagination with a more global understanding including motor response, affective response and visual imagery. This particular branch of music psychological study, however, did not receive much attention in the years to follow. Reisberg (1992) points out that research into visual imagery in general has abounded but research into imagery of modalities other than the visual is limited to no more than two to three dozen papers. With reference to the expressive musical performer such study has seemingly remained completely untouched by scientific investigation. In comparison, it is interesting to note that imagery and the use of imagination in terms of visualisation has received a plethora of attention in sport psychology where it is considered, more or less, indispensable in preparing for and enhancing athletic performance (Smith, 1987; Cox, 1990; Murphy, 1990). Visualising has also come to play a role in stress management (Desberg and Marsh, 1988; Fontana, 1989). Furthermore, the inherent capacity of music to elicit responses both emotionally and associatively has been put into use by different schools of psychotherapy (Assagioli, 1965; Leuner, 1969; Bonny and Savary, 1990; Gfeller, 1990).

Imagination in terms of creating, preparing and conceptualising a musical performance on a phenomenological basis, however, is a virtually unexplored field.

Method

The two previous studies investigating the structure of performance motivation and performance generation were centred on a given piece of music so as to prompt a discussion of music and performance in a real world setting with which the participating performers would feel comfortable. The piece of music (i.e. Reinhold Glière's Prelude, op. 31, no. 1) was selected as well as specially prepared by the researcher. The piece did not have a complex structure and was somewhat ambiguous as to the possible ways of approaching it in terms of interpretation. Also, all such clues were erased from the score to emphasise the ambiguity and to encourage the participating performers to find a way of playing and understanding the piece on an individual basis. It was in fact emphasised that they did not need to heed common performance practice. During the two weeks, which was the time given for preparing the assignment, the performers were asked not to discuss the piece with other participants, nor – if they could possibly avoid it – to listen to other participants practising it.

Participants were asked to supply the piece with a descriptive title. In order to prevent participants from falling back on routine and arbitrarily categorising the piece in terms of pre-existing musical forms and types, they were asked not to consider abstract titles such as, for example, "etude" or "prelude". It was thought that requesting participants to

consider a descriptive title would reveal much about their individual process of conceptualising an interpretation. Together with the score participants were also given written instructions (see Appendices 1 and 2).

The subsequent recording of the performance was followed by a discussion in which, as has been pointed out, motivation and influences on performance generation were discussed and rated in terms of perceived importance. However, the interviews also included issues such as asking the participants whether they could conceptualise the piece of music in more than one way, what they were thinking about as they played, if they had any difficulty in finding a descriptive title, and whether imagery played any particular role in their understanding of the piece of music.

The data were subsequently subjected to a content analysis and the findings were classified and labelled.

Results and discussions

A - The descriptive title: Not all participants succeeded in finding a *descriptive* title and not everyone was keen on labelling a piece of music in such a way. Following the instructions, however, all participants nevertheless agreed to supply the piece of music with a title (see Figure 7.1). Titles appear to have been chosen according to mainly four criteria which I have labelled *semblance*, *mood*, *idiom*, and *structure*. *Semblance* prompted the performer to give a title according to some extra-musical association. *Mood*, on the other hand, made the participants to rather focus on their affective response to the piece of music.

Performer:	Title:	Type:	Duration:
A1	By the Water's Edge	Mood/Semblance	2'14"
A2	Lazy Sunday by the River	Semblance	1'48"
A3	Rain	Semblance	1'47"
A4	Soaring	Mood/Semblance	1'53"
A5	Thoughts	Semblance	1'39"
A6	Falling Feelings	Mood/Semblance	2'13"
A7	Portrait of a Lost Love	Mood	2'40"
A8	The Typical Romantic	Idiom/Mood	1'39"
A9	Saturday Sprinting	Semblance	1'06"
A10	Autumn	Mood/Semblance	3'20"
A11	Coming Home	Mood/Semblance	1'48"
B1	Souvenir de Chaminade	Idiom	1'58"
B2	Song Without Words	Idiom	2'22"
B3	Melancholy (Tristesse)	Mood	2'00"
B4	I Wonder Why? Warum? Warum? Pourquoi? Pourquoi?	Structure	2'13"
MEAN DURATION			2'00"

Figure 7.1 Participating performers' descriptive titles, types of titles and duration of performance.

Some performers preferred to focus on *idiom* as they identified the music stylistically and would argue that the piece described nothing but itself. *Structure* was also mentioned as relating to the title in terms of similarity between musical phrases in the piece and the inflection of language. Some performers chose titles which appear to involve two of these criteria, e.g. mood and semblance.

Of the fifteen performers only three: A6, A9 and B3, found a title with little or no effort. To A6 the title presented itself as soon as he started to work on the piece. Other participants spoke of various difficulties in finding an appropriate title. It is significant that such toil does not necessarily represent the inappropriateness of the assignment but rather reflects either the difficulty in verbalising largely non-verbal impressions

and ideas or simply choosing to ignore a certain response.

Performers A1, A4, A7, and A8 had difficulties to find a suitable title. A10 and A11 stressed that it took time to find the "right" wording for a title. Performer A9 recalls his first session with the piece of music:

When I read the instruction on the sheet I thought "Oh no!", because I remember at GCSE I could never give pieces and compositions a title. But when I actually started to play it - no hassle at all. I was really surprised at the title. I couldn't decide between Falling Leaves or Falling Feelings. I wanted "falling" because I got the impression that the whole - the theme is always falling. It rises first and it falls - - - I said "falling" because I think it is quite a sad piece - melancholy.

Performer A2 also claims to have had difficulties in finding a title. However, his rather visual conceptualisation of the piece and the fact that he refers to his suggested title as "rubbish" would seem to suggest inhibition in the search for what might be considered "correct" rather than an obvious difficulty:

Sitting by the river, listening to the quiet lap of the water - obviously a warm day! It wasn't "chuckin'" down with rain! Perhaps going there everyday - leisure on the banks, passing dykes, the occasional wildlife here and there - - - Well, my descriptive title is rubbish. It is Lazy Sunday by the River. The title is rather corny, but - to me - that is what it conjures up and I have experienced this - - - It is what it displays in my mind - - - I would say it was sort of between narrative and non-narrative. It wasn't really telling a story. It was more sort of a scene à la Debussy.

Performer A3 is particularly interesting. She felt that it was inappropriate to give a descriptive title to the piece. She did it, she said, just because she was asked to:

I find it easier to sing a melodic line without having anything attached to it. I think with a title it is a bit restricted. You sort of "pigeon-hole" the thing and the piece will have to sound something like - if I were to say "raindrops" or something, these would have to suggest images or objects of something. There might be certain things that you can change - - - I don't like wonderful titles really!

The performer guided me through the piece in a very abstract but quite elaborate manner as if she could but did not want to associate anything extra-musical with the music:

I saw as the situation itself: - - - the first part - is the actual "situation". Then, from here [pointing] it is sort of "thinking about it". And you know that when you are thinking you sort of like developing - make things bigger and smaller. I thought it was like that.

Interestingly, having made these statements the performer displayed a rather sophisticated understanding of the piece, an understanding which was - quite contrary to what she argued - very visual and imaginative:

This opening figure reminded me of rain, but - I think it is just a little trickle. It is because of the way I am playing it. I'm not playing it too fast - a drizzle...!

For a performer who does not like to "pigeon-hole" a piece of music and allegedly finds it difficult to approach music descriptively, to discern between rain, trickle and drizzle as prompted by a musical structure is pretty good going!

B1 was to some extent in a similar position. To give a descriptive title was a question of wanting to do it rather than being able to do it.

Performer B1 tried to place the piece in context by comparing it to other similar repertoire. He had the following to say as he "defended" his choice of title:

I would be surprised if this was a descriptive piece. It is not programmatic to my mind at all. It is just sentimental, just a piece of "sentimental pianism". It seems completely abstract, deserving a title like "Prelude" - - - If you say "descriptive" then I think of *external* things. If you mean *mood*, then [it is] internal description. That is something different!

Performer B2 reacted to the task of trying to employ a fitting descriptive title in much the same way:

Personally I wouldn't like using a descriptive title unless it was something specifically involved with that. This is why - after lots of consideration, you know - I put Song Without Words - - - There is literally no extra-musical content. Any extra-musical content has to be generated within my own mind and I don't see swans floating across a lake in this piece.

When A8 was asked what title he had chosen and why he replied:

The Typical Romantic. I think it is a very typical Romantic piece. Not good or bad. I just think it is very Romantic and very typical of the style. I found it hard to think of different similes. There were contractions and expansions in the piece but I didn't know how to express that with a word - - - I tried to imagine scenes. It is difficult. It all sounds pretty similar. You can always apply perhaps and see all these contractions like waves, but - very difficult. I was really concentrating on the form - - - I tried to put it into a scene, something like the creation or something in life, but I could only compare it to other Romantic pieces. When I compose [myself] that is what I see: a fifth here and intervals and stuff. It all tried to be from life. When I listen to music I suppose I do [see pictures] - not consciously - but I think "much wider".

To give a title to a piece of music seems to be important to a majority of participants, albeit the majority also displayed some difficulties in finding an appropriate title. Interestingly, it does not appear that the descriptive labelling of a piece of music by any means is something inappropriate. It is rather quite a spontaneous and natural thing to do, although it is sometimes difficult to find an appropriate wording for that title. To some participants the piece suggested only a mood, whereas to others the music resembled something extra-musical. For others still it was both.

The observation to make is the fact that some participants seemed to *choose* not to give a descriptive title although they could. It appeared with some performers that any associative feature, be it emotional or visual, was relinquished on purpose. This finding should be compared to the assessment criteria established in the first study of this investigation: the experiential criteria, the intellectual considerations, and the musical considerations (see Chapter Four). It appears that the conceptualisation of a performance is subjected to similar criteria. While a performer is responding emotionally and perhaps also associatively, he or she might ignore such a response and reconstruct the whole impression. What choice to make and to hail as "correct" appears to be primarily a question of training but also - inevitably - a question of personal disposition.

B - Musical imagery: The participating performers were also asked to what extent imagery was a part of their conceptual make-up as they learnt a piece of music. Such a question, of course, is also linked to how the

descriptive title was conceived.

The imagery as a phenomenon amongst the participants did not appear to be the same as the cognitive concept of imagery, i.e. as pertaining to sensory modalities. Performer B3 made the following distinction: "I have... described two things: one type of imagery is a visual/aural thing and the other is an emotional imagery". B3 voiced an understanding which seemed to have consensus amongst the participants. Imagery to a musical performer seems to be understood as either visual imagery, affective imagery or simply a combination of the two. For participant A1, for example, imagery was both visual and affective:

I did have a title: By the Water's Edge, but I don't know really if that is descriptive because I would like to incorporate the "love aspect" of it - the sort of longing. It's reflective and that's why I thought By the Water's Edge. The piece was not abstract, at least not to me. It was very descriptive - - - a forwardness all the time and the constant quavers, the climaxes and the light waves - - - It's a bright and cheerful subject. But then again, it's the state of mind and the state of mind can change. Longing for one person can be something totally painful and for some other person longing can be *something bright*. For ~~me~~ it was - Oh God! I've contradicted myself there - I don't think it solved anything. I just went through a progression of states; emotional states and then came a nice cadence. It tells you anything at the end. It didn't resolve anything. It just provided.

Performers A3, A8, B1 and B2, on the other hand, all held the view that the piece of music assigned to them was non-descriptive in terms of visual content but that the piece had a content of mood or feeling.

Participant A7, who gave the assigned piece of music the rather reflective title of Portrait of a Lost Love, seemed to rely more on the mood although he, too, at some level implied visual qualities to his understanding

of the piece:

I feel as if the piece contains reminiscence of something. This long sweeping melody which goes on and on. I feel as if it is a longing for something that is past - - - I've named it this because that is what it probably evokes. But when I'm playing I try to think of the music. I wasn't really thinking of an atmosphere to go with it.

Lecturer B1, on the other hand, argues the total absence of imagery in his performance of the piece:

No! I'm not thinking of something else. I'm not thinking of a moonlit night or anything. I'm thinking of trying to - it's all about beautiful, lyrical pianism - - - I spent quite a lot of time on this actually. I think it is a reflective piece. I can't imagine it to be played in some kind of stormy tempo from the beginning - - - It doesn't seem to be an impetuous rhythm. It seems to be sort of a reflective, quiet background to the melodic fragments.

It appears, however, that the performer is avoiding to speak about the piece of music in terms of any type of imagery. He is rather referring to idiom and a general performance tradition. In a sense his choice of words betrays him. To describe the piece of music as *lyrical pianism* and having a *reflective* background whilst simultaneously arguing the piece to be non-descriptive is more or less a contradiction in terms since such descriptions certainly suggest that the performer has established a distinct understanding of the piece which somehow is related to imagery.

As for music in general it is quite clear that visual content to a musical experience is common for all participants. All except A3, A8, B1 and B2 made mention of visual imagery when listening to music at other times.

It is not likely, however, that visual and emotional imagery are independent of each other. Synaesthetic experiences, for example, are at times connected to emotional experiences. Indeed, emotional experiences can also trigger a synaesthetic experience (Odbert et. al., 1942; Cytowic, 1989). Memory and affect are also linked to each other (Bower, 1981; Sloboda, 1990). Bower (1981), for example, suggests that

events learned in one psychic state can be remembered better when one is put back into the same state one was in during the original experience. If a recaller's internal state is greatly changed from the internal state existing during the initial experience, then the recaller will have difficulty remembering the events (p130).

In other words, it is quite feasible to speak of an *emotional memory* as well as *memory of an emotion*. As will be discussed shortly such is, indeed, used by musicians in quite a remarkable manner and it has received little, if any, attention by music researchers. It has on the other hand, received considerable attention in acting and particularly amongst thespians adhering to the methodology of Stanislavski (Stanislavski, 1937; 1958).

First, with regard to imagination Stanislavski argues that imagination in giving character to a role must start as something internal before it can result in an external and convincing action manifesting itself in a role character:

Every movement you make on stage, every word you speak, is the result of the right life of your imagination. If you speak any lines, or do anything, mechanically, without fully realising who you are where you came from, why, what you want, where you are going, and what you will do when you get there, you will be acting without imagination (p71).

Second, to enact a particular character imaginatively one must, according to Stanislavski, rely on *emotion memory*:

That type of memory, which makes you relive the sensations you once felt when seeing [the actor] Moskvin act, or when your friend died, is what we call *emotion memory*. Just as your visual memory can reconstruct an inner image of some forgotten thing, place or person, your emotion memory can bring back feelings you have already experienced. They may seem to be beyond recall, when suddenly a suggestion, a thought, a familiar object will bring them back in full force (p168).

If actors make an effort to rely on their emotional memory in order to portray a certain character, then it is feasible to assume that musicians make a similar use of memories, moods, and associations in order to impart *Gestalt* to their conceptualisations and performances.

Titles:	Performer:	Type of imagery		
		Visual	Affective	Comment
By the Water's edge	A1	Secondary	Primary	-
Lazy Sunday by the River	A2	Primary	-	-
Rain	A3	Primary	-	Avoidance
Soaring	A4	Secondary	-	-
Thoughts	A5	Primary	-	-
Falling Feelings	A6	Secondary	Primary	-
Portrait of a Lost Love	A7	-	Primary	-
The Typical Romantic	A8	-	Primary	Avoidance
Saturday Sprinting	A9	Primary	Secondary	-
Autumn	A10	Secondary	Primary	-
Coming Home	A11	Secondary	Primary	-
Souvenir de Chaminade	B1	Secondary	Primary	Avoidance
Song Without Words	B2	-	-	Avoidance
Melancholy (Tristesse)	B3	-	Primary	-
I Wonder Why? Warum?	B4	Primary	Secondary	-
Warum? Pourquoi? Pourquoi?				

Figure 7.2 Predominance and occurrence of the two types of imagery amongst participants. Where indications have been left out the data did not permit assumptions to be made as to participants' preference.

An affective dimension seems to saturate most of what a musical performer does and intends to do. The findings of this study further reinforce the notion that emotion serves a multitude of functions in the life of a musician in practising as well when performing. Perhaps it is possible to understand musical conceptualisation as *always* including emotional imagination in terms of *both* visual and affective imagery. Rather than being mutually exclusive the type of imagery can be emphasised either as being of primary or secondary importance depending on context, situation and type of music, or avoided and suppressed, as a result of personal dispositions and how tacit norms are individually construed (see Figure 7.2 above).

C - Self-induction to an altered state of consciousness: When performer A10 was asked to discuss imagery and mental pictures in connection with performance and performance preparation he outlined the following strategy:

In this piece it was images of - a general sense of autumn for the whole piece. I wasn't thinking of images in the piece at particular points. The whole experience is autumn. Usually when I listen to a piece that I'm going to play [as a part of my repertoire] I want to listen abstractly to begin with. Most pieces I play are abstract anyway [i.e. they often belong to the contemporary repertoire]. I read it and try to find the general idea about it - - - [However, later when playing it] I find often that to get me into the mood of a piece, say the Pathétique Sonata [by Beethoven] and the opening of that, you think something sad. You think *sadly*, not necessarily something that has happened to you, but you think of the *experience* of sadness before you play that chord. I suppose one could also think of something specific. But that "feeling of sadness" - and that's what I'm trying to say - is a subconscious thing and you are just trying to bring it out.

Performer A10 appears to be primarily affective in approaching imagery. However, note that he *induces* himself into a certain mood in order to deliver correctly the performance of a certain piece. To generate a particular emotion - presumably by memory - the performer is also inducing himself or herself into what could be described as a different frame of mind. Performer A1, seems to make use of this in a way similar to A10. He says:

I very rarely resort to just [the] technical - I don't like that! To me - I'd rather have it musical. [That is] you can see a sense in things; see pictures and images and feel things. If you are not in the mood for that [music which you have at hand] you are obviously not going to do justice to it. I suppose being a musician you have to get into the mood of it.

Amongst the performers I found that eight out of the fifteen participants utilised a very conscious approach in order to induce a particular frame of mind relevant to the piece of music at hand (see Figure 7.3).

It appears that there exists a particular state of mind which is considered significant by a number of performing musicians. With this in mind it is valuable to compare this finding to the creative process as it has been described by Wallas (1926), whose outline is still the most commonly referred to. Wallas describes the creative process as divided into four separate stages.¹

¹ There exists several biographical accounts where composers have described their creative process in a way very much similar to Wallas' (1926) outline, for example, Tchaikovsky and Mozart (both in Kneller, 1965), Janáček (1987) and contemporary Danish composer Vagn Holmboe (1991).

Performer:	Title:	Type of induction:
A1	By the Water's Edge	Mood induction
A2	Lazy Sunday On the River	Visualisation
A3	Rain	-
A4	Soaring	Visualisation
A5	Thoughts	-
A6	Falling Feelings	Visualisation
A7	Portrait of a Lost Love	Mood induction
A8	The Typical Romantic	-
A9	Saturday Sprinting	-
A10	Autumn	Mood induction
A11	Coming Home	-
B1	Souvenir de Chaminade	-
B2	Song Without Words	-
B3	Melancholy	Visualisation
B4	I wonder Why? Warum? Warum? Pourquoi? Pourquoi?	Visualisation

Figure 7.3 Type of applied induction to an altered state of consciousness amongst the performers. Note that the difference between mood induction and visualisation is as it occurred in the sample. Whether visual aspects can be separated from affective is questionable. Note also that where no preference is given it was not possible to draw any conclusions from the data of that particular participant.

First comes the phase of *preparation* in which the creator investigates, discusses, reads, collects and explores possibilities of germinal ideas. Second, there is a phase of *incubation* where - it is argued - the conscious mind has done its work and the unconscious mind takes over. This may take only a short while or be extended considerably in time. Incubation, however, is followed by *illumination* which elsewhere has also been referred to as *inspiration* (Kneller, 1965). During illumination the creator suddenly becomes aware of a solution to a certain problem, sees and understands how certain issues relate and is convinced of their logic and rightness. Hindemith (1952), for example, makes an interesting remark. He

separates the "real" composer from the "petty" composer in terms of the illuminating experience. A flash of sudden insight is the hallmark of a "real" composer and it does not, he argues, consist of details but rather presents the whole masterplan of the work. The last phase of the creative process is *verification* which perhaps could be said to consist of several "flashes" of continued insight. A work is seldom done or completed with a first illuminating experience. It is rather that a first bringing of insight supplies a sense of wholeness and direction, whereas the actual work with details consists of several "inspirational moments" under the guidance of one or several super-ordinate ideas.

What is particularly relevant to the present study, however, is the creative phase of *illumination*. It appears that it more or less coincides with the "different" frame of mind which was implied amongst a number of the participating performers. In some research into the creative process this particular frame of mind has been more or less referred to as an *altered state of consciousness* (Ghiselin, 1952; Barron, 1963). It has also been proposed that inspiration and imagination are concepts closely related to such a state of mind (Stein, 1974; Fellows, 1986). It is not only the creative process as such that is related to an altered state of mind, it seems, but also the active appreciation of the creative product. Leontiev (1992), for example, suggests that active involvement in a piece of art *always* causes such a state of mind:

In case the recipient is ready to adopt the aesthetic attitude to a work of art... he/she becomes sensitive to the influence of aesthetic structure. The effect of the latter can be described as the induction of an altered state of consciousness, namely the aesthetic one, in which the person becomes hypersensitive to the

given contents, absorbs it as a significant experience and lets it interact with his/her world view and modify the latter (p57).

However, to discuss the creative process as involving an altered state of consciousness or alternatively: hypnosis – is less than straight-forward. It is a field in which opinions tend to diverge considerably. Jaynes (1990), for instance, refers to hypnosis as the "black sheep" amongst the family of problems which constitute psychology. Naish (1986) points out that there is reasonable conformity between theorists about what hypnosis is *not* but that there still is a lack of consensus as to what hypnosis actually *is*. This frame of mind tends to be explained either in terms of actually being a separate *state* of mind or more or less as a particular form of social *role-playing* (Fellows, 1986; Burr and Butt, 1989). To speak of an altered state of consciousness or awareness in connection with music and music-making seems appropriate since, indeed, music has been shown to have an impact on the mind resulting in a change of physiological correlates as well as altering states of mood.

In the context of the present study it is perhaps also important to point out that an *altered* state of consciousness does not entail a deep trance but rather a degree of change in "type" of awareness on a dimension of which one extreme, indeed, would be deep trance. Ludwig (1990) offers the following definition of such a state:

I... regard altered state(s) of consciousness [ACS(s)] as any mental state(s), induced by various physiological, psychological, or pharmacological manoeuvres or agents, which can be recognised subjectively by the individual himself (or by an objective observer of the individual) as representing a sufficient deviation in subjective experience or psychological functioning

from certain norms for that individual during alert, waking consciousness. This sufficient deviation may be represented by a greater preoccupation than usual with internal sensations or mental processes, changes in the formal characteristics of thought, and impairment of reality testing to various degrees (p18-19).

There seems to exist a number of situations or manoeuvres in which altered states (ACS) may develop or are known to be facilitated. A degree of sensory deprivation, for example, may alter the state of awareness. The opposite may also trigger an ACS. An over-stimulation of motor activity and/or emotion are known to trigger an altered state of awareness in athletes (Baumeister, 1991). There is also evidence that increased alertness or mental involvement may have a similar result. A decreased alertness, passiveness or simply relaxation, can also induce a different type of awareness. Finally, such states of mind can also be the results of alterations in body chemistry or neurophysiology (Neher, 1960; Ludwig, 1990).

When seeking to understand the musical performer it is significant to note that emotional arousal and intense mental absorption may serve as a gateway to an altered state of mind. A number of the participants in the study induced themselves into a different frame of mind on purpose in such a way (see also Barron, 1963). It is relevant here also to mention Maslow's (1968; 1987) peak experiences and the connotations of *Being cognition*, as well as Csikszentmihalyi's (1988; 1989; 1992) state of *Flow*. Neither Maslow nor Csikszentmihalyi focus specifically on music and performance in their research but their descriptions of a peak experience and a state of flow respectively seem to overlap both with each other and with an altered state of consciousness. An individual in a state of Being cognition, for example,

experiences a wholeness, a complete concentration or total attention and a distortion of the experience of time. Furthermore, such a state is never experienced as negative. It is desirable and includes a sense of self-transcendence and completeness. The experience of flow or an altered state of consciousness are described in a similar manner.

The reason for a performer to make a conscious effort to reach such a state of mind may well be a way of tapping into memory. If a performer has conceptualised a piece of music as pertaining to a certain mood or to a pattern of moods and feelings, then presumably it will be easier to remember the musical structure if the accompanying feelings are present also (Bower, 1981). However, such a mood-generating procedure no doubt also has a hedonic value which may be more or less essential to the musical performance as well as to the musical performer. Barron (1963) suggests that such an altered state of mind is attractive since the ordinary structures of experience are broken down and the ordinary world is transcended. Interestingly, the use of mind-altering drugs is not uncommon amongst the general community of creative artists. A drug-induced psychedelic experience is known to sometimes enhance or initiate a creative process (Krippner, 1990; Harman et al., 1990; Downing, 1990).

Given that a musical performer or an artist is more or less *dependent* upon the altered state of consciousness, what if such an individual for some reason cannot reach such a state of mind? As was pointed out previously in this investigation, the hedonic motive is not only a forceful source of direction in a musician's life but it is also very vulnerable. A perceived threat or undue stress has the potential to quench such a motive

effectively. One way of regaining or holding on to such a state of mind artificially is the use of drugs and alcohol. In this sense an altered state of consciousness becomes an escape rather than a rescue. Baumeister (1991) observes that

creative performance may also suffer from self. Anyone who has been asked challenging questions in public knows how surprisingly hard it is to think creatively while a group of people are staring at you. The struggle to create has often led people to experiment with mind-altering substances that they hope will take them out of themselves and thus enable them to produce their best work... Musicians have undoubtedly been the most assiduous devotees of drugs and alcohol in search for creative stimulation (p36).

Unfortunately Baumeister is correct in his observations. Evidence of particularly orchestral musicians using alcohol as a means of stress management looms large (e.g. James et al., 1977). Perhaps stress management rather should read *distress management* since, in American music critic Henry Pleasants' words, particularly orchestral players have become "emotionally and imaginatively stunted" (Pleasant, 1969; p79).

A further and well-known example is that of composer Sergei Rachmaninoff who suddenly at the age of 21 plunged into morbid brooding and stopped composing altogether. He was advised to seek help and was subsequently treated with hypnotic suggestion. The result was remarkable and the treatment seemed effective (Krippner, 1990; Storr, 1992). Whether it was the regained confidence, the re-encounter with an altered state of consciousness, or a perhaps a combination of both, is difficult to say. But, as suggested by Krippner (1990), hypnosis may assist in the creative act since creativity, he claims, is basically pre-verbal and unconscious in

origin.

For musicians and also for actors - as demonstrated by Stanislavski (1937) - a volitional manipulation of emotions seems essential to performance. Given that there is indeed a dependence on such a state then a threat of losing it for whatever reason will greatly distress a performer. Interestingly, this manipulation of an altered state of awareness is subject to a *learning process* (Kamiya, 1990). Are we aware when training musical performers that the connotations of an altered state of mind are important - perhaps even fundamental - to what we endeavour to achieve? Or is it even that we actually *unlearn* the possible significance of such emotional manipulation (Shor, 1990)?

D - Conceptual flexibility: In spite of the fact that we in everyday language often label something as "creative" the truth is that we know very little about what makes a "creative" person and - according to Child (1986) - we know even less about the determinants of "creativity". We have acquired some knowledge of musical creativity although such studies are almost exclusively devoted to composing (e.g. Vaughan and Myers, 1971; Kathena and Barbour, 1972; Lang and Ryba 1976; Simonton, 1977; Vaughan, 1977; Karma, 1979). We have almost no knowledge of what it is for a musical performer to be "creative". Only a few attempts to discuss the *reproduction* of music as an aspect of creativity have been made (Helmerson, 1990; Brenneis, 1990; Bruhn, 1993b).

For example, asked to give his thoughts on the creative process of a performing musician, the Swedish cellist Frans Helmerson (1990) provided

the following account:

For me as an instrumentalist, creativity must by necessity have to do with reproduction, since I am always replicating music which someone else has created. In this way creativity to me is the ability to perceive a relationship and to provide this with a content. Of course it takes a creative ability when I give life to a piece of music written as black dots and more or less random cues on a piece of paper (p250, as translated from Swedish by the present author).

Helmerson outlines his strategy of approaching a new piece of music *in much the same way as described by Wallas (1926)*. However, he *begins* his account with illumination:

My first point of departure is to evoke the whole [of the piece]. The understanding of the whole is a prerequisite in order to provide the music with a content. It is like putting the parts together in this entire [conceptualisation]... In other words, it takes a creative process to fit the minute parts of the composition together and to gain an insight into what the composer intended... [Later] in concert I want - to put it rather solemnly - to transcend into a different dimension, a dimension in which I am one with the music. It is a dimension where boundaries between consciousness and intuition are vague and evanescent. Such a state is therefore a blessing which is both fickle and difficult to charm (p250-251, as translated by the present author).

For Helmerson, too, the performance process seems to consist of making a considerable use of what appears to be an altered state of consciousness.

He continues:

In complete artistry change is a necessity. Creativity, as I understand the term, is something continuous and not a specific moment. It is something which occurs horizontally and does not cease (p251, translated by the present author).

Note Helmerson's comment that *change* is a hallmark of artistry. Such a claim implies a degree of openness and skill to redefine old material which, according to Gullford (1959), Kneller (1965) and Vervalin (1971), are typical of a creative individual.

With this in mind I asked the participating performers of the present study whether they could play and understand the piece of music assigned to them in more than one way and still feel comfortable with alternative versions. The given answers were surprising. One might have expected, taking other creativity research into account, that a creative performer would also be able to understand a piece of music in different ways and be able play it in a variety of ways.

I asked performer A6 whether he could imagine to play the piece of music at hand convincingly in more than one way. He methodically formulated the following answer which more or less reflects the opinion held by a majority of participants:

I tried a lot of different ways of playing it but this is the one that always seemed to stick. I felt [that] other ways of playing it were boring. It can be played in other ways - but not for me! I don't like it [played any other way]. A double tempo I didn't like at all. I tried slowing it down. I tried playing it really rhythmically, keeping everything exact in time with a metronome - and there is nothing there!

Participant B3 gave a similar response to the question whether he had several renditions of the piece available:

Well, I could do - but that is the way I would play it left to my own devices. I mean I could vary the speed. I could lighten it. I could even play it more straight-forwardly. But I feel this is quite a self-indulgent piece.

B4, on the other hand, takes quite different approach. She seeks to do justice to the composer's original intentions (which interestingly she did not know anything about!)

I have not yet managed to get two performances the same, and it has of course changed since I first approached it. One thing that hasn't changed is speed. I could envisage it slower, but I could not imagine it fast because the harmonies are very chromatic. If one "scuds" over them the beauty of the composer is lost. So, I think this is about the top speed I would play it anyway and make the harmonic language make sense.

Performer A7 played the piece according to how he *felt* the piece should be played and that would not change over time. He argues that

for it to be convincing - - - it would [have to] be in a particular way or [in] nearly the same way [as I played it now].

All participating performers except two seemed to display some type of conceptual or interpretational restriction. Performers A9 and B2 present particular cases. A9, it will be remembered, gave the title Saturday Sprinting to the assigned piece and played the piece twice the average speed. He argues that

it *seems* to want staccato. With that staccato character the sprinting seemed to be automatically suggested - - - had it been played slower and legato, you [would] get a completely different effect. I actually did that at first. It was [then] more like a "Lament" - very mournful.

Obviously performer A9 felt just as happy with *both* ideas. In this sense he was unique in the sample.

Participant B2, on the other hand, responds very pragmatically to my question about other possibilities and argues that "variants" of a performance are dependent upon instruments and the location and the occasion. His own guideline for conceptualising a piece of music is imaginatively provided by his former piano teacher whom he highly admires and respects:

When I think of how my highly respected former piano teacher would have played this, I would know exactly what he would do. I would highly admire it and that would govern what I would do.

In other words, participant B2 did not answer my question! He never revealed whether he could produce more than one type of convincing interpretation of the piece. He simply avoided the issue.

Most of the participants *could* in fact imagine to play the assigned piece of music in different ways. But they could usually only imagine it to be played differently *by someone else!* This finding would seem to suggest that while flexibility appears to be a characteristic of the creative performer also, such flexibility is usually suspended to make sure that one stays within the limits of what is a feasible interpretation. The musical community in general is most reluctant to accept too "original" an interpretation.

Participant A9 proves to be an exception. It will be remembered that his Saturday Sprinting was laughed at during the study of jury assessment (see Chapter Four). Being a part of daily life in the department of music I often heard others refer to him as an "odd" or "eccentric" individual. In other words, he had nothing to lose socially when conceptualising the piano

piece in two completely different understandings. He was well aware of the fact that others already considered him "odd".

Flexibility as an issue in performance creativity also has another dimension. A restrained flexibility is not only a social issue, it needs also to be understood in terms of a *degree of tolerance*. Such tolerance relates to the conceptual framework within which a performer construes an understanding of the music at hand. There are limits for such an understanding and as these are transgressed the conceptual framework must also change. It appears that such a conceptual framework mainly follows the chosen tempo (Hoolbrook and Anand, 1990). Tempo has been proven to relate perhaps more fundamentally to the emotional response than any other musical parameter (Rigg, 1940; Wedin, 1972; Holbrook and Anand, 1990). Performer A7 is a case in point. He played the piece as he "felt" it should be played and for it to remain convincing it had to be played *nearly* the same at all times, implying that there exists a certain degree of marginality. Consider again what performer A9 answered when asked whether he could supply more than one version of the assigned piece:

It seems to want staccato. With that staccato character the sprinting seemed to be automatically suggested - - - had it been played slower and legato, you [would] get a completely different effect. I actually did that at first. It was [then] more like a "Lament" - very mournful".

The degree of tolerance then, as applied to the conceptualisation of a performance, may describe a "twilight zone"; an individually determined ratio of possible deviations in tempo within which a subjective conceptualisation will be retained rather than abandoned. In other words,

given sufficient deviation in tempo and the musical meaning transforms completely. The most striking example of this is the differences in performance and conceptualisation between participants A6 and A9. Performer A6 performed Autumn in 3'20", whereas performer A9 played Saturday Sprinting in 1'06" (see Figure 7.1). Both were considered extreme by a majority of performer jurors.

It is interesting also to compare such a degree of tolerance to the previously discussed assessment criteria (Chapter Four). An adjudicator is likely to know the piece he or she is evaluating. It is even likely that he or she has studied and taught it over a longer period of time. It is therefore also feasible to assume that an adjudication is likely to be more or less an unaware test of compatibility between the conceptualisation of the adjudicator and that of the performer. Within the degree of tolerance the adjudicator or the examiner is bound to evaluate the subjective worth of a performance largely in terms of likeness to his or her own understanding of that particular piece of music. Similarly a performance teacher evaluates a student's attempts mainly in the light of his or her own understanding of the repertoire, so as to present the student with a model to follow. There seems not to be any reason to assume that an adjudicator would behave differently in a context of a more formal assessment. It seems even unlikely, when worth is determined according to subjective criteria, that an examiner would have one "template" of comparison when teaching a piece of music and another when examining it.

Creativity then, as far as the performing musician is concerned, is not only a matter of certain cognitive abilities. It is a social issue and

needs also to be understood within the degree of tolerance. Flexibility in terms of musical performance would therefore need to relate to any number of conceptualisations which *exceed* the proposed degree of tolerance within which an understanding of meaning would remain relatively unchanged. Rogers (1967), for example, describes the creative individual as tolerant to ambiguity. I therefore propose that in this context such ambiguity would imply the ability to accept different perceived musical meanings rather than one meaning construed within the degree of tolerance.

Summary

This investigation sought to gain insight into the way in which musical performers conceptualise a new piece of music as they study it. There is a considerable degree of consensus in the literature that musical response is emotional and that such response at times has concomitant imagery. I therefore simply asked the participants whether this was the case and how it possibly related to their performance. To prompt the performers to make an effort rather than relying on "routine" they were asked to provide a descriptive title to a piece of music which had been entirely neutralised regarding interpretational cues.

I found that participants' approach to learning the piece of music was spontaneously descriptive although the term "descriptive" was qualified by participants as having several connotations. Description seemed natural and fundamental but, interestingly, the choice of title was often social. Participants picked a title according to semblance, mood, idiom and musical structure.

Research into imagery has so far always concerned the sensory modalities and amongst these visual imagery has received an abundance of attention. Imagery of musical sound has only quite recently come into focus (Reisberg, 1992). For the performers in this study, however, imagery was more than internal vision and hearing. A phenomenological understanding of imagery needs to take emotional memory as well as memory of emotions into account. A comparison was made between musical performers and actors adhering to Stanislavski's (1937) method of acting.

Some performers appeared to emphasise visual imagery whereas others had a preference for mood. Often there was also a combination of both. The findings suggest that it is reasonable to assume that musical conceptualisation usually includes both visual and affective imagery. Rather than being mutually exclusive the type of phenomenological imagery can be emphasised as either primary or secondary in importance depending on context, situation and type of music, or be avoided and suppressed.

Although Fellows (1986) and Leontiev (1992) argue that trance-like states are a part of the appreciation of art, music and literature, it has not received much attention in music psychological research nor, to my knowledge, in music educational research. The participants of this study made an active use of self-induction procedures in connection with performing. They appeared to make use of some type of mood-memory or visualisation in order to generate a desired mental state which suited their interpretational purposes. Degrees of an altered state of awareness seem imperative to both the creative process of performance conceptualisation and the actual performance. There appears to exist a relationship between

inspiration, imagination and the altered state of consciousness (Stein, 1974; Fellows, 1986; Leontiev, 1992). It may be possible to understand the impact of such an altered state of awareness in a performing musician's life as one which is more or less addictive in nature (Krippner, 1990; Pruett, 1991).

Finally, creativity as pertaining to musical performance was studied in terms of conceptual flexibility. The study of musical creativity has thus far relied exclusively on composition. That is, musical creativity has been more or less equalled to producing something new. A musical performer, on the other hand, relies rather on creative reproduction.

The participants were asked whether they could supply more than one type of interpretation of the assigned piece of music. It seemed that all performers displayed flexibility - which is one of the recognised characteristics of a creative individual - but in a most surprising way. Most of the performers could imagine a different interpretation if someone else played it! In other words, it appears that creative flexibility is more or less suspended because of the predominating intolerance of too original an interpretation. It was also pointed out that flexibility as a creative trait in musical performance needs to be understood as relating to any number of conceptualisations which exceed the proposed degree of tolerance within which an understanding of meaning would remain relatively unchanged.

CHAPTER EIGHT: ESTABLISHING MUSICAL REALITY

The musical performer, society and rationalisation

Passow (1991) has observed that in endeavouring to understand and promote talent and giftedness we are prone to concentrate on the cognitive rather than the affective. However, it is not that science or education have lacked interest in the subjective. It is rather that we lack resources to *control* the subjective aspects of the psyche for the sake of an experimental procedure. As a result we know some of the generalities of emotional life but much less about individual understanding and construal.

It is only quite recently that we have become more aware of the pressing need to come to terms with subjectivity since the subjective mind plays a greater role and lends itself to controlled procedure less than we have perhaps been willing to admit. It has, for example, been argued that the emotions were equal in importance in instigating the phylogenetic development of the human mind (Humphrey, 1992). It has also been suggested that affect is the very basis for personhood (Heron, 1992) as well as a basis for the plans and decisions of everyday-life (Ornstein, 1991). In fact, had we as human beings been entirely void of an emotional life existence would have been a pallid and meaningless world. We would know that things happened but we would not care whether they did or not (Tomkins, 1980).

Subjectivity, however, is not a difficult concept for the traditional scientific methodology only. To the extent that something eludes the possibility of control it may also present society in general with a problem. I am particularly referring to the creative aspects of human life. Many

attempts have been made in order to stimulate and train - above all - creative thinking which, in fact, proves Passow's (1991) point: we are often more interested in the process than in the individual whose creativity we are focusing. Nęcka (1992) clearly makes this point which may signal a change:

We take it for granted that training the skills of creativity without developing motivation would result in an incomplete training of diminished effectiveness (p10).

It is exactly this point which seems to daunt many a musical performer. As the results of this investigation so far have shown, without *intrinsic* motivation, i.e. mainly the hedonic motive, the musical performer may run into difficulties and even risk his or her health (Maddi and Kobasa, 1981). It will be remembered that Amabile (1990) claims intrinsic motivation to be conducive to creativity whereas extrinsic motivation may well be detrimental. Csikszentmihalyi (1990) arrives at a similar conclusion when *suggesting that in order to sustain a creative effort reward must come from the activity itself rather than from external incentives like power, fame or money*. In brief, a musical performer may simply not be able to conjure up an emotional impetus on command, an impetus which is both motivating and at least to some extent involved in the generation of the performance. Society enjoys music but the principle of supply and demand may be detrimental to some performance and to some performing artists. Supply and demand implies a degree of control and a performer does not always have a functional control over his or her emotional life. Music-making, in other words, is often more controlled by external demand than by artistic

conviction and free choice. Campbell-Robinson et al., (1991) investigating the present state of popular music, comment that

when music, as any other art form, is inscribed within a system of commoditisation, the influence of the market - what will sell - is important in shaping the content and form of the musical product... Many... musicians compromise on their music because of pressure from members of their groups to play different kinds of music that may sell better or because of other economic contingencies (p238-239).

Storr (1972) explains that creative personalities may well insist on certain circumstances in order to be able to induce the right frame of mind for creative activity. Composers Stravinsky, Rossini and Wagner all had the need of an almost ritualistic approach to their composing. A room needed to be furnished in a certain way or the composer insisted on wearing a certain type of clothes in order to induce this necessary frame of mind. As Storr (1972) points out, this may be characteristic of a certain type of personality, but it nevertheless demonstrates that there may exist particular and presumably *individual* conditions in which an artist will be able to get into the frame of mind which is conducive to the creative act at hand. Helmersen (1990), for example, stresses the difficulty of controlling such a frame of mind. He explains that a desirable performance is one in which he can enter into another "dimension" where the performer becomes one with the music and boundaries between consciousness and intuition are vague and evanescent. Helmersen (1990) describes such a state of mind as a blessing for what it does to the performance but also as a considerable problem due to its elusiveness.

I suggest that the performer-to-be as well as the professional musical

performer often is caught in the cross-fire between what he or she construes as freedom of choice and artistic expression and the demand of control in order to present a marketable artistic product.

A critique has been raised by Bettelheim (1960) who, with a background as a psychiatrist and a former prisoner in the concentration camps of World War Two, has identified trends in contemporary society which bear much resemblance to the totalitarianism which raged in Europe during that time. Bettelheim stresses the individual's inherent need to nurture a unique identity as developed by making decisions. There is a need for a degree of autonomy. There is danger afoot, Bettelheim argues, when we start to exchange our own decisions for "What's the use of trying to be different?". With reference to the post-war modern society Bettelheim (1960) observes that

the experience of growing vagueness about who one is, the sense of restricted autonomy, is fostered by modern mass society in other ways too, including the following: (1) by making it harder for man to develop, and therefore live by, his own standards; because if so many choices are possible, if so many ways of life are viable, then one's own way is not so important and the ability to follow it need not be developed; (2) by at the same time fostering an illusion of greater freedom; which makes the experience of failing to satisfy one's desires still more damaging; (3) by presenting man with many more choices than anyone can reasonably be expected to handle well on his own; (4) by failing to provide in his early and later education, examples or guidelines on how and which of his instinctual desires may be gratified (p78-79).

A similar and more recent critique comes from the American sociologist George Ritzer who has investigated the rational modern society in the light of MacDonald's fastfood restaurants [sic!] (Ritzer, 1992). Ritzer

identifies a series of marketing principles which have swept the world of enterprising more or less by storm. The rational system is echoed in society on many levels and as Ritzer points out – it is not always to the benefit of the average consumer. With both humour and some irony Ritzer claims that society is in danger of becoming – or alternatively: already to some extent has become – *MacDonaldised*.

MacDonaldisation, according to Ritzer (1992), may be structured in four dimensions. Efficiency is the first amongst these. It means to have a choice of the best possible means but only to a given end. In a MacDonaldised society people rarely search for the best possible means to an end on their own. Rather, the previously discovered best possible means to innumerable ends have been institutionalised in a variety of social settings. The second dimension of the process describes *calculability*. MacDonaldisation involves an emphasis on things that can be calculated, counted, and quantified. It means a tendency to use quantity as a measure of quality. Ritzer (1992) points out that such a strategy often, but not necessarily always, leads to the perception that quality, in fact, often is equal to large quantities of things. The third pillar on which MacDonaldisation rests entails *predictability* enabling people to know what to expect at all times and in all places. The goal is the production of a world that offers no surprises. The fourth and final dimension describes *control*. Ritzer (1992) observes that the ultimate goal with such a societal strategy is

the replacement of human with non-human technology is very often motivated by the desire for greater control. The great sources of uncertainty and unpredictability in any rationalising system are

people - either people who work within those systems or who are served by them. Hence, the efforts to increase control are usually aimed at people. MacDonaldisation involves the search for the means to exert increasing control over both employees and customers... The basic idea, historically, is to gradually and progressively gain control over people through the development and deployment of a wide variety of increasingly effective technologies. Once people are controlled, it is possible to begin reducing their actions to a series of machine-like actions. And once people are behaving like machines, then it is possible to replace them with mechanical machines, most recently and most notably, mechanical robots. With the replacement of humans by machines, we have reached the ultimate stage of control over people - people can cause us no more uncertainty and unpredictability because they are no longer involved, at least directly, in the process (p100-101).

Ritzer's view largely coincides with that of Bettelheim (1960). Paradoxically, the rationality of this process carries within itself the possibility of becoming irrational. Ritzer (1992), building his arguments on the sociological theories of Max Weber, claims this irrationality to be the dehumanisation which follows a bureaucratised system. In endeavouring to be efficient, to calculate, predict and control, it is far too easy to neglect the single individual for whom the system once was set in motion. Although quite clearly such neglect would be detrimental to any individual in the long run, the question which nevertheless presents itself is whether how such a rational and "MacDonaldised" process relates to the musical performer.

A severe critique of orchestral musicians' situation is delivered by Small (1987), who describes musical performance as a more or less rigid ritual fully comparable to religious practices and ceremonies:

All these conventions [in connection with concerts and performing] serve to depersonalise the performers and to

emphasise the universality and timelessness of the proceedings. In this there is a striking resemblance to another, explicitly ritual, set of actions, those of the celebrant priest in a Catholic Mass, whose individuality is likewise concealed, by his robes, his stylised gestures and his artificial voice production... [But] what of the orchestra itself? The modern professional symphony orchestra is the very model of an industrial enterprise, a highly efficient body permeated through and through with the industrial philosophy, directed like all industrial enterprises towards the making of a product, namely a performance. Its social relations are those of the industrial workplace, being entirely functional and depending only upon the job to be done; players may know and care nothing about colleagues' lives apart from the job... The written notes control the actions of the players and mediate their relationship. As in any other job, too, the rank and file are rarely consulted about the nature of the product to be made, but are required simply to play whatever notes are set before them... (p15-17).

During my stay in the research setting, I often heard lecturers refer to and appeal to what they called *professional* behaviour. Such behaviour implied both a target to strive for and an attitude to adopt. Sometimes the word "professionalism" was used and intended as a "pedagogical carrot". However, presenting such incentives to students often had an effect opposite to that intended. Students became resentful and annoyed rather than inspired and motivated. For example, one of the participating lecturers gave the following advice to a student who found it difficult to suddenly undo something which she had learnt but which the lecturer would like to be done differently. It is meant as a preparation for future professional engagements:

When it comes to the performance [in concert] you should always be prepared to undo the things you have learnt and practised. A conductor might not tell you until the final rehearsal how he wants to have certain things. You have no choice but to go along with it instantly. You listen, do it, take your cheque and go home!

Another lecturer made similar comments to one of his students in referring to the imminent examination period. For him, however, perfection and living up to a certain set standard is more important than the flexibility demanded by the previous lecturer:

...You should play like a business-person to show your examiners that you know what you are doing... Over here there were a lot of cobblers and there was a botch up there [pointing in the score].... I'm not very worried to tell you the truth. But don't *you* become worried! You need bloody well to calm down for the examination. You do so many interesting things... You "improvise" a lot!! [said in irony].

Ritzer (1975) describes *professionalisation* as a prerequisite of a rational society, i.e. a more or less "MacDonaldised" society. In borrowing the example from Max Weber (1968), he outlines the difference between a sorcerer in a primitive culture and a modern minister of the cloth with regard to the societal process of professionalisation:

The power of the sorcerer stems from his charismatic authority. His "training" proceeds in part as an "awakening" using irrational means and aiming at rebirth, and proceeds in part as as training in purely empirical lore. The sorcer is a non-rational figure. His source of power is as non-rational as his mode of training. He is powerful in non-rational societies. However, the Occident is moving in the direction of rationality and it is predictable, therefore, that the sorcerer would lose his power to the highly rational priest. The sorcerer simply cannot convince highly significant others in a rational society that he deserves a series of rights and privileges. In contrast, the priest, who is in tune with the rational society, finds it relatively easy to win a position of significance. To Weber (1968; p425) the priest is distinguished from the sorcerer by "his professional equipment of special knowledge, fixed doctrine and vocational qualifications" (p630-631).

The same development could be applied also to the performing musician. It is a comparison that Max Weber (1958) indeed makes. He goes even further and argues that the entire Western understanding of music is one derived from rationalisation in that an area of experience has been submitted to *calculable* rules. Weber (1958) delineates the ritual use of music in earlier primitive societies in a way which is reminiscent of the way quite a few participants in this investigation construed their imminent examinations:

Sociologically primitive music appears to a considerable extent to have been removed at an early evolutionary stage from the sphere of pure aesthetic enjoyment and subjected to practical requirements. It was addressed to magical ends, particularly apotropaic (cult) and exorcistic (medicinal) needs. Therewith it was subjected to stereotyping to which any magically important action or object is inevitably exposed... Since any deviation from a magical formula once proved to be effective destroys its potency, in fact, since such deviation can attract the wrath of metaphysical powers, the exact memorisation of tone formulae was a vital matter. *The wrong rendition [my italics]* of a tone formula was an offence which often could be atoned for only through the instant murder of the offender. Once canonised for any reason, stereotyped tone intervals were of extraordinary influence (p40).

Compare, for example, the following two statements given more than two hundred years apart. Beethoven, who composed and often performed his own music, makes the following famous reflection (in Crofton and Fraser, 1985):

Music is a higher revelation than all wisdom and philosophy, it is the wine of new procreation, and I am Bacchus who presses out this glorious wine for men and make them drunk with the spirit (p14).

The violinist Nigel Kennedy, on the other hand, speaks of the necessity to uphold a rigorous schedule in order to meet the demands of today's concert profession (Kennedy, 1991):

The daily routine, wherever I am, vaguely breaks into three sections: the technical stuff, the next concert preparation, and then the maturing of the piece. If, as so often happens, the day tightens up, then it is the development of the new repertoire which gets lost. (Interestingly I learned that Isaac Perlman also moulds his days around four hours of practise, and he's certainly in great shape). The afternoon session is the time allotted to the basic technical disciplines, which all sounds a bit rarified. It is vital that I keep my technique up to the mark, but I make all this rather *boring [my italics]* work easier by watching TV at the same time... Things like that... demand more of the fingers than of the grey cells! The TV just helps me get through it all without stopping (p95).

This comparison is not intended to suggest that performers of previous eras sailed through life on the voyage of inspiration and talent and did not learn the craftsmanship through hard work. *Au contraire!* The comparison is intended to rather show that a change of attitude seems to have taken place with the increased implementation of societal rationality. To some extent the understanding of the role of a musician has shifted *officially* from a largely non-rational *vocation* to a more or less rational career *profession*. We have thus also professionalised the performing musician of which a multitude of institutions for training musicians is an incontrovertible evidence. But has such professionalisation been successful? Conductor Carlo Maria Giulini, for example, reflects over the blessings and the curses of musical supply and demand (in Chesterman, 1990):

The danger of our days, there are many dangers, but one is this terrible conflict between quantity and quality, and another danger is that in general today men have not enough time to think because what they have to do is so much... (p61).

In a rationalised society efficiency, calculability and predictability are needed to forecast the economic reality of which a professional performer is dependent. Therefore, there will also be external demands on the performer to supply the market with whatever is profitable and financially sound. A recording company is not likely to commission the recording of an unknown work by an unknown composer played by a less than world-famous artist. The musical performer becomes more or less *controlled* by the financial custodians of supply and demand.

The following account was given to me by a continental professional performer in correspondence, who after a late evening concert somewhere in France ran into quite a well-known female soprano - here given the name Teresa di Stressa - who more or less has the world as her stage:

After the concert we had a nice *souper* in the "Brasserie du Théâtre", a very nice place next to the Opera building. Teresa di Stressa... was at the concert. She joined us for supper. She is an alto-mezzo soprano and rather in demand by conductors like Haitink, Solti and others. She has, for instance, recently made recordings with the Berliner Philharmonics... She is a very sympathetic, down to earth, straight-forward person without any primadonna-like tendencies... Anyway, sitting in the restaurant, another [well-known performer] and di Stressa had a conversation about musical careers. I was surprised to hear that they were so fed up with it! To such an extent [even] that they both were considering to stop singing! Teresa said that she is travelling around the world, working with new conductors and orchestras, and usually no one bothers to simply give her a little care and attention. After a concert nobody comes to her to chat [and treat her like a person]. She feels terribly lonely and she ends up in

a hotel room reading a book. Sometimes she has to deal with colleagues - other sopranos in particular - who are very ambitious and unpleasant... or with conductors with whom she cannot share her musical ideas. In short, she is just earning money and, as she said, that is *not* the reason she became a singer. The other [well-known performer] - in his own way - it was the same story. It surprised me because I thought they were the ones who were able to handle all that and simply did what they wanted to, the strong and purposeful ones!

I think that it is in the light of a rationalised society as described, for example, by Bettelheim (1960) and Ritzer (1992), that one has to view the findings of the first phase in the present investigation. The subjectivity of musical performance is, it appears, by virtue of its very nature, sometimes at odds with societal rationality.

To discuss determinants of assessment, motivation and influences on performance generation as well as musical conceptualisation without taking the societal context into account would seem somewhat meaningless. It is certainly of greatest interest to isolate parts of a phenomenon but if potential change is an issue in research, then some understanding of the interaction between findings and context will be essential.

The socio-musical paradox

...I don't play accurately - any one can play accurately - but I play with wonderful expression. As far as the piano is concerned, sentiment is my forte. I keep science for Life...

(Oscar Wilde: The Importance of Being Earnest)

What Algernon Moncrieff suggests - Oscar Wilde's role character with the indefatigable desire of being Earnest - has little place in a rationalised

professional world of music it would seem. However, such performers nevertheless do exist! There is a discrepancy between the professional ideal and the professional reality which presents the world of music-making with an interesting anomaly. A case in point is, for example, French pianist Alfred Cortot. In his time he was as famous for inspired performances as he was infamous for making an abundance of mistakes. David Bar-Illan recalls Cortot's playing in the following words (in Dubal, 1985):

What is it about Cortot? Even with all the wrong notes, and the variations in tempo that I simply cannot understand - yet his performance make our heart beat faster. One can talk about timing, about personality, character, tone, ability to colour the music. But when you come down to the nitty-gritty, it is impossible to actually say what separates a very excellent performance by someone, and a performance by Cortot... (p62-63).

There are at least two possible ways of understanding this. Either Cortot managed to so enchant his audiences that they simply ignored his imperfections, or by the virtue of already having established a considerable reputation he was *granted* a greater tolerance³. The truth is probably somewhere between both possibilities. Self-fulfilling prophecies are prone to alter our perceptions considerably and unaware (Hamachek, 1991). What is interesting, however, is the fact that artistry is not necessarily the same as the technical perfection demanded by professionalism. A striking example is the previously mentioned study of Sundberg (1988), who allowed

³ To grant such tolerance is invariably a social act which seems to represent a peculiar example of social behaviour. Construing someone as influential or important appears to distort our perception of the situation considerably. This phenomenon is discussed as the "Maestro Myth" in Chapter Nine.

participants to listen to a completely synthesised voice performance. Musically experienced listeners typically noted that "the singer" was talented and gifted with a good voice but unfortunately lacked the desire to communicate anything. Claude Frank, an adjudicator at the 1978 Leeds Piano Competition makes the following and similar comment on the competing pianist Ian Hobson (in Thompson and Waterman, 1990):

I thought Ian Hobson had an unbelievable talent, and great facility, but Chopin came over as very cold in the finals. His is an extreme musical intelligence. It doesn't necessarily move you, but you have to admire his technical and musical virtuosity (p118).

As seen from a composer's point of view, the Russian composer Alfred Schnittke also discriminates between performers who interpret his works merely "correctly" and performers who play with "understanding"⁴:

There are they who perform my music and fulfil my most minute wish, both as I instruct them when asked and what they can derive from the score itself but who do not understand the music. Then there are those who do take liberties but do, indeed, understand the essence of my music. I prefer the latter category of performers!

What is implied in statements such as these seems to be the recognition of the changing and dynamic nature of the musical performance, which is preferred to a performance which is merely "correct". In other words, our preference seems to lie with the inexact and to some extent also

⁴ Alfred Schnittke, in an interview with Richard Steinitz and Gerhard McBurney, Huddersfield Contemporary Music Festival, 24 November 1991.

with the unexpected (Seashore, 1938). This, however, is in my understanding contrary to the foundations of rationality. Flexibility, as was discussed in Chapter Seven, is in much contemporary music-making a creative possibility rather than a creative reality. The rigours and safeguards of the profession have demands which need to be satisfied for the sake of rationality and perhaps also - in a Weberian sense - for the sake of upholding the ritual. We therefore arrive at the paradoxical conclusion that the professional ideal, in fact, often lies beyond the professional reality. What we desire the end result to be is not always possible with the means we apply to achieve it⁵. The demands of the profession seldom allow a musical performer to be individual, creative, flexible and emotional. To become a professional takes control which when understood as external control, is contrary and probably often counter-productive to a creative effort in musical performance.

I think it important also to include the recording industry in this discussion of the professionalisation of the musical performer. Most of the music we encounter and listen to comes from recordings and in many cases the music we enjoy is a mere illusion describing a fictitious reality compiled by editing techniques. Such recordings emphasise the performer as a perfect machine-like entity who plays the correct tempo, uses the correct phrasing, makes no mistakes, and plays with impeccable dynamics and

⁵ An objection to such a conclusion could certainly be raised on the grounds that we indeed have a number of eminent and inspired performers around! However, there is a significant difference between being a famous and celebrated artist with the self-given right to make choices, and a less famous artist who will have to take what comes along in order to be marketable! This will be further discussed in Chapter Eleven.

balance. Nigel Kennedy (1992), for example, recently made the following statement appended with his recording of the Beethoven Violin Concerto:

I'd like to point out that when you buy an album of a classical concert you are, nowadays, buying no such thing. Even though the album has been sold as "live", the performing artists have invariably gone back to the hall (after the concert(s) have been completed) and, in studio conditions (often within a few days), have patched over various offending passages of music. The result is that these albums are really, at best, only partially live with the rest of the music being provided from normal studio conditions. Another way artists make themselves look super-human is to cross-edit between performances from different nights...

Manipulated recordings produced during a lengthy process of editing, take and retake of the performance and the minute concern for detail, inevitably reinforces the notion of a rational machine-like, depersonalised and flawless professional performer who sets standards to which most mortals never will be able to live up to in real life.

In conclusion, the performer is perhaps often ideally considered as one - in singer Janet Baker's words - whose "business is emotion and sensitivity - to be the sensor of the human race"⁶. But is such an ideal at all possible in a rationalised environment? I leave for the musicians to decide for themselves the significance of their profession, but I argue that there exist conditions during which such an idealistic pursuit will be made impossible due to a complete incompatibility between the psychological nature of musical performance and the societal need to control and predict production as well as to secure a product standard for the sake of remaining marketable.

⁶ Janet Baker, as interviewed in The Observer, 1982.

Musical reality

Reality to a performing musician it seems, is often one in which a hedonic and emotional dimension is very real. Such a dimension is likely to be shared by any creative activity. Torrance (1993), for instance, has coined the expression *beyonders* for individuals who are highly creative. Amongst the phenomenological characteristics of such individuals are delight in deep thinking, tolerance of mistakes, love of one's work and actively enjoying it. To a musician, however, such a hedonic dimension is not only experiential and motivating it is often *functional*. The musical performer makes use of his or her "emotion memory" so as to conceptualise a piece of music and as the performance is brought into public in concert this conceptualisation is evoked and it seems to involve, to some extent, an altered state of consciousness. The examination of the concert appears to be a delicate event dependent upon how the performer actually construes the circumstances. This frame of mind demands that a musical performer is reasonably at ease in the situation where he or she is to perform.

It would be helpful to have a theoretical construct which delineates the performing musician's unique situation and takes into account what has been discussed so far in this investigation. Such a construct could also serve as a heuristic device in further research into the psychology of the unique world of music-making. Conductor Eugen Jochum (1965) describes musical conceptualisation as an "inner reality" in the following manner:

[The conductor's] own inner analysis of the composition, the identification with the will of the composer, precedes his work with the orchestra. It would be too late to come to his conception of the piece when working with the orchestra, although certain aspects can still be perfected by actually hearing the

work. The inner analysis - which can be a completely isolated process - is immediately followed by another process, the transfer of the inner conception to the orchestra, in the reality of sound, thereby achieving the second, physical reality (p258-259).

Such a reality, as I have argued, appears to a large extent to be based on (and in) the emotional life of the performer as well as on its contextual concomitants. It seems therefore appropriate to term such a reality a *musical reality*, and for heuristic purposes it may describe the interaction between inherent musical ability, hedonic motives, the learning of the skill and the impact of the rationalised professional context. Such a musical reality is closely related to what has been proposed by the tenets of personal construct psychology (PCP) (Kelly, 1963; Bannister and Fransella, 1986; Burr and Butt, 1992). Kelly (1963), for example, speaks of the individual as making sense of the world by creating verbal as well as non-verbal constructs of similarities and contrasts. The main purpose of such constructs is to structure an understanding of the world and make prediction and anticipation possible. This is a very appealing understanding which relates to musical reality and the way a performing musician seems to conceptualise music for performance. Although such a reality is individual that is not to say that some constructs are not shared amongst musicians. A musician may certainly share certain constructs regarding music-making with others. But concerning what appears to be the most fundamental system of constructs of musical performance: the dynamics of emotional life in and with the music, such constructs are most likely to be unique to each performer and therefore also unique to that

musical reality. Making sense is also the centre of focus for Leontiev (1992), who suggests that "making sense" is the only viable approach to understand the psychological function of art. Furthermore, a recent theory of personality - or rather of "personhood" - has been suggested by Heron (1992). His proposed model of personhood is based on an affective dimension to which every other function in a personality relates hierarchically - much like the proposed construct of musical reality!

In conclusion, given the appropriateness of a concept such as musical reality, how does it fare in the training of musical performers? How is musical reality nurtured? Is music education free from the influence of the rationality which at times seems detrimental to professional musicians? By what means are the performers-to-be taught? To these and other questions I now turn. They provide the basis for the second phase of the present investigation.

CHAPTER NINE: MASTERS OF THE TRADE - SEVEN CASE STUDIES

Introduction

I have put forward the heuristic of *musical reality*: a dynamic and individual world of music based on the functions of emotional life, a dimension of hedonic experience which both motivates a musician and influences the conceptualisation of a performance. The acknowledgment of a musical reality also prompts questions of its development. How do tutors of musical performance convey their knowledge to a student? How does the student respond to the demands of the teacher? Are there ways of conveying a skill such as musical performance that are more successful than others? Are there even ways of teaching that are counter-productive? How is musical reality nurtured and educated? In short, how does musical reality fare and function in an educational setting such as that provided by tertiary training?

Whether music is a language or not has long been subject to debate and discussion. The fact that music communicates is widely accepted. Dissension through the centuries has rather concerned *what* music possibly may communicate. Music and language certainly share many features: both are used expressively and receptively, both involve fine sequential motor activity for production, both are constructed of perceptually discrete sounds, both are governed by grammar and both are represented in writing (Sergent, et al., 1992). However, while everyday discourse emphasises precise and verbally expressible meanings, musical expression is largely non-verbal and precise meanings are of little importance and most likely impossible to convey (Argyle, 1988). If the taught subject is of such a

nature, then how do teachers of the musical phenomenon solve the problem of instruction? To study how musical performance is taught, it is perhaps more interesting to emphasise the *differences* between musical and verbal language rather than their apparent similarities. Sloboda (1985), for instance, makes the following point:

Performing expertise requires analytical listening powers of a developed kind so as to be able to "latch on to" the minute timing and intensity variations that make a master performance and then *imitate* them. In my own experience, and that of many musicians, there is no really satisfactory way of *describing* expressive variations in a way which allows one to incorporate them into one's own performance. Expressive techniques are passed from one musician to another by demonstration (p88).

In other words, it seems that where verbal possibilities come to an end in teaching musical performance, demonstration is likely to take over. However, to argue that demonstration - which is mostly to be understood as *imitation* - would suffice in conveying performance skills is probably too limited an understanding. Suzuki, the famed violin pedagogue who took the world of music teaching by storm with his *Talent Education*, provides an illuminating example. In his book Nurtured by Love (1969) he presents his method of teaching children to play violin from a tender age. He puts forth a teaching approach relying exclusively on *imitation*. The thought behind the method is that children can acquire a musical skill just as readily as they acquire their native language. Ideally the learning of both should take place simultaneously. A considerable responsibility is placed upon parents and particularly upon the mother, who is to supervise the child according to the violin teacher's instructions as well as taking part in the lessons

(Cook, 1970). Such prescribed reliance on imitation, which is what the orthodox method recommends, may not be an entirely successful approach. Hargreaves (1986) and Gardner (1983), for example, question such an emphasised reliance on imitation and repetition. Gardner (1983), has observed that

all regimens have their costs, and some equivocal aspects of the Suzuki method should also be noted... since the learning of notation is devalued in the Suzuki method, children often fail to master sight reading... Shifting to a notation-based strategy after the ages of six or seven would seem to be a desirable ploy, if the habits acquired by ear-and-hand have not become too entrenched by this time. The very plasticity that initially allowed rapid learning may already have given way to a rigid and difficult-to-alter style of performance.... Much of the method focuses on a slavish and uncritical imitation of a certain interpretation of the music - for example, a Fritz Kreisler recording of a classical sonata. Children are likely to come away with the notion that there is but one correct way to interpret a piece of music... Even more problematically, children receive the impression that the important thing in music is to replicate a sound as it has been heard and not to attempt to change it in any way. No wonder that few, if any, Suzuki-trained children display any inclination toward composing... The transition from skilled performance to original composition is difficult to make, and my own guess is that the Suzuki method makes it nearly impossible (p376-378).

Apparently, demonstration followed by imitation and verbal instruction are not enough to raise an independent musician with an artistic conviction and will. Clearly there are many other factors involved such as, for example, inherent talent - which Suzuki does not recognise - educational context, by what means teaching is conveyed, and also the relationship between student and teacher. The latter, on the other hand, is something that the Suzuki philosophy of teaching has taken very seriously.

Interestingly, little is known about the dynamics of individual applied

music teaching. While the research literature on general music teaching in the classroom is plentiful (e.g. Mark, 1978; Swanwick, 1979; 1988; Paynter, 1982; Choksy et al., 1986; Rötter, 1987; Kaiser and Nolte, 1989; Mills, 1991), there are only few studies investigating applied music instruction in general and the interaction between a performance tutor and his or her student in particular (Kostka, 1984; Gustafson, 1986; Schmidt, 1989). It is a field, however, which is beginning to attract the attention of some researchers, albeit the focus is so far primarily on the teaching of children (e.g. Mackworth-Young, 1990; 1992a; 1992b; 1992c; O'Neill, 1993). Such a focus is important. However, I think it would pose a serious flaw in the knowledge of educational behaviour if the interaction between adolescent and adult students and their tutors were left out of focus and unaccounted for in research. Shuter-Dyson and Gabriel (1981) point out that the deepening of the emotional appeal of music is the most noteworthy factor in music at adolescence. This fact alone gives research into adolescent and adult music teaching a considerable weight since the subjective aspects of music and music-making are the traditional target of musical performance.

In studies of the development of ability and giftedness the nurture of musical talent is inevitably a part of the research field, but as of yet applied instruction is only a limited issue which has not really been a point of focus. The teaching methods of the skilled and well recognised teachers have - to my knowledge - never been subject to systematic investigation. When teaching is discussed in the nurturing of the gifted musical performer the focus has been on the perceived *significance* of the teacher-role particularly during the exceptionally gifted performers' childhood (Sosniak,

1985a; 1985b; 1990; Bastian, 1989; Sloboda, 1991c; Sloboda and Howe, 1991).

Sloboda and Howe (1991), for example, have observed that

teachers were very important [during the gifted performers' childhood]... The vast majority of first teachers were rated positively on the warmth dimension, and this is consistent with the view that having a warm and friendly teacher to provide encouragement is extremely beneficial, if not invariably essential, for the young learner (p19).

There is thus a clear tendency also for research into competence and giftedness to focus on individuals in an age group from early childhood to their mid-teens and leave talented students at universities and conservatoires with little attention. This has been observed by the German researcher into gifted adults Colleen Neitzke (personal communication) as well as by Marjoram (1986) who comments that

history teaches us that such is the extraordinary nature of talent and creativity, and such is the unpredictable nature of human growth and development, that it is naive to suppose that those with gifts and talents will all reveal them before the age of 16, even if sympathetically and stimulatingly taught (p317).

The actual teaching procedure and what it is that comprises the interaction between teacher and student is, to my knowledge, more or less untouched by research. On the other hand, there exist several suggestions on teaching methodologies which have as a basis either a particular idea, such as for example the Suzuki methodology relying on a language principle (Cook, 1970; Wallace, 1990; Turner, 1992), or on the commonsense knowledge of long experience of teaching and performing. Neuhaus (1969), for example, presents such an approach in his treatise Die Kunst des Klavierspiels, as

does Leimer and Giesecking (1959) in Modernes Klavierspiel, Sandor (1981) in On Piano Playing - Motion, Sound and Expression, and Hurford (1988) in Making Music on the Organ. Most orchestral instruments also have similar literature written on specific difficulties connected with a particular instrument: for example, cello (Mantel, 1975). French horn (Morley-Pegge, 1973), and bassoon (Camden, 1962) to mention but a few.

It should be noted, however, that whilst this literature exhaustively covers the technical aspects of the skill concerned, there is often little, if any, space devoted to thoughts on values, musical experience, beliefs and artistic conceptualisation. The short treatise by Last (1960), for example: Interpretation for the Piano Student, intends to guide performers-to-be into an understanding of musical interpretation. According to the publisher it provides "succinct, sensible, and practical advice on all problems of interpretation". This may well be the case but interestingly it does not once mention individual experience, conceptualisation or interpretational conviction.

The emphasis in commonsense teaching on facts and practical skills is criticised by Richter (1976) in his own theory of interpretive teaching as based on hermeneutical concepts. Contrary to a majority of other such methodologies he stresses *experience* above everything else and criticises much music-educational policy (and its literature) as being "positivistic" neglecting such an important issue:

[A teacher could, for example, say that] "this pupil must learn that this piece of music - a menuetto - has as a basis an A-B-A form", in which case the teaching objective will remain estranged to the pupil. The communication and mediation [of interpretation] cannot only be spoken of. Yet, this is what many textbooks on

music and teaching analyses do. Such practice nurtures a positivistic attitude toward the consideration of a curriculum, toward a syllabus and toward the students who, with the help of these doubtful advantages which securely measures achievement, nevertheless will have to operationalise the process of *Verstehen* [understanding] in spite of such effective obstructions (p20-21, as translated from German by the present author).

Vocal performance seems to be an exception from such a heavy emphasis on teaching mostly facts. Voice teaching places a more or less equal emphasis on technique as well as on interpretation. Bernac (1978), for example, in his The Interpretation of French Song, writes that

all the interest of the performance lies in the fact that to be faithful to the work he performs, the interpreter has to give his personal vision of it. Only the performer's *presence* can give *expression* to his rendering. In instrumental music, when the composer indicates on his score: *espressivo* (with expression), he cannot specify the kind of expression he means. He therefore relies on the emotion that his music arouses in the interpreter; but in vocal music the expression is clarified by specific poetic texts (p3).

Singing inevitably presents a particular case within the field of musical performance due to its traditional reliance on actual role-playing as based on a written and sung text. The *noó-dynamic reference* is already given to a singer through the text, whereas an instrumental performer usually has no such frames of reference provided.⁷

⁷ Note that even if an instrumental performer usually has no given *noó-dynamic* references, that is not to say that he or she does not generate one! As was shown in Chapters Five to Seven it seems that the generation of such meta-cognitive schemata is more or less a natural and perhaps inevitable response to studying a new piece of music. However, while vocal training focuses on a *nóo-dynamic* framework it is often only of minor importance in instrumental teaching.

Compare, for example, the following statement on piano playing (Ching, 1963) with another statement on singing by Paul Deegan (1991), a past chairman of the European Voice Teachers' Association (EVTA). Ching (1963), as a pianist, makes the following comment to his readers on mastering the skills of piano playing:

Although we shall be forced to spend the majority of our time on the technical aspects of piano playing, we shall never, I hope, forget for one instant that technique is not an end in itself, that it is the servant and not the master of our art. At the same time we must not allow ourselves to go to the other extreme, that of minimising the importance of technique, of regarding it as a necessary but deplorable evil (p6).

Paul Deegan (1991), as a singer, takes quite a different stance, one which focuses on the individual rather than the ability:

I believe it is at the core of good singing teaching that we be conscious of our obligation to teach the *whole person to sing*, and not just the process of good vocalisation; that we teach not only the body, but the mind and the spirit as well (p10).

This study which constitutes the second and final phase of the present investigation, set out to study musical reality in individual performance teaching and to sample methods by which musical subjectivity is negotiated within the individual musical performance lesson.

The entire chapter (i.e. the present Chapter Nine) is substantial and a few words need to be said about its organisation in order to keep the reader on course. A classical presentation of a study usually follows a format in which data are presented separately and prior to any discussion of the results. I have followed such a format when presenting prior studies

leading up to the second phase of this research project. I have endeavoured to follow it also as I present this study concerned with the education of musical reality but with a few deviations. I shall present seven case studies intended to portray the typical teaching style of a number of individual performance lecturers. The case studies are followed by the building of a phenomenological model of performance teaching. The case studies provide the data from which the subsequent model is derived. The chapter is then concluded in a general discussion which pulls together all the different strands: questions raised by the case studies and issues focused by the model and their relevance for the training of musical performers.

However, as I present the seven case studies I have allowed some concurrent discussion in order to make clear a lecturer's individual teaching style as discussed in each particular case. In other words, each case study is more or less intended to be self-contained. Also, as the model unfolds and is brought together, its constituents are discussed in the light of the case studies as well as in reference to appropriate literature. Finally, as I summarise and display the model of performance teaching graphically I allow another brief discussion of its relevance to the educational context and make suggestions to its possible use.

Method

General participant observation was on-going all through my residency at the music department of Northern University. Socialising with, advising, accompanying and teaching students in the department was a part

of daily life. So, too, was informally socialising and discussing with lecturers and staff.

As teaching became an object of study in the research project, it was necessary to approach a number of lecturers in order to make possible visits to individual lessons. The participating lecturers were approached largely on the basis of willingness, availability and the rapport I had managed to establish during the period of one and a half years preceding the second phase of the investigation. Consideration was also taken to the type of instrument taught by the lecturers.

About half of the students who studied with the participating lecturers had voice or instrumental performance as their main study, whereas the remaining students had another main study, either a different instrument, voice, the history of music or composition. For the second study the participants' levels of advancement ranged from beginner to just as advanced as students with performance as a main study. One criterion concerning the participation of students which I presented to the lecturers, was that students preferably should have studied with the lecturer for more than one term. This was felt to be essential considering the assumed importance of relationship in a dyadic student-teacher context. Most of the participating students had been under the tutelage of their tutor for more than a year. The participating lecturers often suggested which students could be of interest to the study. Sometimes they were consulted by their tutors whether they had any objections to the researcher sitting in on their lessons. Objections were only raised by one voice student of lecturer B7 who, according to her own wish, was excluded from the study. I left the

room as it was time for her lesson. The same student, however, was an interesting informant in the general research setting and often shared her hopes and dismays with regard to the inner life of the music department.

Case studies were considered essential when endeavouring to focus on the phenomenology of musical performance teaching and the negotiation of the musical reality in the student-teacher relationship. Each lecturer together with his or her students form one case.

Robson (1993) defines a case study as "a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real-life context using multiple sources of evidence" (p146). Further, the case study is one in which, according to Cohen and Manion (1989), the researcher

typically *observes* the characteristics of an individual unit - a child, a clique, a class, a school or a community. The purpose of such observation is to probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalisation about the wider population to which that unit belongs (p124-125).

Seven performance lecturers in the music department agreed to take part in this study of performance teaching (see Figure 9.1). With the exception of lecturer B6, who is the sole representative of an orchestral instrument, there are two piano teachers, two voice teachers and two organ teachers.

It was also thought that studying the teaching approach of a number of performance tutors, would yield sufficient data in order to make it possible to elicit a general phenomenological model of musical performance

Lecturer	Sex	Age	Type	Position
B1*	M	64	A,D,S,	Lecturer in singing, a former opera singer.
B2*	M	52	D,S,	Lecturer in organ, concert organist, records for BBC.
B3*	M	49	D,	Lecturer in piano, concert pianist, accomplished accompanist.
B5	M	45	D,S,	Lecturer in the history of music, concert organist.
B6	F	50	A,D,	Part-time lecturer in clarinet, experienced adjudicator, limited performance experience.
B7	F	50	D,	Lecturer in singing, concert singer.
B8	M	30	A,D,	Part-time lecturer in piano, concert pianist, a former graduate of the music department.

Figure 9.1 Participating lecturers. An asterisk denotes a lecturer's previous participation in other studies of this investigation. Type outlines the manner of researcher participation during lessons: A equals accompanying, D equals discussions and S denotes asking for second opinions in matters of performance practice.

teaching, which could possibly serve as a tool in the understanding of the general dynamics of such teaching and possibly also serve as a focus in the training of performance teachers.

I stayed about two weeks with each lecturer since my intention was - with the lecturers' approval - to be able to observe every participating student being taught at least twice. During the lessons I took notes rather than making use of any mechanical recording device. Although my intention at first was to bring an unobtrusive tape recorder, this was firmly discouraged by lecturer B1 who considered it unacceptable. He did not mind, however, that I brought a notepad and took notes. I decided to be consistent and continue taking notes also when visiting the other lecturers.

Each case study should therefore be considered *representative* of each participating lecturer rather than exhaustive and absolute. As several lecturers pointed out, there are many issues in performance teaching which are not verbal. When recording the events which take place during individual lessons, one can therefore not speak of a logic-verbal coherence in the general sense⁸. In other words, it is difficult to record exhaustively the dynamics of an applied music lesson as well as actions and events during an individual lesson. In taking fieldnotes by hand, unaided by video or tape recorder, there is a need to sample the impressions and decide instantly what is more or less significant. However, even with a tape recorder non-verbal cues - a substantial part of the lesson - will inevitably be lost. A hidden and stationary video camera would record gestures and facial expressions but would also have limitations in that it is, in fact, stationary. With a perambulating teacher, such as is often the case with a performance teacher, many non-verbal cues would be given out of sight of the camera.

In the present study I sometimes participated as an accompanist and had the chance to see the lessons from at least two vantage points: from behind the piano as an active participant, and as a listener in a corner of the room. Sitting in a corner was not the same as being a passive observer. The fact that I had gained the participants' confidence as a colleague rather than a researcher, invited participation in terms of discussions or second

⁸ Comments to that effect were made by a few lecturers upon having authenticated the transcripts of my notes and some of the conclusions drawn. See the discussion on safeguards of research quality in Chapter Two.

opinions by all the lecturers and often also by the students. It is therefore feasible to argue that a present and accepted participant observer may to some extent have a certain advantage over a mechanical recording device in observing important inter-relational cues. Admittedly, manual note-taking is often at the cost of complete word-by-word transcripts and the resulting data are by necessity more or less later reconstructions by the researcher. However, the correctness of such reconstructions may be checked against the participants themselves (Kazdin, 1977; Wolf, 1979; Lincoln and Guba, 1981; Runco, 1990).

The lecturers spontaneously construed the request of sitting in on their lessons as being one of evaluation of worth. Measures were taken to come to terms with this as has been discussed elsewhere. One important issue, however, concerns the possible researcher effects on the setting. I suggested earlier that the greater the acceptance of the population in a research setting the closer also to normal behaviour one may feasibly expect. It is likely that such an assumption holds well in a context where a greater number of people are present such as, for example, in a classroom setting. But as a setting becomes confined in numbers to only a handful of people, then overt observation is just as likely to take on the understanding of evaluation. To minimise this as far as possible I emphasised openness and participation.

As I am well acquainted with the widely spread need of resident accompanists in institutions such as a university music department, I offered to accompany the students during the lessons where this was felt by the lecturers as appropriate. In so doing I became an essential part of

the teaching process and the possibly reactive function of being an observer lessened. Indeed, lecturer B7 actually expressed her appreciation of the researcher as a colleague rather than an observing researcher. In general, I was consulted and considered as an additional source of information during the lessons.

Acceptance may certainly help to create a more or less normal context but it does not take away the inherent desire most of us display to present ourselves in as positive a way as possible. In order to preserve self-esteem or even enhance it, we always make more or less unaware efforts of trying to make a good impression on others (Hamachek, 1991). Therefore, I decided to monitor more stringently if and how the lecturers deviated from their normal teaching as I was present in the room. I asked every student to give me a written account to this effect (see Figure 9.2).

LECTURER:	COMMENT:	by STUDENT
B1	There was a lot less chat. We got into the job more efficiently.	A12
	He was more intense. Fitting about three lessons into the one hour.	A14
	No difference.	A16
	He wasn't being as flamboyant as usual, but he didn't seem to put out; just aware that there was a researcher in the corner of the room by the coats!!	A18
	More inventive, inspirational ideas, a slightly quicker pacing to the lesson and more criticism.	A19
	More responsive.	A20

- I felt he was a bit more inclined to approach the lessons in a more regulated fashion than his usual approach, i.e. he is usually letting the lesson grown out of what crops up in my playing as it occurs. I also felt that he was more cautious in his treatment of me and more inclined to highlight the "teacher-pupil" relationship. This is usually less formal. A4
- None. A21
- B2 There wasn't really that much difference, although he did tend to say good things rather than bad about the music, i.e. how I played it. He also seemed to be permanently in a good mood. Another thing I noticed was that he went through all my three pieces for my exam. He hadn't done that since about February! A23
- A little bit more light-hearted and humorous, but also stricter, stopped more often and was much more "picky" about things. A24
- I did not feel that anything was different. A25
- Considerably different! More alert and much more helpful. A1
- Yes!! I felt he was much more in depth about the piece. Far more helpful (...and other students have mentioned this as well!!!) A6
- He was far more "finicky" with my performance, Interrupted me more often than ever before. A27
- B3 Yes.... he was more friendly and held the tone and tried to make jokes, but I could tell it was a "put on". However, I must admit that we always exchange a greeting if we see one another in the department at all (not in the lesson... possibly out of politeness more than anything). I feel you cannot judge a person without you really knowing them, and as I do not know my piano teacher that well, I feel that some of my comments may be unfair and could change if I knew him better. A29

B5	Not at all. [My teacher] has nothing to prove about the quality of his teaching.	A30
	He did not seem as bored as usual and was more systematic.	A31
	Slightly more animated.	A32
	He seemed to stop and interrupt my playing more than usual.	A33
	No.	A34
	No.	A35
	I actually noticed at the time that there was no difference at all.	A36
	No! Exactly the same.	A37
	She was much more precise and picked up every single mistake. I also felt she tried to make excuses as to why I wasn't playing very well whilst you were sitting in.	A38
	No.	A39
B6	Slightly more conscious of her teaching method, especially the second time when I brought a new piece of music (that I'd just started practising) along to the lesson.	A40
	Slightly. Only in that she was more conscious of herself and therefore she worked me harder, but only slightly!	A41
	She was trying to act like a strict teacher. She's not. The lesson context was fuller. More effort was put in. Very particular. She is normally, but more so whilst the researcher was there.	A42
	No.	A43
	[She] was somewhat more formal than usual, although occasionally she is more formal in approach. It was more marked during your presence. There was less personal interaction...	A44

B7	No difference at all.	A33
	Only very slightly. She talked a little more about the technical side of singing.	A45
	Everything was highly intense, She became more encouraging, mind you, she has remained so [as you left].	A46
	No.	A47
	No.	A48
B8	I didn't think my teacher behaved differently. However, there was one particular lesson when... she was rather "hard" on me, but that could have happened anyway - and it did the trick!	A49
	At first he was slightly anxious. General chit-chat was cut slightly short, but on the whole very little changed.	A50
	No.	A51
	Not really. I think we were probably a bit more serious and <i>slightly</i> nervous, because when someone who is not usually there <i>is</i> there, it does [have an effect] even if it's slightly... It did feel as if you were probably going to judge our behaviour and relationship, but this didn't affect the lesson much. Actually, when you came to our lesson you were privileged because we very rarely discuss my compositions, so in that sense there was a difference in the way it was taught...	A52
	Marginal, but only, I feel, to make me cope with the different environment more easily.	A53
	No.	A54

Figure 9.2 Researcher-effects on the individual lessons as reported by participating students.

Sixteen students did not notice any difference in behaviour, whereas twenty seven students to some extent did. It should be noted, however, what the nature of these deviations from normal teaching behaviour were. They usually concern pace and efficiency - which increased - and the attitude of the teacher towards the student - which sometimes changed. Some participating lecturers became friendlier, more responsive, encouraging and helpful, and in one case more inhibited. What is interesting in these deviations from normal teaching is the often implied ideal teacher, i.e. the *professional* ideal to which a few lecturers - according to their students - suddenly decided to live up to. In the light of the concluding discussion of Chapter Eight the fact that, for example, student A42 observes that lecturer B6 was trying to act like a "strict teacher" which she usually was not, reinforces the notion of a socio-musical paradox. That is, the appeal of something that is not necessarily a part of that teacher's usual and consistent behaviour, which suggests an external imposition rather than an intrinsic conviction of its real and personal value.

Although lessons often changed in intensity as I was present in the room they did *not* change in type or content. The fact that lecturers more or less unaware wanted to present themselves as "ideal teachers" served my purpose. Rather than preventing me from acquiring the information I set out to gather I gained an abundance of the information I sought. My intention was to sample methods by which musical subjectivity is negotiated during the individual lesson. My presence sometimes appeared to trigger a greater resourcefulness amongst the lecturers.

Of some significance is perhaps also the fact that only one of the

participating lecturers had trained as a teacher. Lecturer B1 had his Postgraduate Certificate of Education (PGCE). All the other participating lecturers relied on their own experience, resourcefulness, and what had been handed down to them by their own previous teachers.

Two similar questionnaires were designed in order to both supplement the observational data and to make possible a quantitative comparison of lecturers' and students' ratings of given variables. The questionnaires differed only in wording depending on whether a lecturer or a student (see Appendix 6). The issues raised in the questionnaire concerned content of the average lesson and more general pedagogical issues. The variables covering these issues are presented here in full rather than in connection with each of the seven case studies (see Figure 9.3).

The variables were chosen according to observed teaching behaviour within the music department which in my estimation was quite general and could be considered typical for most traditional music institutions, and also according to the notion of the dual character of musical performance: non-verbal in expression but often verbal in instruction. All variables were rated on a dimension from insignificant (0) to important (4), or alternatively on a dimension from seldom (0) to often (4) depending on type of variable. The participants had the possibility to add issues and make free comments concerning the raised issues and the research procedure in general. Six students and three lecturers took this opportunity. The students' additions expressed the social situation, that their tutor takes time to show sympathy, offered friendship and showed a general concern

- 1 - What do you feel are important issues in your lecturer's teaching?
- (a) Discussing music in general
 - (b) Discussing the musical profession
 - (c) Discussing general things, not necessarily musical
 - (d) Discussing cause and effect in interpretation by harmonic and or historical analysis
 - (e) Discussing cause and effect in interpretation on an imaginary or literary basis.
 - (f) Separate technical exercises such as scales, chords, tone, intonation etc.
 - (g) Technical exercises and problems as they appear in the repertoire.
 - (h) The students performing their repertoire.
 - (i) Listen to recordings of other performers/ensembles
 - (j) Correct posture/physical attitude (i.e. undesired tensions)
 - (k) Projective/communicative skills (textual and/or musical)
- 2 - Does your teacher make certain points when teaching through
- (a) demonstrative singing (pronunciation) or playing, asking you to imitate?
 - (b) give you suggestions verbally without demonstrative playing or singing (pronunciation)?
 - (c) analogies and metaphors?
 - (d) state absolute facts, for example, saying "you have to do it this way..."?
 - (e) relate to other performers and their teaching and methods?
 - (f) How often do you feel that a certain traditional approach to performing a piece of music from a particular era, is impressed upon you?
 - (g) How often is your personal taste and choice of repertoire considered by your teacher?
 - (h) How often do you feel that your teacher's personal taste dominates in selecting repertoire?
 - (i) How often are you interrupted in your playing during a lesson?

Figure 9.3 The 20 variables suggested for rating (1) average lesson content and emphasis, and (2) more general pedagogical issues. Note that the wording refers to the student version of the questionnaire. Variables 1a-k were rated from insignificant (0) to important (4), whereas variables 2a-i were rated from seldom (0) to often (4).

for their well-being. The lecturers' added variables on the other hand, concern spending time during lessons to establish a strategy for practising. These additions were not included in the subsequent analysis of the ratings and they do not contribute new issues which have not been covered in the analysis of the observational data.

The nature of the relationship between lecturer and student seems to be a fundamental issue in particularly a dyadic teaching situation. It was assumed that the student's perception of the tutor's personality would relate to a student's perceived success or failure. Therefore, a set of 40 variables concerning either commendable or aggravating characteristics of performance teachers were gathered from amongst students in the department of music. Some variables were also added by the researcher as prompted by observation and experience (see Figure 9.4).

(a) demanding	(b) strict	(c) personal
(d) understanding	(e) restrained*	(f) patient
(g) easily bored*	(h) logical*	(i) conservative*
(j) encouraging	(k) subjective*	(l) impersonal
(m) emotional	(n) authoritative*	(o) flamboyant
(p) inspirational	(q) systematic	(r) openminded
(s) involved	(t) practical	(u) committed
(v) honest	(x) expressive*	(y) able (teaching)*
(z) able (inter-pretation)*	(aa) able (analysis)*	(ab) communicative
(ac) persuasive*	(ad) obliging*	(ae) serious
(af) experienced (teaching)	(ag) experienced (performance)	(ah) inventive
(ai) diplomatic*	(aj) imaginative	(ak) sensitive to status quo*
(al) philosophical	(am) impatient	(an) humorous
(ao) theoretical*		

Figure 9.4 Variables describing teacher characteristics as given by music students. Variables with an asterisk have been suggested by the researcher. All variables were rated from "not at all" (0) to "very" (4).

All variables were rated on a dimension from "not at all" (0) to "very" (4). These variables are only presented here and not repeatedly in the following case studies.

Students were also asked to evaluate the progress they had made whilst under the tutelage of their present tutor. Their lecturers were asked the same questions and a comparison was made between the teachers' and students' results. The questions concerned how they would rate their progress in technical prowess as well as their progress in expressive/musical playing. The participants were also asked to estimate the impact they felt that the musical environment had had on them in general and on their performance ability in particular. The question was also asked about whether they felt that their awareness of music, musical life and thought had become more profound and elaborate during their time of study with their present teacher. Furthermore, the participating students and lecturers were also given the opportunity to rate the potential of each student as a future successful performer. Finally, the question was put forth to what extent students follow the suggestions given by their teachers. These six variables were rated on a dimension from none (0) to considerable (4), or alternatively from "not at all" (0) to always (4), depending on the variable.

I endeavoured to estimate the degree of correspondence between scores which might suggest whether a lecturer's understanding of his or her intentions are perceived and understood by the students. Therefore, the quantifiable data on teaching content, general pedagogical issues and the inventory of teacher characteristics, were analysed with the help of the

Statistical Package for Social Sciences [SPSS] (Norusis, 1988a; 1988b). As a measure of correspondence between the two sets of scores, i.e. the ratings of the lecturers and the ratings of the participating students, Pearson's correlational coefficient was used. In the analysis missing values were given the rating of 2 (i.e. the median of 0 - 4). This, however, is close to negligible since values were missing at five occasions only. In order to make a general comparison between the lecturer and his or her students, the student scores of each case were averaged and presented as a further variable relating to the particular lecturer.

Concerning the evaluations of progress, however, I have simply left participants' ratings of the six variables for each case study in a table and calculated the arithmetic mean for each participant. The low number of variables and the few participants relating to each case made a correlational coefficient seem superfluous and inappropriate. A visual comparison of a lecturer's average score with that of his or her students' may more convincingly suggest whether a degree of correspondence is implied.

As for the qualitative data which carry the greater weight in the study and also constitute the greater part of the entire body of data, the transcripts from the observational procedure were subjected to a content analysis (Krippendorff, 1980; Miles and Huberman, 1984) in order to categorise what took place during the individual performance lessons and what means were used to obtain particular objectives.

Case One: B1 - Voice tutor

Lecturer B1 has a background as an opera singer. He has now withdrawn from a life of performance in favour of teaching. However, he keeps in contact with the life as a performer through extensively adjudicating at a variety of competitions. Although B1 has had a seemingly successful career in music he often referred to his inadequacies as a knowledgeable musician. He does not consider himself "legitimate" due to the fact that he does not have a degree in music:

I am a disbeliever in analysis. There is another lecturer in this department who teaches performance *only* through analysis, saying that "because of this harmonic constellation, tempo and dynamics should be played in this way" - - - I don't want to do that nor could I. I don't have that background.

These alleged shortcomings were never referred to by his own students. On the contrary he was regarded as a considerable source of information in matters having to do with voice and performance. Although with limited knowledge of music theory B1 is very reliant on his analytical skills with regard to the physiology of voice production. When students have a certain problem the lecturer defines his own role as one of "being the doctor finding the remedy":

I'm not systematic in having every lesson planned ahead, or allotting so many minutes to this and that, not being a *naturally* orderly person. But I would think I'm *very* analytical in trying to diagnose (to myself and often to the student) what doesn't seem to be right physiologically, musically and interpretatively.

The lecturer characterises himself more or less facetiously as talkative, forgetful and silly. However, during one unusually high-spirited lesson with student A16 the lecturer turns to the researcher and formulates an impromptu prerequisite for teaching: "Extrovertness is top-priority in teaching singing!!"

The atmosphere during lessons was always very relaxed and on the whole the lecturer managed to establish a good rapport with his students. He is well-known throughout the music department for his resourcefulness. One voice student, although not taught by B1, described him as "an eccentric teacher, one who can portray and convey anything". Nine of the lecturer's students participated in the study (see Figure 9.5).

Participants	Age	Sex	Main study	Submission of questionnaire:	
A12	18	F	Voice	Yes	
A13	34	M	Voice	No	(Moved abroad)
A14	21	M	Voice	Yes	
A15	19	M	Voice	No	(Too "busy")
A16	18	M	Voice	Yes	
A17	18	M	Voice	No	(Failed the course)
A18	18	M	Voice	Yes	
A19*	21	M	Voice	Yes	
A20	22	M	Voice	Yes	

Figure 9.5 Lecturer B1's participating students. An asterisk denotes the participation in other studies comprising this investigation.

As a visitor to the individual lessons I was frequently asked for second opinions on translations of German and French texts as well as on performance interpretation and practice. A few times I was asked to take over the accompaniment which left B1 free to move around and concentrate

on other things than the accompaniment. Most of the time, however, the lecturer preferred to conduct the lessons from the piano. It was his habit and he felt comfortable staying behind the piano for most parts of the lessons.

It appears that B1 in his teaching, by and large, relies on trying to make students as autonomous as possible. Compliance is an issue but it seems one which the lecturer applies to prepare students for a forthcoming professional life and for examinations rather than a strict attitude implying that there are no other alternatives to what is taught:

In practical studies one doesn't usually know in fine detail just what will happen. Therefore the teacher's response has to be based on *trained* and *experienced* instinct and the inspiration of the moment. On the other hand, our exam programmes are usually planned well in advance and selectively rehearsed.

It appears that B1 wishes that music-making was free of any demanding compliance. He reflectively observed that

one cannot take risks today unless you are a "big name". I would love to have heard Dowland sing these songs for himself. It was probably very much like the troubadours would have done them, where the text is absolutely primary to the music and not the music primary to the text.

Hence, because of the tacit demands of the musical community one must comply to some extent in order to become accepted and have the chance of a career. The lecturer would, for example, select new repertoire if the student becomes tired of a certain song. However, depending on whether it is a song for the repertoire in general or one which will be included in an

examination programme the lecturer will put it aside temporarily and return to it later. At times, when an issue comes up which B1 feels is particularly important, he makes his point known indirectly. Not wanting to breach a student's own initiative he tries to hold the student to the non-acceptable solution emphasising it until the student realises that the chosen approach is less than successful.

The lecturer is very sympathetic and is equally observant concerning his students' welfare. That is, he takes an active interest in their general situation as students which sometimes means that singing is suspended in favour of discussing whatever is the particular problem a student may have. At other times students' problems are neither existential nor social but B1 sees himself forced to suspend singing in order to put a student straight - or at least so he argues. It appeared that such an action was rather something that the lecturer would desire from time to time but one which he seldom or never went through with. For example, student A19 was about to take his final examinations and the lecturer feels that he has to deal with some urgent problems. B1 made the following comment:

I have worked with him for two years now. I was to straighten him out today. [To the researcher] Maybe you shouldn't come - for A19's sake. I am really worried for him. It is his entire person. [Another voice lecturer] did not go to any of the two opera performances [in which A19 sings] because of *him*. She cannot bear to watch him when he sings. He is breaking down eventually and we do not know what to do - - - well, maybe, after all, it would be a good thing if you in fact were present [at his lesson]. It will stop me from getting angry. He did not do well at his last examination.

Rather than telling A19 what he feels that his problem is, the lecturer transforms the following lesson into a session of relaxation. This did not have the intended effect. The effort to make A19 less tense left the student in a state of confusion. During the week the student confided in me that "he has never done anything like that before! - - - Having me sitting down in a chair to exercise breathing".

B1's inclination to treat his students as friends and colleagues tends at times to backfire. In spite of the fact that he is sympathetic, gives considerable support, shows enthusiasm, is very humorous and also sensitive to what students can grasp in their present stage of development, such good intentions are not always taken seriously by the students. B1 avoids criticising his students. Although he intends to, as in the case of A19, he seldom or never seems to get round to doing it:

The honesty of opinion has to be psychologically moderated according to the potential, progress and industry of the student (and of oneself! why haven't I found the answer for him/her?). The brutal truth might discourage for ever, in some cases, or be hurtful where modest ability is matched with honest effort.

This appears frustrating to the number of students who wish to learn by criticism. Particularly student A20 had a problem with this. Note that he is characterised as "not talented" by B1 (see Figure 9.6). The lecturer has never told him this. However, there is always a certain amount of "leakage", i.e. body language and general attitude are usually interpreted as more truthful than a verbal message. Words may say one thing and attitude another (Argyle, 1988). The student is likely to have discovered B1's "true opinion" already a long time ago. The student, however, wants to hear it

outspoken. In confidence, between lessons, the student told me that

I need to be told what is wrong. I need to have my teeth "kicked in" but B1 is not very willing to do that. He only encourages and that does not help *me*.

For example, during one of the lessons with student A20 the following dialogue between lecturer and student took place:

A20: How was it? Tell me honestly!

B1: - - - Not very interesting [said very hesitantly]. I can only make suggestions. The actual job you have to do yourself [the aria is sung again].

B1: - - - More "tea shop style" - - - single cream - good -. Now, use skimmed milk. Be more malleable [B1 suggests that he should play the typically Baroque-setting in a Romantic idiom just to give the student some hints as to the possibilities of the song]. Let's do Puccini - - -Let's Romanticise the approach. That might help [the song is sung again and B1 asks the student of his reaction].

A20: Don't ask *me* what I think. - - - I want to know what *you* think!!

During the three years the student has been in the lecturer's care talent or no talent has never been a matter of discussion, a fact that the student seems to construe more or less as a betrayal. The lecturer shared with me that he wished this particular student had gone into business studies instead as he originally intended. B1 confided that "there is nothing wrong with his voice, but there is absolutely no expression".

Figure 9.6 juxtaposes the students' perceived strong or weak characteristics of the lecturer with the lecturer's three-word characterisation of each student.

A12	Strengths:	Personal nature and the use of imagery to describe or illustrate an idea.
	Weaknesses:	More "thorough" lessons. I would like to sing for the whole hour and work more on technical aspects.
	Commendable traits:	Sense of humour! Love of the same musical style.
	Do you get along?	Yes.
B1's CHARACTERISATION:		GIFTED - ENTHUSIASTIC - SENSITIVE
A14	Strengths:	His experience as a soloist and his striving for new ideas in how to teach.
	Weaknesses:	I have now out-grown him as a teacher and need a better teacher.
	Commendable traits:	He listens to what I want to do.
	Do you get along?	Yes.
B1's CHARACTERISATION:		EXHAUSTING - AMBITIOUS - SELF-CRITICAL
A16	Strengths:	Patient, humorous and understanding.
	Weaknesses:	It is sometimes difficult to tell if something is right or wrong as B1 is so encouraging.
	Commendable traits:	Sense of humour.
	Do you get along?	Yes.
B1's CHARACTERISATION:		WARM PERSONALITY - HUMOROUS - HONEST
A18	Strengths:	His enthusiasm. His genuine, sensitive, caring, encouraging, honest, tolerant (of me!!!), a good listener and unthreatening
	Weaknesses:	I feel that he doesn't acknowledge the fact that I'm essentially a Soul/R & R singer, although I can sing in the Classical and Operatic style. It is not me ambition to do that for a career.
	Commendable traits:	...all I said under "strengths".
	Do you get along?	Yes.
B1's CHARACTERISATION:		VERY MUSICAL - SELF-CRITICAL - NOT OVERLY INDUSTRIOUS
A19	Strengths:	Experienced and personal.
	Weaknesses:	Criticism - also a sense of truthfulness about the performance.
	Commendable traits:	Very good natured.
	Do you get along?	Yes.

B1's CHARACTERISATION: ARGUMENTATIVE - ECCENTRIC - LONELY	
A20	Strengths: Over-becoming enthusiasm!
	Weaknesses: Reality and honesty. Lack of touch with the professional world.
	Commendable traits: -
	Do you get along? -ish. I can't stand not being told the truth. It is the only way I can evaluate the progression of my singing.
B1's CHARACTERISATION: KEEN - NEGATIVE ABOUT HIMSELF - NOT GIFTED	

Figure 9.6 Student responses to lecturer B1's teaching and the lecturer's three-word characterisation of each student.

B1 is doing his utmost in trying to make students generate their own expression and their own ideas. Rather than giving guidelines of what could be considered "right" or "wrong" he goes at lengths to make students form an opinion of their own. When this is unsuccessful B1 makes a suggestion to have something to work with thus not allowing the lesson to come to a halt. Sometimes the lecturer uses statements or a succession of instructions which are more or less paradoxical. At times such statements appear to confuse his students. One example of such a statement is a question such as: "How about the tempo...? I thought it was too slow". The lecturer first appeals to the student with a question intended to prompt the student to form an opinion of his own. But before any such consideration has been made by the student the question is in rapid succession followed by a statement which implies compliance.

Lessons with B1 display a never-ending supply of pedagogical inventions. His extensive use of metaphor is astounding and often brings laughter to the lessons. A few examples with their respective intentions are

as follows:

- Be a big fat lady! (To create a resonating space for singing)
- Cardigan sleeves - Bus stop - Marks & Spencer's - Harrods!! (In an attempt to demonstrate different types of posture)
- Sing through your lazy face! (To achieve a certain timbre through relaxing certain muscles)
- No, no! Raspberry jam - - - (Delicate and sweet!)
- Like a Chinese doll, tipping your head slightly forward, and in higher registers: the "giraffe position" (again on posture)
- Chocolate covering on top - - - (singing with too much covering)
- Imagine a Godfather in the Mafia - - - Cool! You have to sing this part with an aristocratic cool anger! (On portraying Mozart's villainous Don Giovanni)
- Imagine a well-blown balloon where small portions of air are escaping all the time - - - (on combining airflow, breathing and text)
- Think of vacation! - parents leaving the tap open but turning the mains off - be an octopus - be a tulip! (On trying to convince a student what it is to sing being relaxed and void of unnecessary tensions).

Role-playing is an essential ingredient in B1's teaching. Student A13, for example, is studying the aria "La Rêve des Grioux" from Massenet's opera Manon. The lecturer wants the student not only to produce a nice sound but also to act the part:

B1: How would you like to approach this [new] piece. Busking it through singing it, or start with the text? [A13 decides to start with the French pronunciation which he finds is overwhelmingly difficult. Much time is spent on this. B1 is on the verge of giving up and eventually manages to move on to actually act the aria].

B1: - - - Now, read the text and do some movements [B1 demonstrates what type of movements are appropriate].

B1: It is all very intricate - - - intone that and imagine that you are taking her hand - - - you are on stage and it is a very magic movement [you need to do]. You take her hand and and draw her to one side of the stage.

B1: You can think of her in two ways: like a real person where you are actually leading her away yourself, or [you can imagine her indirectly] as a stage character [A13 sings and tries to live the part simultaneously. He has considerable problems with the French].

B1: Imagine *vividly*! Take her hands! [suggested as A13 is singing. At this point the lecturer realises that it has become too much for A13].

B1: Let's sing this together and then eventually come to a halt. This becomes counter-productive if you spend too much time on it. Let's sing together, then you alone and then we'll do something entirely different!

In teaching the aria from Manon B3 invites the student to take the initiative. When A13 does not respond to this the lecturer provides him with a noó-dynamic reference which is simply the plot of the opera. The lecturer then demonstrates through gestures how the student should move as if he actually was on stage. Apparently compliance is an issue but one which concerns to actually live the part by imagination and to play the role, rather than to demand that the role should be done or be understood in a certain way. As the student sings B1 concurrently prompts him, i.e. the student receives some instruction or cue while singing without necessarily being interrupted. Note also that B1 allows the student to go on singing and leaving A13's French pronunciation problems aside for the time being.

B1 makes a considerable use of gesture and movement in order to convey both phrasing and a particular physical feeling. The lecturer relies

on a transference between doing a movement associated with a particular event and apply the kinaesthetic perception of that movement onto a particular technical voice problem. This strategy is perhaps typical although not exclusive of voice teaching. A few examples are the use of "swimming" movements and the help of an umbrella [sic!] in order to remind a student to "cover" certain notes:

B1: [The lecturer suddenly stands up and goes to his desk to take out a collapsible umbrella from a drawer] Umbrella! [he says, and gives it to the student who obviously knows what to do with it. The song is sung again, and as A16 sings he raises the umbrella at certain points in the score]. Wherever you need to "cover" the vowels think of the umbrella! In any song *think* as few beats as possible for breathing's sake.

B1: Now, let's do the "breast-stroke"! [The student sings while doing the movements of swimming].

All participants were asked to estimate with a percentage who is usually in charge of the lesson (see Figure 9.7). On average there seems to be an equal share between students and lecturer of taking the initiative. However, note that B1 feels that he takes the initiative most of the time. Note also the extreme differences between students A12, A14 and A20

The lecturer has the highest regards for student A12. She is at present probably B1's most promising pupil. However, she has been previously taught by a highly acclaimed other teacher, a fact which seems to intimidate B1. A14, on the other hand, is altogether another story. He came to the music department firmly convinced of a great future as an opera singer and with a strong conviction concerning what had to be done in order to reach such a goal. The voice teachers of the music department

Who takes the initiative?				
Participants		Lecturer	Student	Lecturer's characterisation:
Student A12		80%	20%	Gifted, enthusiastic, sensitive.
Student A14		20%	80%	Exhausting, ambitious, critical.
Student A16		50%	50%	Warm personality, humorous, honest
Student A18		65%	35%	Very musical, self-critical, not overly industrious.
Student A19		35%	65%	Argumentative, eccentric, lonely.
Student A20		30%	70%	Keen, negative of himself, not gifted.
Lecturer B1		90%	10%	
Student mean:		47%	53%	

Figure 9.7 Comparison of between the taking of initiative and B1's perception of his students.

- although not denying him an obvious talent - were not as convinced as the student of what measures needed to be taken in order to develop the voice. A14 became the pupil of B1 who perceived some problems with the student's voice. However, during the three years the student was under B1's tutelage he would not allow the teacher to impress his knowledge and experience upon him. A14's response to my question on what he thought were his teacher's strong and weak qualities gives a clue to B1's apparent resignation and frustration. A14 perceived the lecturer as a good teacher because "he listens to what I want to do". The student also felt that he had "outgrown him as a teacher and now need a better teacher". While student A12 received perhaps too much supervision because of the lecturer's overwhelming enthusiasm, student A14 would not allow supervision and B1 therefore withdrew his initiative. In the case of student A20, on the other hand, there was only little effort made by B1 to take the initiative although

the student wanted him to. The student was not considered talented by B1. In summary, B1's taking or surrendering of initiative appears to be dependent on a student's responsiveness, compensatory behaviour and a reluctance to give criticism.

Interrupting a student's playing in a lesson is perhaps inevitable and is a pedagogical strategy likely to be applied by a majority of performance teachers. I asked, however, what the students felt about such interruptions (see Figure 9.8). Not surprising perhaps, student A14 who chose generally

Participant:	The value of interruptions:
A12	No comment made.
A14	Bloody frustrating. I can't get much work done!
A16	Helpful as it suggests a new idea.
A18	It is frustrating obviously, because it spoils the intimacy and concentration in a lesson. But then again, some interruptions are unavoidable.
A19	Frustrating telephone calls etc. I am not able to do all the singing that I want to.
A20	Useful. I need to know when something is not working.

Figure 9.8 Student's comments on lecturer B1's use of interruptions.

not to heed B1's advice did not like to be interrupted either! Student A20, on the other hand, from whom the lecturer largely had withdrawn an active effort for reasons of lack of talent, welcomes interruptions. A fair assumption concerning students' appreciation of interruptions by their teacher is that the more dependent a student is on his or her teacher, the more helpful and positive such interruptions are perceived. And conversely: the more independent a student is the more troublesome such

interruptions may be. However, it is also a matter of how often and when a student is interrupted whether such will be perceived as helpful or disturbing.

Although a blunt instrument of measurement, a comparison of the lecturer's and the individual student's average rating on progress and performer potential seems to suggest that they largely agree with each other (see Table 9.1). It is interesting that B1 and A20 are in agreement on the student's lack of potential as a performer when allowed to privately make such a rating. During lessons, on the other hand, there is a frustrating pretence in which the lecturer does not want to hurt A20's feelings and the student seems to try to make his tutor admit that he has only a slim chance of realising his desired objective.

Participants:												
Variables	B1	A12	B1	A14	B1	A16	B1	A18	B1	A19	B1	A20
T-progress	4	3	4	4	4	4	3	2	2	2	2	3
M-progress	4	3	4	4	3	4	4	2	2	1	2	2
Milieu	4	3	3	4	3	4	3	2	3	3	2	4
Awareness	4	3	3	4	3	4	3	3	3	1	2	4
Potential	4	2	4	4	3	3	3	4	1	3	2	2
Response	4	3	4	3	4	3	3	3	2	2	3	3
Mean	4	2.8	3.7	3.8	3.3	3.7	3.2	2.7	2.2	2	2.2	3

Table 9.1 Comparison of participants' ratings of perceived progress whilst under lecturer B1's tutelage. Variables are Technical progress, Musical progress, Milieu (i.e. the general influence of the musical environment), Musical awareness, Performer potential and Response to the lecturer's teaching.

B1's utter admiration for student A12 is obvious. However, the student is not as convinced as her lecturer of her ability and potential. In discussing

B1's students between lessons I was informed by the lecturer that A12 by no means has a flawless voice. It was argued that she has a voice at present, which sounds as if it belonged to a much older and more mature singer. This was considered alarming since, as B1 argued, she ran the risk of wearing the voice out at an early stage. B1 also considered the voice to have little flexibility. However, the lecturer mentioned several times the fact that A12 was so well taught. I got the distinct impression that the lecturer was paying homage to her previous teacher rather than to the promise of a young and talented student.

There appeared also to exist a relationship between students' perception of B1's personality, the agreement between lecturer and student on what took place during the lessons, and the lecturer's esteem for the student. It seems that there is a higher degree of correspondence between how the lecturer views himself on the characteristics suggested in the questionnaire, and how students - deemed by the lecturer to hold a potential to become successful future performers - view their lecturer, than there is between the lecturer and the students not considered by him as having any significant potential (See Table 9.2). In other words, "good" students appear to find it easier to arrive at an understanding of their lecturer than the less successful students. Interestingly, there is a higher degree of correspondence between how the lecturer perceives his own teaching and how the less successful students have observed the lecturer's intentions than there is between more successful students and their lecturer.

Participants	Correlation coefficient (<i>r</i>)		
	B1's personality	teaching	B1's characterisation
A12 +	.65	.24	Gifted, enthusiastic, sensitive.
A14 +	.45	.16	Exhausting, ambitious, critical.
A16 +	.60	.06	Warm personality, humorous, honest.
A18 +	.54	.22	Very musical, self-critical not overly industrious.
A19 -	.34	.43	Argumentative, eccentric, lonely.
A20 -	.14	.33	Keen, negative of himself, not gifted.
A-mean	.67	.36	-
No. of variables: Personality (40), Teaching (20).			

Table 9.2 Inter-rater relationships between teacher and student ratings of teacher characteristics and teaching approach as expressed in Pearson's correlation coefficient (*r*). The lecturer's three-word characterisation of each student has been added for comparison. Note also that + denotes performer potential and - a lack of such potential as estimated by B1.

A student deemed more successful appears to pay less attention to what really happens during lessons, whereas the less successful students are more observant probably because of a need to be more observant in order to make greater progress. Although it is inevitably a simplistic understanding of the relationship between the lecturer's esteem of the student, the perceived character of the lecturer and the estimation of lesson content, it could feasibly be argued that the degree of correspondence between the scores is also, to some extent, a measure of dependence and independence, where dependence in turn is contingent

upon factors such as personality and stage in the development of a musical reality.

In general, it appears that B1 and his students are in a greater agreement regarding his personality as a teacher than they are concerning his intended teaching approach. One possible explanation for this might be - as lecturer B1 states himself - that he is not systematic or "orderly". He trusts the inspired moment and rather relies on whatever problem will occur from lesson to lesson. In other words, what might happen during a lesson in terms of what problems will be dealt with and how becomes more or less difficult for students to anticipate. Another possible explanation is simply that the teacher personality - in the case of lecturer B1 - carries a greater weight than does a systematic and predictable teaching method.

Summary of case B1

Lecturer B1 is high-spirited, accessible, personal, caring and in general socially intelligent, all of which are qualities and characteristics that his students cherish. However, issues which seem to somewhat impede the teaching process concern the lecturer's reluctance to criticise his students. Just as eagerly as they commend his resourcefulness and the value of his knowledge and experience, they seem to be concerned that there is a lack of a systematic approach to B1's teaching method, as well as a lack of guidelines whether something sung is either "right" or "wrong".

Case Two: B7 - Voice tutor

Lecturer B1 and B7 are presently the only voice teachers in the music department. They often discuss their students with each other and share the leading of the resident opera group together. They are also aware of each other's different teaching styles. At least, this was frequently referred to by both lecturers. However, I did not find them to be much *different concerning the use of teaching "tools"*. On the other hand, they are very different in terms of personality and how they relate to their students. The two voice lecturers regarded each other as a "team" working well together. Neither looked forward to the prospects of possibly having to work with someone else as retirement becomes an inevitable issue.

Seven of B7's voice students participated in the study (see Figure 9.9):

Participants	Age	Sex	Main study	Submission of questionnaire:
A30*	21	M	Voice/Composition	Yes.
A33*	20	F	Voice	Yes.
A45	20	F	Voice	Yes.
A46	23	M	Voice/Composition	Yes.
A47	21	F	Voice	Yes.
A48	19	F	Voice	Yes.
A49	21	F	Voice	Yes.

Figure 9.9. Lecturer B7's participating students. An asterisk denotes the participation in other studies comprising this investigation.

Lecturer B7 has taught singing in the department of music for almost two decades. Like her colleague she has left the professional stage behind and spends most of her time teaching. I asked her whether she was teaching any students whom she felt were exceptionally talented. After a moment's

reflection she answered with some dismay:

No. There are very few talents here - - - Perhaps we are teaching pupils we really shouldn't be teaching. So many are so grey! They have no will to express themselves. They might have a voice but I am the one who will have to do all the work for them. I have to spoon-feed quite a few of them. Sometimes I become really bored - - - Perhaps this is a problem with me that I am too patient with them. It takes so much time to develop a voice, time we don't have! Where time to develop and mature is needed, we need to think about exams - - -

Apart from some apprehension concerning the general level of students and the course curricula there is also the increasing pressure of the university for all of its staff to pursue research. This seems, more or less, to present a threat to the lecturer. She shook her head in dismay as she told me that she too - a *singer* - should need to do "research".

In spite of the apprehension B7 is both intense and thorough when teaching. She leaves little to chance. Contrary to her colleague B1 she tends to be rather dominating. One of her male students - student A46 - gave his impression of B7 as a teacher in the following manner:

Always when I sing I'm waiting for her to stop me. And when she doesn't stop me I can't help but think why she didn't stop me - - - Often she says so many things at once which I need to think about or consider. Then, when I start to sing again and don't succeed in changing whatever she commented on she sometimes says that I think too much and forget to sing - - - ! It's impossible to remedy all things at once. It would be much better if we had *specific* goals, dealing with one problem at a time rather than all at once - - -

I feel quite patronised sometimes when she goes on like this because she repeats the comments several times during a lesson. I *know* when I make a mistake the first time. But she continues to bring it up [not believing that I understood her the first time]... Well, I suppose that is really what these lessons are all about: you come and you are given lots of advice and

information which *you* then are supposed to deal with as you practise on your own.

I like the lessons though. We do laugh a lot and it is always possible to make a joke. One problem though is the fact that I can't sing things which do not *mean* anything to me - - - I can't just conjure up a meaningful expression when she demands of me to "be more expressive" when I'm doing something I don't feel like doing. She is never interested in what I think - *my* understanding of a song. She is only interested in what *she* thinks of a song. Also, she decides the pace of the song as she plays the piano. You are never allowed to feel that you are in charge of the song. Mind you, she is thoroughly honest! Although she criticises continuously... but when she compliments you - then it is *really* a compliment. When she does, she always says " - quite good - it is *quite* good - !"

The tendency to dominate lessons seems to benefit a few but also present some students with a considerable frustration. Interestingly, no one amongst the participants commented on this in spite of the fact that students, on average, feel that she takes the initiative by approximately 70 per cent (see Figure 9.10).

Participants	Who takes the initiative?		Lecturer's characterisation:
	Lecturer	Student	
A30	80%	20%	Strange, pleasant, mediocre
A33	50%	50%	Dull, able, effete,
A45	60%	40%	Musical, bright, shy,
A46	70%	30%	Diffident, pleasant, complex,
A47	60%	40%	Dramatic, slap-dash, performer,
A48	100%	--	Vocally weak, musically weak, pleasant personality.
A49	70%	30%	Beautiful voice, musical, outgoing personality.
Lecturer B7:	80%	20%	
Student mean:	70%	30%	

Figure 9.10 Comparison of between the taking of initiative and B7's perception of his students.

This is a fairly good estimation since, according to B7's own estimation, she takes the initiative by 80 per cent. Note particularly student A48. She estimates B7's dominance to be complete. When asked what her lecturer usually does as she becomes weary of a certain repertoire, A48 simply states: "I never say it". She is B7's weakest student and, it seems, also the lecturer's greatest frustration:

A48 is such a problem! She is a *very* weak student. For some reason she has decided to take her Grade 8 *now* - - - although ~~h~~ doesn't need to. She didn't have it, you see, as she was accepted to this department. And now [without having consulted me] she just showed up with these songs. I haven't had any say. She shouldn't really do these exams. Nothing is ready. She'll probably fail - - - She says it will be a good experience for her even if she fails, but what kind of experience? - - - [B7 changes her tone of voice and says] I will have to tell her that this is not the way to do things!!

A48 did not fail her Grade 8 and thus proved B7 wrong. However, B7 is genuinely concerned. Her reaction is one of a worried parent rather than one having suffered offence or neglect. She argues that she always tries to look at a problem seriously through the student's eyes (or ears).

When a problem concerns boredom with a certain repertoire the lecturer often allows them to drop the piece and then come back to it.

B7 more or less expected that my visits to the lessons would involve accompaniment. Unlike her colleague she did not seem to be comfortable behind the piano, a point made by A46 above in his spontaneous impression of B7. She took every opportunity to leave the piano and move around in the room. In general her teaching style is very physical. She is always ready to correct students' posture. She often touches a student's face in

order to find the best facial attitude for the production of a particular timbre of a certain vowel, and she often "feels" that the students' control of the support functions properly. The mirror is an important tool and most students are somewhat reluctantly lead across the room by the lecturer to make use of it. The arrival of an accompanist to the lessons appeared to come as a relief. B7 could devote most of her time to observing the student rather than struggling with a piano score.

B7's attitude towards her students is an interesting one. She demands that students be autonomous or at least show signs of becoming. It is as if she is expecting her students to rebel against her dominance. Indeed, if they do she undoubtedly would listen to them. However, when students are not assertive enough to effectuate such a "rebellion" the dominance of B7 remains. Accordingly the lecturer sometimes poses a challenge to her students. When they have ideas of their own which are not shared by B7, they must *convince* her and justify their action:

[To A45] - - - So you can sing this on your own but not in a lesson!? Isn't that comforting - - - for me?! [B7 is slightly ironic, implying that if you know how to do a certain thing, then you should be able to do it always]. If you really want to breath here [pointing in the score], you will have to *convince* me! I am not saying you can - - - Whatever you decide to do, you will have to make it sound convincing!

One female student, who chose not to be a part of the study, confided that B7 never allowed her to have an opinion. Before she had gained enough courage to make a suggestion the lecturer had already taken command and decided for her. There seems to be several causes for such dominance. One is inevitably a matter of personality, but other likely factors possibly

concern the rigidity of the educational structure as well as the lecturer's perceived deficiency of expressive will amongst students. Lack of time compels B7 to force-feed students so they have a chance to pass their examinations. And also, as the lecturer points out, she has to "spoon-feed" most of her students with an artistic conviction since - as she argues - many are not capable of generating one by themselves.

Compliance with what is demanded by professional life is an issue which often lingers in the background although B7 usually is more concerned with students' welfare than their professional behaviour. Student A45 was given the following piece of advice as she admitted to finding it difficult to suddenly change something that is well-rehearsed and has been learnt by long and intense practise:

When it comes to a performance you should always be prepared to undo the things you have learnt and practised. A conductor might not tell you until the final rehearsal how he wants to have certain things done. You then have no choice but to go along with it instantly. You listen, you do it, then you take your cheque and go home - - -.

B7's advice implies several important issues all of which may pose as potential problems to the education of a performer. First, the advice reveals the frustration of not being allowed to follow one's own artistic conviction but rather follow someone else's which - it is implied - is something that a professional musician must be prepared to do. Second, it also implies that such a potential frustration is *natural*. Finally, the statement carries with it a likely paradox. B7 does not consider the difficulty in the transition from a meticulously teacher-supervised performance to a different performance

in which the performer suddenly has to be on his or her own and take a decision. A sudden demand to be musically flexible is a most confusing experience for many students.

Figure 9.11 outlines B7's stronger or weaker characteristics as perceived by her students. Note that the lecturer's three-word characterisation of each participating student also is provided.

A30	Strengths:	Ability to find numerous ways to express a single idea.
	Weaknesses:	None.
	Commendable traits:	Patience.
	Do you get along?	Yes.
B7's CHARACTERISATION:		STRANGE - PLEASANT - MEDIOCRE
A33	Strengths:	Good interpretation of teaching methods and of repertoire. Good communication and encouraging.
	Weaknesses:	Sometimes she doesn't give a list of songs (a programme) in time for concerts which gets booked up quickly.
	Commendable traits:	Good personality.
	Do you get along?	Yes.
B7's CHARACTERISATION:		DULL - ABLE - EFFETE
A45	Strengths:	Encouragement, ability to listen and understand my own problems with singing. General concern for the individual.
	Weaknesses:	At this stage I don't think there is anything lacking.
	Commendable traits:	Her happy personality.
	Do you get along?	Yes.
B7's CHARACTERISATION:		MUSICAL - BRIGHT - SHY
A46	Strengths:	Honesty, discipline, openmindedness, common sense, sense of humour.
	Weaknesses:	She is not a good accompanist and should encourage me to be more in charge and freer when performing repertoire. This problem is, however, not unsolvable. All I have to do is to tell her how I feel!

Commendable traits: Sense of fun amidst intense work. Flexibility.	
Do you get along? Yes.	
B7's CHARACTERISATION: DIFFIDENT - PLEASANT - COMPLEX	
A47 Strengths:	Encouraging, helpful and understanding. Sensitive.
Weaknesses:	None.
Commendable traits:	None suggested.
Do you get along?	Yes.
B7's CHARACTERISATION: DRAMATIC - SLAP-DASH - PERFORMER	
A48 Strengths:	Knowledge of repertoire. Easy to talk to.
Weaknesses:	We never have enough time!
Commendable traits:	Cosy to discuss things with.
Do you get along?	No answer given.
B7's CHARACTERISATION: VOCALLY WEAK - MUSICALLY WEAK - PLEASANT PERSONALITY	
A49 Strengths:	None given.
Weaknesses:	I do not feel anything is lacking.
Commendable traits:	I like the fact that I feel she is a friend and not just my teacher.
Do you get along?	I get on very well with my teacher.
B7's CHARACTERISATION: BEAUTIFUL VOICE - MUSICAL - OUTGOING PERSONALITY	

Figure 9.11 Student responses to lecturer B7's teaching and the lecturer's three-word characterisation for each student.

Although B7 is just as responsive to students' needs as is lecturer B1, she prefers to reschedule lessons rather than suspend them in favour of just being a listener. She is reluctant to lose valuable time.

B7's lessons are also more predictable than B1's lessons. They tend to fall into a recurring and easily identifiable pattern: musical role-playing, to admonish students to think "going over" and to prompt students to think "going through". Both expressions relate to the way the lecturer teaches

voice technique. For example, student A45 has just given a recital in which she appears to have done well. As she comes to her lesson B7 gives her some encouragement and immediately goes to work on the issues which seem to have caused a few problems in the recital:

B7: Try to *imagine* singing in this pitch - - - [A45 sings]. You can hear that you are not adjusted! [B7 goes to the piano to find a proper key for the continued exercise] - - - Where are you? E-flat? Now, you have to be ABOVE that top note [in thought]. [A45 sings]

B7: Can you add "Nn..." to that vowel?! *Think* really high - - - [A45 sings again] - - - About three miles higher! [A45 finishes the exercise]

B7: Why was it easier to add the "Nnn" [to that vowel] do you think?

A45: - - - It felt [hesitates] - a bit less tense - - -

B7: Yes, but also more SPACE - - - *Tension, Height and Space* - these have to be on your mind permanently! [A45 repeats the exercise but with an alteration suggested by B7].

B7: As you sing "Eeh - - -" *think* an "Oh". Project through an "Oh". It gives better space [A45 sings again].

B7: Again! [as A45 sings the lecturer provides supporting cues] - - - think higher - - - right over the top - - - *breath* into this space - - - take your time! [A45 breaks off] - - - You're ever so quick! [B7 forms the student's facial expression with her hands].

B7: [The student sings again] - - - Apart from that first note - - - good!

B7: [Exercises continue. It appears that A45 has some trouble in "placing" the vowel "Oh". B7 continues to prompt A45 as she sings] - - - Think right into the note - - - more "Oh" but think "Eh" - - - you're far too quick! [B7 places her hands on A45's abdomen to check the proper function of the support] Don't come off *here* [and forget the support]!

B7 bases her teaching of technique largely on doing one thing but

thinking another. This type of displacement of thought seems very effective and typical for teaching singing. The strategy endeavours to create - in B7's terminology - a resonating space, i.e. a manipulation of the vocal tract - the distance from the vocal folds to the lip opening - in order to produce the "singer's formant" as related to the different vowels (see Sundberg, 1982). When B7 instructs her students to "go through" she is referring to the monitoring of air pressure and the resulting feeling of direction:

B7: [Student A45 sings the "Benedictus" from Saint-Saens' Christmas Oratorio with the researcher at the piano]. - - - Sing right through that semibreve! [A45 tries again] - - - gentler! - - - [B7 interrupts] When you sing this aria I think you should sing more *boldly* - - - where do you breath?

A45: - - - On the recording she is breathing there [A45 points in the score] - - -

B7: Well, keep going through. Tell them not to fear [referring to the sung text]. I think you sing too "big" from the start and you let go of your support [A45 sings again and the lecturer continues to give cues] - - - *DOMINUS!!!* - - - let it shine through. Your body usually wants to relax and "implode", but when you sing everything is reversed [i.e. you need to have the feeling of "explosion"]. You want to feel that you expand - - - this [writing in the score] - very warm - - - this baby in the manger - - - crescendo - - - that C-sharp more defined - - - cover it more! [B7 interrupts]

B7: You lose the line because you lose your support. There is no sense of "going through" - - - Do you understand what I'm saying?!

Role-playing and pretence is a major issue in each lesson. It is this "artistic imagination" which the lecturer feels that she has to "spoon-feed" her students. Student A30, whom B7 characterises as "strange, mediocre and pleasant" is studying "How willing my paternal love", an aria from Handel's oratorio Samson. The lecturer does not find that the student is

acting the role of a blinded and utterly abandoned Samson convincingly enough:

B7: - - - I would like to [B7 falls silent for a moment] - - - a warm feeling. You are singing about someone who is blind: "who is going to take care of me?" - Then, you show your benevolence, that you really care. When you sing you don't seem to care at all!

B7: Your singing should not be - - - big - - - but substantial. I think you really know that, but you leave me to do the work for you!!

B7: Now pretend!! Say the text to me [rather than sing it]: "I am blind dad!!! Who is going to look after me?" MEAN it! [A30 is very reluctant to do as the lecturer asks. B7 chooses not take the matter any further and drops the attempt]

B7: O.K. you don't have to do it - - - I wish you would stop looking so worried when you sing [B7 tries to describe a more joyous mood and she literally jumps around in the room finally to end up by the piano where the researcher is sitting].

B7: [To the researcher] - - - My students don't *enjoy* words! I always read the poem FIRST to see what it has to say. Only then do I go on to the music. They [the students] - only care about the music. Singing is *words*!

I asked B7's students how they felt about being interrupted by the lecturer while singing (see Figure 9.12). In general they do not seem to mind. However, it is interesting that several construe interruptions as a measure of "right" or "wrong". It appears that B7's teaching imparts the notion that making music is a question of what is right and correct or what is inappropriate and wrong. This is very different from lecturer B1 who seldom gives guidelines which may be understood in terms of either "right" or "wrong". However, it may also be that B7's frankness sometimes creates a problem. While the average ratings for progress largely coincide, there is a considerable discrepancy between some students' evaluation of their

Participant: The value of interruptions:	
A30	Interruptions are never helpful for me! Although I do not mind for important matters. I get annoyed with ignorant people interrupting in the middle of the lessons for stupid little things that could have waited until in between lessons. It breaks the line of thought and means you have to start your idea again from scratch.
A33	If I am interrupted it is helpful as it usually means I'm doing something wrong which I have been told about many times before.
A45	Both [helpful and frustrating]. Helpful if I can do what is being asked, but very frustrating if I know what is wanted but can't do it.
A46	I know what she is going to say and feel that often time is wasted. However, it does heighten my awareness of my performance to be constantly criticised ...very helpful in learning to practise.
A47	Very helpful but can be frustrating. I sometimes feel I am not getting anywhere.
A48	Both [helpful and frustrating] because I want to know what I am doing wrong so as not to learn it wrongly. But sometimes frustrating because it may be something that cannot be corrected immediately.
A49	Yes, I think it is very helpful, but if you are interrupted a great deal, one tends to feel russish!

Figure 9.12 Student's comments on lecturer B7's use of interruptions.

potential as a future professional performer and their lecturer's evaluation of potential. The lecturer's interruptions are perceived as frustrating because they imply an immediate correction which few of the lecturer's students have the ability to realise "on the spot". However, it appears that B7's honest and frank criticism has made it possible for the students to evaluate where they stand in terms of progress (see Table 9.3). There are several factors involved as particularly the students rate themselves. They may over-rate themselves as compensation to the lecturer's frankness concerning limited ability. Also, they may want to protect their dream

Participants:												
Variables	B7	A30	B7	A33	B7	A45	B7	A46	B7	A47	B7	A48
T-progress	2	3	3	4	3	3	2	2	3	4	2	4
M-progress	2	3	2	3	3	3	2	2	3	4	2	3
Milieu	2	0	3	3	3	3	3	3	3	3	2	0
Awareness	3	0	3	4	3	4	3	3	3	4	3	2
Potential	0	2	1	3	3	3	0	2	2	4	0	0
Response	3	2	3	4	4	3	3	3	3	4	2	3
Mean	2	1.7	2.5	2.8	3.2	3.2	2.2	2.5	2.8	3.8	1.8	2

Participants:												
Variables	B7	A49										
T-progress	4	4										
M-progress	4	4										
Milieu	2	4										
Awareness	4	4										
Potential	4	3										
Response	4	4										
Mean	3.7	3.8										

Table 9.3 Comparison of participants' ratings of perceived progress whilst under lecturer B7's tutelage. Variables are Technical progress, Musical progress, Milieu (i.e. the general influence of the musical environment), Musical awareness, Performer potential and Response to the lecturer's teaching.

of becoming a future successful performer by denying what is allegedly closer to reality (e.g. students A30, A33, A46, and A47). Students may also under-rate themselves not to stand out and be considered over-bearing in a social context. This is perhaps the case with student A49 who is B7's best and most promising apprentice. Student A48, on the other, presents a peculiar case. She has, for some reason, entirely agreed with her lecturer that she has no future at all as a performer. In other words, a further

factor affecting self-perception and self-evaluation involves the complete surrender to one single lecturer's judgement.

The relationship between students' perception of their lecturer's personality, the agreement on what takes place during the individual lessons and the lecturer's evaluation of students' ability was investigated also in the case of lecturer B7 (see Table 9.4). On average it appears that there is a higher degree of correspondence between the ratings of B7 and her students than there was between B1 and his students. It will be remembered that lecturer B1 described himself as neither systematic nor orderly in his approach to teaching. I suggested that what seems to be a

Participants	Correlation coefficient (<i>r</i>)		
	B7's personality	teaching	B7's characterisation
A30 -	.46	.68	Strange, pleasant, mediocre.
A33 -	.50	.40	Dull, able, effete.
A45 +	.46	.60	Musical, bright, shy.
A46 -	.28	.73	Diffident, pleasant, complex.
A47 -	.50	.50	Dramatic, slap-dash, performer.
A48 -	.48	.41	Vocally weak, musically weak, pleasant person.
A49 +	.56	.30	Beautiful voice, musical, outgoing person.
A-mean	.60	.77	-
No. of variables: Personality (40), Teaching (20).			

Table 9.4 Inter-rater relationships between teacher and student ratings of teacher characteristics and teaching approach, as expressed in Pearson's correlation coefficient (*r*). The lecturer's three-word characterisation of each student has been added for comparison. Note also that + denotes performer potential and - a lack of such, as estimated by B7.

low degree of agreement on variables regarding teaching and a considerably higher degree of agreement on personality characteristics, would appear to be influenced by such a non-systematic teaching. In the case of lecturer B7 this observation appears to hold. B7 is, as has been pointed out above, more dominant, more predictable and has an easily identifiable teaching strategy. The correspondence between students' and lecturer's scores is considerably much higher than in the case of B1. However, there is also a high degree of correspondence between B7's and her students' scores on characteristics of teaching personality which may suggest that the adopted teaching strategy and the teacher's personal characteristics carry more or less equal weight in constituting the teaching environment.

I also suggested in the case of B1 and his students that "good" students appear to find it easier to understand their lecturer than the less successful students, and further that the degree of correspondence between scores, to some extent, also could be understood as a measure of dependence or independence. This also appear to hold regarding B7 and her students although it is less obvious than in lecturer B1's case. B7 rated students A45 and A49 as very promising singers with a possible professional future in singing. And student A49 is higher on personality variables than she is on the teaching variables. Students A30 and A46, on the other hand, do not - according to B7 - have any possible future as professional performers. Both students are higher on teaching variables than they are on personality variables. Students A33, A47 and A48 are exceptions. None of them are suggested to show any promise for a future

career as a performer. Their scores, however, show little difference between personality and teaching.

An important observation about lecturer B7's teaching is the way she taught A49 - her most promising student. Very few words were said during the two lessons I attended. A greater part of the lesson was spent singing. There was a lesser number of interruptions than there usually are as B7 teaches the other students. There were a few suggestions, much laughing and a great deal of what appears to be a general and mutual admiration. Note, for example, that A48 has the lowest of all values on teaching. A contributing factor is likely to be that she has not been submitted to the same type of teaching as the majority of B7's students. A48 is largely beyond basic motor programming and has the ability to self-generate a musical conceptualisation. The student is not taught in the more general sense of the word. She does not need corrections concerning "right" or "wrong".

I asked the student what she thought that B7 would do if she were to say that she was bored by a certain repertoire or song. The student's answer is interesting. She appears not to be able to even conceive that B7 would allow a neglect of "professional behaviour":

If one has been studying the songs for a long time, it is alright to put them aside. However, to be "fed up" of one's work is *unprofessional* - and we all have to do things we don't like.

What is even more interesting is the fact that student, in brackets, adds: "I could be wrong here!!" In other words, as a "good student" she has adopted and mastered the professionalism required by B7, but her growing

experience as a soloist seems to have made her aware of the fact that professionalism and intrinsic motivation are perhaps not always compatible.

Summary of case B7

Lecturer B7 is very systematic in her teaching. Unlike lecturer B1, however, she tends to be very dominant. Although most of her students see her as a very understanding and knowledgeable friend she seems to expect students to rebel against her dominance. "Rebellion" refers to a certain musical assertiveness. B7 demands that her students show a musical will. With students who have a less than assertive and extrovert personality this may backfire and make timid students even more withdrawn. The lecturer is probably not one to recommend for someone with a faltering self-confidence! She is completely honest and speaks her mind at well-chosen opportunities. This is a characteristic which students tend to appreciate.

Case Three: B2 - Organ Tutor

Lecturer B2 is a very busy individual. He frequently gives organ recitals and also records for the BBC. And apart from full-time teaching and departmental administration, he is devoted to organ building and construction. To make an appointment with him is difficult. He simply has too much to do. I often wondered during my stay in the department whether he really was as busy as he gave the distinct impression to be. Meeting up with him for a brief interview I knocked at his office door at about three o'clock in the afternoon only to find that the lecturer had actually fallen asleep in his office. I felt a bit embarrassed by the fact that I woke him up, but it certainly convinced me that his schedule was as dire as it at times made the lecturer look short of time. Interestingly, this apparent industry had a profound impact on his students. They appeared to construe any interaction with their lecturer as the greatest privilege because of the number of responsibilities he had taken upon himself. Six of B2's students participated in the study (see Figure 9.13).

Participants	Age	Sex	Main study	Submission of questionnaire:
A4*	20	F	Piano	Yes.
A21	19	M	Piano	Yes.
A22	21	M	Organ	No.
A23	20	F	Organ	Yes.
A24	20	F	Organ	Yes.
A25	19	M	Organ	Yes.

Figure 9.13 Lecturer B2's participating students. An asterisk denotes the participation in other studies comprising this investigation.

B2 shows a great concern for his students. In spite of the multitude of engagements he takes teaching very seriously. He arranges for students

to have lessons during the weekend if there has been a shortage of time in the week (which there frequently is!) He arranges for students to have somewhere to practise, somewhere to get performance experience and tries to arrange for students to meet influential performers and valuable future contacts. However, B2's concern has particular connotations. He usually seems to decide what students' needs are and expects the students to comply. The lecturer takes over his students training completely and little or nothing is left for them to decide for themselves. Student A25, for example, has studied with the lecturer for about a year. He chose to study with him because of his good reputation as well as what Northern University has to offer organ students in general. The student invited me to assist him at a recital in the Cathedral. His organ tutor inevitably became a focus of our conversation. The student unexpectedly found a note from B2 in his pigeon-hole one day saying:

You have a recital in the Cathedral on the 1st of June. Get in touch with Mr Wilder, the Cathedral organist, to arrange the details!

The details were arranged by A25 and B2 offered - in spite of his shortage of time - to meet his protege at an agreed date on location to offer him a "crash-course" on the peculiarities of the Cathedral organ. In the car on our return back to the university A25 shared his lifetime ambition: to become a cathedral organist. He had discussed his dream with B2 who promptly told him to arrange an interview with one of the more influential organists at one of the London conservatoires. Such an interview according to B2, the student argued, would establish whether he really was

"postgraduate material". In recalling this discussion with his tutor the student somewhat apprehensively added "I am not sure of this myself [whether I really am postgraduate material], so such an interview might prove to be a good idea".

Note that B2 apparently does not feel competent enough to decide his own students' level of skill and future promise. No student has talent until proven talented by *other* recognised organists and colleagues. However, the lecturer did not grant anyone in the music department at present the status of being gifted. Rather, he complained about the lack of organ talents. As I walked with B2 across campus he discussed student A22 who was just about to take his final examinations:

He is so terribly unrhythmical - - - I can't understand why. It must be something in his personality. There are simply no real organist talents in the department.

In one of my brief discussions with B2 - as I caught him refreshingly relaxed - he revealed with some fervour and conviction his philosophy of teaching in two statements: (1) to teach students to make the best out of the instrument, and (2) to teach students to make the best out of themselves. In a second brief meeting, at a time when B2 again happened to be involved in an abundance of responsibilities, I reminded him of what he had said and asked if he would care to elaborate. To my surprise he was perplexed and could not believe that he had said that. He implied that he might have been too hasty and more or less withdrew the previously stated precepts.

The lecturer took part in several studies in the research project and he often gave the impression of being torn between a personal opinion and

conviction, and a professional and public persona. He seemed to guard his personal opinions closely and they were only divulged as the lecturer in rare moments shared his own musical experiences. However, this sensitive persona seemed to be exclusively private and was to my knowledge seldom or never disclosed to students or colleagues. His relationship to the departmental colleagues and students was the much more official relationship: the totally committed professional role in which right or wrong, incorrect or appropriate, were the pillars of legitimate existence. The lecturer strove to uphold this role at any cost, a fact which provided a considerable impetus to his teaching and maybe also contributed to his feeling so harassed by the shortage of time. The commitment he demands of his students to professionalism is one he undoubtedly lives up to himself:

[To student A23] We *have to* practise like we are going to be the best in the world. There *has to be* precision and accuracy. In the real world you will have to play better than anyone else and if that is not possible you have to act it - - -.

B2's teaching is almost exclusively analytical. Most lessons concern technical problems and their solutions in minute detail. He is very systematic and takes everything step-by-step. I asked the participating students to mention what they thought were their lecturer's strengths or weaknesses and if they felt that anything was lacking in his teaching (Figure 9.14). The students hold their lecturer in highest esteem! My general impression was that they all appear to look upon him as an eccentric but he appears still to have their undivided attention and admiration.

A4	Strengths:	Patience and his desire to produce competent performers by reassurance. Also, a willingness to see each pupil as an individual.
	Weaknesses:	I feel he underestimates the standards expected of performers today - although this might well be a conscious "glossing over" of the fact to help me gain confidence.
	Commendable traits:	I feel my teacher's lessons are very much geared towards me as an individual, e.g. they are made shorter when I have not much to play, yet he is always available to give extra help when needed - despite his busy schedule. He responds to the pupil in proportion to the input he/she gives.
	Do you get along?	Yes.
B2's CHARACTERISATION:		INTERESTING - ACCOMPANIST - MODERATO
A21	Strengths:	Strict, straight, honest and a good performer.
	Weaknesses:	None given.
	Commendable traits:	He's finicky.
	Do you get along?	Yes.
B2's CHARACTERISATION:		KEEN - CLUMSY - RELAXED
A23	Strengths:	An ability to tell me the truth, even if it hurts and also give credit where it is due. He never goes "over the top" though. He is very helpful in understanding physical problems as well as psychological (e.g. nervousness) and will always find time to see you if any problems occur.
	Weaknesses:	If he believes in something. It takes a very long time to change his point of view. Stubborn as a mule!
	Commendable traits:	He is very funny at times, especially when he compares music to different kinds of foods.
	Do you get along?	Yes.
B2's CHARACTERISATION:		KEEN - GAUCHE - WORKS
A24	Strengths:	He is always enthusiastic and concerned for pupils and cares about their life outside the music department.

Weaknesses:	Sometimes a bit casual. He accepts things too quickly, not "picking" on small details that may make all the difference in performance.
Commendable traits:	His caring attitude makes you feel that he is interested in your future and would understand any problems and be sympathetic towards them.
Do you get along?	Yes.
B2's CHARACTERISATION:	TIGHT - RESERVED - INTERESTING
A25 Strengths:	Being honest in opinion about your progress, so that you know where you stand and what you must do to improve.
Weaknesses:	I do not feel that anything is lacking.
Commendable traits:	My own suggestions are always considered, we study a good balance of pieces, things I like and things that are good for me technically.
Do you get along?	Yes.
B2's CHARACTERISATION:	KEEN - STIFF - "NUTS!"

Figure 9.14 Student responses to lecturer B2's teaching and the lecturer's three-word characterisation for each student.

However, there is also a peculiar ambivalence in the student-teacher relationship. Note, for example, student A4 who characterises her tutor as "patient" and "individual". His only flaw could possibly be that he is too lenient towards her. Compare the student's high regard for her lecturer with B2's regard for the student. The following spontaneous reflection was made by B2 as we strolled across campus between lessons:

She is *not* a good organist! Alright for a second study though - -
 - In my view she is not technically proficient enough to make greater progress on the organ, and being a pianist she is not sufficiently technical there either [said in a derogatory manner]. The Passacaglia [by J.S. Bach, which A4 is studying and preparing for her imminent examination] is in a way too difficult for her, but I feel I want to give her a challenge as well. She

will never be able to play it up to standard. When she came here she knew *nothing* about harmony and counterpoint. It makes such a difference [if you do!] I had to spend 45 minutes when I first met her to explain harmony.

A4's admiration for B2 is not mutual. The lecturer has more or less made it quite clear to the student during lessons that she is not a "good" organist. Fully aware of this A4 characterises her tutor as "patient", i.e. she is fortunate to at all be considered worthy of B2's attention. However, as I ask about B2's many interruptions as he teaches her, A4 admits a considerable frustration:

As a general rule I find it helpful to be interrupted while the point is still fresh in my mind, but the extent to which this teacher interrupts is extremely frustrating and resulted in him not hearing my exam piece until two weeks before the exam.

The following dialogue between A4 and B2 concerns J.S. Bach's Passacaglia which, as A4 pointed out, has just been played through for the very first time:

B2: - - - Many good things and a few mistakes - - - You appeared a bit nervous. Now, you may curse me like hell for this, but A22 was accepted to [one of the conservatoires in London]. He can NEVER play well when he plays to me!! I really make him nervous. A good thing too! I put the fear of God into everyone - - -

A4: - - - [Hesitantly] Yes, I was terribly nervous playing both to you and to [the researcher] - - -

B2: Good! You tell *me* what mistakes you did!

A4: Well, I played faster and faster - - -

B2: The opening was O.K., but you are over-articulating. My

immediate reaction when listening from a distance was "can she keep up the speed?" Before you start playing anything in public you have to work out how fast the most difficult places will be played...

The lesson continues and there is a change of repertoire. A4 wants to play Langlais' Incantation, since it too is a part of her final examination programme. She starts to play but is soon interrupted by B2. There is a technical problem which needs to be attended to. The problem is discussed at some length and as A4 tries to remedy the situation she is interrupted quite a few times:

B2: - - - Don't get a hitch on that! Just do the parts [without the pedals]. No mistakes! [A4 plays]. Now together [A4 tries again] - - - and again! [A4 plays again]

B2: If the left hand is not secure then you will not have synchronisation - - - *I'm* not worried, to tell you the truth. But don't *you* become worried! You need bloody well to calm down for the examination. You do so many interesting things - - - you improvise a lot [referring somewhat derogatory to A4's many mistakes].

B2: I do mistakes and lots of slips. If this happens to me, then there is no reason why it shouldn't happen to you - - - Come and see me this afternoon and we'll arrange for you to have a practise on this organ [which is the instrument on which A4 will play for her examination]. There won't be any electricity so there won't be any sound, but you can still do some work [sic!].

Like A4 student A21 is a pianist with organ as a mere second study. He is more assertive than A4 but the tutor's attitude towards him appears to be similar. According to the lecturer A21 is "not really an organist. He is too hefty, his legs being too thick. And the fact that he has size 13 shoes doesn't help either!"

Student A23 is an interesting case. She appeared, like most other students, to be struck by this peculiar ambivalence toward B2. As I met her in the corridors of the music department or spoke to her friends I was often told of her utter frustration. As I asked A23 to fill in the questionnaire her eyes sparkled with anticipation and she made me understand that she was given a possibility to write her mind concerning B2. However, as I later studied the questionnaire it is her admiration that comes across rather than her frustration. I was informed by one of A23's close friends that there had been particularly one period in which A23 could not stand B2. According to my informant the lecturer had told A23 to relinquish her spoken Northern idiom since such an idiom would not do her any good if she desired a proper career. As I sat in on A23's lessons she was studying J.S. Bach's Trio Sonata No. 6 with B2. The following dialogue took place:

[B2 arrives somewhat late and A23 points out that he usually is. B2 arrives, excuses himself and asks the student to play a part of the Trio Sonata as he leaves the organ and walks out into the concert hall in order to listen from a distance. A23 plays the first movement after which B2 returns to the organ]

B2: Did you achieve what you wanted [to achieve with this performance?] - - - It wasn't bad! Would you play it differently if you were to play it again - - -?

A23: [Appears bewildered by B2's comment. There is a brief silence after which the student rather assertively answers:] No! [I was quite pleased about my performance]

B2: You are a brave young lady!! [who dares to be satisfied with a performance]. Let me nevertheless give you some suggestions. You have to be "cool" and calculating not only boisterous when you play [in an examination].

Note that B2 first gives the impression of leaving the initiative with the student. She is asked to evaluate her own performance. However, A23 is not given the chance to do so before B2 has given her *his* evaluation. As the student is not easily intimidated - unlike student A4 - she insists that she was pleased with her performance. Her reluctance to agree with the lecturer prompts him to call her "brave".

My impression of B2's teaching was one of tremendous commitment but a commitment eliciting a behaviour which verges on abuse. To my amazement, however, B2's often very insensitive attitude does not seem construed as problematic by his students. Their sometimes ambivalence may perhaps provide a clue that the demand of compliance to professionalism and the behaviour associated with it is not unproblematic.

A contributing factor to B2's often inflexible approach to teaching is undoubtedly the examinations. To play for one's own satisfaction is one thing but to play in public and - above all - to play in an examination demands an altogether different attitude. Student A22, for example, has more or less the programme for his final examination already in his hand. However, he is also studying a more "frivolous" piece by Louis Vierne. He plays it to B2 who comments that "I really don't mind whatever you do [with that] because we are not doing this in an exam!!"

I asked B2 what measures he would take if a student became tired and "fed up" with a certain piece or repertoire. He replied that he would select new repertoire for his students, but he would also

remind them of professional life and future exams. Their ability to earn money playing music is essential [and] their dislikes are

[unimportant] in today's world. It is essential to provide variety unless [we are] preparing exam pieces.

Interestingly, in spite of a teaching behaviour which could perhaps best be described as dominant, his students do not feel that he always takes the initiative during their lessons. Both the students' and B2's estimation suggest that the taking of initiative is equally divided between them (see Figure 9.15). This more or less contradicts my own observations.

Who takes the initiative?			
Participants	Lecturer	Student	Lecturer's characterisation:
A4	50%	50%	Interesting, accompanist, moderato
A21	60%	40%	Keen, clumsy, relaxed,
A23	No answer given		Keen, gauche, works,
A24	60%	40%	Tight, reserved, interesting,
A25	55%	45%	Keen, stiff, "nuts!",
Lecturer B2:	50%	50%	
Student mean:	56%	44%	

Figure 9.15 Comparison of between the taking of initiative and B2's perception of his students.

Perhaps, as in the case with A23, the lecturer gives the *impression* of allowing co-operation rather than actually allowing it. During my stay I did not once hear a student's suggestion taken seriously. Sometimes B2 listened to a student's suggestion but only to cancel it by appealing to what is "right" or "wrong" or "better". A striking example is provided by the teaching of Langlais' Hymne d'Actions de Grâce to student A25. The piece is a part of a recital programme as well as a part of an imminent examination. The piece contains a recitative-like section in which Langlais typically uses

Gregorian Plainchant. The student wants to play this section freely as if it were sung like a proper Plainchant. He had obviously given it some considerable thought. B2 does not approve of this at all:

B2: If you want to play the Plainsong a bit more flexible [which we discussed in the previous lesson] you will have to convince me that it is more *musical* [than to play it as I have suggested]. Sing it to me!

A25 sings. The lecturer, however, tries to make *his* own point to come across as more valid and appropriate, ridicules A25's singing by imitating him in a half-choked type of voice. Surprisingly, the student does not mind. A25 giggles and smiles and the lecturer's suggestion prevails.

I asked B2's students what they felt about their lecturer's constant interruptions (see Figure 9.16). They were seldom allowed to play more than

Participant: The value of interruptions:	
A4	As a general rule I find it helpful to be interrupted while the point is still fresh in my mind, but the extent to which this teacher interrupts is extremely frustrating and resulted in him not hearing my exam piece until two weeks before the exam.
A21	Frustrating. Invariably it cuts the lesson short!
A23	I feel it is helpful to a certain extent, but when my tutor interrupts me every eight bars or so, it can become quite frustrating. I feel as though I I never actually "get into" the music.
A24	Mainly helpful. I feel it wastes time if a teacher leaves important comments till the end of the piece when I have probably forgotten how I played it!
A25	Helpful - the reason for being taught is to improve one's playing. We are there to learn from our teacher and to be corrected.

Figure 9.16 Student's comments on lecturer B2's use of interruptions.

a few bars before a discussion of "a better way of doing it" was introduced. Note that the students consider interruptions as negative and positive. B2's interruptions are construed as something necessary in order to learn but they are also negative because - according to student A23 - they prevent her to "get into the music".

Considering that B2 several times expressed his worry that there were no organ talents in the department of music, it is extraordinary that he rates highly all of his students with regard to both progress and estimated potential as a future performer (see Table 9.5).

Participants:										
Variables	B2	A4	B2	A21	B2	A23	B2	A24	B2	A25
T-progress	3	3	3	4	4	4	4	3	4	3
M-progress	4	4	3	4	4	4	4	4	4	2
Milieu	4	4	4	3	4	1	4	4	4	2
Awareness	3	3	4	3	3	3	4	3	4	3
Potential	3	1	3	1	3	2	3	3	3	2
Response	4	3	4	4	4	2	4	3	4	2
Mean	3.5	3	3.5	3.2	3.7	2.7	3.8	3.3	3.8	2.3

Table 9.5 Comparison of participants' ratings of perceived progress whilst under lecturer B2's tutelage. Variables are Technical progress, Musical progress, Milieu (i.e. the general influence of the musical environment), Musical awareness, Performer potential and Response to the lecturer's teaching.

With regard to potential the students do not agree! Student A25 and A23, who both presumably are B2's most advanced students, are the ones who generally deviate the most from the lecturer's evaluation.

Comparing the teacher's and students' scores concerning teaching and personality it seems that the ambivalence in the student-teacher

relationship becomes more obvious - particularly with the two female students A23 and A24 (see Table 9.6). Student A23 offered the lecturer some resistance and did not easily give in to the lecturer's suggestions if she had a different opinion. This probably earned her the attribute "gauche" as suggested by B2 in his characterisation. Note, however, that there appears to exist almost no correspondence between how the lecturer understands his behaviour towards A23 and A24 and how the students perceive him. In fact, it appears that no student has a grasp of their lecturer in terms of personality.

Participants	Correlation coefficient (<i>r</i>)		
	B2's personality	teaching	B2's characterisation
B2(A4) +	.26	.63	Interesting, accompanist moderato.
B2(A21) +	.30	.37	Keen, clumsy, relaxed.
B2(A23) +	.03	.32	Keen, gauche, works.
B2(A24) +	-.10	.28	Tight, reserved, interesting
B2(A25) +	.24	.37	Keen, stiff, "nuts".
A-mean	--	.59	-
B-mean	.17	--	-
No. of variables: Personality (40), Teaching (20).			

Table 9.6 Inter-rater relationships between teacher and student ratings of teacher characteristics and teaching approach, as expressed in Pearson's correlational coefficient (*r*). Note that B2 insisted on individual scoring for each student regarding personality characteristics. To make possible the general correspondence between B2 and his students a "B-mean" was calculated, i.e. the average score of all individual ratings. The lecturer's three-word characterisation of each student has been added for comparison. Note also that + denotes performer potential and - a lack of such, as estimated by B2.

The degree of correspondence is generally higher concerning teaching content. B2, like in the case of lecturer B7, has an easily discernable strategy of teaching. It is easier for students to anticipate what will happen during lessons and how B2 will approach a certain problem.

Particular considerations

It was important for me as a researcher to be open and candid particularly towards B2. More than any of the other participating lecturers he appeared to be sensitive to evaluation. Although I pointed out to him at several occasions that evaluation in terms of worth was not an issue, he seemed unable to let go of the thought that his professional status was at stake. The lecturer was immensely helpful in my investigation and took time off from his busy schedule to see me when there was a need. However, he was always on stand-by and monitored himself and what impression I, as a researcher and as a colleague, possibly had of him. During one lesson he suddenly turned to me and asked: "Do you think I'm an efficient teacher?" My answer was affirmative.

I visited several of B2's recitals which he gave both on campus and in nearby cities. He invariably took note of the fact that I was present and usually wanted me to give an impromptu critique of his playing. Taking the role as a music critic I was honest but never offensive if there was something I did not approve of. If the lecturer pressed me on a certain point I usually referred to how I would possibly have played it myself. This resulted in the lecturer giving me his full confidence as a colleague. During the lessons with his students I was often invited to suggest other

possibilities or technical solutions in addition to B2's own.

However, when it came to answering the questionnaire B2 encountered considerable difficulties. I suspect that filling it in forced him to consciously deal with his professional persona on one hand and his private and sensitive persona on the other hand. To face a situation in which the lecturer had to draw upon his private opinion appeared to more or less pose a threat to B2 the professional. While other participating lecturers submitted the questionnaire within a month B2 waited over six months. After this time I was asked to come to his office and discuss the questionnaire. There were no problems in answering questions on his teaching approach nor to make an evaluation of his students' progress and potential but to make an evaluation of himself on the suggested personality inventory seemed impossible. The lecturer was literally caught between wanting to help me and provide an input into the research project and, I presume, his reluctance to expose himself. He told me that he would fill in the troublesome section of the questionnaire but he would be compelled to average every rating. To this suggestion he added: "and that won't do you much good!" I then pleaded my case and explained to the lecturer what my purpose was with such a personality inventory. I told him that I intended to compare his ratings to those of his students in order to understand the dynamics of the student-teacher relationship. I added that the questionnaire was only an addition to my taking notes, a possibility for me to quantify observations I had already made during the individual lessons. Apparently this convinced the lecturer to arrive at a compromise. He said:

Most characteristics listed are teacher qualities which vary from student to student and from term to term. The two important qualities are ENTHUSIASM and COMMITMENT. If a teacher has these qualities, the rest falls into place.

He stood by his decision not to fill the questionnaire according to the written instructions I had provided. But in accordance with, as he argued, the necessity of an individual working relationship with his students, he would compromise and provide ratings for *each* individual student. And he added: "You may then, if you wish, average these individual characterisations to get one value".

I could not help but see the validity of B2's argument which I also told him. It is inevitably true that both enthusiasm and commitment are important aspects of teaching. However, it would have been more correct to state that the *perceived* enthusiasm and commitment are important. A teacher may well feel that he or she is both but that conviction may not necessarily be understood by the students. B2's commitment came across overwhelmingly to his students less so his enthusiasm.

I think the lecturer was also right as he pointed out that teaching behaviour changes with student and occasion. However, one normally can expect a certain consistency in teaching behaviour as well as in everyday behaviour where deviations are rather a matter of degree and emphasis with varying circumstances. With this in mind I undertook to persuade the lecturer trying to disarm his reluctance by - within reason - disclosing that which I assumed he felt was threatening. It appears I was successful. I received the impeccably filled-in inventories within two days.

Some time after our meeting B2 stopped me in the departmental office

wondering whether I had actually consulted the student files in order to establish the success of his teaching:

Have you made an effort to find out my students' examination results? You see, the grades they receive say more than they way I teach!

I admitted to not actually having been through the files. My impression of B2's unexpected approach was rather one of needing to have reassurance that he was a good teacher.

I think it interesting and enlightening to compare my observations with the characteristics of a typically schizoid personality. Storr (1990), for example, argues that such a personality fears involvement with others and feels threatened by emotional behaviour. Instead of trying to understand and empathise they shy away and recommend their own prescription, the only one known to them: redoubled self-control. It is also common that such a type of personality seeks significance in things rather than people. Further, a schizoid personality displays a sense of extreme weakness and vulnerability which paradoxically is combined with (or perhaps compensated with) a sense of superiority and potential. Interestingly, Storr (1990) also speculates that a schizoid personality is likely to be obligatory for certain kinds of creative achievement. He provides the following description of such a personality as applied to creative behaviour (Storr, 1972):

Creative activity [is] a peculiarly apt way for the schizoid individual to express himself... Since most creative activity is solitary, choosing such an occupation means that the schizoid personality can avoid problems of direct relationships with others. If he writes, paints or composes, he is, of course, communicating. But it is a communication entirely on his own

terms. The whole situation is within his own control... He can choose (or so he often believes) how much of himself to reveal and how much to keep secret. Above all, he runs little risk of putting himself in the power of another person... There can be no doubt that many artists, and many scientists too, disappointed in personal relations, find in their work a meaning and a value which more ordinary people only find in human relationships (p80-83).

If Storr (1972) is correct in arguing that a schizoid personality often chooses a creative profession and that such a personality is little inclined to nurture relationships, then this has a potential significance for the teaching of music and art in general and for performance teaching in particular. Famous musicians have a tendency to become teachers for the next generation of performers (Manturzevska, 1990). If a creatively gifted performer has a schizoid disposition, which Storr (1972) argues is a possibility or even a prerequisite for the profession, then how will this affect a teaching context in which a close working relationship often is important? It seems to me that lecturer B2 possibly could be a case in point. However, there is also a further consideration to make and it concerns how students actually perceive what normally would be considered abusive behaviour. It should be noted that B2's students willingly accepted what at times verged on being such behaviour rather than revolted against it. This phenomenon will be discussed in detail later in Chapter Eleven.

Summary of case B2

Above all lecturer B2 is honest and committed. He sets the goals and decides what needs to be done. The high pace and the highly set objectives together with the constant reference to professional behaviour, appear to

provide students with a sense of purpose. The world of music to B2 and his students is one based on right or wrong, correct or incorrect. For most part performance is taught through analysis with little or no reference to musical experience. Students, however, show a certain ambivalence in their relationship toward their lecturer. He is highly esteemed and much liked but still provides his students with many frustrating moments. Interestingly, frustration seems to be noted by the students but not taken seriously nor held against him.

Case Four: B5 - Organ tutor

Lecturer B5 shares the teaching of organ performance in the department of music with lecturer B2. Unlike the two resident voice lecturers who made a formidable team and had much in common, lecturers B2 and B5 seem not to have the same type of working relationship. Rather, my impression was that their relationship was somewhat strained and far from mutual appreciation. Lecturer B5 divides his time between organ performance and music historical studies. The latter has a considerable impact on his teaching since performance practice during the Baroque era is his decided passion. Apart from teaching the organ and devoting himself to the history of music the lecturer also gives courses in harpsichord where emphasis is on style and performance practice rather than for students to amass a solo repertoire.

Only three of B5's students participated in the study (see Figure 9.17). B5 has fewer students than his colleague has due to B5's more emphasised commitment to the teaching of music history.

Participants	Age	Sex	Main study	Submission of questionnaire:
A34	21	M	Trombone	Yes.
A35	21	M	Organ	Yes.
A36	19	M	Organ	Yes.

Figure 9.17 Lecturer B5's participating students.

Lecturer B5 does not give the impression of being as busy as his colleague B2. It might, however, be a mistake for a student to believe that the lecturer always will have time and opportunity to meet with his students

at other times than during the organ lessons. I found that it is important for most students to have a consistent relationship with their tutor and that this relationship should not be limited only to individual lessons. It is equally important, it seems, that a lecturer is always alert to his or her students' needs and remains open to communicate support and willingness to stand by them. While this consistency was obvious in lecturer B2's behaviour and indeed a part of his expressed commitment to teaching, such consistency seemed almost non-existent with lecturer B5. This is not to say, however, that B5 was not committed - indeed he was - but his commitment did not always seem to extend beyond the individual lessons. I frequently and spontaneously obtained reports of a number of B5's students - not only his organ students - who felt rejected and discouraged, or even harassed, by what they described as B5's "moods". Amongst the three organ students student A34 did not always feel comfortable with his lecturer. However, that did not change the fact that he held his tutor in high regard. I ran into the student in the corridor after he had had a brief encounter with B5. The student had been forced to cancel one of his organ lessons due to a masterclass given by a visiting lecturer which A34 had to attend being a first study trombone player. He recalled the following exchange of words as he suggested to B5 that they should reschedule the organ lesson:

A34: Could I have another rescheduled lesson since I'm attending the masterclass?

B5: No! If I happen to miss a lesson then it's O.K. to find another time. But if you miss a lesson I have no obligation to give you another!

The student was rather upset by the lecturer's reaction. He shook his head as he told me and added in profound dismay: " - - - That's work affection for you!!!"

It often seems to be the weaker students who are submitted to demands which are not always in proportion to their present ability - or *opportunity*! Often the academic workload becomes too heavy and to the outrage of many lecturers their students do not always have the time to devote themselves to all subjects in proportion to lecturers' demand. Especially two informants, neither of whom were organists but who nevertheless studied history with the lecturer, frequently shared their hopelessness in feeling treated unfairly and harshly. According to the informants they were often "accused" of having no imagination and not being able to express original thought. Both informants were convinced that the lecturer treated them this way because they were not really worth his attention. Although I never encountered such harshness during my visit to B5's individual organ lessons, I was told by A34 that the lecturer at times had similar tendencies during his lessons.

I asked the three participating organ students what they felt were their lecturer's commendable characteristics as well as his weaker and perhaps more problematic dispositions (see Figure 9.18).

A34	Strengths:	Ability to get results and always to justify techniques and styles.
	Weaknesses:	Patience and the understanding that this is only my second study.
	Commendable traits:	Excellent teaching ability.
	Do you get along?	Yes.
B5's CHARACTERISATION:		MUSICAL - PATIENT - CO-OPERATIVE

A35	Strengths:	Full of vitality, eagerness, knowledge all of which give stimulation to the lessons.
	Weaknesses:	No answer.
	Commendable traits:	He is very professional, but at the same time personal.
	Do you get along?	Yes.
B5's CHARACTERISATION:		LIVELY SENSE OF HUMOUR - HARD WORKING - MUSICAL
A36	Strengths:	A very high level of exactness to detail, high degree of expression and emotion in the music.
	Weaknesses:	I sometimes wish he'd encourage me more, to teach the "party pieces" [i.e. the more spectacular repertoire] Dupré for example (like B2's pupils!!)
	Commendable traits:	I particularly appreciate his general concern about all aspects of life and not just organ playing.
	Do you get along?	Yes.
B5's CHARACTERISATION:		MUSICAL - IMAGINATIVE - HIGHLY RESOURCEFUL

Figure 9.18 Student responses to lecturer B5's teaching and the lecturer's three-word characterisation for each student.

Note particularly student A34 comments. Although he is well aware that the lecturer considers him to be more or less a student with problems and although he is often annoyed by B5's harsh treatment at times, he does *not* seem to construe the situation as one in which the problem might lie with the lecturer rather than with the student. Student A34 paradoxically and almost automatically construes the lecturer as patient and understanding. The same phenomenon occurred with lecturer B2 and his weaker students. However, rather than to look for "faults" with either students or a particular lecturer one should observe the interactional phenomenon:

automatic submission appears to invite a degree of abuse which is not construed as such but is rather construed as a privilege. Interestingly, this seems only to be the case with applied instrumental instruction and *not* with academic instruction. Although I did not investigate the latter the two informants who were B5's students in the history of music never gave evidence of a similar construal of their situation. To them harsh words and statements were harassment and something they did not want to accept rather than something they felt they had to accept.

Lecturer B5's teaching style is one which relies both on seeking to obtain autonomous students and compliance with certain issues. While often offering the student to suggest an interpretation of a piece of music of their own he is keen on pointing out "correct" technical solutions. The lecturer will accept what a student says if the student can justify his or her actions. For example, A35 is a third year student working on a recital programme studying Mendelssohn's Sonata in A Major. The student is rather reluctant to have any expressed opinion and B5 is trying to make him justify a certain way of playing:

B5: - - - do it in slow motion. I'm worried about that change of hands. Doing like you do you'll get this "bump" here - - - surely you think that the pedal line is supporting this [structure]? Why not simply play those with the right hand? - - - The pedal part is O.K. [A35 plays] Right - - - presumably it is a slurred phrase now? You should be *feeling* that 7th before you repeat it! [A35 plays again]

B5: Is that the *intention* [playing that way]?! That is certainly what you are implying using *your* fingering... Do that part again! (The student is not allowed to play at length at all. He is constantly interrupted in order to find good fingerings, to correct articulation or to discuss editorial issues in the score).

A35: (A35 plays again but suddenly stops without B5 prompting him to stop) - - - I thought you were going to interrupt me here
- - -

B5: Your pedalling is fine. Stick to it! However, you want to *feel* the end of the phrase before going on to the next... The problem is that you are pushing into the keys too much. You should slide more! (A35 plays again and is interrupted)

B5: Now, this - - - has a different character. Why double-dotting here and not there (pointing in the score)? Can you *justify* such a change [in articulation]? And I mean not just because it is easier to do it that way? (A35 cannot justify his choice of articulation. The lecturer's main point is to explain how different structural issues in the piece relate to each other).

B5's lessons are always intense and much is demanded by the students sometimes at the expense of encouragement. A36, for example, appreciates such intensity but would also like to feel a greater and presumably more personal support from his lecturer. The student added the following statement in the questionnaire:

My lessons are always intense. Everything is *done* in great detail. We can easily spend an hour on a Buxtehude prelude and fugue. This is an approach I like.

The lecturer is also keen on setting goals. Student A34 was advised to "make sure next time [to have] been through the entire movement and done the fingering". For student A35 such a short-term goal is outlined as adding the final touches to a recital programme:

I want to hear the full programme for your recital next time. You know all the notes, now you need to make up your mind what you are telling your audience. You need to be expressive!

B5's teaching strategy during individual lessons appears well balanced. The lecturer is frank in his opinions and generally much more versatile in his choice of teaching strategies than is his colleague B2. B5 does not hesitate to use an imaginative language and convey certain points vocally as well as gesturally. One will often find B5 moving around from one side of the console to the other, prompting a student both verbally and with gestures. He demands that students have an imaginative understanding of the pieces they play, at least if the pieces are intended by the composer to be descriptive or symbolic:

B5: (Student A35 is studying Messiaen's Sorti - Le Vent de l'Esprit, and has just played a section of it) Are you following the fingerings suggested so meticulously by Messiaen?

A35: Yes!

B5: Good! (A35 plays the first two pages after which he stops) Take it with a modest speed. As you just played it there are at least three different speeds. No, no!! [you can't do that] (half-shouting). What should you do?

A35: - - - (no answer)

B5: You should mark note values [in your score]. The counting will make you find common denominators [holding the piece together as a whole].

A35: - - - I tried this so many times - - - I only play the wrong notes. I've tried everything! (B5 takes the score away from the stand and prompts A35 to play it by heart)

B5: Play the left hand! (A35 plays) Again!! (B5 replaces the score on the stand) Slow practise and memorising! Do you spend much time away from the score? [You have to ask yourself] is there a relationship? What is it saying? It is the same problem again!!! You got to go from bashing out the notes to *meaning* and *understanding*. What is this saying (B5 points in the score)?

A35: - - - You mean the theme? - - - (slightly confused)

B5: This! [according to Messiaen] is the Devil isn't it?! (The structure is very dense and extremely dissonant).

The fact that discussion is an important part of B5's lessons rather than presenting absolute and non-negotiable statements, is also to some extent reflected in how students appreciate the degree of initiative they are allowed to take (see Figure 9.19).

Participants	Who takes the initiative?		Lecturer's characterisation:
	Lecturer	Student	
A34	50%	50%	Musical, patient, co-operative, Lively sense of humour, hard working, musical, Musical, imaginative, highly resourceful,
A35	70%	30%	
A36	70%	30%	
Lecturer B5:	70%	30%	
Student mean:	63%	37%	

Figure 9.19 Comparison of between the taking of initiative and B5's perception of his students.

The lecturer monitors whether a student has worked too much on piece. However, B5 has different criteria for deciding what to do about such a piece. He would prefer to put a piece aside temporarily but if this is a feasible strategy depends on *why* the student is studying the piece: exam, improving technique, or gaining knowledge of repertoire and new styles, what stage in the preparation of the pieces has been reached, and also what being "fed up" implies.

Like most performance tutors the lecturer interrupts his students as

they play during lessons. It appears that it is difficult for B5 to find a balance between necessary and counter-productive interruptions. This, in turn, might imply that the communication between students and the lecturer could be improved (see Figure 9.20).

Participant: The value of interruptions:	
A34	Both [frustrating and helpful] as it is helpful to know the correct "way", but it also wastes time when <i>he</i> plays on and on, and the lesson is 40 min.
A35	When I [first] started lessons it was frustrating, but now it is helpful. If you keep stopping you will remember more easily the places to practise.
A36	Usually it is helpful, but if he stops me every bar throughout the piece, it's hard to play well as you lose the direction of the music.

Figure 9.20 Student's comments on lecturer B5's use of interruptions.

I observed that when B5 feels that something is well played and shows a great deal of promise his response is one of increasing interruptions and becoming much more intense. This concerned particularly student A36 who interestingly also felt that he wanted to have more support from his tutor. In other words, as the lecturer becomes enthusiastic and convinced of the quality of the playing he tends to forget the individual in favour of the product. A36 is also the most promising student amongst the three participating students (See Table 9.7). In general it appears that B5's students agree with their lecturer as to their progress and promise. However, with regard to performing potential B5 does not agree with student A34. The student believes that he at least shows some promise

Participants:						
Variables	B5	A34	B5	A35	B5	A36
T-progress	2	4	4	3	4	4
M-progress	3	4	3	4	4	4
Milieu	3	3	3	3	4	4
Awareness	3	2	3	3	4	4
Potential	1	3	2	2	4	2
Response	2	3	4	4	4	3
Mean	2.8	3.2	3.2	3.2	4.0	3.5

Table 9.7 Comparison of participants' ratings of perceived progress whilst under lecturer B5's tutelage. Variables are Technical progress, Musical progress, Milieu (i.e. the general influence of the musical environment), Musical awareness, Performer potential and Response to the lecturer's teaching.

whereas his tutor feels there is no promise. For some reason the two do not appear to work well together. This is also implied in the comparison of the student's perception of his teacher's characteristics. The "good" student finds it easier to understand his or her lecturer than do the less successful student (see Table 9.8). A34 is the one who shows the lowest degree of agreement with the lecturer regarding teacher characteristics. A34 is also the one who shows the highest degree of agreement concerning B5's teaching approach. Student A35, on the other hand, shows a high degree of agreement regarding teacher characteristics and is indeed also an accomplished organist. However, B5 still does not consider him to have a future as a performer. The student's almost non-existent agreement with B5 of what is taught during lessons may perhaps to some extent explain why B5 does not consider him a potential promise. A35 does often not understand what B5 is discussing with him.

Participants	Correlation coefficient (r)		
	B5's personality	teaching	B5's characterisation
A34 -	.21	.65	Musical, patient, co-operative.
A35 -	.42	.10	Lively sense of humour hard working, musical.
A36 +	.64	.41	Musical, imaginative, highly resourceful.
A-mean	.56	.53	-
No. of variables: Personality (40), Teaching (20).			

Table 9.8 Inter-rater relationships between teacher and student ratings of teacher characteristics and teacher approach, as expressed in Pearson's correlation coefficient (r). The lecturer's three-word characterisation of each student has been added for comparison. Note also that + denotes performer potential and - a lack of such potential as estimated by the lecturer.

He responds to a teaching of "right" or "wrong" but does not seem to have any conception of musical symbolism and description. This, of course, is not to say that the student is not capable of such understanding, but he appeared *uninterested* and this presented a problem for the lecturer and the teaching.

The agreement of the lecturer's ratings and the students' mean score is relatively high concerning both personality and teaching approach and content which would perhaps suggest that lecturer B5 generally pursues a balanced teaching strategy and students usually know what to expect. Lessons contain an explicit structure and the students have a fairly good appreciation of their lecturer's teaching personality.

Summary of case B5

Lecturer B5 is a highly knowledgeable lecturer and his students admire his learned comments and his own playing as well as his practical solutions to technical problems. The lecturer is versatile and seems to balance well between compliance and the desire to make students autonomous. However, it appears that B5 somehow fails to understand what the teacher-student relationship entails. His inconsistency in behaviour over time tends to discourage some students who feel rejected. The lecturer is very demanding and he is not prepared to lessen his demands for less advanced students. It is not likely that a student with little self-confidence would benefit from B5's teaching. Although the knowledge would be given in abundance the inconsistent relationship and the demand on pace and result would be likely to prevent a weaker student to benefit.

Case Five: B3 - Piano tutor

Lecturer B3 is the one performer in the music department whose playing I personally tended to favour. In my own understanding he is an outstanding pianist. He performs mostly as an accompanist but from time to time he also gives nationwide chamber music recitals. However, his professional engagements have given way more and more to teaching, limiting performance mostly to accompanying. Discussing the lecturer and his admirable playing with the students of the music department I encountered a variety of reactions. The singers whom he accompanied often complained that he "took over" as they made music together. *He* - rather than they - decided what a song should sound like. He left little to the singers to decide for themselves they claimed. Speaking with his students, present and former, I found out that some - like myself - did not have words enough to describe the colours of his playing but they were often just as critical toward his teaching as they were positive about his playing. One former student told me that

he is very good for anyone who immediately can play what he asks,
but if you are a slow learner then you're in trouble!

Needless to say I became interested and wanted to become acquainted with the lecturer's teaching. He was most approachable and willingly allowed me to visit his lessons, both the individual lessons and his so-called performance workshops which are weekly opportunities where students perform to each other under the lecturer's supervision. I was welcome, he said, provided I could stand him as he sometimes became outraged and

shouted at his students. Nine of B3's students participated in the study (see Figure 9.21) Note that only two of the participants had piano as a main study and both were allegedly unhappy with B3's teaching.

Participants	Age	Sex	Main study	Submission of questionnaire:
A1*	21	M	Piano	Yes.
A6*	19	M	Piano	Yes.
A27	21	F	Guitar	Yes.
A28	20	M	Cornet	No.
A29	20	F	Oboe	Yes.
A30*	21	M	Voice/Composition	Yes.
A31	20	F	Violin	Yes.
A32	21	F	Trumpet	Yes.
A33*	20	F	Voice	Yes.

Figure 9.21 Lecturer B3's participating students. An asterisk denotes the participation in other studies comprising this investigation.

Taking a break and sitting in the student common room I was approached by A1 who wanted to explain why he rated his tutor so negatively in the questionnaire that he had recently filled in:

He has no logic - - - he is wonderful with interpretation but there is no plan, no structure to his teaching. I don't feel that I have learnt anything really of that which I felt I *needed* to learn. Both I and A6 have talked many times about getting another teacher in the department, one which is more orderly and knows where it is all going.

In turn the lecturer once confided between lessons that some students have left him in the past, not because they found him to be a bad teacher, he argued, but because they became intimidated by his use of vivid imagery and the fact that so many are so afraid of expressing themselves.

The lecturer marvelled at why quite a few introvert students in the department ever had the idea of becoming musicians:

They cannot teach. They cannot play - - - maybe they go on to do something entirely different like so many else when they are finished.

B3 has a very decided view of music and music-making one which has caused some tension between him and other colleagues in the department it seems:

I teach very much according to pictures and images. There is another lecturer in the department who teaches quite differently. For him everything is analysis. He has said that he doesn't really like to play. [But still] he insists on giving a recital every year playing terribly difficult things so boringly. He has absolutely no imagination. He can be very witty and rather mean too - - - he has told me off a few times. He does *everything* by analysis.

He revealed that his ambition earlier in life was to become a singer but he could not for lack of a proper voice. To some extent this unfulfilled dream could explain his approach to teaching the piano. It much resembles the teaching of singing in that musical role-playing is heavily emphasised. Almost all of B3's instructions relate to noó-dynamic references such as pictures, feelings, theatre, plays and operas. He is convinced that such responses to music are tied to being musically talented:

I can apply pieces with scenes, events, whatever - - - like if you play a Mozart sonata you can imagine characters and things happening on stage. Beethoven - the same. I think that is certainly a part of my musical makeup anyway, using images to colour and inflect music. That is a part of any musician's makeup

- - - or?! Theatrical personality imagination is the most important thing in the end isn't it?!

To be "Miss/Mr Nicely" or to make use of an "all-purpose musicality" are two issues coined by the lecturer to describe students' sometimes lack of imagination and indifference when performing:

B3: (To a student in the performance workshop) - - - You can play this piece like this (B3 demonstrates and plays as indifferently as he possibly can) - the average lunch hour recital - - - (As B3 plays he thinks aloud in order to demonstrate also how students should *not* think as they get ready to play already on stage:) - - - Oh God! It's soon my turn to come in [as the accompanist finishes the introduction]!

B3: Of course you *can* play like "Miss Nicely" [if you want to] and stand there [on stage] waiting for your entry like you have to perform a duty [far from what music is all about!]

B3: You have to think *on a higher level* than that! getting away from "I am now doing this, God - it's so difficult! - my turn" - - (To the class) Get away from the physical level of thinking!!!

B3: - - - When you play slow movements you have to think twice as hard on rhythm not to lose out on interest and movement - - - Don't let the "Allpurpose musicality" raise its ugly head! I take it you all know what I mean by the "all-purpose-sort-of-musicality". I've mentioned it so many times - - - !

The ways in which the lecturer conveys his musical ideas and conceptualisations are as astounding as they are resourceful. B3 shares with voice lecturer B1 a considerable ability to produce descriptive language. A few examples from an abundance are:

- Tom and Jerry, the cartoon! That is what this sounds like! (trying to create a visual understanding of how contrasting melodies should sound like).

- This piece is pure Charlie Chaplin, at least that's the way I see it in front of me when I listen to it. It needs to be much more flamboyant.

- Well - - - I don't think the lover and his lass had much fun, do you?! If a young girl and her boy goes into the corn fields, they have other things in mind than playing cards surely?! (To a student singing Finzi's It was a lover and his lass)

- You forget to enjoy yourself! This is a neurotic, jolly, happy piece of music. When you play it you look like as if you were unravelling a complex knitting-pattern - - -!

- There is the Gypsy violin - it needs to be more laid-back - - - these men of evil - - - wild! ...Somehow I don't think you have a mental picture in your mind. This for instance (pointing in the score) sounds like you are tuning a piano!! (The student plays again and B3 shouts) Cossacks!! When I say these things you look at me as if I were from outer space don't you!? (in trying to set an appropriate scene for an appropriate expression).

- Strange - - - myths - - - ghosts - dragons - eerie - the unknown - - - spine-chilling, a drama - - - Weber was an *opera composer*! (In trying to make a student play a romance by Weber more imaginatively)

- Railway station - - - there are Olgas and Sonyas - - - snow, furcoats, sledges, disappointments. War and Peace: heavy Russian literature - that's what this piece is all about! (On Kabalevsky's Violin Concerto)

However, as the lecturer pointed out himself, his vivid metaphors and the language he uses to convey musical ideas seem to leave many students confused. Whether such confusion is caused by inappropriate instruction or by a previous inappropriate schooling estranging students from using imagination in such a way is an important question (e.g. Egan, 1992). Several lecturers in the study complained that their students showed little effort of wanting to express themselves and to describe music in other terms than in "right" or "wrong".

Confusion is also sometimes caused by the lecturer as he gives too much information in too short a period of time expecting students to assimilate all the cues and suggestions at once. He had little patience with students who could not conjure up the same theatrical and imaginative world as he is able to. Like voice lecturer B7 he demands that students comply with being autonomous. When students lack B3's imaginative abilities the teaching is normative in the sense that students are expected to be self-expressive. However, B3 teaches with a considerable amount of humour. He is sympathetic and will give praise when called for. On the other hand, his impatience does sometimes result in the students feeling intimidated. During individual lessons as well as the performance workshops the lecturer is very alive. He demonstrates an issue vocally, makes frequent gestures, and often instructs a student while he or she is playing.

One of B3's most appreciated characteristics is his "easy-going" personality. A majority of his students consider him friendly and approachable. My observation was also that the lecturer indeed is very aware of his students' activities and their life in general. He does not hesitate to be a listener and friend setting teaching temporarily aside if a student has the need to simply talk. B3 often discussed common students and their problems with his wife who also taught in the department.

I asked the students to suggest characteristics they especially appreciate and characteristics they feel are less appealing (see Figure 9.22). Amongst the participating lecturers B3 is the one who is criticised the most.

A1	Strengths:	Interpretation.
	Weaknesses:	More logical and consistent.
	Commendable traits:	Easy-going, good technical standard of playing.
	Do you get along?	Yes.
B3's CHARACTERISATION:		SCATTY - TALENTED - DELIGHTFUL
A6	Strengths:	Enthusiastic about my pieces plus the fact that I usually agree with most of his ideas of interpretation.
	Weaknesses:	Sometimes he lacks in [giving] freedom of interpretation.
	Commendable traits:	We get on well and I usually agree with his comments.
	Do you get along?	Oh yes!!
B3's CHARACTERISATION:		SCATTY - TALENTED - FRUSTRATING
A27	Strengths:	Imagination, freedom of expression, total absorption in the music.
	Weaknesses:	I would have liked to have been pushed a little more technically.
	Commendable traits:	Easy to get on with. I like his somewhat "laid-back" approach.
	Do you get along?	Yes.
B3's CHARACTERISATION:		CONSCIENTIOUS - PLODDER - DELIGHTFUL!
A29	Strengths:	No answer given.
	Weaknesses:	I lack suggestions for improvement and comments in general from the teacher whether [I play] good or bad.
	Commendable traits:	No answer given.
	Do you get along?	Not really.
	Reason:	I used to dread the lessons to start with, because I only did about five minutes playing during the lessons and used to get literally shoved off the stool so a demonstration could be given. But now I go in with a vengeance to show him what I can do!
B3's CHARACTERISATION:		TIMID - MUSICAL - DETERMINED
A30	Strengths:	Unassuming, very helpful, a master crafts man, very easy to communicate with.
	Weaknesses:	None.
	Commendable traits:	He's an easy-going person.

Do you get along? Yes.	
B3's CHARACTERISATION: THOROUGH - SLOW - PLEASANT	
A31 Strengths:	His ability to help with phrasing and expression etc. by means of demonstration
Weaknesses:	Often a great deal of sensitivity and understanding is lacking.
Commendable traits:	His honesty and his ability as a performer and teacher.
Do you get along?	Yes.
B3's CHARACTERISATION: INTROVERT - SHY - TIMID	
A32 Strengths:	Sympathetic to needs, encouragement of musicality, development of repertoire and a sense of humour.
Weaknesses:	Too much "status quo" brain washing, and possibly not strict enough (but that suits me).
Commendable traits:	He's good to get on with on a personal level.
Do you get along?	Yes.
B3's CHARACTERISATION: COMMUNICATIVE - MUSICAL - STUBBORN PERSONALITY	
A33 Strengths:	Easy to talk to.
Weaknesses:	He is not very encouraging and often says the repertoire selected too difficult.
Commendable traits:	He is very easy to communicate with.
Do you get along?	Yes.
B3's CHARACTERISATION: SIMPLE - DELIGHTFUL - RUN (MUSICALLY)	

Figure 9.22 Student responses to lecturer B3's teaching and the lecturer's three-word characterisation for each student.

Students point out that B3 seldom gives encouragement, is not strict enough, lacks sensitivity and understanding, lacks a technical emphasis, there is little interpretational freedom and little logic and consistency in the teaching. These criticisms should be compared to what students feel are B3's strengths: a friendly character and good at interpretation. At first

sight the students' allegations of B3's shortcomings appear rather severe and probably detrimental to any serious attempt of teaching performance. My impression was indeed that students are correct in observing that there appears to be very little, if any, longterm objectives in B3's teaching strategy. Every lesson is a separate occasion and when the lecturer has to repeat his instructions time and time again over a period of time he becomes bored and withdraws any enthusiasm he might have had. In fact, he often changes his opinion from lesson to lesson which adds to the confusion of some students. Furthermore, the lecturer's lessons are almost exclusively geared towards the musical experience and the musical imagination. Technicalities are discussed as they turn up in the repertoire, but they have little emphasis and they are not set within the framework of a longterm and planned technical development. However, it seems possible to subsume the remaining criticisms given by the students under "right" or "wrong" teaching. B3 does not tell students whether an understanding is possibly "right" or "wrong". He demands the imaginative understanding and not necessarily the generally agreed performance practice. Few students are used to have a musical opinion and when a framework of "right" or "wrong" is not provided the students do not know how to respond to the tutor's requests and suggestions. This is clearly pointed out by student A29 who complains that

I lack suggestions for improvement and comments in general from the teacher whether [I play] good or bad.

B3 represents a world of musical understanding which is unknown for many of his students.

It seems that the teacher and his students on average take the initiative during lessons on an equal basis (see Figure 9.23).

Who takes the initiative?			
Participants	Lecturer	Student	Lecturer's characterisation:
A1	50%	50%	Scatty, talented, delightful,
A6	60%	40%	Scatty, talented, frustrating,
A27	70%	30%	Conscientious, plodder, delightful,
A29	65%	35%	Timid, musical, determined,
A30	65%	35%	Thorough, slow, pleasant,
A31	100%	--	Introvert, shy, timid,
A32	50%	50%	Communicative, musical, stubborn personality,
A33	50%	50%	Simple, delightful, run (musically)
Lecturer B3:	50%	50%	
Student mean:	64%	36%	

Figure 9.23 Comparison of between the taking of initiative and B3's perception of his students.

The only significant exception is student A31 who has completely withdrawn from any attempt to make her own will known during B3's lessons. She is studying J.S. Bach's Prelude and Fugue XXIV in D and Mozart's Sonata in C:

B3: - - - These pieces have been done to death! (To the researcher in the presence of A31) She has been doing them for I don't know how long - - - (A31 does not say a word, but starts to play the Bach "Prelude" with an astounding speed. She plays the piece through and then awaits the lecturer's instructions).

B3: How do you practise when you are alone? Do you play bits or the whole thing?

A31: - - - (looks bewildered and does not answer).

B3: The conversational bits need some work. You need to keep an ear open - - - mostly it was O.K. - - - Don't forget that crescendo (pointing in the score). Try again and play the *music*. You didn't settle down properly and when that happens you lose the music (B3 sings to demonstrate what a certain phrase should sound like) - - - it becomes a battle with the notes! (A31 plays again in a slower tempo. As she plays the lecturer provides cues).

B3: - - - vigorous left! - - - more - less! - - - (A31 is interrupted) Try again and play with the music. You were not operating at that level of playing when you first played did you?! - - - You're quite capable of doing it. Now play the fugue. (A31 plays and finishes)

B3: That'll be O.K. What now!

A31: - - - I don't know (very shyly and quietly)

B3: Assert yourself! (loudly) What do you want to play? - - -

A31: - - - (The student does not respond)

B3: What is your main lack as a performer do you think?

A31: - - - Expression - - - I guess - - -

B3: You are too gentle. You need to find some nastiness in you! (Jokingly) Alright, play me some Mozart!

The lecturer seems to be much less restricted in the choice of repertoire than the other participating lecturers. He does not seem too concerned that his students need or should play a particular repertoire. He allows a considerable freedom of choice and rather than to demand that a student should play a certain piece he will try to make the student interested in it. Student A6 gave me the following answer as I asked him

how his lecturer would respond if the student would become bored with a piece of music:

What is the point in playing pieces which you are fed up with? It means it's hard to practise - you're bored - you are not happy playing, so it is in the teacher's interest as well as the student's to change the repertoire.

Student A32 gives a similar answer and points out that the choice of repertoire is usually a mutual decision:

Quite often my teacher tries to show me some interest in the piece - by looking at it in a different way. We chose pieces together to begin with.

Amongst the participating lecturers B3 is unique in this respect. He is the only one who emphasises students' choice of repertoire. However, this is not to say that other lecturers are immune to their students' wishes. But with a more or less strict style of teaching as based on a standard repertoire there comes also a certain rigidity in choice. My impression is that teachers tend to feel comfortable with the repertoire they already know. They tend to prefer certain pieces of music to develop a student's technical skills, or they stay with the standard repertoire of the particular instrument simply because professionalism demands it to be known. Well proven and familiar repertoire for the development of a skilled performer might prove effective in that it provides a goal and a structure to progressively reach that goal. On the other hand, it might also tempt lecturers to stick to what is known and recognised rather than to harken to students' needs and individual interests provided such are made known to the lecturer.

When B3's students are bored with a piece he would prefer to put the piece aside temporarily but also consider *why* the piece needs to be abandoned:

My reaction depends on why the student is fed up. Is it, for example, that they don't like the piece or they have known it too long, or have satisfied themselves too easily and can see nothing more in the piece.

Some of B3's students feel that interruptions as they play during lessons are sometimes frustrating but a surprising number feel very positive about B3's interruptions (see Figure 9.24).

Participant: The value of interruptions:	
A1	Helpful. [It means] advice on interpretation.
A6	Mostly it is very helpful, because you see exactly what the teacher means. Then it is up to you if you agree. Occasionally it is frustrating.
A27	I would like to be interrupted more often. [It] gives instant attention to a particular passage.
A29	Interruptions are usually caused by the dog [which is often in the room] or the wife [who also teaches] which disturbs concentration and therefore is frustrating.
A30	If it is a matter of importance that cannot wait, I do not mind being interrupted. However, most of the time it is for stupid little things that demonstrate the interruptor's selfishness...
A31	Helpful - there is plenty of time to play pieces without interruption during practise.
A32	I am surprised that my teacher judges the times to interrupt so well. It's always helpful.
A33	Helpful - as it usually is concerned with a technical problem which I need to improve.

Figure 9.24 Student's comments on lecturer B3's use of interruptions.

There seem to exist two reasons for this. First, the lecturer does in fact not interrupt his students with the same frequency as a majority of other participating lecturers. He is very aware of the need of the musical experience. Second, rather than to interrupt B3 tends to give instructions while students are playing.

In assessing progress there is little correspondence, it seems, between B3 and his students (see Table 9.9).

Participants:										
Variables	B3	A1	B3	A6	B3	A27	B3	A29	B3	A30
T-progress	3	0	2	2	2	1	2	1	2	4
M-progress	3	2	3	3	2	3	2	0	3	4
Milieu	2	4	1	4	3	2	2	n/a	2	n/a
Awareness	2	1	1	2	3	3	1	0	1	4
Potential	2	3	2	1	1	1	0	1	0	2
Response	3	0	3	3	3	3	3	2	4	3
Mean	2.5	1.7	2.0	2.5	2.2	2.2	1.7	0.8	2.0	3.4

Participants:						
Variables	B3	A31	B3	A32	B3	A33
T-progress	3	2	3	2	2	2
M-progress	1	2	4	4	2	3
Milieu	0	0	3	1	3	3
Awareness	1	4	3	3	1	2
Potential	0	1	0	1	0	2
Response	2	4	4	3	3	3
Mean	1.2	2.2	2.8	2.3	1.8	2.5

Table 9.9 Comparison of participants' ratings of perceived progress whilst under lecturer B3's tutelage. Variables are Technical progress, Musical progress, Milieu (i.e. the general influence of the musical environment), Musical awareness, Performer potential and Response to the lecturer's teaching.

Note particularly the lecturer's estimation of his students' potential as future performers! Not even his main study students are credited with any hope in this respect. The lecturer feels that both A1 and A6 are talented technically but that they have a limited "general intelligence". This void of capacity presented the lecturer with some considerable frustration. Between lessons the lecturer candidly discussed both students with me and concluded that they had similar problems. Both of them, he felt, were lacking in intellectual maturity. The lecturer made the following comments:

A1! - - - He is so tense! It seems nothing ever comes to fruition. He has a good technique but what does that matter if what you have is down here (referring to the hands) and not much up here (pointing to the head). We have discussed this my wife and I. She teaches singing and he goes there as well. Anyway [A1 has applied to a PGCE-course] and I have written him a good report for the Trent College of Education. I shall be sorry to lose him. He'll make a good teacher - - -

(On A6) He is potentially very good! - - - But he has no brains! Leave him to his own and he is really gone - - - maybe it has to do with age. He is too young and immature to calm down.

Judging from the results of the relationship between the lecturer's ratings of personal characteristics and teaching content and his students' ratings, one gets the distinct impression that lecturer B3 does not leave anyone indifferent (see Table 9.10). You either like him or cannot stand him!

Amongst the students who found the lecturer either disappointing or very difficult to work with (i.e. students A1, A29 and A31) there is little agreement on anything. Particularly student A31 seems to provide a considerable clash of personalities. On the other hand, student A6 who

Participants	Correlation coefficient (<i>r</i>)		
	B3's personality	teaching	B3's characterisation
A1 -	.11	.03	Scatty, talented, delightful.
A6 -	.48	.47	Scatty, talented, frustrating.
A27 -	.55	.30	Conscientious, plodder, delightful.
A29 -	-.07	.05	Timid, musical, determined.
A30 -	.39	.61	Thorough, slow, pleasant.
A31 -	-.21	.08	Introvert, shy, timid.
A32 -	.33	.09	Communicative, musical, stubborn personality.
A33 -	.60	.09	Simple, delightful, run (musically)
A-mean	.44	.38	-
No. of variables: Personality (40), Teaching (20).			

Table 9.10 Inter-rater relationships between teacher and student ratings of teacher characteristics and teaching approach, as expressed in Pearson's correlation coefficient (*r*). The lecturer's three-word characterisation of each student has been added for comparison. Note also that + denotes performer potential and - a lack of such potential as estimated by the lecturer.

joined forces with A1 in criticising the lecturer for lack of strategy and negligence in teaching technique, seems - unlike A1 - to have a good understanding of his lecturer. Student A33 appears to be a good judge of personality but does not really pay any attention to what happens during B3's lessons. While there is a high degree of correspondence on rating variables on personality characteristics, there is hardly any correspondence concerning teaching content and teaching approach which could imply that she does not really care for learning the piano [sic!]

On average it seems that the lecturer has a teaching approach which, although far from satisfying for many students, nevertheless allows for students to anticipate what will happen during lessons and how B3 will react to certain issues.

Summary of case B3

Lecturer B3 has an imagination which surpasses the ordinary. He is also able to put that imagination into words conveying his musical ideas. However, it appears that his world of imagery is foreign to many students. They tend to become confused when encountering such a world of symbolism and description. The fact that the lecturer always insists that they should understand and be able to assimilate his descriptions and suggestions immediately often adds to the confusion.

The lecturer's individual lessons could be described as a series of individual masterclasses. He does not seem to have a longterm plan for how to take a student from point A to point B. Every lesson is more or less an independent unit. The lack of progression and clearly expressed objectives in the teaching tend to discourage students and they feel a lack of achievement. It is possibly true, as one of B3's former students argues, that B3 is an excellent teacher for a student who does not have any technical problems. If, on the other hand, a student needs to build up progressively a technical skill then the lecturer would probably be less of a good choice.

Case six: B8 - piano tutor

B8 is a part-time lecturer. When not teaching in the music department at Northern University he teaches at a nearby sixth-form college. He is the youngest of all the participating lecturers and also a former student of the music department. Rather than having a performance career behind him as was the case with most other participating lecturers he is trying to establish himself as a concert performer. He frequently takes on assignments as an accompanist and looks for opportunities to give recitals. During my visit to his lessons he had just received an offer to give a recital of contemporary music for which he was very pleased. The lecturer is one of many part-time piano lecturers in the department.

Five of B8's students decided to take part in the study and would allow me to visit their individual lessons. B8 individually asked each student whether I was welcome as a visitor (see Figure 9.25). Only participant A52 had piano as a main study. Students A52, A53 and A54 were more or less beginners, whereas A50 was a fairly advanced second study pianist.

Participants	Age	Sex	Main study	Submission of questionnaire:
A50	23	F	Flute	Yes.
A51	19	M	Trumpet	Yes.
A52	19	M	Piano	Yes.
A53	19	M	Violin	Yes.
A54	19	F	Cello	Yes.

Figure 9.25 Lecturer B8's participating students. An asterisk denotes the participation in other studies comprising this investigation.

The lecturer appeared decidedly more comfortable with teaching novices than the majority of the other participating lecturers. The fact that he also taught students at a secondary level is likely to have played a part

in this. The most striking characteristic of the lecturer is the facility with which he manages to establish a reassuring relationship with his students. A50, for instance, is a mature student. She started at the university several years earlier but dropped out before she had finished. She got married and had a baby. Now, several years later, she decided that she wanted to come back and finish her course and finally gain her degree. However, while studying and practising she also has her family chores to consider. Sometimes she finds herself with too many things to attend to and the pressure becomes too much. In lecturer B8 she found someone to listen to and to confide in:

A50: (The student starts to play a Brahms Intermezzo, op. 116, but interrupts herself after a few minutes being a bit distraught) - - - I'm in trouble aren't I? - - -

B8: No! You have improved a lot since last time. It flows much better - - - However, it sounds "wooden" - - - (At this comment the student breaks into tears. The lecturer notices the tears falling down her cheeks and asks what is the matter. He gets up from his chair and places his hand on the student's shoulder so as to offer comfort).

A50: - - - (Sobbing) I'm so worried! I like this piece so much - - - I want to do it - - - but I don't have the time. It is all so much!

B8: (The lecturer immediately leaves all intentions of conducting an ordinary lesson and promptly says) Let's talk!

B8: Well, there are two ways in which you can solve this problem. Either we select slightly easier pieces which will not take such an effort and much time to learn, or you try to get an hours practise in the evening as baby Andrew has gone to sleep - - is he an early sleeper? Will you have any trouble with your neighbours?

B8: I often do that myself, and - one thing that you should try which I find very helpful, is to just go and practice and don't expect anything! If you don't expect anything you are not likely to be disappointed! It's a very good attitude - - - you relax completely. I often take the metronome and just decide to play something very slowly. After a while inspiration just arrives by itself - - - So, get to grips with your worries. It is not so much the physical effort - - - it's the mental!

B8: I think perhaps that you should choose the late night suggestion. It is better because I don't think you will get the same satisfaction playing something easier... (A50 seems quite relieved by the talk. She resumes playing and the ambience becomes merry)

B8: I can hear the cogs turning in your head [as you try to sort out the cross-rhythms (Both are laughing)]. The sound was better in some places and worse [than last week] in others. The main thing is the rubato. Listen to a recording of it... Do you have one?

A50: Yes! I recorded it from Radio Three the other night. I have listened to it a few times.

B8: Listen many times. Submerge yourself in the piece ...As you play it now - and you'll be surprised I am saying this - it sounds as if you are playing with a metronome...! (B8 looks in the score) ...I have written "OPEN" here... that's what it should sound like. Not closed!

A50: What does that mean?!

B8: ...(The lecturer finds it difficult to find words) It means... THIS! (B8 makes a gesture as if trying to hug someone, an open embrace)

A50: (The lesson comes to a close and before the student leaves she tries to excuse her tears and her worries) - - - I'm sorry about [breaking into tears like this] - - - (Before she has finished her excuse B8 has anticipated her and replies)

B8: It's quite alright! Don't worry! And don't expect too much... Remember that you are human too...! [Just like me!]

Note that the lecturer shared something very personal with the student. He told her how *he* possibly would have handled the situation himself in his own circumstances. The student is well aware of the fact that the lecturer is trying to combine several jobs, a concert career as well as managing a family with infant twins. The ability to be personal and self-disclosing and not feeling forced to keeping up appearances of a mercilessly strict professional for the sake of either examinations or a later demanding professional life presents a considerable security to many students. The reassurance of such a relationship is something that most of B8's students appear to appreciate (See Figure 9.26). Student A52, on the

other hand, being the lecturer's only main study piano student, describes what he calls "an underlying distance" in his relationship with B8. It is important to observe that the student - who is likely to have the greatest vested interest in the lecturer being a main study pianist - feels that it is insufficient to only meet the lecturer as he arrives for his weekly lesson.

A50	Strengths:	Kindness, patience, understanding, good musical ideas, enthusiasm, love of the piano.
	Weaknesses:	None, but I wish my piano lesson could be longer than 30 minutes. It is not enough to settle down and be fully relaxed.
	Commendable traits:	Personal and keen for his pupils to do well.
	Do you get along?	Yes.
B8's CHARACTERISATION:		MUSICAL - LIVELY - WORRIED
A51	Strengths:	He treats me as an equal. He doesn't tell me anything. He asks me.
	Weaknesses:	None. But I would like more time.
	Commendable traits:	His friendly attitude.
	Do you get along?	Yes.
B8's CHARACTERISATION:		LAID-BACK/CASUAL - ZEALOUS - DOPEY
A52	Strengths:	Openmindedness. His intelligent thought about what he is doing. Critical faculty, his willingness to do his best for you, and his interest in you as a person.
	Weaknesses:	There is always an underlying distance - not coldness - but distance between us. It remains a teacher-student relationship though we always laugh and are quite good friends. He is only part-time and I sometime would like him to be around in the department.
	Commendable traits:	We often disagree, which is agreeably healthy! He questions me musically, which keeps my mind thinking which provides purpose for why I do this or that!
	Do you get along?	Yes.
B8's CHARACTERISATION:		THOUGHTFUL - NARROW-MINDED - SENSITIVE
A53	Strengths:	A calm relaxed approach. Lots of encouragement and faith. Good communicator of ideas and skills.

Weaknesses:	None given.
Commendable traits:	His patience
Do you get along?	Yes.
B8's CHARACTERISATION:	DILIGENT - HUMOROUS - DETERMINATION
A54 Strengths:	Explaining different areas of technique in different ways as they enter the repertoire.
Weaknesses:	Difficult to answer as I have only known him for a term
Commendable traits:	His patience.
Do you get along?	Yes.
B8's CHARACTERISATION:	KEEN - DILIGENT - POLITE

Figure 9.26 Student responses to lecturer B8's teaching and the lecturer's three-word characterisation for each student.

The student would wish him to be around and available in the department to a much greater extent. A52's statement reinforces the notion of the importance of a parent-like relationship which is not confined only to the individual lesson. To be taught by a part-time lecturer might during certain circumstances and to certain students be the same as having a part-time parent. There appear to exist periods in the development of a performer when a teacher's presence and consistent behaviour provide essential reassurance to the performer-to-be.⁹

Lecturer B8 is both methodical and versatile in his teaching. He patiently and progressively takes his students through the labours of motor programming by explaining and making the students *do* every aspect of movement in a technical problem. I often found B8 to use instinctively *multi-sensory learning*. He would not only describe a certain movement

⁹ The need for such a parent-like teacher-student relationship must be understood in the light of a student's background. It is often the case, it seems, that highly gifted individuals who are also recognised as such are subject to much extrinsic support from parents, teachers and so on and need less such support as they reach tertiary training. Other gifted individuals who have not been as fortunate may need a considerable support (e.g. Babikian, 1985). This will be discussed further in the subsequent discussion of the case studies.

involved in solving a technical problem. He would also make a student *feel* how a particular movement should be done by "playing" on the student's shoulder or literally taking the student's arm and moving it thus guiding a simulation of the movement or the physical attitude that B8 felt the student should display. The tactile and proprioceptive feedback made it easier for the student to put a technical solution into effect.

B8 had some problems with his main study student. The student did not seem to make progress in relation to the ability the lecturer felt that he had. In order to find out what the problem was he asked A52 to keep a diary in which he was to take down how much practise he did, at what times, and what he actually did as he practised during one week. In other words, the student was asked to *account* for how he worked with the given assignments. The diary was then discussed in the following lesson. I ran into A52 a few days later as he was sitting on a couch in the foyer. I sat down too and the student spontaneously started to discuss his situation as a pianist. I discovered that his high opinion of himself was not necessarily the opinion that his lecturer had:

I'm a very good pianist. I have always had good grades, but I just can't manage to practise regularly - - - It's so boring! I need to be inspired.

It seems that A52 found it difficult to accept the new conditions as a university student. He has perhaps always been regarded as a good pianist in other contexts and has not necessarily needed to put any greater effort into retaining such a social position. But coming to university the situation has changed. He must increase his efforts due to the explicit demand which appears to threaten the student. His lecturer discussed the student with me between lessons. He observed that

sometimes A52 can do really nice things - - - When you talk to him during lessons he always has a lot of comments and much to say about everything. At first he strikes you as being rather intelligent and observant, but as he goes on you get a different impression perhaps.

For example, A52 spent almost a full lesson discussing one of his own composition with the lecturer. There was very little substance in the discussion and A52 kept returning to the same questions although quite a few suggestions had already been made by B8. The discussion appeared to be one of seeking contact rather than one having to do with composing contemporary piano music.

I found B8 to be very aware of who is actually taking the initiative during lessons. He would lure students into taking the initiative. That the degree of dominance relates to the level of advancement of his students is to some extent implied in Figure 9.27.

Participants	Who takes the initiative?		
	Lecturer	Student	Lecturer's characterisation:
A50	70%	30%	Musical, lively, worried,
A51	50%	50%	Laid-back/casual, zealous, dopey,
A52	50%	50%	Thoughtful, narrow-minded,
			sensitive,
A53	75%	25%	Diligent, humorous, determination,
A54	90%	10%	Keen, diligent, polite,
Lecturer B8:	65%	35%	
Student mean:	67%	33%	

Figure 9.27 Comparison of between the taking of initiative and B8's perception of his students.

He tried to keep a balance. The more unskilled the student the higher the degree of taking the initiative it seems. A52, for instance, is studying Bach's Prelude and Fugue in B-flat minor. He has a different opinion than his tutor on how to understand the music:

A52: I think we should start with Bach today! I have this feeling about this "Prelude" - - - it should only have one dynamic I think. I heard [someone] play it the other day - and she is a good pianist - she played it like that and that's what I feel about this piece.

B8: (Looking surprised) - Well, you will have to convince me.

A52: Let's have a go and see what you think - - - (A52 plays. B8 leaves his chair and walks across the room to be able to listen from a greater distance. A52 plays the "Prelude". B8 returns to his chair).

B8: You didn't really sustain my interest as you played. You did have a few [good] ideas. Play the first two bars again and tell me what you are aiming for - - - (A52 explains what he is aiming for) - - - You are also making too much noise with your pedal. Play again! (As the student plays B8 gives an array of cues:) - - - go through! - - - enjoy those! - - - again! (A52 finishes)

B8: Well, that kinky rubato you had last week is gone, but you still have to consider direction - - -

A52: - - - But I think this is sort of suspended. It doesn't go anywhere!

B8: The piece should be doing this (the lecturer draws a horizontal imaginary line in the air) and not that (B8 draws another imaginary line in the air: a perpendicular one)

A52: I just don't feel this piece as a flowing piece - - -

B8: Well then, whatever you decide to do, you will have to convince me. It has to sound convincing. What you did before was - - - boring! You didn't shape the phrases. Flow doesn't necessarily have to do with speed. It is phrasing that gives a sense of flow - - -

If a student becomes "fed up" with a piece of music or with a certain repertoire, provided there is no deadline to follow such as a future recital or an examination, the lecturer will simply suggest another repertoire. Otherwise he will compromise and allow the students to leave a problematic piece for a while and do something else. The lecturer's main objective it seems - in student A50's words - is "to keep [the student] enthusiastic and not get disheartened".

To be frequently interrupted while playing during a lesson is perhaps not a problem to beginners or instrumentalists with a limited motor skill. Such students are not yet likely to be able to seek meaning in an extended musical structure in the same sense as a skilled performer is able to. This is also reflected in the answers to the question whether B8's students found interruptions to be helpful (see Figure 9.28).

Participant: The value of interruptions:	
A50	No answer given.
A51	To a certain point it's OK. [Although this has nothing to do with B8] A friend, in his piano lessons, is always getting interrupted for little things like fingering. He gets frustrated because he can't get "into the music".
A52	Helpful. It is useful to go over a point then and there (at the appropriate place in the piece).
A53	I don't find it frustrating. If a point has to be made there is no point in playing through the whole piece.
A54	Both [helpful and frustrating]. It is helpful because he wants to make sure you understand the requirements, but at the same time frustrating if you think you know what he wants but deep down you don't.

Figure 9.28 Student's comments on lecturer B8's use of interruptions.

Student A51, for example, refers to someone else's situation rather than his own. And student A54 construes an interruption as a failure to live up to her lecturer's expectations. To be disturbed amidst musical experience does not seem to be an issue.

The lecturer's evaluation of his students' progress largely coincides with the student's self-evaluation (see Table 9.11). However, there is a discrepancy between the lecturer's ratings of his beginners and the beginners' ratings (i.e. students A51 and A54). They are much more optimistical than is B8.

Variables	Participants:									
	B8	A50	B8	A51	B8	A52	B8	A53	B8	A54
T-progress	3	2	3	3	4	3	4	4	2	3
M-progress	2	3	3	3	3	3	3	4	2	3
Milieu	1	3	2	4	3	3	2	3	1	2
Awareness	2	0	2	2	3	4	2	3	1	3
Potential	2	1	1	3	3	3	1	1	1	2
Response	3	3	3	4	3	3	3	3	3	4
Mean	2.2	2.0	2.3	3.2	3.2	3.2	2.5	3.0	1.7	2.8

Table 9.11 Comparison of participants' ratings of perceived progress whilst under lecturer B8's tutelage. Variables are Technical progress, Musical progress, Milieu (i.e. the general influence of the musical environment), Musical awareness, Performer potential and Response to the lecturer's teaching.

This discrepancy may appear unimportant considering the blunt instrument of measurement and the fact that both students are novices and have not yet obtained frames of references by which they can evaluate themselves. However, an important question is whether these two novices will *retain* rather than abandon their optimism after three years of study! There is certainly a risk involved that students whose talent is not immediately apparent to a lecturer will be *taught* that he or she has a limited talent. The reverse is also a possibility: when someone is considered as talented it is likely that this will be reinforced in teaching (e.g. Burstall, 1978; Brophy, 1983; Jussim, 1989; Hamachek, 1991).

In comparing personality scores and teaching scores there is a high degree of agreement between the lecturer and all of his students on all accounts (see Table 9.12). It appears that all of B8's students get along with their lecturer. Students know how the lecturer will react and they do not feel threatened by him. They are also able to discern a progressive strategy in B8's approach to teaching.

Participants	Correlation coefficient (<i>r</i>)		
	B8's personality	teaching	B8's characterisation
A50 -	.77	.66	Musical, lively, worried.
A51 -	.32	.53	Laid-back/casual, zealous, dopey.
A52 +	.67	.57	Thoughtful, narrow-minded, sensitive.
A53 -	.63	.35	Diligent, humorous, determination.
A54 -	.47	.62	Keen, diligent, polite.
A-mean	.69	.80	-
No. of variables: Personality (40), Teaching (20).			

Table 9.12 Inter-rater relationships between teacher and student ratings of teacher characteristics and teaching approach, as expressed in Pearson's correlation coefficient (*r*). The lecturer's three-word characterisation of each student has been added for comparison. Note also that + denotes performer potential and - a lack of such potential, as estimated by the lecturer.

Student A51 adds a comment in his questionnaire which quite clearly states his appreciation for B8. The student implies the wish that the his lecturer on his main instrument would share some of B8's characteristics:

This questionnaire is good for me because my first study teacher is virtually the opposite of B8. One thing about the college is [that] if you don't get on with your teacher you can't change. And if you do [change teacher anyway] you get a "black mark" against your name. From the answers I've given [in the questionnaire] it is obvious [that] if you don't get on with your teacher then, for me, it's a waste of time. [As a student you should be regarded as] an equal, who is being helped by a more skilled person in a particular field.

While such a comment is a considerable compliment to lecturer B8 it is also more or less an allegation toward the general behaviour of lecturers in the department of music who, according to the student, often are demeaning to students.

Summary of case B8

Lessons are not dominated by the lecturer in the sense that he appeals to professionalism and makes unreasonable demands. As one student expressed it: he is an equal and he is sensitive to his students' needs. B8's teaching is very organised and conveyed with patience if needed. It is also flexible and imaginative. The teaching strategy is explicit and based on meticulous motor-programming, physical attitude (proper relaxation) and the quality of sound. References are often made to emotional states. It appears that the lecturer is an ideal teacher for beginners and students who are insecure and need a great deal of support.

Case seven: B6 - clarinet tutor

B6 is the only lecturer amongst the participants who does not consistently perform nor has she done in the past. She teaches part-time and schedules her lessons from lesson to lesson since she is often on call to adjudicate and serve as an examiner for the Associated Board of the Royal Schools of Music. Eight of B6's students participated in the study (see Figure 9.29). Six participants had clarinet as a main study and two had clarinet as a second study. However, both second study clarinetists had reached fairly advanced levels of playing.

Participants	Age	Sex	Main study	Submission of questionnaire:
A37	20	M	Clarinet	Yes.
A38	21	F	Clarinet	Yes.
A39	20	F	Clarinet	Yes.
A40	21	F	Clarinet	Yes.
A41	20	M	Clarinet	Yes.
A42	21	F	Clarinet	Yes.
A43	21	F	Piano	Yes.
A44	21	M	Music history	Yes.

Figure 9.29 Lecturer B6's participating students. An asterisk denotes the participation in other studies comprising this investigation.

The lecturer is a very dominating teacher and she demands more or less total compliance to the suggestions and solutions she provides her students with. Her students have little opportunity to express their own opinions and ideas. It surprised me that no one ever seemed to mind. My impression was that the lecturer more or less took her students "by storm". There was little or no time for students to reflect on what was said. From the time of entering the room till the time of concluding the lesson students

are overwhelmed by the lecturer's intense charisma and never-ending flow of hints, tips and suggestions on how to do things better and more correctly. Most of B6's teaching would head under "right or wrong teaching". Options were seldom on offer.

B6 and organ lecturer B2 both share the conviction that above anything else the target of teaching must be to prepare students for a professional world where compliance to norms and standards must be total if any success is to be reaped. However, concerning B6 this is *my* observation rather than the lecturer's. We discussed talent and talented students during the absence of one of her pupils and later - in writing - she expressed at length her teaching philosophy to be the following:

My aim, as a teacher, is to provide a broad framework of musical knowledge, through the instrument. I am *not* for the most part aiming to produce professional musicians, although I have produced both. I aim to draw out the emotional, the intellectual and the technical skills and develop them as far and as much as possible, and ally them to other aspects of the student's musical development.

The co-ordination and communication between pupil and teacher has to have a basis of trust on both sides, and my aim initially is to get them to respond in a natural and "free" manner, so that a relaxed relationship can develop spontaneously. I do not believe in the "Svengali" approach. I aim to "persuade" and "cajole" rather than "demand". At this stage (18+), if a student does not wish to practise/play, there is no point in "insisting" or demanding a set amount [of practise]. It is better for all concerned that they do something else (i.e. not music). A lifetime of doing something you do not enjoy is the "lot" of many people. Far better to change direction at an early stage.

...On the whole, the boys are more immature in one way or another, even at age 20/21. I am rarely cross or angry, though I have been known in very rare cases to be both. On these occasions it has proved a healthy shock, and of great benefit to the recipient. They have, without exception, thanked me at a later stage...

It is obvious that B6 has given her role as a teacher considerable thought. Although I find B6's teaching philosophy commendable, if not admirable, I also found that her written intentions are not necessarily reflected in her real world of teaching. Lessons tended to follow a very strict strategy which rather limited the opportunities for students to gain a broad framework of musical knowledge, particularly with reference to what B6's labels "emotional skill". However, B6 certainly fulfils her intentions of creating a relaxed relationship with her students. Indeed, she does not make demands in an imposing and authoritarian way.

The lecturer's teaching strategy may be summarised as follows: a new piece as studied from "scratch" is always first approached rhythmically. Rhythms are sorted out and the lecturer makes sure that timing is exact and according to metronome if such is given in the score. Then follows the supervision of getting the written dynamics right, which in turn is followed by emphasising key and pitch. That is, making sure that the student is well aware of the unfolding harmony and the intonation in relation to the harmonic progression. The next stage involves tone quality, fingering and shaping. A substantial part of B6's lessons consists of finding a fingering yielding an acceptable tone quality. Since clarinets by necessity are different from each other in an acoustical sense, one fingering working well on one instrument may not at all be suitable for another instrument even if they are of the same make. Thus, the search for tone quality is time consuming and takes a lot of experimentation. When these stages have been sufficiently mastered by a student concerning a certain piece of music the final stage follows: students are encouraged to "musical playing". In the

lecturer's own words the strategy may be briefly outlined as "control before shape".

Everything in a piece of music is considered, especially if a piece is prepared for either audition or examination. The lecturer presented student A38 to me in the following manner:

B6: [A38] plays Brahms and Poulenc, and some scales and exercises. She is very "technical" - - - that's why we are playing a Brahms sonata. It is more of a teaching aid since the second year exam does not carry a lot of weight for the final exam in the third year - - - I think one should take risks, allowing students to take a challenge.

Student A39 is preparing to audition for postgraduate training at one of the conservatoires. The programme for the audition is prepared meticulously by B6 and the student is provided with an audition strategy. B6 knows the importance of having one being both an examiner and an adjudicator:

B6: What are the main things [to consider] when auditioning for postgraduate training?

A39: - - - Musicality - - tone - - -

B6: Well yes! [and] control and intonation - - - And what order have you planned for your pieces? That is really important - not to exert yourself to much, but be able to stay in control as much as possible...

B6: You have to give a confident first impression! I would suggest that you play Horowitz first, then Baermann and last Tedesco. That way it will be almost like a three-movement sonata and you will have warmed up enough when you get to the Baermann. It is so important to play in tune!

B6: You also need to consider that you will be playing in a room which is as small as this [and you need to adapt your

dynamics accordingly]. As you reach the end of Horowitz [which you play first], you must be absolutely confident on intonation. *Confidence first, then control!!!*

Inevitably to master difficulties progressively in this way provides a sense of achievement especially since the lecturer gives praise and encouragement as the students master each level of her strategy. However, I felt concerned that the musical experience and a degree of creative freedom was largely non-existent in B6's lessons. For example, the students usually spend a full hour playing different sonatas and concertos without any accompaniment. The lecturer told me that she from time to time sat down by the piano and improvised a harmonic reduction of the piano part in order to supply students with the harmonies. Therefore, before student A42 left the room having studied parts of Finzi's Clarinet Concerto and Hindemith's Clarinet Sonata with B6, I asked her how she usually approaches a new piece of music. With the lecturer present the following brief discussion ensued:

Researcher: How do you start to practise a new piece? Do you go to listen to a recording, study the full piano score or do you just start playing the clarinet part as it is?

A42: - - - (Somewhat surprised by the question) I just play!

Researcher: Do you never go to the piano?

A42: - - - No (baffled) - - - (The lecturer interrupts and seems to want to answer on behalf of the student)

B6: - - - She sometimes has her own ideas (the lecturer turns to the student). Sometimes you don't agree [with me] do you?!

B6: I play the piano during lessons. I give the harmonies to give them some support.

I asked student A40 the same question. We were both in the room waiting for the lecturer to arrive. The Sonata by Herbert Howells was on the agenda for today's lesson. I introduced my question by asking her if she liked the piece. She answered with considerable enthusiasm:

A40: Herbert Howells Sonata - - - It's so dreamy - - - you can really lose yourself in it - - - (The student looks quite elated as she describes the piece. As it turns out this is the final lesson with the piece before it is being played in an evening concert in a few days time. A40 turns to the Researcher and says jokingly:) - - - I'll pay you not to go to the concert!!

Researcher: How have you practised the piece? Hav you at all considered the piano part and the wholeness of the piece, or have you just studied the clarinet part?

A40: I got this piece from my father as a Christmas present. I couldn't play the piano part and at first I couldn't play the clarinet part [either] - - - I tried but it didn't make any sense. Then I heard a recording of it with Thea King - - - I loved it! I heard the full piece with clarinet *and* piano. Then I wanted to play it and started to practise the clarinet part. I can hear the piano part now even if I don't practise with piano. It wouldn't make any sense if I played the piece not knowing what the piano sounded like!

I think A40 makes quite an important remark. She *hears* the piano part when she is studying the solo part. As I watched and listened to the student play it was quite obvious that she had a grasp of the entire piece and also "heard" the silent interludes. Incidentally, I did go to the concert and A40 performed the sonata splendidly.

As both an accompanist and as an observer in the department I discovered that a number of students, B6's students as well as other orchestral instrumentalists in the department, seldom knew what the accompaniment sounded like or looked like. Their first encounter with it

often came a week, or even day or two, prior to an examination or a recital as they met their accompanist for the first time. I suspect that to many students of orchestral instruments music-making more or less consists of a one-line solo part which has been taught, studied, and analysed bar by bar and phrase by phrase, and in the light of "right" or "wrong" where little is left for the imagination and for the student to decide. I specifically asked B6 and several of her students what it is to play "musically". I often heard the lecturer instruct students in such a way. I first put the question to the lecturer wanting to find out what she had in mind as she gave such an instruction:

B6: - - - To play "musically" - - - (B6 takes a moment to reflect) - that means simply that I want the pupils to *listen* to themselves. They tend to think too much. With my pupils I try to make them as independent as possible during their third year - - - A teacher is a sounding board. I don't want my pupils to copy me. I want them to have their own ideas. That's why I don't play much to them. It's a part of independence. - - - However, did you go to the concert the other week when Andrew McAllister played? He graduated last year and then played *very well*! It was such a difference listening to him now when he doesn't have a teacher *any more* [keeping after him]. He played so much better in his final exams - - -

As I had the opportunity I asked some of B6's students usually as we awaited the lecturer's arrival prior to the lessons. It seemed that there is no consensus on what such an instruction means. Either students try to emulate an imaginary ideal performance or they simply do not know what to do and ignore the instruction hoping that next attempt will somehow be "different", and if "different" then there is also a greater chance of it being "musical". I received the following statements as answers to my

question:

A40: [When] playing "musically" I try to ignore the technique [and its problems and shortcomings] and I imagine myself to be in concert [ignoring the fact that I am in a small room].

A43: [To play "musically"] is to play "with feeling", to play expressively according to the markings [in the score]. It is something you've got or haven't got - - - but it can be learnt I suppose - - -

A37: To play "musically"? (the student looks baffled, but after some reflection he answers hesitatingly) It is the music itself, having a feeling for music. I have never really thought about it before. I guess it is playing more expressively - - -

A41: (Like his fellow students the student is perplexed at my question) I don't know really! Shaping I suppose - - - to play "musically" means to play things that you can't see in the score, to put things between what is already in the score - - -

B6's teaching strategy is not without its problems. As students have learnt and established all the necessary skills and the time comes when the lecturer instructs the students to play "musically" they tend to be confused. After a long period of intense and meticulous instruction a student is suddenly expected to leave the elaborate mental "scaffolding" of such instructions behind and instantly terminate their influence. Student A41 provides an example. He has been studying Stravinsky's Three Pieces for Clarinet for a long time preparing them as audition pieces for postgraduate training at one of the conservatoires. The following exchange of words unfolded during his lesson:

B6: What have we done since yesterday? (The student has had an extra lesson due to his impending audition. He is even going to have a lesson on Sunday in B6's home, just to receive last minute instructions. The student wants to do Stravinsky).

B6: O.K. set the tempo and do the grace-notes - - - (A41 plays. He seems nervous and his tone is "wobbly" and a bit faint. B6 interrupts him after two consecutive "squeaks". She takes his instrument and tries to find a mechanical reason for the problem)

B6: - - - I think you played a bit too softly! Lift the clarinet. Also, I don't think you sound *positive* enough - - - not as at home. It is a bit shapeless - - -

A41: Alright - - - yeah - - -

B6: I think your clarinet is too low down. That B still sounds flat (B6 picks up her electronic tuning device and the pitch is checked against different fingerings. Th F-sharp is too sharp. [Therefore] lip down! and "lip" the G-flat up. Play again! Not in time but just to practise intonation (the student plays)).

B6: And this sounds sharp (B6 points in the score) - - - This section again! A little bit loud - just a little bit. You have to remember what time you're in - - - You have to aim! (A41 plays again)

B6: You think of everything else than playing it musically!! All sorts of things: grace-notes, intonation, fingering - - - (The student continues to play as B6 continues to prompt him).

B6: - - - There was a different sound here! (pointing in the score and writing "brighter" in it). I think you over-did it you see!

A41: O.K. - - - (Plays on)

B6: New idea! (The lecturer continues to instruct A41 as he plays) - - - do a little "rit" here - - - I know it is in time, but you have to point towards the return [of the theme] - - - Now, *that* has to be 52 to a crotchet (A41 stops playing).

B6: Where [in the score] can you [take the time] to think of the tempo - - - which bit? - - - to get you into the right tempo?

A41: The end - - -

B6: The end! Just what I thought [to say] - - - Now, show me what you think M.M. 52 is [without actually playing]! (The student suggests a tempo which is slightly too fast).

B6: Look at your watch and play it slightly under [the second] (A41 gets ready to resume playing, but before he does B6 gives a final instruction)

B6: Forget about everything now and *play it as a piece of music!!*

Like B2 lecturer B6 does her utmost to help her students along. Her students are well aware of her unwavering commitment to them (see Figure 9.30). Although her lessons are strict, intense and demanding, there is seldom a harsh word spoken.

A37	Strengths:	She suggests things rather than "telling" you what to do.
	Weaknesses:	[I miss] more specialised approach to contemporary music and performance.
	Commendable traits:	Very understanding.
	Do you get along?	Yes.
B6's CHARACTERISATION: IMMATURE - MUSICALLY TALENTED - INHERENTLY UNRULY MIMIC		
A38	Strengths:	She knows what she's talking about! and she is very helpful in explaining the "musical" aspects of pieces.
	Weaknesses:	[None with B6 but] practise on my part.
	Commendable traits:	She's the first teacher that's ever taught me any technique. She explains everything very well.
	Do you get along?	Yes.
B6's CHARACTERISATION: HARD WORKING - ORGANISED - UNCONFIDENT		
A39	Strengths:	Explains directions clearly, inspires me to work, very encouraging.
	Weaknesses:	None.
	Commendable traits:	Very understanding.
	Do you get along?	Yes.
B6's CHARACTERISATION: CONVINCING - TALENTED - HARD WORKING		
A40	Strengths:	Understanding, honesty, commitment, encouragement, non-biased.
	Weaknesses:	None.
	Commendable traits:	Honesty, confidence, encouragement.
	Do you get along?	Yes.

B6's CHARACTERISATION: RELIABLE - CONSCIENTIOUS - ANXIOUS TO PLEASE	
A41 Strengths:	Making me feel confident, [making me feel] myself without me feeling big. She keeps pushing me to play better.
Weaknesses:	Experience of performing under intense pressure (i.e. auditions) and consistency of tone.
Commendable traits:	She does not force any of her musical ideas down your throat!
Do you get along?	Yes.
B6's CHARACTERISATION: EMOTIONAL - GENUINE - RESPONSIVE	
A42 Strengths:	Enthusiasm, concern. The ability to make me want to impress her and practise for her.
Weaknesses:	Technical help.
Commendable traits:	Helpful and patient.
Do you get along?	Yes.
B6's CHARACTERISATION: INTUITIVE - UNASSUMING - TALENTED	
A43 Strengths:	B6 has a way of building up confidence in a person, which I feel is of primary importance to a performer. Her strong qualities include: patience, encouraging, inspirational, humorous, lively, i.e. she brings each lesson to life which makes them a pleasure to attend. And last of all she is down to earth.
Weaknesses:	Nothing is lacking.
Commendable traits:	See above.
Do you get along?	Yes.
B6's CHARACTERISATION: GENTLE - APPRECIATIVE - MUSICALLY NAIVE	
A44 Strengths:	Her professionalism. Knowledge of her subject, enthusiastic, the dedication, ability to teach.
Weaknesses:	No answer given.
Commendable traits:	See above.
Do you get along?	Yes.
B6's CHARACTERISATION: INSECURE - DISORGANISED - WELL MEANING	

Figure 9.30 Student responses to lecturer B6's teaching and the lecturer's three-word characterisation for each student.

During my stay I did not hear anything to that effect. B6 is humorous, frank, and encouraging. She seldom plays on her own clarinet. Rather she prefers to vocalise or use gestures to convey a certain point.

I asked B6's students about their opinion on who is usually taking the initiative. To my surprise the information I received in the questionnaire more or less contradicted my observations. During my stay I felt that the lecturer completely dominated the lessons. The students' responses consisted of usually very short affirmative statements. Lengthy discussions where the student's opinions were in focus were non-existent (see Figure 9.31). It is interesting to note - again - that the weakest student is the one who has suggested the smallest percentage. This suggests that the student for some reason does not want to take

Who takes the initiative?			
Participants	Lecturer	Student	Lecturer's characterisation:
A37	70%	30%	Immature, musically talented, inherent unruly mimic,
A38	70%	30%	Hard working, organised, unconfident,
A39	80%	20%	Convincing, talented, hard working
A40	65%	35%	Reliable, conscientious, anxious to please,
A41	40%	60%	Emotional, genuine, responsive,
A42	60%	40%	Intuitive, unassuming, talented,
A43	60%	40%	Gentle, appreciative, musically naive,
A44	85%	15%	Insecure, disorganised, well meaning.
Lecturer B6:	70%	30%	
Student mean:	66%	34%	

Figure 9.31 Comparison of between the taking of initiative and B6's perception of his students.

initiative or is simply not given the opportunity to.

When student A44 enters the room as I am present for the first time, the lecturer presents the student as "A44 - he is a minor, just a minor". To which the student replies "Yes - - - I'm just a *measly* minor!!". The student seemed rather upset at this remark. He is B6's weakest student and he is also aware of it. My understanding of his reaction was that he does not want to be treated as less valuable a person just because he does not live up to the technical and musical flair of B6's more promising students. The student took the opportunity to comment at length in the questionnaire:

There has never been a problem in the relationship between B6 and myself. I cannot help feeling that as a clarinetist (i.e. I would consider myself far from a natural, and I clearly have to work very hard to make results and progress), I would have made better progress if my effort was more consistent. I feel that B6 in the past has been disappointed with my attitude towards my playing; I lack the enthusiasm of many of the performers in the department. To my way of thinking my lessons and clarinet playing is [only] one part of my musical training. I feel that [my tutor] expects that most of her students should put their clarinet playing at the forefront of their education... My feelings now are that B6 understands my own personal goals and respects them. In particular she respects now that I want to pursue history. I am, as [my tutor] is aware, hoping to stay for a Masters next year. She respects then, that my clarinet and performance is second to my history.

The lecturer would select new repertoire for students who are bored with a certain piece. However, B6 adds the following comment:

I would hope that this did not happen. I should be the one who should recognise that sufficient time had been spent on prepared work and maximum benefit had been gained for the student, whether study/piece was 100% learnt.

Student A42 is the only student amongst all participants who argues never to have been bored with a piece of music. To my question of B6's response to a bored student she replies: "[She would probably] put the piece aside temporarily since I have never faced this situation".

Interestingly, B6's students feel that interruptions are almost exclusively helpful. Only student A41 expresses some reservation (see Figure 9.32). Considering the lecturer's teaching strategy and the usual absence of an accompanist providing the full context of the clarinet solo part, the students' responses are perhaps not surprising.

Participant: The value of interruptions:	
A37	Very helpful if you are clearly doing something wrong which is harming your playing rather than making it better.
A38	Helpful - easier to work at shorter phrases. I can concentrate better.
A39	The interruptions are to point out something that is not right, so it's very helpful. She also gives enough opportunities to have a long run at passages before breaking them down.
A40	No answer given.
A41	Usually helpful as you can easily remember what might have been wrong, although occasionally [it is] frustrating if you are concentrating very hard/intensity.
A42	I think it is helpful to be interrupted as it shows that the teacher is concerned and involved. It also requires precision. I feel it is in my interest.
A43	It is usually helpful because we discuss methods of improving my technique, tonal quality and practise methods.
A44	[Whether helpful or frustrating] really depends on the reason why one was stopped, the seriousness of the problem.

Figure 9.32 Student's comments on lecturer B6's use of interruptions.

The experience of a whole musical context is only focused occasionally. There is often no extended musical context to be interrupted. Although depending on the stage of learning in B6's explicit and progressive teaching approach, the lecturer often teaches bar by bar, phrase by phrase and by virtue of the particular difficulties with tone quality in playing the clarinet even tone by tone. Consider, for example, A42's comments on being interrupted whilst playing:

I think it is helpful to be interrupted as it shows that the teacher is concerned and involved. It also requires precision. I feel it is in my interest.

On average the lecturer and her students agree on the progress made during the time which the students have been under B6's tutelage (see Table 9.11). As far as performer potential is concerned B6 feels that students A37, A39, A40, A41 and A42 show some promise. Amongst these student A39 is the most prominent student.

Participants:										
Variables	B6	A37	B6	A38	B6	A39	B6	A40	B6	A41
T-progress	2	4	4	3	4	3	3	3	4	3
M-progress	4	3	3	3	4	3	4	4	4	3
Milieu	3	3	3	3	4	4	3	2	4	4
Awareness	2	4	3	2	4	4	3	3	4	4
Potential	3	3	2	0	4	2	3	2	3	3
Response	2	3	3	3	4	3	4	4	4	3
Mean	2.7	3.3	3.0	2.3	4.0	3.2	3.3	2.8	3.8	3.3

Participants:						
Variables	B6	A42	B6	A43	B6	A44
T-progress	3	3	2	3	3	4
M-progress	4	4	3	3	4	3
Milieu	2	4	3	2	3	3
Awareness	3	4	3	2	4	4
Potential	3	3	1	1	2	0
Response	3	3	3	3	3	3
Mean	3.0	3.5	2.5	2.2	3.2	2.8

Table 9.13 Comparison of participants' ratings of perceived progress whilst under lecturer B6's tutelage. Variables are Technical progress, Musical progress, Milieu (i.e. the general influence of the musical environment), Musical awareness, Performer potential and Response to the lecturer's teaching.

Of all the participating lecturers B6 is the one who displays the highest degree of agreement between her own ratings of personality and teaching issues, and the students' ratings of the same variables (see Table 9.12). This would suggest that the lecturer is perhaps more organised than most of her colleagues. Her students are seldom in doubt of what to do, how to do it and what the lecturer's reactions might be as they go ahead with doing it.

Participants	Correlation coefficient (<i>r</i>)		
	B6's personality	teaching	B6's characterisation
A37 +	.67	.61	Immature, musically talented, inherent unruly mimic.
A38 -	.64	.90	Hard working, organised unconfident.
A39 +	.72	.71	Convincing, talented, hard working.
A40 +	.68	.59	Reliable, conscientious anxious to please.
A41 +	.64	.66	Emotional, genuine, responsive.
A42 +	.75	.11	Intuitive, unassuming, talented.
A43 -	.62	.48	Gentle, appreciative, musically naive.
A44 -	.33	.39	Insecure, disorganised, well meaning.
A-mean	.79	.83	-
No. of variables: Personality (40), Teaching (20).			

Table 9.14 Inter-rater relationships between teacher and student ratings of teacher characteristics and teaching approach, as expressed in Pearson's correlation coefficient (*r*). The lecturer's three-word characterisation of each student has been added for comparison. Note also that + denotes performer potential and - a lack of such, as estimated by the lecturer.

The high correlations could perhaps also be said to be a result of B6's dominance and inflexible strategy. Although it should be emphasised that B6's approach by no means could be described as abuse, one could argue that her students are trained with such intensity and within the framework of such a sincere and committed student-teacher relationship, that her students wholeheartedly and with little or no critique takes everything on board.

Summary of case B6

B6 seems highly consistent in everything she does. The teaching follows clear and strict patterns. Rather than flexibly fitting the strategy of teaching in response to the individual student B6 more or less "fits" the student into her strategy. I did not encounter any students who minded such an approach. On the contrary students were overwhelmed by the lecturer's charisma and intensity. The fact that the lecturer clearly and more or less completely dominated the lessons did not prompt students to feel left out or abused. Rather the sense of achievement which comes as a result of progressively mastering the lecturer's proposals supported by sincere encouragement seemed to make students suspend the taking of any initiative.

B6's teaching is efficient and thorough and she seems to have the ability to get along with most types of students. Whoever becomes her student is bound to learn a lot regardless of their level of skill. However, I think it to be of some importance to consider not only *that* B6's students learn but also *what* they learn. There is also the possibility that such authoritarian teaching is applied at a cost.

CHAPTER TEN: THE EDUCATION OF MUSICAL REALITY

Precursors of a performance teaching model

The previous case studies are presented as representative descriptions of seven lecturers of musical performance. While these case studies outline typical characteristics of each lecturer as well as endeavouring to point out what appeared to be more or less successful issues in teaching, it is of considerable interest to present a more general outline of performance teaching, based on how the lecturers more or less successfully conveyed their intentions.

The teaching of musical performance is unique not only in the sense that at an advanced level it is usually taught individually, but applied musical instruction also has to overcome the difficulty of conveying issues and aspects of music which are largely non-verbal. In other words, what are specifically the "tools" of the trade, the psychological aids which allow a teacher of musical performance to deal with the complexity of the musical phenomenon? That there exist a multitude of both individual and shared solutions of how to teach music is clear from the seven case studies. However, I shall bring these "tools" together in a phenomenological model, which systematically endeavours to demonstrate the particular nature of performance teaching. It should be noted, however, that such a model cannot possibly be exhaustive. At the most it may identify a number of basic principles. Every performance teacher is likely to find his or her own application and understanding of such basic principles.

I will categorise the sampled issues and teaching strategies as observed during my stay with each lecturer and endeavour to ground the

unfolding model in existing relevant literature and research where such is available.

I do not endeavour to establish "the perfect approach" to teach musical performance, which - were that to be the case - would most certainly contribute additional bars to the "ironcage of rationalisation" (Ritzer, 1992), constricting creative efforts rather than promoting a creative initiative. The pitfalls of "discovering" methods are perhaps, in pianist Gary Graffman's words (in Dubal, 1985): "usually made up by the less talented students of a great teacher (p187)". Graffman is implying that in reality there is no standardised method available which could successfully be applied to all students at all times. Proficient teachers tend to have their own approach and more or less their individual method. To perpetuate a particularly successful teacher's method, hoping that it will be just as successful when taught by someone else, is likely to be a method very limited in use. Behavioural aspects such as type and quality of interaction between student and teacher are almost certainly the more important issues to take into consideration (Staines, 1958; MacMillan, 1976). It has even been suggested that a music educator's problem is not the shortage of available methods, rather the problem is that there are too many methods available causing a confusing array of ideas (Churchley, 1980).

The proposed phenomenological model endeavours to describe systematically pedagogical issues as they have emerged from the data. It comprises commonsense ideas and solutions to a variety of problems as they were prompted by the resourcefulness of the seven participating lecturers. Although these ideas and solutions are "commonsensical", they are

nevertheless generated by experience and tested over a long period of time. Furthermore, they often have as a basis an inescapable psychological truth. Such a model may be capable of suggesting what is feasible teaching or even impossible teaching, rather than establishing yet another more or less rigid pedagogical canon.

The anatomy of performance teaching

A - Demand characteristics: It appears that everything that occurs during a performance lesson as well as in any student-teacher relationship could be described in terms of *formation* or *normation*.

Formation describes the progressive transference of responsibility from the teacher to the student. Formation aims at independence, making possible an individuation in which a student gains increasingly more knowledge and self-confidence to take decisions by his or her own accord.

Normation, on the other hand, leaves responsibility with the teacher. The teacher provides guidelines and sets limits for the musical apprentice to follow. At its extreme normation implies total and unquestioned adherence to a lecturer's suggestions and requests. Normation aims at dependence.

In a teaching context pedagogical techniques, inter-personal skills and so on, could all serve either formative or normative purposes in order to educate the student. Together they comprise a lecturer's *demand characteristic*. Taken to extremes, to rely only on formation in an educational context is likely to lead to *laissez-faire* - anything goes - since it would imply that a lecturer never made an effort to take the initiative. Similarly, to only rely on normation would present a situation of total

compliance in which any creative effort is likely to be effectively curtailed. Ideally the teaching of musical performance could perhaps be described as a process of musical individuation: a progressive journey from dependence to independence the pace of which is decided by individual needs. Gardner (1991), for example, observes that

students of any age who are novices need a period of exploration and a phase of apprenticeship before they can enter more formal learning environments that deal with disjunctions among ways of knowing (p204).

Therefore, compliance could be expected concerning certain issues and during a certain phase, while autonomy would be expected with regard to other issues and perhaps also to other stages of development. Given the ritual connotations of musical performance - in accordance with Weber's (1958) observations - it is to be expected that compliance has a given place and that the breaking of issued demands, at times and in certain circumstances, are "punished". I am here mostly referring to examinations, where it would be more or less impossible to deviate too much from the way a certain piece of music is usually played, if one has as a target to obtain a good mark (cf. Chapter Four).

Amongst the participating lecturers a majority were flexible between a normative and a formative style of teaching. However, such a flexibility was seldom prompted by the students' individual needs. It was rather extrinsic factors such as the examination periods and imminent concerts that prompted a lecturer to enforce more or less a normative teaching style in order to secure an acceptable performance. Lecturers B1 and B8 seemed

to be the ones who emphasised a more formative teaching style, whereas B3, B5 and B7 alternated between normative and formative, mainly due to the extrinsic constraints of the educational setting. Lecturers B2 and B6, on the other hand, remained consistently normative and left very little for their students to decide for themselves.

How a teacher chooses to work in terms of formation and normation is likely to have a considerable impact on the type of relationship existing between student and teacher (Staines, 1958; MacMillan, 1976). The student-teacher relationship, I argue, is often crucial in order to establish a tertiary student's identity as a musician.

B - Interactional attributes: Depending on choice of demand characteristic, lecturers employ an array of manipulative attitudes either for normative or formative purposes. That is, such attitudes are applied either on purpose or unaware in order to prompt the student in a certain direction. Lecturers rely to a great extent on the dynamics of social interaction to reach certain agreed - but more often tacit - goals (Greenberg, 1970).

Teachers, as well as displaying a certain attitude, may also withhold an attitude or a response expected by the student (Madsen, 1982). For example, lecturers use *praise* to commend progress and may show *enthusiasm* when something is done to their liking (Brophy, 1981). However, they may also decide to withhold praise for certain reasons. All lecturers - with the possible exception of B8 - made use of both giving and withholding praise in order to commend a certain behaviour or enforce compliance when a musical behaviour was deemed unacceptable. Lecturer B8, on the other

hand, appeared to remain more consistently positive and patient toward his students than his fellow colleagues. It is interesting to note that lecturer B8 was the youngest amongst the participating lecturers, and in years at least also the most inexperienced.

While praise invariably is expressed verbally, enthusiasm is an attitude involving inflection, body language and pace. Enthusiasm, as well as lack thereof, is quickly detected by the students even if a teacher is trying to conceal it. What a teacher says might semantically be one thing and the attitude may suggest something quite contrary to the verbal message. Body language is what we tend to deem as more truthful than the actual spoken words (Argyle, 1988). Chaikin et al., (1974), for instance, observe that

expectancy effects may be more powerful when operating in a positive direction than in a negative direction. Teachers may try not to deviate from a baseline when interacting with a dull student but may feel no such inhibitions when they believe that their student is bright (p148).

Lecturers B1, B2 and B5 provide a case in point. Lecturer B1 refused to give his frank opinion to most of his students. He could bring himself to commend but never to criticise, a fact that frustrated several of his students. However, his students nevertheless knew by his attitude what he felt and thought about them and their singing. For lecturer B2 the situation was almost the opposite. He was very frank when it came to issues he did not approve of, but he did seldom or never commend that which was good. Sometimes he told his students that their solution to a certain problem was acceptable, but by attitude he would make it quite clear that he really had

a different opinion. Lecturer B5 also seldom commended his students verbally. When a student performed something he felt was promising, the lecturer would increase the number of suggestions as how to make a good performance even better. The increased intensity would often be perceived by the student as a sign of increased interest. However, my observation was also that verbal recognition has a given - but often neglected - place. The most promising amongst B5's students knew well that his lecturer appreciated him and his talent. However, from his submitted questionnaire it was quite clear that the student would wish to have had a more informal and personal relationship with his lecturer.

Regressive language is also an issue in the teaching model. It was used particularly by lecturer B8. He talked as if to a small child in communicating certain points he wanted to make either to particularly sensitive students or in certain situations. It is likely that students' attitude sometimes triggered such a teaching behaviour so as to minimise a possible threat to a nervous or tense student.

Patience or sometimes lack thereof also seemed to serve as a manipulative tool. Lecturers would sometimes make it quite clear to a student that the boundaries of acceptable behaviour had been reached. This usually occurred as a student for some reason had neglected to prepare for his or her lesson. Also, if a student did not learn quickly enough some lecturers would show their disappointment openly. A continuous neglect of practising, slow learning or difficulties in understanding, would sometimes elicit an attitude of indifference rather than impatient behaviour. Lecturers B2, B3, B5, B6, and B7, for example, would not hesitate to show anger or

disappointment when called for. Particularly lecturer B3 was prone to fall into indifference as he had to give his students the same instructions over and over again.

Teachers also provide or relinquish *support* in order to influence development in a certain direction. However, it is important to note that *perceived* support is not only an issue during individual lessons. I found that support is expected by the students as something continuous and consistent. Students count on teachers always to be aware of their efforts, particular problems and near and future plans. A discrepancy between a teacher's attitudes during and between lessons, as well as inconsistency in attitude from lesson to lesson, was regarded by a number of students as a frustrating rejection or even a failure. No one amongst the participating lecturers relinquished their support on purpose. However, I felt that B2 came quite close as he had very little understanding for musical interpretations other than his own - or the ones he had decided to be the models to follow. His students were often told if he did not approve of what they did. He would state that if they insisted to go on, he would not take any responsibility for how they would fare in the professional world or in examinations. However, if his students followed his recommendations, they would enjoy his complete and consistent support, the knowledge of which had a peculiar impact on his students. This will be discussed as a separate issue in Chapter Eleven. Lecturer B5, on the other hand, was very inconsistent in regard to how he signalled support to his students. While he was supportive to some extent - when needed - during lessons, he seemed to more or less relinquish his support during the weeks between

lessons. I found that students in general found him very unapproachable, which appeared to cause considerable frustration.

Intimidation needs also to be mentioned in this context. As a "tool" it can be used to force students into a state of compliance serving as a demonstration of authority and power. Lecturer B2, for example, often made use of intimidation. For example, having asked a student the more or less formative question: "Did you achieve what you wanted!?", the lecturer does not await an answer but responds in a way which effectively prevents any further discussion of what the student's opinions might be: "You are a brave young lady!! Let me nevertheless give you some suggestions".

Honesty is an essential issue in teaching musical performers. It carries at least two connotations: to be honest about the student's progress and effort and for the teacher to be honest about himself or herself. For praise or criticism to have a desired effect it has been pointed out that there need to be contingency, specificity and credibility (Brophy, 1981). Credibility also becomes more likely if a teacher is honest in terms of an appropriate self-disclosure. Such behaviour may considerably facilitate a significant teacher-student relationship (Rogers, 1967; 1983; Archer and Burleson, 1980; Hendrick, 1981; Tolstedt and Stokes, 1984; Derlega et al., 1993). Hamachek (1991), for example, suggests that

once the student learns that their teacher has *feelings*, not all of which are pleasant and good, they are more apt to *admit feelings within themselves* that might otherwise have remained buried. If teachers are honest with their students and share with them some of their personal inner feelings, they can be much more assured that their students will give them honest feedback, good and bad, about the conduct of the course, its content, and them as teachers (p322).

All of the participating lecturers were aware of honesty as an issue in teaching. However, where to draw the limits and how honest and frank one should be presented lecturers with a problem. Invariably there is a balance to be upheld but to strike that balance is often difficult, especially since students in general seem to *expect* honesty about their progress and their ability. Lecturer B1, for example, chose an unsuccessful solution: he simply refused to criticise anyone or to share his personal reaction to how his students performed. This alarmed a number of his students who *wanted* to find out what their teacher thought about them and their music-making. It seems that it is not the criticisms *per se* which are a problem, it is rather a matter of timing and with what attitude criticism is given. Lecturer B1, however, was not prepared to take any chances and ignored the problem entirely.

Humour is also an attitude (or possibly a "technique") to be added to the model. Some lecturers in the present study were more successful in applying it than others. Lecturer B1, for example, swept his students off their feet with his overwhelming sense of humour. On the other hand, lecturer B2's insistence from time to time to lighten up a dreary situation was often somewhat awkward. His jokes were frequently commented upon by his students not because of their wit but rather because of their oddity. While B1's humorous disposition usually created relaxed and informal lessons, B2's humorous attempts added very little to his relationship with the students. Inevitably, to be humorous is dependent on personal disposition. However, in this context I think it is important to stress that humour should be *allowed* if a lecturer is so inclined, rather than to refrain

from it by appealing to a professional role in which work is the objective and play is the superfluous. In my opinion lecturer B5, for example, had a tendency to take the teaching situation too seriously. Student A36, who seemed to seek a closer relationship with his tutor, could perhaps have benefitted from a higher degree of informality, such as that possibly provided by friendly and humorous remarks. Humour is an important issue in any relationship. The American psychotherapist Harold Greenwald (1975) (humorously!) recalls that

many years ago, when I was busy being serious, I had a great deal of problems, because sometimes all sorts of absurd ideas would occur to me in response to the patient's material and I would feel like making all kinds of irrelevant statements. But I kept quietly sitting on them... and then, little by little, I started to try some of my jokes (not set jokes, since I don't tell them very well) but mostly things I thought were funny... I must emphasise the importance of really understanding the person if you use humour in your sessions. Because if you don't, it can be destructive, it can be mocking, it can be cynical, it can be painful. On the other hand, if you try to see the world... through *their* eyes, it doesn't have that effect... Your humour must be based on your liking people and your appreciation of them... (p114-115).

In a Rogerian sense it is often simply a matter of being oneself and avoid pretence. According to Rogers (1967) such *congruence* is necessary to achieve significant learning. Considering that the student-teacher relationship appears so essential for development, humour could certainly help establish a *therapeutic* relationship between the teacher and the particularly worried and insecure student (Mallet, 1993). However, it is essential that humour be sensitively used. Humorous remarks may well be offensive to certain individuals and in certain circumstances (Kubie, 1971).

Sympathy is another important issue. All the participating lecturers were concerned not only of their students' progress and accomplishments but also of their general well-being, at least to the extent that it affected their training as performers and their achievements within the department of music.

Another manipulative attitude is *justification*. A teacher justifies a certain behaviour to the student so as to present its logic and appropriateness. Particularly lecturers B2 and B6 made use of justification. Some lecturers also made use of *challenge*, asking their students to convince them that a certain idea actually works and is appropriate. This was often the case with lecturer B5, B7 and B8. Justification may be understood as the teacher's way of maintaining the tacit and agreed standard of performance practice, whereas a challenge is issued when such conventions are questioned by students. However, challenge is also used in terms of trying to make students more independent, to force them into a situation where a decision has to be taken. Observe that this was a significant strategy in particularly lecturer B7's teaching. She rather forcefully dominated the lessons. However, her dominance appeared to have a definite purpose. It seemed that she *wanted* her students to rebel against her dominance and take on her more or less continuous challenge. But as I pointed out earlier, it is a probably not always a situation for the weak and faint of heart (cf. Case Study Two)!

One could also speak of *perambulation* and *physical contact* as means to manipulative attitudes in performance teaching. A lecturer may sit on his or her chair throughout the lesson doing everything verbally, whereas

other teachers feel the need to move around in the room. Note for instance that lecturer B2 always directed his lessons from behind the piano and felt comfortable with it, whereas lecturer B7 would prefer to stay clear of the piano (See Case Studies One and Two). Whether this is construed by students as positive or negative was not determined. Physical contact may be a very effective way of enhancing the feeling of support, but used without discernment and a mutual understanding between student and lecturer it could also be construed as intimidating. Lecturers B1, B7, B8 and B6 occasionally used physical contact, whereas lecturers B2 and B3 seldom or never did. B5 told me that he from time to time tried to give student A36 an encouraging pat on the shoulder, but that the student felt rather perplexed about this. The lecturer discussed the matter with his student, who responded that he did not mind, but - according to the lecturer - continued to jump as if exceedingly surprised.

C - Pedagogical parameters: The pedagogical parameters simply constitute the most basic structure of a dyadic teaching situation. First, the teaching of musical performance inevitably consists of teacher-student *interaction*. Second, lessons must have a content. Knowledge and experience are shared in a variety of ways. Therefore, there also exists an *informational flow*. Third, what occurs during lessons has a certain order which may be more or less random or carefully planned. In other words, teaching has *structure*. It necessarily takes both parties in a teaching context to create a situation which could be defined as "optimal" or perhaps "successful". However, as far as the performance instructor is concerned, a successful

teaching process invariably involves some understanding of these three parameters.

Interaction with the student apparently needs to be consistent in analogy with a normal parent-child relationship (to be discussed in detail in Chapter Eleven). Lack of such consistency creates insecurity and reinforces the already weak self-confidence of many performance students. However, as was pointed out above in discussing the participating lecturers' demand characteristics: consistency or inconsistency is not only a matter of personal disposition, it is perhaps more a matter of the educational demands. The flexibility of either a normative or a formative teaching style is decided by time limits rather than by teachers' individual considerations. Personality, of course, plays a part in this. A teacher's disposition could possibly either add to or soften the impact of academic demands. Lecturers B2 and B6, for example, were very keen to always appeal to professional standards and demands, whereas lecturers B1, B5, and B7 often tried to compromise between the need of the student and what the student needed to pass the examinations. The individual need and the official demand do not always coincide!

Lecturers B1, B3, B5 and B7 consistently issued very complex statements in a short period of time when teaching. Such statements appear simply to contain too much information and too many diverse issues for some students to process in the time expected by their lecturer. The inevitable result is either a confused student or a student who instinctively learns to more or less ignore some of the lecturer's instructions in order to cope. However, it needs to be noted that the assimilation of information is related

to previous knowledge and experience. Lecturer B1 provides an illuminating example concerning what is likely to be too much and too varied information for a student to cope with, at the student's present level of skill and experience.

A male voice student has just arrived to the lesson and is taken through a warm-up. He has a heavy Scottish accent and according to the lecturer he

has great problems with both rhythm and foreign pronunciation. He will never become a significant singer. ...He seems never to be able to come with his own suggestions.

During the lesson the student receives the following admonitions in rapid succession as he is singing:

A little less Glaswegian! - - - It should be like "thin tea biscuit" - - - Do you like the sound of what you are doing? - - - Use minimal covering. A bit more "pepper and salt"! - - - Keep it lyrical. Does it feel alright?

Such a statement is both normative and formative. The lecturer is appealing for the student to conform to common practice *and* to give evidence of musical independence. A singer of a Western classical repertoire may - according to performance practice - not use a Scottish or any other distinct and local accent in singing the standard repertoire. The lecturer demonstrates the received English pronunciation by using an appropriate sentence which exemplifies the difficult combination of consonants and vowels. However, as the student is concentrating on pronunciation, he immediately faces the question whether he likes the timbre he is producing

or not. As he ponders upon timbre and preference he receives yet another normative statement, namely to use minimal covering.¹⁰ That statement is in turn immediately followed by the analogy "a bit more pepper and salt" which again is followed by another normative statement in which the student is prompted to sing "lyrically". The final part of the voice lecturer's statement above, asks the student if it feels alright. The student did not answer this question and my guess is that he was probably still pondering upon how to come to terms with his pronunciation. The student in the example, albeit having chosen voice as his first study, was nevertheless a relatively inexperienced singer. Before I left the research setting the student had also left. Sadly, he failed his important first performance examination and dropped out of the programme.

The third parameter: *structure*, is equally important. Teaching needs to have a plan. A performance lecturer must know what direction to take and preferably make this direction explicit. Lecturer B3, for instance, did not seem to have a longterm plan to bring his students' motor skills progressively forward, a fact which made a few of his students to consider changing to another teacher. B3's teaching could perhaps be defined as "masterclass teaching": inspired and imaginative instructions or solutions born at the spur of the moment. Such teaching might be highly appropriate for the student who seeks new input and fresh ideas having an already well-established skill, but such teaching would probably be inappropriate

¹⁰ "Covering" is a vocal technique used to produce a certain vowel timbre, or as expressed in psycho-acoustical terms: to produce a sound spectrum in which particular particular formant frequencies are manipulated (Sundberg, 1982).

over a longer period of time for a student who has not perfected his or her technical skills. The other extreme would be an absolute strategy which leaves little room for change or flexibility, such as was the case with lecturers B2 and B6. However, a strict regimen in which most issues are either "right" or "wrong" is likely to dampen any independent creative effort. Such teaching could perhaps appropriately be termed "disciplinary teaching", i.e. with reference to what one must do and what one cannot do, students are brought from point A to point B according to a set and often non-negotiable plan. Students are commended when succeeding and made to feel unaccomplished and untalented if they fail either pace or target (Durrant, 1992). On the other hand, a less technically skilled student is more in need of a progressive motor programming than the more skilled one and might benefit from a stricter approach (Sloboda, 1985). Perhaps it would be appropriate to argue that the need to include a progressive motor programming in the structure and longterm planning of performance teaching, should not need to *exclude* "inspirational" and "imaginative" teaching, but rather that teaching should strive to remain flexible and sensitive to need. To train and develop a musical performer takes careful long-term planning and is more than simply developing sets of motor schemata. Hendrickson (1986) speaks of the need to also develop affective intensity, values, interests, attitudes and beliefs.

D - Teacher discrimination: A model of performance teaching needs also to contain a discriminatory function. A teacher, depending on individual disposition and background, displays a particular demand characteristic

which influences whether the teacher-student relationship will develop and how it will develop. The lecturer, aware or unaware, makes use of interactional attributes in order to prompt a student in a certain direction. A lecturer may also withhold responses expected by a student to make clear that a certain behaviour is not desired.

A teacher must also decide the nature of the pedagogical parameters, i.e. how and what to teach, in what order and with what objectives in mind. Whatever target is decided the lecturer will need to decide what "tools" to use in order to achieve those objectives. These "tools" are the multitude of individual applications of how to convey the performance of music in teaching.

E - Conveyance techniques: It is in the realm of these techniques that the multi-dimensional nature of music presents a considerable challenge to teachers. Music unquestionably has non-verbal properties, a fact that demands means of communication to be used when instructing a student other than those which are only verbal-logic. If language is used to express a musical fact rather than a technical fact, then language needs to be used in a way which may suggest indirectly, by the use of analogy or metaphor, that particular non-verbal quality or issue which a teacher needs to convey.

Amongst the participants of this study I found three major categories of conveyance techniques. Two relate directly to the non-verbal nature of musical expression: *experiential* and *demonstrative*, and one category relates to a variety of *analytical* procedures. I have also added a fourth

category: *pedagogical strategies*, where I have gathered more general tools of teaching and learning.

The conveyance techniques that are experiential seem to follow an *as-if* principle. Such a principle is perhaps a key concept in understanding the relationship between music, music-making, social reality, and the performer's subjective world. As-if was used by all the participants as a general principle, invariably appealing indirectly to certain qualities or issues of music and music-making. For instance, to be asked to sing as if you are "a big fat lady" - as lecturer B1 cued one of his students during a lesson - is sometimes more effective than to technically describe what muscles to use in order to create the best possible resonating space, which is what the lecturer had in mind. Similarly, to be given a no6-dynamic framework such as "railway station - - - there are Olgas and Sonyas, snow, furcoats, sledges, disappointments... war and peace", which lecturer B3 gave to a student about to play the Kabalevsky Violin Concerto, has a direct impact on the execution of music-structural features (see Gabrielsson, 1992). It is probably a more economical way of expressing a musical fact rather than to explain and exploit analytically the exactness of tempi, rubati, articulation and dynamic development. Inevitably there is a need to be versatile enough to make use of both an analytical explanation as well as to convey a musical fact demonstratively and experientially. However, there appears to exist an uncanny predilection in much of education for leaving imagination and experience aside and focus on meticulous and logical analysis (Egan, 1992). Lecturers B1, B3, and B7, in the present investigation, often complained that students lacked imagination. However,

it is probably not the case that students did not know *how* to use their imagination. It is more likely that they often believe that they are not supposed to!

Amongst the experiential techniques lecturers B1, B3, B7 and B8, often made use of *role-playing*. That is, students were for example prompted to sing or play as if they were on stage or as if they were an opera singer.

Teaching by *metaphors* abounded with lecturers B1, B3, B7 and B8, whereas lecturers B2, B5 and B6 made little or no use of such a tool.

Antithetical playing is an interesting technique used to make a student realise how *not* to play a certain piece or style. For example, lecturers B1, B3, and B6 could suggest that a particular piece of music, or more often a particular section of a piece, should once be played contrary to the final and intended performance product. That is, a slow tempo would for example become a fast tempo or staccato would become legato.

A related issue is *supervised trial and error*. Sometimes lecturers B1, B2 and B3 allowed a student to follow a certain (and usually inappropriate) musical intention through, in order to prove that it has problems and to show or imply that there is another way of doing it. Trial and error seemed to be used in a normative sense by the lecturers.

The same procedure but with a different intention is *filtering*. A lecturer, fully aware of a student's technical flaws and problems, sometimes ignores shortcomings for the sake of arriving at a musical synthesis: the experience of a whole musical context. Filtering usually means that a student may play uninterrupted for some time. Although all the participating lecturers had more or less an instinctive understanding that

their students from time to time needed to play a whole section or a whole piece uninterrupted and without any remarks of failure, it seldom happened. Lecturer B6, for example, seemed to allow it only at a very late stage in a student's learning of a new piece. Lecturer B2, on the other hand, seldom allowed his students to play uninterrupted for more than a few bars. When he allowed student A4 to play several variations from J.S. Bach's Passacaglia, as I was present during the lesson, the student was perplexed. She later wrote in the questionnaire that this was the first time she had been allowed to play the piece at such length.

I think that interruptions, although often used with little discrimination, may well be prompted by lecturers' sincere concern for their students to learn. I suspect, however, that in some cases (e.g. lecturers B1, B2 and B5), interruptions may also serve the purpose of establishing a teacher identity. Indiscriminate interruptions could certainly serve a compensatory function if the lecturers for some reason feel inadequate, and have the need to prove to themselves or indeed to their own students - by continuously searching out flaws and innumerable possible improvements - that they are "good" teachers. It will be remembered that particularly lecturers B2 and B6 were quite concerned about coming across to me as being "good" teachers. B6 implied her desire to live up to an "ideal" on several occasions, and B2 confronted me during a lesson with asking whether I thought that he was an "efficient" teacher. In other words, the neglect to allow filtering could at times - teachers probably unaware - more serve to improve the teacher rather than his or her student!

An interesting issue that emerged, particularly during voice lessons,

was the use of gesture and movement to convey an understanding of either phrasing or physical attitude for the development of motor skills. I have termed the issue *kinaesthetic transference*, since obviously the performance of movement is directly translatable into musical expression (Truslit, 1938; Clynes, 1980; 1989; Brenneis, 1990). All the participating lecturers save lecturer B2, seemed more or less to make a conscious and consistent use of kinaesthetic transference. An interesting observation in the literature is the fact that movement is capable of both expressing emotional cues as well as triggering an emotional experience (Jung, 1916; Allport, 1924; Lanzetta and McHugo, 1989; Chodorow, 1991), which inevitably has a considerable significance in the teaching of musical performance. The reversed situation, however, is also an issue: emotions are reflected in a physical attitude (Argyle, 1988; Feyereisen, 1989). An emotional state which create muscular tensions will become a major issue for any performance teacher to solve, if such tensions inhibit the development of the optimal conditions for performance. Lecturer B1, for example, advised one of his more problematic students in this respect "not to let anger [the anger of the operatic role presently studied] get into [his] muscles". And lecturer B8 spent a considerable amount of his time with his students trying to make them relax and get rid of unwanted tensions. Such tensions, of course, are almost always a problem in "stage-fright", where the evoked anxiety may prevent the use of the fine motor-skills needed for musical performance (Oxendine, 1970).

Lecturers B1, B3, B7 and B8 abounded in what I have earlier termed *emotional reference*, which is simply making reference to an emotional state,

a mood, or a feeling. Lecturers B2, B5 and B6 did also make use of emotional references but to a much lesser extent. A student may well be able to respond to being asked to play something in a slower or a faster tempo. However, to ask the student to rather play "contemplatively" or "exuberantly" will provide a different response. The first request is likely to be more or less normative and void of any extra-musical association, whereas the latter request probably will be associative and suggest a noó-dynamic reference of some kind. It is therefore also more likely to be formative rather than normative due to its appeal to imagination.

A further technique - which was even termed "psychological" by lecturer B1 - is *cognitive displacement*. It is a matter of thought manipulation in which attention is directed away from the problem rather than focusing on it. Although this strategy is not exclusive to singers, it seems nevertheless to be most frequently used in voice teaching. I found that lecturers B1, B7, B6 and B8 used such a strategy. For example, a student of lecturer B1 made the following comment during a singing lesson: "When I *know* it is a B-flat I can't sing it!" The lecturer being well acquainted with the problem gave the student a piece of advice. The following dialogue took place:

B1: [The student is singing a few exercises] ...mezza voce... Let's do "teeah - teeah" again as usual. Why do you think I want to hear it again?

Student: ... don't know... [the students sings again]

B1: You think I have an obsession about this? Well, you're quite right...! Now, do it *psychologically*: an unforced forte, more resonating space, in a natural way which works for you [the student tries again]. Did it feel different? No obligation. Just an idea. Now, let's do some flexibility [The lecturer points out

the key implying that they have arrived at quite a high register].

Student: ...It's alright to sing high when I don't know how high it is...

A parallel to cognitive displacement in musical performance is offered by *centering* in sport psychology. The technique involves to refuse certain thoughts and thereby break the feedback mechanism which sustains the physiological symptoms of performance anxiety prior to a game or a match (Nideffer, 1981). However, while the athlete is endeavouring to *prevent* fear-provoking thought patterns - the success of which has been questioned (Wegner et al., 1987) - the performing musician rather than to refuse certain thoughts, applies a different set of thought patterns to invite (or prevent) a particular motor response, which is seemingly very effective.

I also found that some lecturers made consistent use of *multi-sensory feedback*. They approached a technical difficulty or a certain musical issue by making use of several sensory modalities. Lecturer B8, for instance, demonstrated touch by actually "playing" on a student's shoulder or arm, thereby supplying the student with a tactile sensation which seemed to be easily transferred to motor-action on the keyboard. Sensory feedback, however, may also involve deliberately to *limit* sensory input in order to better concentrate on a certain issue. Lecturers B3 and B6, for example, asked their students to play with their eyes closed to achieve a better quality of the produced timbre.

The final experiential conveyance technique as found amongst the

participants was the *inductive demand*. Lecturers encourage students to produce a certain thought-pattern prior to initiating the actual performance. B6, for example, requested that her students had to "think" the tempo before starting to play. The remark could immediately be followed by a request to "feel" the direction of the first phrase. Lecturer B3, on the other hand, often demanded that his students had an entire imaginary and dramatic plot ready as they started to play. Inductive demand then, is an instruction to employ a particular frame of mind, one of concentration and of both auditory and emotional imagery.

The second major group of conveyance techniques relies, by and large, on *demonstration* which usually implies an immediate subsequent *imitation*. Students may need to follow the set example for reasons of the verbal inaccessibility of a point a lecturer wants to make. A demonstration may be *postural, verbal, gestural, musical, visual* and/or *vocal*. Lecturer B8, for example, sometimes placed his hand on a student's shoulder just to point out to him or her that it should not be raised and create unnecessary tensions as he or she played. Lecturers B1, B6 and B7 often showed their students how they played (or rather how they should not have played) imitating the student by gesture, by performing, by vocalising or by using verbal description. All lecturers made use of demonstration on their instrument to show how it should or could sound like if played or sung in a certain way. All participating lecturer also pointed to the score and asked their students to follow it carefully. However, some insisted more than others that a score should be followed slavishly. All lecturers, save B2, often depicted a musical issue with the help of gestures.

In addition lecturers sometimes ask students to make *comparisons* by requesting that they listen to other performers on records or in live concerts. Comparisons are usually normative rather than formative. Lecturer B5 encourages his students to stay away from recordings at a certain phase of learning, while lecturers B2 and B6 rather seem to regard recordings as setting a certain desirable standard to aim for.

The third group of techniques concerns issues which often lend themselves to be easily formulated and logically expressed: *analytical* means of teaching. Although these techniques account for less than one third of the number of techniques which I found to be used amongst the participating performance lecturers, they nevertheless seem to dominate teaching with regard to time. Note that lecturer B3 was the only one who seemed to spend a major part of his lessons nurturing the musical experience and the imaginative in music-making. However, note also that for this the lecturer was criticised (see Case Study Five). In teaching musical performance it appears that the emphasis should be flexibility, depending on individual needs and level of skill, rather than on either analytical teaching or "inspirational" teaching. A performance teacher is likely to need to be able to use both.

In the present study the analytical techniques involve motor programming and the endeavour to reach an optimal muscular efficiency, hence the given label: *ergonomics*. A lecturer explains the most appropriate ways of mastering a skilled technique which by necessity includes analysis and the monitoring of movements, relaxation and tension.

One technique could be appropriately labelled *progressive-analytical*

motor programming. Lecturer B8, for example, found that one of his students had difficulties in executing a trill. He immediately devised an exercise by first bringing the tempo down, after which the student was asked to play the trill as triplets, followed by other configurations in which the stress was progressively displaced, so as to finally arrive at a functional and controlled movement. The first goal of the exercise was to achieve a sense of balance, a second and future goal was to achieve balance at a higher speed.

Teaching by analysis may also be *structural*, relating to the musical structure in the score and the printed information therein. Such analysis intends to make the student observant of the composer's directions or to note cause and effect as a result of harmony and musical form. Lecturer B2 and B5 were particularly keen on structural analysis. However, analysis may also be applied to the use of experiential techniques in a noó-dynamic sense. Lecturer B1, B3 and B7 often prompted their students to give a descriptive content to the piece at hand, after which the student would be asked to delineate a cause and effect relationship between the noó-dynamic reference and its impact on the playing.

All the participating lecturers also asked their students either normative or formative *questions*. Such questions either intend to stir students' imagination and reinforce formation and creative efforts, or intend to reinforce an earlier statement or recommendation, checking that it is still remembered and abided by.

I found that lecturers B1, B2, B3, and B8 sometimes prompt their students to *evaluate* themselves, either to probe for problems which are not

immediately obvious to the teacher, or to check how the student is progressing toward an often tacitly agreed goal. Interestingly, lecturer B6 used self-evaluation quantitatively. She simply asked her students to estimate on scale from one to ten how they, for example, felt that their week of practising had been, or to what level of fluency a new piece might have arrived at. Self-evaluation is an effective tool. However, it was often used normatively and as such some of the participating students tended to be so conditioned to self-evaluation that they did not need prompting by their lecturers. Self-evaluation was triggered and its results made public as soon as they made the smallest mistake during lessons. Sometimes the students anticipated interruption and self-evaluation to such an extent that they found it difficult to sing or play whole sections. They concentrated on when they were to be interrupted rather than on their performing. I found this to be the case particularly with lecturer B6.

A variation of self-evaluation is *accounting*: a means to keep track of how a student approaches practising. Lecturer B8, for example, considered one of his students to make precious little progress in comparison to the capacity he felt that the student had. The student was requested to take notes during a week's time and make comments everytime he sat down to practise, how often he practised, when, how, and what he practised. The following week the account was brought back to the lecturer for scrutiny and analysis.

The last group of conveyance techniques could perhaps be gathered under the heading of *pedagogical strategies*. They do not relate to either analysis, demonstration or experience. Rather they are manipulative

instruments with which all the conveyance techniques are handled.

Amongst these strategies was, for example, a tendency with lecturers B2, B6 and B7 to make a frequent use of *absolute statements*. Such statements are always normative and intended to convey that which is non-negotiable. Such issues usually relate to performance practice: the elusive but tacitly agreed norms for how a particular piece from a certain historical period should be played.

Repetition is perhaps the most obvious strategy to use for any teacher in any subject, so too in the teaching of musical performance as demonstrated by, for example, Gruson (1988). Another seemingly obvious strategy is *goal-setting*. However, I found amongst the participating lecturers that other goals than the general, unspecific and traditional goal of educating a good performer, were seldom outspoken. For example, lecturer B3's absence of a progressive, detailed and *perceived* teaching plan was considered frustrating by his students. It may well be that a lecturer has a plan, but this plan is either too vague or simply never discussed with the student in question. In fact, even if educating a "good performer" probably was the ultimate wish of all the participating lecturers, that is not necessarily to say that it was a real and possible target. A case could certainly be made for arguing that a majority of students are trained to pass their examinations and not primarily to become performers or musicians! I did, for example, discuss the shortage of time with lecturers B1, B5 and B7. They all felt frustrated by having to forgo some of their students' individual needs for the sake of making it possible for such students to pass their impending examinations.

I found that lecturers B1, B2, B3 and B5, sometimes made use of *gradual disclosure* as a means of reinforcing certain points in their teaching. It means that a particular point previously made is again hinted at by giving clues to the student. First subtle clues are given, then increasingly more direct ones, finally to reiterate a full context should the student still not remember.

Interruptions provide another strategy in order for the lecturers to point out an alteration or a better solution immediately while still fresh in memory. All lecturers in the study used interruptions. However, as discussed above, interruptions may be just as disruptive as they can be useful. They need to be used with discrimination. Lecturers B2, B5 and B6 did not manage this very well. Some consistently interrupted their students with very short intervals, whereas other lecturers felt the need to attend both to the whole of a piece or the whole of a section before starting to interrupt. Kostka (1984), investigating reinforcements in applied piano teaching, concludes that

although interruptions of student performance were most frequently followed by disapprovals, no relationship appeared to exist between interruptions and student attentiveness. However, effects of interruptions on student attitude and achievement might well be of concern to teachers and researchers (p120).

Interruptions are mostly prompted by a lecturer's disapproval. However, when for example lecturer B6 and B8 felt that a performance displayed a degree of promise, the interruptions sometimes decreased in frequency or transformed into *concurrent prompting*, i.e. rather than to interrupt the lecturer gave cues and promptings as the student continued to play. It also

occurred in some situations in lecturer B5's lessons, that the more promise a performance showed the greater the number of interruptions.

Just as repetition is an indispensable tool in any teaching context, so too perhaps it is with *exaggeration*. To exaggerate the demonstration of a certain point or to exaggerate a reaction are means of focusing a particular issue and of attracting attention. Lecturers B1, B3, B7 and B8 used the tool in this fashion, while lecturers B5 and B6 appeared to manage without exaggeration - at least during my stay. Lecturer B2, on the other hand, used exaggeration as a means of intimidation (see Case Study Three).

The final strategy of the ones sampled amongst the participating lecturers concerns *schematic termination*. At a certain stage in the learning process a student is encouraged - or simply ordered - to leave the "cognitive scaffolding" of instructions and demands behind and often quite unexpectedly start to "make music". Lecturer B6, for example, having painstakingly gone through every aspect of a piece of music over a considerable period of time: rhythm, tempo, fingering, phrasing, breathing, rubati, dynamics, intonation and so on, finally made the following comment to a rather bewildered student:

Forget about everything now and play it as a *piece of music*! Work on these things individually, but play it as if a performance - and forget all individual pieces [which we have talked about].

One is reminded of Gardner's critique of the Suzuki-method in which he argues the difficulty for a Suzuki-trained student to make the transition from an imitating and dependent musician to a creative and independent musician (Gardner, 1983). The question is whether the same difficulty might

apply in any teaching situation where teaching is highly normative and largely conveyed by absolute statements, and where the initiative most often lies with the teacher.

F - Teaching goals: Emphasis and presentation of teaching objectives invariably differ with the individual lecturer, but it appears that there are four main constituents upon which a performance lesson is based. *Motor skills* are obvious as are *expressive skills*. You cannot be expressive unless you have something to be expressive with! What it is to be expressive and how to achieve it, on the other hand, is a matter of considerable differences of opinion from one performance lecturer to another. The confounding variable seems to be the degree of significance and importance a lecturer ascribes to the tacitly agreed performance standard of how to (or how not to) perform a certain repertoire. Amongst the participating lecturers B2 and B6, more than the others, had set their priorities to teach what was expected of a musician in a professional context. Lecturers B3 and B7, on the other hand, had different priorities. To them students need above all to demonstrate independence and an ability to be imaginative and self-expressive. I have termed the third goal *ritual skills*, since the appeal to a professional persona tends to nurture inflexibility and contain issues which are accepted rather than considered - or demanded rather than offered. Such rigidity is usually non-negotiable and typical of ritualistic behaviour (Weber, 1958; Small, 1987; Kingsbury, 1988). To my surprise the learning of such behaviour seems to have priority with quite a few students. They often appear to be more aware of professional demands than they are of

their own artistic wishes.

A further goal is to develop *intrapersonal skills*. All the participating lecturers save possibly lecturer B5, had an instinctive feeling for developing a fruitful relationship with their students, and thereby offering the possibility of bolstering a possibly weak self-confidence. However, such a natural inclination was invariably disturbed by the above-mentioned appeal to professionalism. Ritualistic and inflexible behaviour seemed to make the nurturing of individuality and individual consideration very difficult.

G - Respondent characteristics: Thus far in outlining the model of performance teaching, the teaching as a process has been directed towards the student. What the student - the recipient - understands and how it is understood also seems to follow certain patterns.

Invariably response to any teaching is dependent on previous experience and personality as well as on how the relationship between teacher and student develops. It appears appropriate to place students on a response dimension describing the extremes of *dependence* and *independence*. A student's placing somewhere along this dimension suggests a type of *respondent characteristic*. Provided that a student has not had the fortune to develop a secure self-concept involving the pursuit of musical performance, then the ideal direction in the learning process would typically be for the student to progressively shift emphasis from dependence to independence. The student should feasibly arrive at a point where he or she finally feels capable of making independent decisions and

finding his or her own solutions to problems and questions.¹¹ However, some students may already have arrived at such a junction in their development, whereas others – no matter how hard their lecturers try – are not likely to arrive within the time at their disposal.

A dependent student is likely to follow a teachers' advice to the letter, whereas a more independently inclined student probably would prefer to understand advice or directives as other alternatives.

H - Student discrimination: Lecturers make choices how to teach and how to relate to their students. They also need to decide how to approach a certain problem or issue and what the target is with their teaching. A model of performance teaching needs to contain a discriminatory function also with regard to the recipients of teaching. Students, too, make choices. Admittedly, they are not always able to consider what might be an appropriate and good choice due to their often limited knowledge and experience. The desire to obtain such knowledge and experience is that which qualifies the teacher-role in the first place. A teacher is put in charge of a music-student's future and the student has to make choices concerning to what degree he or she should accept what the teacher offers. In this situation students are often vulnerable and it is possible to speak of several *modes of reception*.

¹¹ Interestingly, lecturer B5 told me that this was exactly the educational intention adopted by the music department in which the present investigation was set. My own impression, however, was that such a goal, with the odd exception, was usually not possible to achieve within the confines of the present educational boundaries.

I - Modes of reception: Provided that the "ideal" direction in the learning process progressively shifts in emphasis from dependence to independence, then there would also be a shift of emphasis in the mode of reception.

The inexperienced novice is likely to more or less apply *submission* as a receptive mode, at least until a mutual relationship of trust has been established between teacher and student and a certain level of knowledge and experience obtained, such as for example in the case of lecturer B8 and his students A50, A51 and A53. However, a student may also be *forced* into submission either by absolute statements or by justifications so as to convince the student of the hopelessness of a position different from the view held by the lecturer (e.g. lecturer B2 and all his students save A24). Submission is often effectuated by appealing to professionalism of which the numerous examinations inevitably are a part.

An independent student, on the other hand, is more likely than a dependent student to *reject* a suggestion made by the lecturer. Rejection as a mode of reception could feasibly be understood as the student's tool to develop - and sometimes defend - their own artistic integrity. At times lecturers will invite such rejection by presenting the students with a challenge, using the challenge to prompt a student towards independence. Although a challenge may also serve as a power demonstration implying that submission is expected.

There is also a case of *fusion* where teacher and student work well together, have a similar understanding, and the teaching strategy balances normation with formation (e.g. lecturer B7 and student A49, or B5 and A36). Fusion as a mode of reception is likely to cause a student to assimilate what

is conveyed rather than imitate or reject. The connotations of fusion seem to be that the lecturer's instructions provide the structure for an individual development and a basis for individual explorations and discoveries. Fusion is probably the mode of reception describing "normality".

Depending on the nature of the teacher-student relationship, circumstances and personal dispositions, most students are likely to fluctuate between fusion, submission and rejection at different stages of their development. There exists, however, a further mode of reception which speaks of the need of appropriate teacher training more than any other issue discussed so far. *Confusion* is the fourth mode by which students are trying to handle the information given to them, and I found that lecturer B3 particularly had a tendency to create confusion. However, all lecturers save B8 managed to confuse their students at one time or another. Confusion has several causes.

The *pace* of the informational flow is one of the pedagogical parameters which lecturers pay surprisingly little attention to. Too much information in too short a time is bound to confuse any student.

Confusion may also be caused by a paradoxical statement in which words say one thing and the intention is another: a juxtaposition of meanings. For example, lecturer B2 advised one unusually independent student to "...do as you wish as long as you are aware of the fact that I play it differently". In other words, at one level the student is given the option of a choice, but the wording and the way the option is presented suggests what that choice should be. The statement is rather intimidating. If the

student does not wish to comply the lecturer more or less disowns himself the responsibility of the consequences in an examination.

Inconsistency in the teaching may also contribute to confusion. A teacher may have one opinion of a piece of music one week and quite another opinion the following. However, it is difficult to say whether such musical inconsistency is something negative and undesirable. It could be that such confusion is *necessary*. It could make obvious the freedom involved in creating an artistic product. Confusion in this case would perhaps rather be evidence of a prior educational background where flexibility and individual creative initiative have not been encouraged.

J - The performance product: The end-result of the teaching process is twofold: it is the learning of a particular repertoire and the education of a performer in a more general sense. My observation in the research setting was that neither of these two goals have much weight in reality. As also pointed out above, they are inevitably a part of the whole picture but while all the participating lecturers certainly would take great care in establishing a repertoire, less interest was invested in the training of a performer to become an individual musician with an artistic conviction and goals beyond the sought academic degree. It is important to point out and remember, however, that the goals adopted by a number of lecturers are not necessarily the objectives that the lecturers would prefer to have! The most prominent goal in the music department is undoubtedly to pass the performance examinations at all costs.

A phenomenological model of musical performance

The model of musical performance teaching is summarised and described graphically below (see Figure 10.1). The graphical display demonstrates the performance teacher: the assumed role-modelling musical reality, as opposed to the student, i.e. the individuating musical reality. They share between them goals such as motor skills and expressive, ritual and intrapersonal skills, as discussed above. The implicit direction in the model reads from the teacher and to the student. The ultimate target of the model is the musical product as performed by the student, although it could certainly be discussed whether one should actually speak of a musical *product* rather than a musical *individual*. Hopefully the musical product will be inseparable from integrity and confidence of the musical individual, as a result of being trained as a musical performer!

The model is by no means exhaustive nor is it complete. The number of issues brought into the model relate to the different strategies and approaches applied by the seven lecturers participating in this study. Particularly the interactive attributes could be fashioned according to the disposition of any particular teacher. The same is true of the conveyance techniques. However, it is likely that the types of conveyance techniques will be limited to a number of basic common denominators. I have suggested three: the experiential, the demonstrative, the analytical, and one more or less all-inclusive category. It is possible also that there could be added other pedagogical parameters as well as further teaching goals to the model.

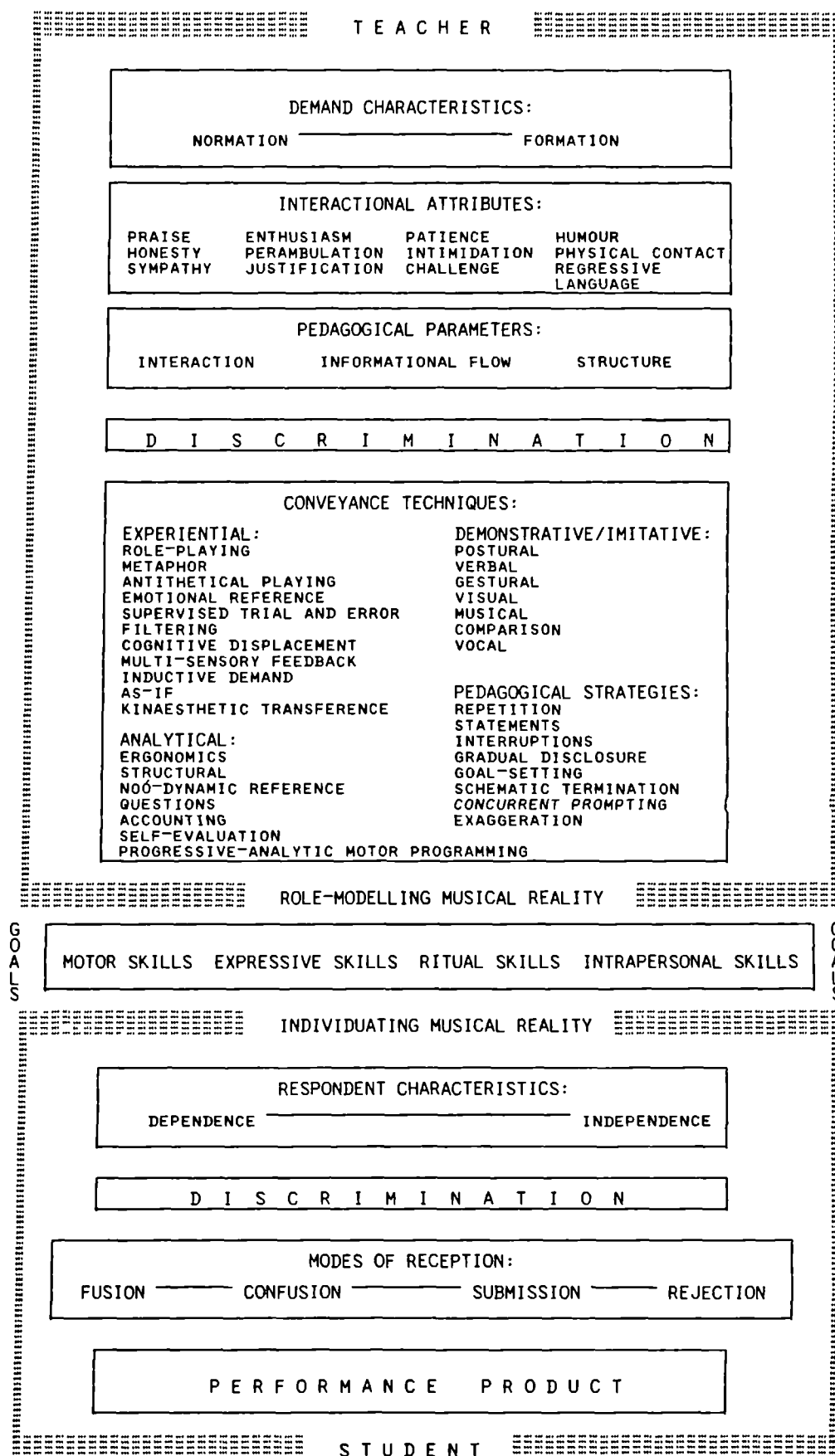


Figure 10.1 A phenomenological model of musical performance teaching.

A limited number of studies have endeavoured to establish whether the teaching of music could be related to any particular traits of personality. Kemp (1982), for example, found that extraversion seemed to be a significant trait with student music teachers. Emphasising the limitations of practical usefulness of such studies, Kemp quotes Vernon (1953), who states that "it is fallacious to talk of the teaching personality in general as something distinct and consistent" (p74). In other words, rather than to search for successful teachers and establish what type of personalities they are, it may perhaps be more fruitful to observe what teachers actually do and how they do it. This is the essence of the phenomenological model of musical performance. It is intended only to map what appears to be basic issues in performance teaching and to provide what appears to be fundamental prerequisites to teach more or less successfully musical performance. It does not suggest a particular strategy which will guarantee a successful outcome! Although I shall endeavour to define what possibly could be understood as "successful teaching" in the light of the model in the following chapter.

In my opinion there does not exist a single method or model which could possibly cover all issues at all times and always warrant a splendid result, although this would most certainly be the ultimate and desirable target of a "MacDonaldised" musical institution (Ritzer, 1992). The model could be used, however, as a checklist by a performance lecturer when structuring a teaching strategy for an individual student. A lecturer could also compare his or her own present style of teaching with the constituents of the model. Such a comparison would suggest whether a teacher's

strategy has a tendency to be balanced or imbalanced, and suggest what the possible teaching priorities perhaps need to be. More important perhaps would be a lecturer's discovery of the complicated and multi-faceted teaching process: that certain problems may have many causes, that a problem might lie with the lecturer as well as with the student, and that no one commonsense method could possibly be credited with being a panacea and warrant success, progress and development.

CHAPTER ELEVEN: TOWARDS A DEFINITION OF SUCCESSFUL TEACHING

Introduction

I have presented a number of case studies and suggested a model of performance teaching based on strategies and techniques used by the participants to convey musical ideas. However, there remains to be discussed a few essential issues which were implied by both the individual case studies and by the subsequent model of teaching. The first issue concerns some peculiarities of behaviour in the social context of music-making which at times are discernible also in the student-teacher relationship. A second issue is more substantial and tries to come to terms with a definition of what could possibly be understood by "successful teaching" of musical performers in the light of the phenomenological model.

However, it should be remembered that this research project was structured in such a way that it necessarily limits the issue of transferability (generality). A multiple-site investigation would have lent any such a claim of transferability more weight. Therefore, the tentativeness of my observations and conclusions needs to be stressed. It would for example have proved valuable to present all the findings of the study to the participating lecturers. This would have enabled a feedback which could either validate or invalidate the teaching model and the conclusions on the alleged problems and shortcomings. However, there are several problems with obtaining such a validation. One has to consider the sensitive nature of the issue. I did not set out to evaluate the lecturers in terms of worth, a fact which I often had to state in order to reassure the participants of my good intentions. Admittedly, as the study turned out,

such evaluation becomes a real possibility. Therefore, I feel that any such validation should preferably be done *elsewhere* by lecturers in a different music-educational setting. Nevertheless, two situations presented themselves where it became possible and feasible to discuss some of my findings with two of the participating lecturers (B1 and B5). I showed the model and briefly explained its issues. I also showed them Figure 11.1, which summarises the four problems of performance teaching that I identified. Both lecturers found my observations highly interesting and valid. No objections were raised to any issue mentioned in our discussion. Rather, their reaction was one of adopting the points made for their future teaching.

I also had the opportunity a few times to show the model to a few participating students. They too felt that what I presented and the issues I raised were both needed and valid. It should be noted, however, that in more or less spontaneously discussing the model with these students, I kept the model *neutral*. That is to say, no references whatsoever were made to any of the participating lecturers.

While these discussions with a few lecturers and students presented themselves spontaneously and both parties expressed a sincere interest, it would not have been possible to pursue consistently the same discussion with all of the participants. Inevitably the time at my disposal made such a consideration impossible, but more importantly it would have been too sensitive an issue to raise with particularly some of the participating lecturers. Therefore, the model as it stands and the issues to be discussed below will need to secure a validation in a broader context and perhaps in

the musical community as a whole.

However, I venture nevertheless to argue a certain degree of general applicability to my suggestions and observations, due to the fact that I recognise the present research setting to be a fairly typical representative amongst tertiary establishments and also due to the fundamental nature of the issues raised¹². Given their accuracy it would be difficult for any music educator, policy maker, or performance teacher to entirely disregard them regardless of educational context.

A - The maestro myth: on distorted social perception

The following excerpt is attributed to the possibly greatest "maestro" of them all: conductor Arturo Toscanini. The reader will have to imagine a heavy Italian accent whilst reading it. The grammar, on the other hand, is quite authentic (in Bamberger, 1965):

What means "forte"? Is a thousand fortes - all kinds of fortes. Sometimes forte is pia-a-a-no, piano is forte! You play here in *this* orchestra? In a village café house you belong! You don't listen to what others play. Your nose is in the music - szshrumpf! You hear nothing! You cover up the oboe solo! One poor oboe - one! and you szshrumpf! Szshrumpf! Where are your ears? Look at me! (p309).

Toscanini's temperamental outbursts and his frequent insults to orchestras and musicians all over the world belong to the often told musical anecdotes. Toscanini is undeniably remembered as one of the greatest

¹² For a more in-depth discussion on the transferability of the results of this investigation see "Safeguards of research quality" in Chapter Two.

conductors of all times. His recordings of much of the standard repertoire are often considered ingenious and continue to set the standard to follow for many an aspiring conductor. It is, however, somewhat of a contradiction that Toscanini's treatment of other musicians, which often certainly was on the verge of abuse, with the odd exception, was construed by the musical community as "eccentricity" rather than abuse and real insult. Norman Lebrecht (1991), from whom I have borrowed the term "the maestro myth", writes with considerable insight in his ponderous and critical monograph on what could more or less be looked upon as a sociology of conductors and worldfamous artists:

The "great conductor" is a mythical hero... artificially created for a non-musical purpose and sustained by commercial necessity... A bad conductor is the bane of a musician's daily life; and a good one is not much better. He gives orders that are redundant and offensive, demands a level of obedience unknown outside the army and can earn at a concert as much as his entire orchestra is paid (p1-2).

The incentives to celebrate anyone as a "maestro" are likely to have roots - somewhere - in a particular and distinctive ability. But the step from being a highly gifted individual to becoming an exalted "maestro" is invariably a sociological phenomenon. I shall leave for the sociologists to ponder upon what possible function such an elevation of a gifted musician may signify but I will discuss the connotations of such a phenomenon in a music-educational context.

Amongst the participating lecturers in the present study there were particularly two lecturers (B2 and B6) who had a very stringent and strict teaching style. Rather than accommodating their teaching to the students,

students eventually became "accommodated" to the teaching method. Both teachers could be considered as very demanding. Such an authoritarian style of teaching appeared, to some extent, to feature much the same phenomenon as occurred on a much wider scale in the case of Toscanini. Of particular interest is lecturer B2. Like the infamous "maestro" Toscanini his behaviour was at times abusive. Surprisingly, his students did not usually mind. The lecturer was highly esteemed by his students and was typically considered to be somewhat "eccentric". I can find no better explanation for this phenomenon than to understand it as a type of a *distorted social perception*. Behaviours which otherwise in everyday life are likely to be considered as harassment, abuse or insult, are in a musical context sometimes totally displaced and ignored by individuals who are placed under someone else's authority. I do not think that this phenomenon always occurs nor is it likely to be unique to a musical setting but I believe it is frequent enough to qualify for discussion in this context. It has relevance to performance teaching and could well obstruct rather than promote the musical development of a performer-to-be.

There appear to exist several possible factors which when present seem to enable the emergence of the phenomenon. I shall continue to use lecturer B2 as an example. First, lecturer B2 is a very busy man and involved nationally in a variety of engagements. This seems to provide the students with a sense of being taught by someone important and influential. Second, the lecturer is indeed committed to his students and their training. They know well his many responsibilities and they appear to construe each effort made by the lecturer to find time to help and assist *them* as more or

less a considerable privilege. Third, B2's dominance, assertiveness and clearly expressed teaching objectives combined with total frankness when students deviate from the objectives set by the lecturer provide easily identifiable guidelines. There is never any doubt of what is "right" or what is "wrong".

Bettelheim (1960), in discussing the individual and the rational totalitarian state, makes the following remark:

The two commonest situations in which a person may find it pointless to make decisions are an extremely oppressive situation where his decisions must not be acted on lest they endanger his life, or where all important decisions are made by others in what seems like his best interests... (p70).

Given the more or less rigid ritualistic connotation of learning musical performance - especially in the context of examinations and assessments where certain rules and standards are essential all of which are explicitly a focus in B2's teaching - the importance of the teacher as a significant other becomes essential. The teacher becomes significant in the sense that he or she is the one who can guide the student to master a *given* task rather than a *chosen* task to success. Decisions taken by a dominant teacher are often perceived by the student as being in their own interests. However, a student's more or less suspended autonomy has additional consequences. Luginbuhl (1972) points out that

having a choice may effect one's feelings of success and competence... A consequence of having a choice may be a feeling of having influenced your fate of exercising control over your outcomes. If, for example, a person succeeds at a problem which he chose from a number of problems, his feeling of success may be blunted by the knowledge that he influenced the situation so as

ability, since selection of the task was not under one's control. Similarly, failure at a problem one has chosen may result in greater feelings of inadequacy than failure at a non-chosen problem - people do generally not choose to do something at which they expect to fail (p121).

In other words, an authoritarian teaching style is likely to have an added appeal to the student: the stricter the teaching style the greater also the sense of competence - provided the student will manage to conquer the lecturer's demands. The abuse, the many harsh words and the demands are then all paid for by the coveted feeling of competence. Students to such performance teachers, I suggest, are probably more motivated by the sense of achievement than they are by their subject of study.

There is, however, also a less undesirable prize to pay for this type of teaching, one of which probably most students and teachers are unaware. Bettelheim (1960) continues to point out that decision making is crucial to developing the sense of self:

Unfortunately decision making is a function which, like some nerves or muscles, tends to atrophy when it lies fallow. Or in terms of psychoanalytic theory, decision making is not just an ego function; on the contrary, it is the function that creates the ego and, once created, keeps it going and growing. If this is so then any external control, even for the good of the individual, is undesirable when it interferes too severely with ego development; that is, when it prevents first decision making, and then action, in those areas most important for developing and safeguarding autonomy (p70).

Furthermore, our perception of societal phenomena are biased by what others in our surroundings think and say. To have a "good reputation", for example, is more than just being endowed with a certain

quality, ability or skill. The benefit from having a "good reputation" involves others' anticipation and expectation which - literally - make us view a certain individual in a "different" light. In other words, rumours pre-condition our behaviour toward others. Hamachek (1991) cogently observes that we should perhaps rephrase the old adage that "seeing is believing":

Although there is an old maxim that proclaims, "seeing is believing," I think it might be more accurate to say, "believing is seeing," precisely because what we "see" is so often shaped by our assumptions, prior convictions, and early conditioning (p67).

The momentum of such a social bias was demonstrated by Rosenhan (1973) who together with a number of colleagues allowed themselves to be diagnosed as having a variety of psychopathological symptoms. They were all recommended to spend some time in a psychiatric ward. The "patients" agreed to be admitted. However, upon admission the research team immediately ceased to simulate any symptoms of abnormality. The seriousness of the situation was that none amongst the medical staff noticed! They had been labelled as "abnormal" by psychiatrists and the hospital staff could therefore, for a variety of reasons, not dismiss that label not even in the face of contradiction. Interestingly, unlike the hospital staff the patients proper *did* notice that the researchers were "normal" and undercover! Rosenhan (1973) concludes that

it is clear that we cannot distinguish the sane from the insane in psychiatric hospitals. The hospital itself imposes a special environment in which the meanings of behaviour can easily be misunderstood... Where [medical personnel] failed, as they sometimes did painfully, it would be more accurate to attribute

those failures to the environment in which they, too, found themselves to personal callousness. Their perceptions and behaviour were controlled by the situation, rather than being motivated by a malicious disposition...(p257).

The social environment: how we believe we are expected to behave and how we want to behave have considerable impact on our perception of the world around us. Had this not been the case Rosenhan and his research team would have been discovered and furthermore, it is not likely that the "maestro myth" had been an issue. Therefore, I suggest that the appeal of competence, the appeal of relating to someone influential and important, and a perceived solid task-commitment will contribute to make the emergence of a distorted social perception possible in an educational context where the training of performers is offered.

What then is "successful" teaching? Obviously any teaching process has the objective to accomplish some target or another but what is "successful" teaching in *musical performance*? Does, for example, choosing a famous and perhaps "eccentric" teacher warrant successful learning? What particular qualities make a "successful" teacher?

In a general sense I would describe all the participating lecturers in the present study as successful. With few exceptions their students were certainly convinced of their teachers' high and commendable abilities. However, the lecturers were all "successful" on different grounds. In order to qualify any definition of "successful" there are several issues which need to be focused. Targeting performance teaching I shall endeavour to discuss each issue in some detail and suggest their implications for the training of performers.

The first qualifying issue and perhaps also the most fundamental one concerns the necessity for a performance teacher as well as an institution to understand the nature of the student-teacher relationship.

B - The nature of the teacher-student relationship

How a teacher chooses to work in terms of formation and normation is likely to have a considerable impact on the type of relationship existing between student and teacher (Staines, 1958; MacMillan, 1976). The student-teacher relationship is often crucial in order to establish a music student's identity as a musician.

Biographical research into the development of exceptional talent has established that teachers often are significant others. That is, a teacher is often someone one wants to be like (Sosniak, 1990; Sloboda, 1991c; Sloboda and Howe, 1991; O'Neill, 1993). It is important to point out, however, that the *existence of significant others* is not limited to childhood. Galbo (1989), for instance, observes that

parents are not the only significant adults identified by youths, nor are they always identified as being significant. Occasionally, teachers are selected as being particularly important... Teachers have the potential to be significant others for youths who have the need or desire for such relationships... The primary prerequisite for the development of a significant relationship is for a youth to perceive the teacher as being important and somehow special (p549).

In other words, a teacher could be considered a type of parent who serves both as a role model to whom a student may look up and wish to be like and as an authority who corrects and sets limits for certain behaviours

(Kleinen, 1986; Gelber, 1988). The case studies in the present investigation showed that a consistent behaviour where demand, understanding and encouragement are balanced in accordance with individual needs, is imperative to a majority of music students. Lecturer B6, for example, observed that above all the male students even at age 20 or 21, in her understanding, often were "immature". I am convinced of the appropriateness of regarding the dyadic teacher-student relationship as a type of parenthood. There is, however, a very important observation to make when qualifying such an assumption.

Sosniak (1990) recognises three distinct stages in the nature of teaching highly able performers. During childhood there appears to exist a rather informal phase in which emphasis is on play and warm support. There is little or no mention of correctness nor any objective measurements of achievement. As the gifted child becomes older a phase of precision follows in which emphasis is on systematic acquisition and development of skill. According to Sosniak playfulness is not as apparent and the instruction of the young performer tends to become more formal and less personal. During the third phase of learning as the gifted individual reaches late adolescence performance studies are usually pursued with a master teacher where a close bond between student and teacher is no longer an important part of the teaching process. Sosniak (1990) argues that

instead, the student had to share with the teacher a dedication to the field itself, and a devotion to advancing the work in the field in a personal way. An emphasis on specific details also fell by the wayside, in favour of a broader and more inclusive exploration of the activity of the field (p157).

A similar developmental outline was also identified by Bastian (1989). However, I think it would be a mistake to conclude that this developmental sequence is applicable to all cases and in all educational situations where musical talents are taught and trained. Sosniak (1990) suggests that the third phase of teaching is entirely formal and a personal relationship plays no significant part. This was not the case with a majority of the students who participated in the present study. On the contrary! It appeared that to most of the participating students a personal relationship with their tutor was essential. If for some reason they could not or were not allowed to establish a close bond with their lecturers they felt betrayed. It is likely that such a perceived rejection stunts rather than furthers their development.

It is important to observe that the research on giftedness often has focused on individuals who from the very start of being recognised as unusually gifted typically have enjoyed considerable warmth, support, and constant recognition of their talent from parents and early teachers (i.e. the significant others)¹³. Indeed, it is possible that it is warmth, support and unceasing recognition that constitute "giftedness" or at the very least

¹³ It is also important to take into consideration that when we study giftedness and talent and present results which may provide us with some understanding of giftedness, we do actually not know much about what it is to be "normal"! Sternberg (1988), in criticising the study of intelligence, suggests that in order to arrive at a more useful and comprehensive understanding of what intelligence is, investigations should focus more on ordinary people leading their everyday life. Similarly, we could perhaps learn more about musical giftedness and its precursors by resisting the temptation to always study the recognised and successful musical performers. We cannot afford to neglect the fact that "success" is granted by society, and such a social "status" may or may not correspond to certain intrinsic characteristics (Sloboda, 1991).

make it possible (Sosniak, 1985a; 1985b; Howe and Sloboda, 1991a; 1991b; 1991c). If - in Freudian terms - such individuals are encouraged by virtue of their obvious abilities to develop a strong superego (Babikian, 1985), then the observations of Sosniak (1990) and Bastian (1989) make sense. For such a student there is likely to be little *need* for a parental relationship. In fact, for such students it has been suggested that the case could rather be the opposite: musicians sometimes have problems to develop significant and lasting relationships *because* of their dominating superego (Babikian, 1985). Rovics (1984) makes the following observation concerning the talented musicians who have not been able to (or allowed to!) develop a solid sense of self-worth:

The first area of emotional need, unresolved psychological issues, is of course not unique to musicians. But because it is often the most deep-seated, stemming from childhood... it can have debilitating effects upon a musician's art... The second feeling, that of being unsupported emotionally, is common among *college-age musicians embarking on a precarious career which their parents do not understand [my italics]*... The third problem area, lack of emotional support, occurs because musicians form intensive student-teacher relationships... Since few professions stress the importance of a mentor/teacher as does the the music profession, participants [in my counselling group] are frequently in need of an arena in which to discuss and deal with the joys and traumas of such relationships (p40).

Therefore, the time of arrival at a mature musical skill is more dependent on upbringing and background rather than on degree of giftedness. It follows that in order to claim any generality concerning the development of a mature musical performance skill consideration must also be given to the establishing of a self-concept, identity and the feeling of competence. Manturzevska (1986) cogently points out that

talent, like any other process in a living organism, can at any moment of its existence or development be inhibited, degenerated or destroyed by unfavourable, intended or accidental actions of the environment. However, in conducive circumstances it can be prolonged so as to function with an even greater effectiveness till a very late stage [in life] (p90).

Hines and Groves (1989), albeit discussing coaches and their basketball teams, have found that

coaches are extremely important in developing self-image. They will reinforce those individuals who participate because of skill or by their assessment of ability... The coaches seem to be perceiving the individuals in the programme on primarily one or two dimensions and do not recognise the other factors [i.e. will to win, fun, friends, self-esteem, energy, fitness, achievement, and so on] or reasons for participation (p867-868).

Note the importance of *competence* and the significance of the coach. He or she is the one who grants competence. Irrespective of the chosen field of sought competence the individual who has the desired expertise is essential not only to the development of the skill but also to the establishing of identity and self-esteem. Josselson (1980), for example, points out that

identity formation... goes beyond the task of individuation and of reorganising the internal experience. It requires congruence between one's sense of inner sameness and continuity and the sameness and continuity of one's meaning for others. The ego's work of identity formation is largely reserved for late adolescence, a time when choice and action "count"... Identity resides in mutuality between self and society, in a public declaration of the self that the individual intends to be taken seriously (p203).

In a dyadic relationship it is feasible to assume that such significance has the potential to increase and more or less take on the nature of a parental

relationship. Such a relationship, however, has traditionally been known by another name: in the recent and general education debate *apprenticeship* is a concept which seems to attract renewed interest. To Gardner (1991) an education inspired by apprenticeship represents the difference between apparent understanding and *genuine* understanding:

In schools - including "good" schools - all over the world, we have to accept certain performances as signals of knowledge and understanding. If you answer questions on a multiple-choice test in a certain way, or carry out a problem set in a specified manner, you will be credited with understanding. No one ever asks the further question "But do you *really* understand?" because that would violate an unwritten agreement: A certain kind of performance shall be accepted as adequate for this particular instructional context. The gap between what passes for understanding and genuine understanding remains great... (p6).

The notion of apprenticeship is used by some developmental psychologists who see in the concept a helpful metaphor to describe the inter-dependency between the surrounding culture, significant adults and the child's cognitive and social development. Rogoff (1990), for example, suggests that

the model provided by apprenticeship is one of active learners in a community of people who support, challenge, and guide novices as they increasingly participate in skilled, valued socio-cultural activity (p39).

Furthermore, the student-teacher relationship is also the focus of some psychoanalysts who regard the teacher as a possible *mentor*; a notion which more or less coincides with "parental relationship" or "apprenticeship". Cohler and Galatzer-Levy (1992) speak of the teacher-mentor as one who is

particularly important in fostering a student's determination for success in spite of adversity or in giving the student the "courage to try"... the skilful teacher is able to give the student courage to work on a problem of a particular difficulty, perhaps one even at the growing edge of his academic competencies, and to stick by the student during times of difficulty in realising new learning... A valued mentor can assist a student with low self-esteem to evaluate her or his own talents and skills more accurately and arrive at an appreciation of self more in line with the reality of previous attainments and potential for the future. In this manner, the mentor is able to facilitate new learning and to give students the courage to try (p73)

Traditionally apprenticeships have always been the way to pass on a skill to the next generation: from master and to apprentice. Gardner (1991) argues - and I think correctly - that the apprenticeship has more or less become a casualty of the contemporary educational system. However, the student-teacher relationship in musical performance could well be understood as an apprenticeship but one from which the importance of closeness to the master and the establishing of bonds have been more or less removed due to the demands of rational schooling with little possibility of seeing to individual needs. There is need for *pastoral care* in modern education (Marland, 1974) but far too often resources are limited (Wood et al., 1988).

Therefore, as a result of my observations in the present research setting and with the support of the discussed research, I suggest that if there is a need to establish self-confidence and identity as tied to the pursuit of an interest then, in order to develop towards self-actualisation (Maslow, 1968) or a state of flow through a skill (Csikszentmihalyi, 1988; 1992), a balanced and sincere parental relationship will be essential.

However, note the proviso. There has to be a *need* which admittedly at times may be difficult to establish! Sosniak's (1990) outline above describes the highly gifted and typically assertive performer who does not have the same need of support as a less fortunate fellow-musician who is not necessarily less talented. The majority of students in the department of music, and I believe the department to be fairly typical in this respect, do in general *not* arrive at university with a strong sense of musical accomplishment. Rather, their first impression is one of anticipation and excitement which at times is quickly exchanged for doubts and a sense of failure. In Gelber's (1988) austere - but unfortunately often appropriate - words:

For some students music is like a golden ladder towards nothingness...(p15)

C - The nature of the goal

A comprehensive definition of what musical talent is has so far eluded science. Although we may identify a set of cognitive abilities relating to perception and the speed and nature of musical learning (e.g. Gardner, 1983; Shuter-Dyson and Gabriel, 1981; Shuter-Dyson, 1982) it is by no means a guarantee that an individual will emerge as a brilliant and mature musical performer even if that individual displays astounding abilities of musical cognition (Sloboda, 1993).

Sloboda (1991d) makes a potentially very important remark as he discusses musical expertise:

It is important to remember that when someone is declared an expert, that is a social act that may or may not correspond to an intrinsic characteristic of the person so designated... It is

difficult for me to escape the conclusion that we should abandon the idea that expertise is something special and rare (from a cognitive or biological point of view) and move toward the view that the human organism is in essence expert (p154-155).

Although giftedness may relate to specific cognitive correlates, which is the widely accepted view, one cannot escape the fact that to be gifted is also a matter of social designation and above all: it is a designation with social consequences (Pruett, 1991).

In an educational context I think one has to separate the will and desire to learn a skill from the desire to take on and fulfil the demands of a social role. Although they may certainly go hand in hand it is probably more often the case that the social role is made to dominate the acquisition of the musical skill. Herein, I believe, lies another confounding variable in any effort to define what it means to train a musical performer "successfully". For a performance lecturer to teach a musically talented individual one must assume that there exists some kind of intuitive understanding of what talent is and how one should nurture it. I found that such an understanding exists. Most students who participated in the present study were taught according to the idea of giftedness being a single and unified concept, an ideal construed surprisingly similar to the ideals of societal rationalisation as described by Ritzer (1992) which have been discussed elsewhere (i.e. the socio-musical paradox discussed in Chapter Eight). In the shadow of such an ideal the close bond between the master-teacher and his or her apprentice is invariably relinquished. By appealing to professionalism lecturers often present non-negotiable and

absolute statements and guidelines¹⁴. For most lecturers the appeal to professionalism is close at hand in some situations, whereas for others it is more or less their only focus of attention. While a complete immersion into professionalism in itself features interesting interactional issues - the so-called maestro myth as discussed above - the fluctuation between the appeal to such professionalism and a more informal type of instruction may have negative consequences. Eshel and Kurman (1990), for example, observed in an academic setting, that

incongruence between the formal and informal levels of individualisation may be perceived by pupils as an insincere double message: requesting greater responsibility without increasing their own authority over their learning... Educational outcomes reflect quite often differences between teachers rather than differences between methods of instruction (p7-8).

In my understanding the quest for "perfection" seems to present a considerable problem to the training of musical performers (see also Gelber, 1988). One reason being that expertise, giftedness or professionalism are considered as something absolute and objective and not something individually determined.

¹⁴ By "professionalism" I mean the taking of a rational role which has as its basis the implied ideal of infallibility and more or less total self-sufficiency (e.g. Ritzer, 1975; 1992, Bettelheim, 1960). In other words, to be a "professional" musician is to strive for a level where there is total control over both skill and situation. To be a "professional" carries the notion of concealing rather than disclosing weaknesses and shortcomings in the interest of societal promotion. Note that for a personal relationship to be successful the opposite is true (Archer and Burleson, 1980; Hendrick, 1981; Tolstedt and Stokes, 1984; Hamachek, 1991; Derlega et al., 1993)!!

A standardised and psychometrically derived concept of giftedness may be appropriate for some aspects of giftedness, but I believe it is inappropriate when considering a complex concept such as musical talent. First, there are degrees of giftedness. Kleinen (1986), for example, observes that pedagogical problems are less in evidence amongst the most gifted than amongst, what he terms, the "centre field" and the "tail-lights" of giftedness. Second, there are also different forms of musical talent. There is a tendency to regard musical talent as a single and unified concept relevant only to Western classical music (Gembris, 1987). For example, a rock musician is not as easily designated "prodigious" as a concert pianist nor does he usually have a place in our higher musical institutions. Third, there is also the possibility that musical giftedness may be dependent not upon cortical analytic mechanisms alone but is also dependent upon feeling and intrinsic motivation (Gardner, 1983). None of these considerations were taken into consideration by the prevailing commonsense concept of giftedness in the present research setting. Rather, to be "gifted" is to be a "Professional" or to have the potential of reaching a "professional" status. The student seeking such a status inevitably has to comply with the demands of the performance ritual (Small, 1987; Kingsbury, 1988). If a context is ritualistic then one can also expect that deviance from given norms are punishable in one way or another (Weber, 1958). This is certainly the case for the musical performer in training. The fear of failure is on most performance students' minds most of the time. Interestingly, a performance lecturer may be liked or disliked by students but failure is usually no one's fault but the student's. For some reason, students are *trained* to blame

themselves. Consider, for example, the following observation by Durrant (1992), referring to a recent survey amongst students at the London colleges of music:

Much of musical training at conservatoire and specialist music level is concerned with failure. Music students at various levels are put through exams, competitions and auditions only to come out the other end with a mark that failed to reach distinction or a failure to get to the next round (p11).

Similar observations are also reported by Renshaw (1990). However, Renshaw (1986) seems to understand students' problems mainly as a result of their training *prior* to their arrival at a conservatoire. He suggests that many performer students as they commence a higher education in music need to be "deschooled":

When students reach a conservatoire most of them need to be deschooled; they need to jettison much of the debilitating baggage and impedimenta which they have picked up through their prior music training... Their creative energy, rhythmic vibrancy, aural acuity, musical responsiveness and the uplifting joy of making and sharing music have become deadened as students continue to be inducted into a museum culture which has lost touch with its musical roots (p83).

I agree with Renshaw (1986) that the early upbringing of a performer often presents situations and attitudes which may well be inhibiting. However, I think there is also a need to be concerned about what students encounter as they reach higher education. The present study suggests that "deschooling" certainly is needed in the training of musical performers at a tertiary level, but rather than providing a haven for artistic development, the "induction into a museum culture" - to use Renshaw's wording - is

something that more or less implicitly continues. It seems often to be reinforced rather than alleviated. Freedom of musical expression is all too often out of the question.

In conclusion, there is a clear difference between the desire to accomplish the social role of becoming a Professional and the acquisition of a musical skill as a means to self-actualisation associated with intrinsic and hedonic motivation. Performance teaching tends to emphasise the former and neglect the latter. Any definition of "successful" teaching, I suggest, must therefore also consider the degree and nature of the talent and whether a student-performer should be taught to become a "free spirit" following intrinsic motivation or a "ritual expert" following extrinsic demand. This, of course, is an extreme suggestion but I am convinced that in some cases it is a necessary one to make! At the very least it needs to be considered both by teachers and by educational policies.

D - The nature of the subject

Closely related to any consideration of the nature of the goal there is also the consideration of the nature of music. In a rationalised society most societal phenomena will be accounted for in terms of standard, efficiency and predictability. This process has by no means escaped the educational world. Ritzer (1992) points out that

Schools, especially in the lower grades, have developed a variety of technologies aimed at exerting control over students. Many schools' goals, right from the start, are to have students conform to their rules and regulations. This is even noticeable in kindergarten... Those who conform to the rules are thought of as good students, while those who don't are bad students... The clock and the lesson plan are technologies used to exert

control... The "tyranny of the clock" pervades the school system... Another example of control in education is the "tyranny of the lesson plan". A class must focus on what the teacher's lesson plan says is the topic of the day, no matter what the class (and perhaps the teacher) may be interested in at that point... In sum, the emphasis tends to be on producing submissive, malleable students; creative, independent students are often, from the point of view of the educational system, "messy, expensive, and time-consuming" (p116).

McNeil (1988) makes a similar remark as she points out that when a school's organisation becomes centred on managing and controlling, teachers and students tend to take school less seriously. In McNeil's words: schooling becomes *ritual* rather than education. According to Gardner (1991) students in higher education show alarming signs of acquiring only superficial knowledge since much contemporary education encourages rote-learning without the meaningful application in a context of more or less *personal* supervision.

In a context of training musicians the emphasis of the teaching is almost exclusively to pass the examinations. The choice of repertoire is often made with examinations in mind and when that repertoire is studied it is prepared in order to comply with the conventions. No one wants to take an exam unless one is more or less certain that the repertoire will be rendered "correctly". That is, that it has the potential to please the examiners and allow a student to pass - preferably with a good mark. Examinations, invariably, are the fruits of rationalisation and - as Ritzer (1992) points out in regard to general education - students of performance are also often chased by time limits. Apart from not conforming to the generally agreed performance practice a student-performer's greatest flaw

is slow learning.

Considering that musical reality may have as its basis the emotional life of the performer then - as I understand it - any attempt to secure rational control and force a result is doomed to failure sooner or later. The abundance of literature discussing performers' increasing medical problems would seem to suggest that this is the case (e.g. Lockwood, 1989; Sataloff et al., 1990). The point I want to make, however, is that when training musical performers rational music education has generally neglected the *nature* of its subject. The problem seems not to lie so much with attempts to arrive at an appropriate and objective curriculum and what this contains as it lies with the individual teacher and the applied subjective curriculum.

Shaughnessy and Manz (1991), inadvertently deliver a rather severe criticism of the traditional training of creative talents as they argue that

not very many "pure creatives" go into conventional education. Typically, artists, musicians, and writers find their life's work outside bureaucratic institutions which may hamper their creativity and originality. There may, of course, be creative art, music, dance, theatre and drama teachers, but these are a small part of the entire population (p98).

In other words, does music and art education *prevent* rather than promote creativity and creative development? With regard to musical performance I believe that this is often the case. Although this is necessarily dependent upon the individual teacher with whom a student will study. As the previously outlined phenomenological model of performance teaching showed performance teaching needs to find ways to accommodate the nature of the musical phenomenon which is to a large extent beyond

verbal description.

Apart from often emphasising ritual compliance performance teaching has a definite tendency to be verbal-logic, i.e. musical facts are often approached and taught in much the same way as one would traditionally teach science. Fragments of music and their structural meaning is often more important than any attempt to interpret them (Monelle, 1992). There exists a peculiar paradox here. Even though teaching has a tendency to be analytical and atomistic this is not to say that lecturers favouring such a teaching style disregard their own emotionally based musical reality. The fundamental hedonic motive for having chosen music as a career remains! However, it is not always taught or referred to in a teaching situation. As was pointed out by one of the lecturers in the present research setting: to discuss emotions at all with a musician is a truism. It is unnecessary since it is implicit in all music-making that emotionality is an inevitable constituent in all musical pursuits. My observation is that this presents a substantial problem! Rather than being an implicit truism it should probably be an *explicit* principle in all performance teaching. This discrepancy between the essential musical experience and the neglect of fostering it could feasibly be understood as a result of assuming the professional relationship in which intimate sharing between student and teacher is often relinquished.

It seems that in discussing the nature of the subject and the means of teaching musical facts it is helpful to bring what is known so far about brain asymmetry into the picture since there appears to exist a relationship between differential hemisphere processing, the nature of musical

expression, metaphor, creativity, and emotional experience. In the model of performance teaching the majority of conveyance techniques do in fact relate to the type of processing favoured by the right brain hemisphere. The most frequently used amongst these conveyance techniques is the metaphor which according to Williams (1983) is the most important tool in right-hemisphere thinking. Lightman (1989) points out the significance of metaphor in any scientific discovery. For Nęcka (1992) metaphorising represents an essential tool to train creative behaviour.

The significance of learning and style of teaching has often been discussed in the light of recent years' neuropsychological findings of the functions of right and left brain hemisphere. It is still premature to make any wide-reaching conclusions about how this knowledge could relate practically to, for example, the teaching of music (Feyereisen, 1989). Brain research is still in its infancy. It is nevertheless recognised that lateralisation (i.e. brain hemisphere dominance) is an issue which may well have considerable significance and is worth taking seriously. Ornstein, for example, (1986) argues that the Western societies have neglected synthetical thinking and favoured analytical thinking. Gribov (1992) views the problem of such neglect as serious. He claims that

research connected with brain functional asymmetry shows that standardisation of life in European culture may lead to fatal degradation of human nature (creative and humanistic potential, above all). The problem of protection of the human psychosphere (psychoecology) is no less important for survival and development of civilisation than the problem of environmental ecology (p14).

It has been suggested - in simple terms - that in right-handed individuals the left hemisphere would be the part of the brain which is usually involved in verbal, sequential, temporal, logical, analytical and rational thinking, whereas the right hemisphere seems to be involved in non-verbal, visuo-spatial, simultaneous, spatial, and synthetic thinking (Springer and Deutsch, 1989). Furthermore, the cognitive processing of music has also been found to be lateralised. While in right-handed people the left hemisphere seems to process judgments about duration, temporal order, sequencing and rhythm, the right hemisphere is considered to process tonal memory, timbre, melody recognition and intensity (Wertheim, 1977; Springer and Deutsch, 1989).

The division of brain functions has caused Ornstein (1986) to describe the brain in terms of "Eastern" and "Western" thinking. Western thinking would quite well relate to the previous discussion on rationality which has as one of its most essential constituents the need to analyse and to reason in terms of cause and effect. Eastern thinking, on the other hand, is associated with Gestalt, creativity and artistic appreciation. Russel (1979) also points toward the Western societies' predilection for rationality and analytical thinking:

We tend to lay greater emphasis on rational thinking, the ability to express oneself verbally, read well, and generally excel in analytical thinking. We place less emphasis on spatial ability, artistic appreciation, creative processes and intuitive thought - the faculties more often associated with the right hemisphere. It is generally much easier for an accountant or a lawyer, say, to be successful than it is for the artist... Our society, it is true, does support a number of artists, but this is generally regarded as something of a luxury. Providing all the necessities (as judged by our logical minds) have been taken care of, we can

afford ourselves a little artistic indulgence. Yet it may well be that art and creativity are as necessary to the survival of our society as science and logic are (p55).

In the wake of this growing awareness of lateralisation and our possible neglect of "allround thinking" a variety of more or less popular literature has emerged in order to "remedy" the situation (e.g. Edwards, 1982; Harary and Weintraub, 1992). Interestingly, this popular trend includes *music* in the alleged revitalisation of a neglected hemisphere (Rose, 1985). However, not to be disregarded are the results of Hungarian research which suggests that music as included in the primary school curriculum seems to boost general intelligence and increase ability also in other subjects in school (Barkoczi and Pléh, 1982; Laczo, 1985). More recent research on the neurophysiology of musical talent has found that musicians in general seem to be less lateralised than the main population (Hassler, 1990a; 1990b). This implies that musicians are more flexible in their way of thinking than the average individual which in turn would suggest either that music facilitates the development of a broader cognitive capacity, or that there has to exist a certain cognitive flexibility in order to pursue a musical skill with some degree of accomplishment. Witelson (1980), for example, speculates that

it is... possible that it is not a different cognitive strategy which differentiates musicians from non-musicians, but rather a different pattern of cerebral dominance, such as a greater bihemispheric representation of functions (as appearing in Hassler, 1990b; p78).

It seems we can manage at most seven bits of information - such as differentiated sounds, or visual stimuli, or recognisable nuances of emotion or thought - at any one time, and that the shortest time it takes to discriminate between one set of bits and another is about 1/18 of a second... The limitation of consciousness is demonstrated by the fact that to understand what another person is saying we must process 40 bits of information each second. If we assume that the upper limit of our capacity to be 126 bits per second, it follows that to understand what three people are saying simultaneously is theoretically possible, but only by managing to keep out of consciousness every other thought or sensation. We couldn't, for instance, be aware of the speaker's expressions, nor could we wonder about why they are saying what they are saying, or notice what they are wearing (p28-29).

What is of concern in a performance teaching situation is that confusion may occur as a result of over-loading the limits of information processing. However, the more advanced the student the easier he or she can make use of an abundance of information. As demonstrated by Gruson (1988) the learning process is facilitated by pre-existing schemata. Advanced musicians have a different strategy in learning than do beginners in terms of categorising - or "chunking" - information in a way which is more economical and therefore also less taxing (Miller, 1956).

Another important consideration to make in order to avoid informational overflow concerns the *speed* of processing incoming information. Eysenck (1986) points out that the mind

reduces these thousands of bits of information coming in every second to something like fifteen or sixteen. Now this reduction in the number of bits of information coming into the mind is of course crucially related to speed of processing, because the faster the speed of processing, the larger the number of bits of information that can enter the mind. Furthermore, speed of mental processing facilitates accessing of long term memory, which is very important but takes time, and the consolidation of short

term traces in long term memory, which also takes time; it facilitates the rehearsal of mental content which many people do in order to keep remembering the problem... (p105)

Thus, the level of previous experience and knowledge decide processing speed as does intellectual ability. Therefore, it is feasible to stress the importance of allowing *enough time* for a student to be able to react, process and assimilate an instruction or series of instructions. Nęcka (1990), for example, observes that

if a subject [in a study of reaction speed involving visual processing] has to rehearse in order to memorise the shape of the stimulus for a short time, and simultaneously perform component operations as well as retrieve strategic knowledge from the LTM [Long Term Memory], an overload of working memory seems to be inevitable (p219).

Mental workload, it appears, is something we take very seriously as we plan and construct different work environments in order to make them safe. Unfortunately we are not as eager to always apply the same consideration to an educational environment. With the exception that we from time to time make particular provisions for highly gifted individuals who need both an abundance of intellectual stimulation and individual attention (Freeman 1991), we are less prone to regard individual requirements in general teaching and certainly in musical performance teaching. Rational professionalism often makes such considerations uninteresting. In a recent critique of general (American) education it is pointed out that standardised teaching: assuming that everyone learns in the same way and with the same pace, is a mistake (Gardner, 1991):

I have questioned the assumption that all children learn in the same way. Studies of cognition suggest that there exist many different ways of acquiring and representing knowledge; the individual differences need to be taken into account in our pedagogy as well as in our assessments. Sometimes students who cannot pass muster on the usual measures of competence reveal significant mastery and understanding when these have been elicited in a different, and more appropriate way (p14).

In considering further qualifications for what could possibly constitute appropriate teaching, I propose that a performance lecturer needs to be aware of the pace and timing with which information is presented as well as relate the pace to the experience and present skill of the student.

In conclusion, I suggest that any attempt to qualify a definition of "successful" teaching needs to consider the student-teacher relationship, the nature of the goal and the nature of the subject as well as individually accommodate the informational flow to each student (Figure 11.1).

If these issues are not recognised, known, or considered by performance tutors, at least to some extent, then it would seem that Hendrickson's (1986) misgivings about some the teaching of the young and musically gifted are valid also for performance teaching in general and at a higher educational level:

Early learning experiences in music are not designed to emphasise interests, values, attitudes and beliefs that could be expected to reinforce arousal and motivation and develop the processes that produce affective intensity. This is something of a teaching dilemma. Too often, teachers lack knowledge of learning processes, motivation and personality. Many such teachers continue to flourish unchallenged in music education... Getting along without the necessary formal knowledge is a risky teaching formula that could lead to the kind of teaching environment that inhibits "the actualisation of potential giftedness" (Gallagher, 1979) (p202).

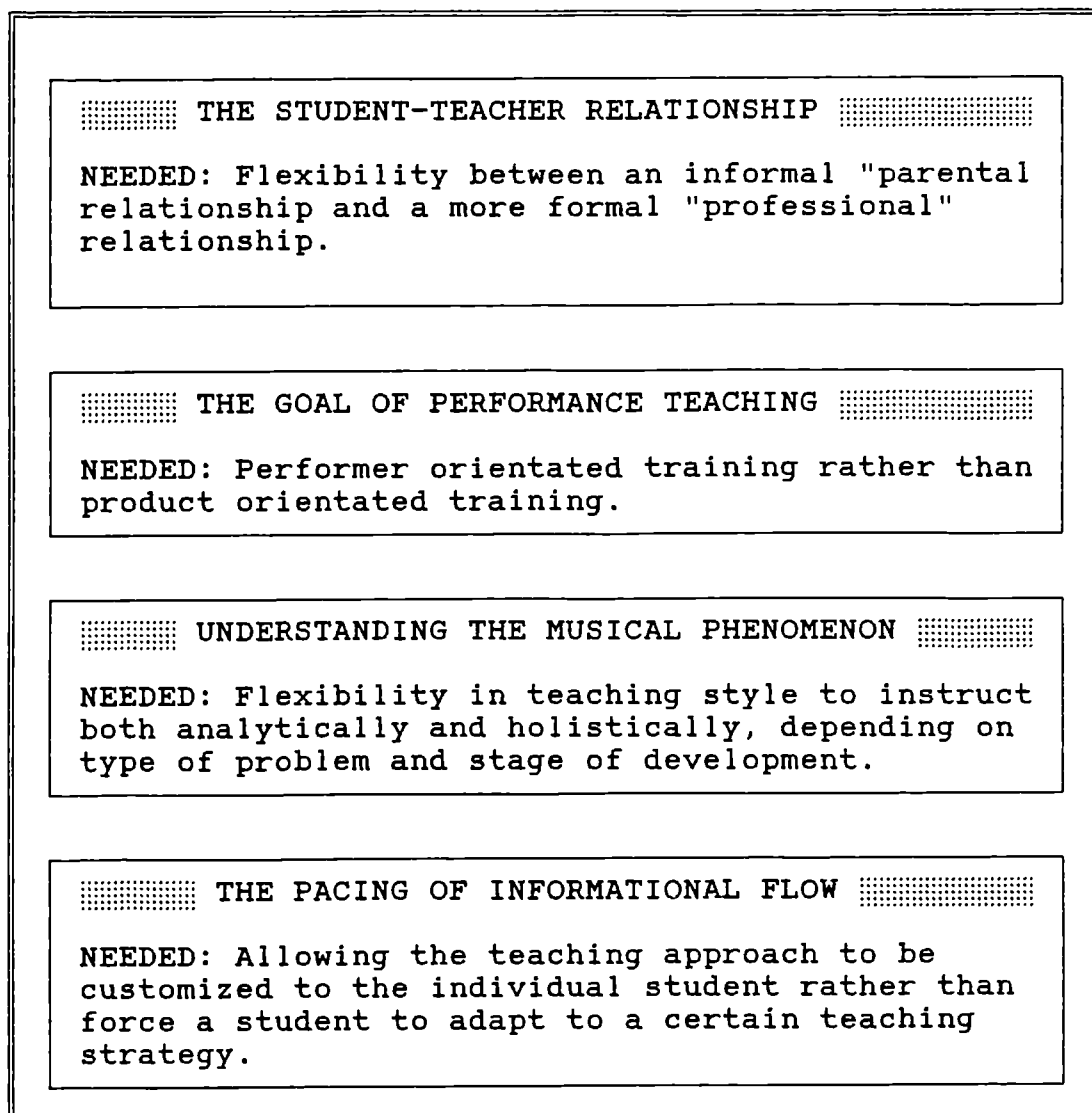


Figure 11.1 Considerations for "successful" teaching for musical performance: the four main areas in performance teaching in which the participating lecturers failed to show consistency and often conscious intent.

To remedy the situation were perhaps there is a need to do so, would most likely entail teacher training. It is invariably true, however, that theory does not necessarily solve all the practitioner's problems, but the availability of such ways of thinking as described above, is bound to at

least enhance a teacher's functioning by providing better and more varied tools to tackle particular problems (Sloboda, 1990).

CHAPTER TWELVE: CONCLUDING THE RESEARCH PROJECT

Summary of research: phase one

The first enquiry in this investigation concerned the determinants of musical assessment. It was found that evaluation of a performance appears to be made mainly on two criteria: experiential and intellectual criteria. While non-musically educated jurors assessed a performance mainly on the basis of their affective experience, musically educated jurors had a tendency to ignore an experiential response and reconstrue the response in favour of tacitly agreed norms of performance practice.

The second enquiry sought to find what possibly motivates a musical performer. Results show that the hedonic motive: the search for a positive emotional experience, appears to be the main motivator for a performer to pursue playing. Important is also the social motive, which stressed the importance of identity and belonging to musicians as a professional group. The analysis also resulted in finding an array of various achievement motives. A performer seems more or less to display an exhibitionistic motive. They like presenting their efforts to others. To some musicians the pursuit of performance is only a means to achieve something secondary to success and recognition itself. Other participants displayed a dependent motive, i.e. music served as a means of achieving something other than music. For most performers, however, the aesthetic motive was very important: the love of music, music as a generally worthwhile pursuit in its own right. Finally, there was also the supportive motive which is supplied rather than triggered and pertains to developing younger musicians rather than to adult musicians.

In summary, the results of the enquiry suggest that the hedonic motive is possibly - and paradoxically - the most forceful motive but also the easiest motive to extinguish or obstruct.

The third study made inquiries into what influences the generative process of performance. Interestingly, the most prominent influence seemed to be a conflict between an intrinsic hedonic motive and the extrinsic contextual demands. Again the hedonic aspect emerged as important and seems not only to motivate but also influence the generation of a musical performance. Other influencing factors appeared to be the noó-dynamic reference, i.e. the tendency to generate meta-cognitive schemata in order to provide "meaning" to the playing. Inevitably the written score and the information contained therein has a significance, but surprisingly the appreciation of music-structural qualities in a piece of music seems for a performer to have a lower priority than hedonic aspects and a noó-dynamic framework. For a composer, on the other hand, it appears that the situation is reversed: the structural qualities of a piece of music have priority. Performer B4 provided a striking example. She argued that she could judge the assigned piece of music according to *two* sets of standards. As a composer she did not like the piece, but as a performer she enjoyed it thoroughly! One participant also added context and instrument as influencing the generation of musical performance.

During the interviews with the participants some subjects were discussed further in order to possibly clarify the process of conceptualisation. By conceptualisation is understood how a performer approaches the study of a score and arrives at an understanding of it. The

value of a descriptive title and musical imagery were discussed, and it was inquired whether participants, in fact, could produce more than one understanding and interpretation of the piece of music assigned to them. The data from the interviews with the fifteen performers suggest that an associative and descriptive approach is spontaneous and more or less natural. Interestingly, all participants *could* outline such a description but often ignored it on purpose.

With regard to musical imagery, the participants' phenomenological understanding of imagery exceeds that of the psychological concept of imagery. Performers argue the need to include *emotional* imagery together with imagery pertaining to the sensory modalities. It seems possible to understand musical conceptualisation as always including emotional imagination in terms of both visual and emotional imagery. Rather than being mutually exclusive, either type of imagery can be emphasised depending on context, situation and type of music or suppressed and avoided on purpose.

The results also suggest that performers more or less display a need for making use of an altered state of awareness. They endeavour to evoke an emotional state or the unfolding pattern of emotional states, which has become a part of their musical conceptualisation by means of a spontaneous self-induction procedure. It appears that performers not only are motivated by positive experiences in connection with music and performance, but that they make *intentional* use of the dynamics of emotionality. This finding lead me to suggest the need for a theoretical construct, which may describe a musician's individual and dynamic conceptualisation. The so-called

performing plans as suggested by Sloboda (1982) and Gabrielsson (in press) relate to the generative rules of musical performance. However, such performing plans leave the individually subjective aspects of performance unaccounted for. I therefore propose what could be appropriately termed a *musical reality*, describing conceptualisation on an emotional basis which, according to the findings of this investigation, seems to be the most fundamental dimension in all music-making. The proposed construct has much in common with the tenets of personal construct psychology (PCP) which seeks to understand the *unique* reality of the individual (Kelly, 1955; 1963).

Summary of research: phase two

As a result of studying seven performance lecturers and their students in a tertiary educational setting, a phenomenological model of performance teaching was elicited. It outlines the interaction between a role-modelling musical reality (the teacher) and an individuating musical reality (the student). It is proposed that a lecturer will follow certain patterns in conveying his or her teaching. This pattern was identified as demand characteristics, interactional attributes, pedagogical parameters and conveyance techniques, all of which may more or less be subject to a discriminatory function. In other words, teachers often make choices in how to relate to their students, what to teach, and with what objective in mind. However, some patterns of teaching are also likely to unfold more or less unaware to the teacher. Behaviours which are typical of a certain personal disposition, for example, are not likely to be subject to a teacher's

reflection. Rather they give the teaching style an individual ambience.

Student and teacher presumably share a more or less common goal which I have outlined as motor skills, expressive skills, ritual skills and intrapersonal skills. Emphasis amongst these vary from lecturer to lecturer, but it is likely that all have some part to play in a dyadic teaching situation.

It appears that students also follow a certain pattern in how to respond to teaching. This pattern was identified as respondent characteristics, modes of reception, a discriminatory function and the final performance product. Respondent characteristics relate to a student's need of dependence or independence. A student also makes choices and thus the model needs to contain a second discriminatory function. However, students' choices relate to their level of knowledge and to what their teacher will allow. I therefore propose a number of receptive modes, which make it clear that a student is often vulnerable in such a teaching situation. A fusion, confusion, submission or rejection may take place. I suggest the ideal target to be fusion: a state where a lecturer does not impose but rather instructs in such a way that a student accepts an instruction, but does not relinquish any desire to form an opinion by himself or herself. Whilst I have outlined fusion as more or less a hypothetical construct in the teaching situation, I found more frequently that performance students either chose submission or were forced to submission and often became confused. More seldom did I see rejection. Although some lecturers actually invited rejection by challenging their students on certain issues, it was more common that a student's attempts to reject an instruction by suggesting something else was ignored.

The final issue in the model concerns the performance product. I argue the importance of regarding the *individual* rather than the product. Concentrating on a product may be all very well, but if we endeavour to train musicians then – as the findings of this investigation seem to suggest – we will also need to focus on the individual. Such a perspective leads back to the role-modelling musical reality (the teacher). More than anything else a majority of performance students appear to need a consistent support by their musical parent, the mentor, the master musician.

A particular phenomenon in the teacher–student relationship termed "the maestro myth" was discussed (Lebrecht, 1991). It appears that under certain circumstances there emerges what could be describes as distorted social perception. In such circumstances an individual who has be granted the role of a "maestro" will seldom be understood as rude, insolent or intolerable. Because of the perceived significance of such an individual, it is common that we choose to ignore or displace any adverse reaction to what in everyday life would be considered as abuse or harassment. I mention conductor Arturo Toscanini as a well-known example. However, such a tendency was also found in the student–teacher relationship in the present research setting. I conclude by proposing that a distorted social perception is made possible by the appeal of competence (i.e. to work with someone very demanding and manage to comply with those demands), the appeal of relating to someone influential and important, and a perceived solid and unwavering task-commitment.

Finally, how did the proposed construct musical reality fare and function in the present educational setting? Given the appropriateness of

musical reality as a construct describing a dynamic and individual world of music, based on the functions of emotional life, the most feasible conclusion would be that a majority of performance students in the present research setting are more or less impeded in their development of such a musical reality. They certainly construe a reality involving music and music-making, but it is one which is much different from the musical reality as defined above. There are several possible reasons for this conclusion.

First, lecturers in general tend to be inconsistent in their relationship with their students. Although a number of lecturers more or less instinctively understand the importance of a parental relationship for some students, it is nevertheless often inconsistent and frequently abandoned in favour of a completely formal relationship. A few lecturers adopt a fully formal attitude and provide students with an inflexible environment in which achievement inevitably becomes the foremost target. It follows that the students' initiative is likely to atrophy and dependence rather than independence will result. A failure in such an environment is construed as a personal disaster in which no one is to blame other than the student.

Second, the institution and sometimes its lecturers did not consider the nature of the teaching goal in terms of the fullness of the musical phenomenon. While academic goals were clearly expressed and monitored through examinations and assessments, the individual and artistic targets which need individual consideration and encouragement from tutors, on the other hand, were often either vague or compromised in order to secure a pass and avoid possible failure in examinations. It is therefore appropriate

to ask for what the music students are trained. Is the objective to pass examinations and uphold a more or less standardised and ritualistic social tradition, or is it to facilitate for the students to work towards self-actualisation in their music-making and the possibility of flow and personal development? All lecturers participating in the present study were forced to consider time and results more or less regardless of individual needs and considerations, a fact that provided some of the lecturers with considerable frustration.

Third, the performance teachers often failed to recognise the nature of their subject. Music as a non-verbal phenomenon demands a balance between analytical teaching and demonstrative teaching, emotional experience and logical coherence. Interestingly, the lecturers often knew the musical phenomenon in its fullness as a part of their own music-making, but their dependence on emotional experiences in connection with music and performance often remained private. The performance lecturers therefore had a tendency to teach according to an "either-or" strategy: either imaginatively and synthetically or analytically and logically.

Finally, lecturers are, by and large, uninformed of a concept such as mental workload. Instinctively they may from time to time realise and admit to a student or to themselves, that too much has been said and taught in too short a time. But more often students are given an array of instructions which a lecturer expects a student to assimilate immediately. The informational flow tends to increase as lecturers perceive a performance to be promising. Or conversely: if a performance is deteriorating a lecturer may inundate a student with instructions in order to demonstrate what was

wrong with it. The latter is more or less a demonstration of power, reinforcing the sense of failure or guilt to make the student conform to "professional" standards and demands. More problematic perhaps is the tendency amongst performance lecturers to build up a repertoire with elaborate and numerous instructions during a long period of time, and at a certain point students are told to disregard and "forget" every previous instruction in order to be able to play "musically". Such an instruction tend to leave students bewildered.

Concluding discussion and implications

I regard all the participating lecturers in the present study as successful and to a large extent to be admired for their fervour and considerable commitment. However, their success is generally measured by the delivery of a rational product, trained for examinations and ritual but seldom for a life of self-actualising and self-expressing musical pleasure beyond the academic degree or diploma. In fact, this is what lecturer B2 implied as he outlined his priority in the following phrase: "The grades they receive say more than the way I teach".

In my understanding a majority of performance students, if they are "processed" through a ritualistic environment where mostly "right" or "wrong" teaching prevailed, and if perchance they succeed in becoming performers who will be recognised as reputable and eminent, it is likely that they do so in spite of their training rather than because of their training. Gardner (1991) seems to have made a similar observation in that he discusses the accumulating problems of general education:

As if guided by an invisible hand, schools all over the world have come to exhibit certain predictable features. They focus on the introduction of complex symbolic or notational systems that require sustained concentration over long hours for mastery... Regular drill, rote memorisation, and recitation are featured. The ultimate utility of these skills is not an important concern of day-to-day schooling, and indeed, in contrast to apprenticeships, the school experience is marked by an extreme dissociation from important events or palpable products in the life of the community. From time to time, the links to the community are confirmed. There are clear milestones of progress, typically marked by some kind of ceremony or recognition; privileges or special positions are given to those who excel at the mastery of the system, even as sanctions, ridicule, or expulsion await those who, for whatever reason, are not able to master the system in its cognitive or social manifestations. Those who succeed often become members of an elite group that itself guards the skills and practices surrounding the notational system; they may deliberately decide to withhold the practices from those whom they desire to exclude from the corridors of power (p129).

Inevitably there are many issues to discuss and take into account in a critique of performance training and an educational programme. My discussion is by no means exhaustive and to suggest a mere four issues (i.e. the nature of the teacher-student relationship, the nature of the goal, the nature of the subject and the pacing of information) is bound to be simplistic. However, I think it is feasible to argue that these four issues are fundamental and would have relevance in most music-educational settings where performers are trained according to a Western classical idiom.

A key issue, I believe, is what Ritzer (1992) – half in jest and half in earnest – terms "MacDonaldisation": the rational "stream-lining" of society in terms of efficiency, calculability, predictability and controllability. It is beyond doubt that the professional musician is a rational societal product. But just as a rational system has decided advantages, which we all

find beneficial and would perhaps find difficult to give up, a rational system also has its costs. The state of the contemporary musical profession may well signal that such costs have reached levels which we cannot afford anymore. It is recognised that such a cost is paid in an increasing degree of bureaucracy and dehumanisation. That is, the individual in the lower echelon of hierarchical structures becomes increasingly more alienated from work as the degree of influence on what and how to go about the task decreases (Ritzer, 1975; 1992; Bettelheim, 1960). Income then often becomes the only motive to continue. Note that this has been found to be a considerable problem to professional musicians and a major cause of stress amongst orchestral players (Faulkner, 1973; Piperek, 1981; Smith-Spence and Murphy, 1989; Bruhn, 1993c). It is also not uncommon that psychological disorders may follow in an environment which is more or less hostile to what appears to be the very basis of musicianship (Shulman, 1988; Ostwald and Avery, 1991), namely the emotional musical reality.

In a fully rationalised educational system the first issue to be disregarded are the considerations of affective development. We are generally more interested in the cognitive development (Passow, 1991). Although such disregard is not likely to benefit anyone over time, it may present the developing musical performer with a conflict between what they *feel* that music is and what they often are *told* that music and playing should be (Hendrickson, 1986). Taubald (1987), for example, observes that

affective considerations are not at all mentioned amongst the objectives of [music] teaching. Enjoyment and emotional involvement are at a disadvantage... Music is the subject which less than any other subject can afford to neglect an emotional richness. The affective components of musical experience are the

very nature of music... A student expects that music teaching should recognise and target the extensive irrational musical experience. A... cause for the neglect of affective teaching objectives is the difficulty of operationalisation (p147, as translated from German by the present author).

As Taubald points out the most likely cause for neglecting affective aspects in teaching, is the difficulty of describing exactly what it is and how to formulate a syllabus putting it into practice. However, note that Taubald's (1987) discussion nevertheless remains *rational*. He recognises the void of affective targets, but he would prefer to have such targets operationalised. In other words, we do not know how to formulate a curriculum containing affective targets because there seems to be no way of outlining or *controlling* them. The difficulty is similar to the problem of subjectivity in experimental psychology. Since there is no comprehensive and generally agreed theoretical understanding of emotion and emotional responses, it is very difficult to approach the subject with the conventional scientific methodology relying on measurement and quantification (Sloboda, 1991b).

Interestingly, the more or less dichotomous problem of cognitive, analytical, and technical as opposed to emotional, synthetical and inspirational, is by no means new in the musical world. In music education it was recognised by Emile Jacques-Dalcroze - the influential music-educational innovator - in the early decades of this century. He found that his students "possessed a mechanical rather than a musical grasp of the art of music" (in Choksy et al., 1986). Amongst particularly the elder generation of today's concert artists it is easy to find concerns of a similar kind. Heinrich Neuhaus (1967) remarks that performers nowadays have little to

say. To pianist Byron Janis (in Dubal, 1986) today's younger pianists have no humour in their playing, at least they fail to be as humorous as Hofmann, Rachmaninoff, Horowitz and Rubinstein once were. To Philippe Entremont (in Dubal, 1986) the younger generation of pianists imitate other artists' playing and have very few original ideas of their own. And pianist Paul Badura-Skoda reflects that many play like robots leaving their audiences cold and indifferent (in Dubal, 1986).

Given that the problem is not a new one and that we seemingly have not yet managed to arrive at a sufficient solution of how to resolve such a dichotomous problem in music education, I suggest that we may be going about finding a solution in the wrong way. Rather than including yet another subject in the curriculum for the performance students to master (and perhaps for the general student too), I am inclined to think that the solution is much simpler and perhaps even too obvious for most of us to pay any serious attention to it. Although I am convinced that the variety of functions of emotional life in a performing musician's existence are imperative and generally neglected (e.g. Hendrickson, 1986; Shor, 1990; Passow, 1991), I do *not* believe that we need to specify "affective targets" in any curriculum. Such targets are likely to be a more or less natural part of the development of a majority of music students, as indeed in any student's development. The problem we are facing, I propose, is rather that professionalism – in the terms discussed at length above – often *interferes* with the development of an emotional musical reality. We may well be on our way to create appropriate and beneficial curricula for music teaching in, for example, compulsory school, which take most relevant issues into

consideration in a commendable way (e.g. Paynter, 1982; Department of Education and Science, 1985; 1992; Persson, 1989). But what *social* understanding of music and the musician is imparted to students during this time? And in what terms do we define "musician" to the next generation of performers? It is highly significant that, for example, Renshaw (1986) also has recognised the importance of the social attitude in early training and education and its often inhibiting character. I suggest that the attitude of whoever becomes a significant other at whatever stage during a musician's development, will necessarily play an essential part in how the performer-to-be construes his or her individual world of music. For example, Bastian (1989), in a longitudinal study of a number of highly gifted performers, concludes:

What was most important for the young students as they began to learn their instrument? It was the human contact, to view the teacher as a type of musical "father" (mother), the secure feeling of being taken care of, being understood and the sincere enthusiasm [of the teacher]... The father-son relationship between teachers and pupils comes to an end as the performance skills of the teacher reaches its limits and the student's hunger to learn remains unsatisfied. In other words, [the relationship comes to an end] as the training of the talent is obstructed [from further development]. To be "human", to be just a "music teacher" is thankfully acknowledged up to a certain point in the development but then no more. The students expect to learn the "tricks" of the trade as done by the professionals. The students demand the set example of their teacher and want to expand their repertoire and play technical exercises. In some fortunate cases the teacher will acknowledge his or her own limits and will also recommend a change of teacher. In other cases - not so fortunate - a teacher will over-estimate his or her own qualifications and cling to the student, a situation which easily ends in conflict (p131, as translated from German by the present author).

Somewhere between the understanding of "human" and "music teacher" and

"the professional tricks of the trade" in Bastian's sample of performers, there seems to have occurred an internalisation of what it is to be a rational professional. It will be remembered that most of the lecturers in the present study felt that the research setting was largely void of talent. Although it is important to take into account the implied influence of "ideal professionalism" in such claims, lecturers often made another and more significant observation. They felt that their students often failed to be imaginative when given the chance. Their students seldom responded when invited to literally play with the music at hand. This suggests that the students, prior to coming to a university or a conservatoire, to some extent, have already internalised music-making as mainly a career or an achievement rather than means to self-expression and hedonic experience. Gardner (1983) makes a similar observation with regard to Suzuki-trained musicians. He argues that such children tend to receive the impression that music-making is to replicate a sound rather than to attempt to change it in any way, making the transition from imitation to originality - in Gardner's understanding - virtually impossible. It appears that what Gardner describes is a general problem in music education and not limited to the Suzuki-methodology. Furthermore, Sloboda (1990), in a study of emotional responses to music, observes that

it looks as if though such [musical] experiences are spurs to a child seeking lessons, rather than the lessons providing a basis for such experiences (p40).

Presumably we are taught already at a tender age to disregard emotionality as important in music-making. Sloboda (1990) reports the

earliest age for an emotional experience in connection with music to be approximately five years of age. In adolescent years the affective aspects of music seem to increase notably in importance (Shuter-Dyson and Gabriel, 1981). Swanwick and Tillman (1986) suggest this critical point in musical development to occur at around fifteen years of age. Hargreaves (1993), too, refers to the Swanwick-Tillman model of musical development and acknowledges the so-called symbolic meta-cognitive phase at approximately age fifteen:

Finally, having mastered these conventions [artistic rule systems], the sophisticated artist may enter the *metacognitive* phase at the age of 15 or so. This involves the ability to become detached from those same conventions, and to produce work which goes beyond it; it is accompanied by the realisation that there are no absolute standards in music or in other arts, and indeed that many of the most important artistic discoveries have been made by *breaking* the rules rather than by following them (p23).

However, it is my understanding that Hargreaves (1993) is describing what should *ideally* occur at about age fifteen. Although it is likely that such a stage is reached on a purely maturational basis, more often than not the social context will not *allow* young musicians to "break the rules" and make "important artistic discoveries". Compare, for example, Enoch's (1986) advice to teachers of young musicians:

Performers should make the most of their appearance and take some trouble to look correctly and tidily dressed. Platform manners are extremely important... Once the performer is "in position", an adjudicator will look first to see if the performer has a good rapport with his instrument... The adjudicator [then] looks in general for an accurate performance of notes and rhythm, some understanding of the meaning of the music, and for an overall musical performance. This includes, of course, a constant pulse throughout the music, good phrasing and dynamic interest. Too

often there is evidence that the performer has no knowledge or understanding of the period in which the composer lived. Scarlatti is often played in the same manner as Schumann...(p9).

Enoch (1986) concludes her article with a personal reflection, which in my understanding typically speaks of the paradox of insisting on ritualistic perfection and simultaneously expect that a degree of artistic conviction should emerge as a result of it:

I have seen disinterested pupils play like robots with little, if any, musical thoughts of their own. Some have even scratched their faces during rests, quite unaware of the lack of concentration they show and of the boredom they are communicating to the audience. How very sad this is. I sometimes wonder for whose benefit such performances are prepared (p9).

The illusion of perfection drives music teachers to adhere to a rational and ritualistic professionalism which, it appears, if not internalised at an early stage, certainly will be made a target as students reach higher education. As students arrive to be trained in music at universities and conservatoires the educational ambience is often such that music completely turns into a professional achievement far from emotional and expressive indulgence (e.g. Gelber, 1988; Hollander, 1988; Renshaw, 1986; 1990).

A case in point is the controversial violinist Nigel Kennedy who, although having been recognised as a highly talented child, was *personally* trained and looked after by Yehudi Menuhin from the age of seven to the age of sixteen (Kennedy, 1990). However, as Kennedy arrived in New York to, as he writes: "sharpen both the man and the career" at the highly prestigious Juilliard School of Music, he was shocked:

What I hadn't anticipated was that the period spent there would actually move me away from my goals. Such were the conventions that expressing yourself was even more frowned upon than back in England... there is the stench of raw ambition, of ruthless professional people only too happy to conform to whatever is musically suitable to succeed... Don't misunderstand me, the Juilliard School was full of brilliant players all hungry to succeed but it was their progress which preoccupied them and not the discovery of the music and its emotions (p18).

I therefore suggest that the attitude towards music and performance as displayed by the individual teacher (or significant others) either impedes or promotes an affective development relevant to music and performance. As discussed above, the lecturers in the present study had a tendency to regard the emotional aspects of music and music-making as too obvious to make explicit in their teaching. It appears that such teaching creates a discrepancy between what is most likely a natural reaction and what is a natural musical development, and the professional demand of emphasising rational control which, to make a marketable career possible, is more or less a necessity. Note, however, that the already internationally known and well-established musical performers more or less have the possibility of choosing *when* to play, *what* to play and *how* to play it. To them the disadvantages of societal rationality is probably no longer an issue. Professionalism has taken on a significantly different connotation for such a performer. Performing does no longer have a material survival-value (Maddi and Kobasa, 1981; Maslow, 1987). Rather than concentrating on seeking contacts, making career-moves and signing coveted contracts, they are completely free to reach out for self-actualisation. They are sought after and wanted worldwide for concerts, tours and masterclasses and often wanted as

teachers because of their fame and their skill. Eminent performers have a tendency at a certain point in their career to withdraw from the stage and devote themselves to teaching (Manturzevska, 1990). Once settled as a teacher in demand at often a reputable institution, it is fully possible that the eminent performer may demand what his or her student often cannot give: an expressive and imaginative rendition of the studied repertoire. The master-teacher has come to base his or her musical reality on an affective and self-actualising reality, whereas the student is trying to *achieve* a professional skill by conforming, which - it is known - is counter-productive to any creative effort (Landau, 1990).

In conclusion, to train a musical talent in performance - and I would like to add: regardless of the degree of giftedness - there is in my understanding only one viable music-educational goal, if we have the health of the artist and thereby presumably also the imaginative and expressive playing as a priority, namely to allow self-actualisation to become the most important objective in performance training programmes.

I propose two ways of implementing such an objective. One starting point is inevitably *teacher training*. My lasting impression of the present research setting is that performance lecturers usually are committed, knowledgeable about their field and also generally good performers. But they are more or less ignorant of learning processes and often neglect to establish and discuss the goal of their teaching with their students. If such a goal is explicit it is for most part tied to the constructs of professionalism.

The phenomenological model as a result of this investigation could well serve the purpose of teacher training: to instruct teachers-to-be, but

also suggest to already established performance teachers what the teaching process entails in greater detail. This could admittedly be a sensitive task, but I think that by simply presenting a model such as the one proposed, pointing toward the many issues involved in the student-teacher interaction, would serve as an "eye-opener" rather than imposing (yet another) new methodology. The model does not challenge that which is already established but does suggest that it has to be flexible in order to benefit a majority of students. Such training, if involving established and experienced teachers, is probably best implemented by short seminars where new knowledge may be disseminated rather *in addition* to what experience has already taught the lecturers. To send performance teachers "back to school" would be humiliating to many who have obtained both good standing and a considerable reputation.

Whilst the first point of departure for implementing the findings of this investigation most likely is attractive to much of present music education, I am not equally convinced that my second suggestion would be greeted with similar interest, although the following issue is more or less dependent upon the first.

It is all very well to train performance teachers in a way which later may well be beneficial and appropriate for their future and present students. But if such a teacher after training ends up in an educational context where there is neither interest nor time to consider a student as an individual and implement the first of my proposals, then the proposed performance teacher training would most likely be more or less meaningless.

Swanwick (1979), for example, makes the following statement:

if we do so venerate personal processes that we become reluctant to formulate any kind of curriculum or specify manageable objectives we shall eventually be driven to abandon the idea of education altogether, or at least to try to establish a totally different role for schools (p108).

What Swanwick (1979) appears to understand as the last (and perhaps undesirable) resort: to establish a totally different role for schools, I think is necessary. I do indeed "venerate" personal processes since these evidently are at the core of music-making as a pupil has reached approximately the age of fifteen. I have pointed out that performance training is in fact *based* on apprenticeship but with its innermost value often removed: the relationship and the close bond with the master craftsman are often either ignored or made impossible. I agree with Howard Gardner (1991) that *proper* apprenticeship is most likely the most appropriate direction to take and may present the "totally different role of schools" that Swanwick (1979) appears to consider a last resort¹⁶:

If students observe their own teachers involved in projects, reflecting upon them, and keeping track of their own progress, such a model constitutes the most important lesson of all. Here, again, we encounter the power of apprenticeship, because the master is engaged in genuine productive activity in whose genesis and progress she is deeply involved and about which she will be appropriately reflective. A master's interest in the student's work is equally important. Even if the teacher lacks the time to consult the student's process-folio on a daily basis, it is extremely important for her to pore over it with the student from time to time to offer strategic feedback (p241).

¹⁶ Gardner mentions the use of a "process-folio". It is not a "portfolio" in which an artist tends to keep his or her *best* works. A "process-folio" is rather meant to be a constant reminder for the student of *development*. In other words, the student is prompted to focus on his or her *own* development rather than on the development of *others*. See also Wolf (1989).

Possibly Swanwick's (1979) reluctance to abandon "manageable objectives" is a safeguard against a possible decline in educational quality. However, I am convinced that the relationship (i.e. the proper apprenticeship) to a teacher is a more significant determinant of "quality" than is any set curriculum. Note Gardner's (1991) similar concern, but as based on the principle of apprenticeship:

Teachers need to embody a concern with high standards; even as they support the efforts of their students, they must help these students bear in mind the importance of care, revision, reflection, discipline, regular self-examination, and sharing reactions with others (p242).

In other words, to apply the discussion to the tertiary music institution, it is not necessary to abandon current curricula and course documents which usually have been arrived at after much consideration. What needs changing in order to implement (or rather reinstate) an apprenticeship-like environment, is in my opinion to relinquish the set timetable by which all things are measured and in whose shadow everyone is considered equal. To demand that a performing student has to come up with a recital programme of a certain length for a certain date, or to decide that examination periods are always held at such and such a date and in such and such a fashion, is bound to be counter-productive for a majority of students of performance. It may be less detrimental to an academic student to study in such a way - although Gardner (1991) would argue that it is not - but for a musical performer it often provides a situation in which there is no time to nurture the individually artistic conviction and to draw upon the emotional musical reality. The results of this investigation suggest that this is indeed the

case. A number of lecturers in the present setting complained that they had no time to see to individual needs. They taught for examinations and not for the individual students. However, I do not think that examinations necessarily have to be abandoned altogether, but I think it is probably appropriate that a student should have the opportunity to choose *when* an examination or a concert should take place.

In order to reclaim the long-lost affective emphasis in a music-educational context, it is of the utmost importance that we either remove or give less weight to situations which promote and nurture achievement motivation rather than self-expression and individual initiative. It would also be desirable to customise a training programme for the individual student in terms of *time*. The studied research setting allows students to spend three years (full-time) before graduating with a BMus (Hons). For some students it may be quite sufficient to attain an adequate musical and artistic proficiency given also the other prerequisites discussed above, but for a majority I think not. The time needed should perhaps be decided in each individual case by the performance lecturer in conjunction with each student, taking into account individual targets and objectives. This would not only increase the possibility of a more mature and independent performer, it would also increase the reward of teaching. A lecturer's influence and significance would increase which in turn has the potential to remedy a possible alienation at work.

Therefore, I argue, more than anything else we need to re-evaluate our definition of what it is to be a musician. We need to provide the teachers of tomorrow's musical magicians with appropriate training, and we need to

provide the musicians with an educational environment in which they are taught and trained on *their* own terms and for their sake, rather than in accordance with timetables and for the sake of examinations. It is a simple solution but alas also so difficult, for where would we find the funding? Individuality in a rational society is always expensive!

To Have dominates To Be... Music education should be as radiant as the Red Rose of Enchantment. It should excite us!

Hermann Glaser (1987)

Methodological suggestions for research into musical behaviour

Musical reality as a research heuristic relates to other research into the psychology of musical performance. Expressive variation is the field of research which perhaps, at some stage, is likely to benefit from a heuristic such as the musical reality. Expressive variation has so far been understood as sets of motor programmes applied by the performer in relation to the musical structure (e.g. Shaffer, 1981; Clarke, 1982; 1988; Todd, 1989, Palmer 1989). Sloboda (1985), for example, points out that sight-reading an unfamiliar score and to succeed to do it expressively, indicates that musical expression is based on a system of (cognitive) rules:

One simple test of how principled a performer's expressive playing is is to ask him to provide two consecutive performances of a relatively unfamiliar piece. If he is able to provide very similar expressive changes on the two occasions, in the absence of explicit score instructions, then we can infer the existence of some rule-based system for assigning variation to his performance. We can rule out the possibility that such performance details simply demonstrates good memory for the details of the first performance (p82).

Such generative principles would inevitably be related to a musical reality, since generative (motor) schemata are not likely to be put into effect without also evoking a pattern of affective responses. It is a known fact that movement and emotion are inter-related. Trevarthen (1986) speaks of communicative expressiveness via movement as something we are born with and indeed programmed for. Clynes (1980; 1989) has perhaps more than anyone else claimed the inter-dependency between emotional experience, expression and movement. It is both feasible and appropriate to view studies of generative principles in the light of musical reality. Motion and emotion go together. Gabrielsson (in press), for example, observes that

each... model [describing performance] as yet covers only limited aspects of music performance. Empirical measurements and model construction are complementary enterprises in this complex field. Again I would like to emphasise the necessity of increased attention to the intentions behind performances as well as to the listeners' experiences and responses.

It seems that musical reality as a heuristic concept may well have the potential to bring diverse music-behavioural research together and provide a fuller understanding of intentions behind the musical performance.

Further substantive issues which will be of value for future research into musical behaviour concern the principle of openness in a research setting, the consideration of possible researcher suspicion, and the value of an insider researcher. These are all issues which are more or less a part or a result of the real world research paradigm (Robson, 1993).

Participant observation has traditionally been either overt or covert depending on type of setting and research objectives. However, regardless

of either type of participant observation, a researcher does not usually have the intention to share his or her results with the participants and regard them as co-researchers. In a musical setting this may be imperative if the researcher is to bridge the possible researcher suspicion, which seems to exist and has been alive and well for quite some time. Given that researcher suspicion indeed may be a problem with the potential to make it difficult to collect valid data, I think it is a problem that is not likely to be limited to a qualitative research setting alone. Any research procedure involving musicians is likely to need to allow respondents to make *individual* responses and as much as possible *involve* the participants in the procedures, rather than estrange them from the setting and encourage what is most likely to be a socially prompted negative attitude toward research and analysis. To be as open as possible about the procedures and always to allow the respondent to have the opportunity to share their impressions, their objections, alternative understandings and answers can only contribute to the credibility of the results.

Suggestions for further research

Perhaps the most obvious and prompting issue to consider in the light of the present investigation, is to secure transferability by studying several sites and to validate the phenomenological teaching model in broader educational context. Further investigation and the proposed validation of the teaching model, I think, is likely to make the whole picture of musical subjectivity more detailed rather than to change the fundamental issues that have been observed in this investigation. Other settings may

have other traditions and function under different conditions than the present research setting, but I am convinced that emphasis and degree will be more an issue than the possible absence of fundamental issues such as the teacher-student relationship, the goal of performance teaching, the understanding of the phenomenon and the pacing of informational flow during individual lessons.

A complementary and possibly confirmatory study would be to seek out the professional performers who entered the world of performance without having trained in a *musical* institution, but have rather studied privately with a number of teachers. My impression so far of the ones I have encountered, is that they seem more in line with self-actualisation than other performers who trained at universities and conservatoires. Such performers have sometimes left highly paid positions in other areas of society just to fulfil their desire to become a full-time musician. This type of study would not only throw further light on the present investigation but would also add to the body of research on the creative individual, which is a substantial part of the study of giftedness and talent. Bastian (1989), for example, argues that highly talented musicians invariably also are *multi-talented* individuals.

Furthermore, it is of interest to launch longitudinal research to investigate how the suggested heuristic of musical reality fares over a long period of time. Where and how do we possibly reinforce the notion of a rational and musical *profession*? What prevents a flexible and hedonic attitude toward music and music-making, and conversely: in the cases where this does not occur what factors are possibly responsible?

I think also that the proposed construct of musical reality needs to be tried, considered and further investigated by the researchers of music psychology. It seems appropriate to consider a musician's individual world as based on their own emotional life, but the question remains: what is the relationship between expressive timing, generative rules and the individual conceptualisation of a piece of music, and emotional arousal? This is an area where experimental methodology possibly needs to join forces with qualitative research or vice versa, but on equal terms.

Further research into "musical reality" also leads to the question of musical talent. How does musical reality, as defined above, relate to being musically gifted. Gardner (1983) speculates that musical ability may certainly be dependent on the feeling-life of a performer. Does that mean that an individual can be prodigious in terms of the more cognitively orientated skills such as memory, pitch and timbre discrimination, and lack the emotional basis at the same time? Could it be that someone is talented on the basis of their emotional life but less skilled when it comes to memory and pitch discrimination? Perhaps versatility is a *prerequisite* for a musical talent rather than astounding cognitive abilities as pertaining to musical perception and memory? And perhaps a key word to understanding musical giftedness could be *self-management*, i.e. the general ability to practically adapt to situations and circumstances (Sternberg, 1988), in which case we would need to allow the discovery our own musical skills, rather than to be told what our strengths and weaknesses are concerning the interest we feel we would like to develop. In other words, if musical giftedness is related to self-management, then perhaps we should nurture initiative and ban

instruction which is based on "right" or "wrong"? Perhaps musical reality as a construct could contribute towards a definition of musical talent.

In conclusion, the mere *recognition* of subjectivity in any type of music-behavioural research is bound to be seminal and prompt a variety of new possibilities. In the interest of music psychology as well as in the interest of the musician, I think it is imperative to be flexible in scientific methodology. In my opinion the real world research paradigm (Robson, 1993) provides a splendid methodological framework for music-behavioural research. Above all it makes possible the co-existence of the experimental and the phenomenological - an approach presumably essential to break new grounds in the psychology of music, where the desired objectives have been proclaimed as the need to investigate and explain the structure and the content of the musical experience (Sloboda, 1986; Gabrielsson, 1986; 1989; 1991; in press; Imberty, 1992). It is therefore necessary to take Motte-Haber (1985) seriously when she proposes that

music psychology needs to be firmly established in an understanding of the human being... Music psychology also needs to be firmly established in an understanding of music... we may conclude that without such firmly established understandings research becomes nothing but a body of just knowing (p9, as translated from German by the present author).

There undoubtedly lies much uncharted land ahead of us. However, I suggest that the present investigation of the subjectivity of musical performance, has been a first step in that direction. And as a point of departure I have proposed musical reality as a heuristic tool for future research.

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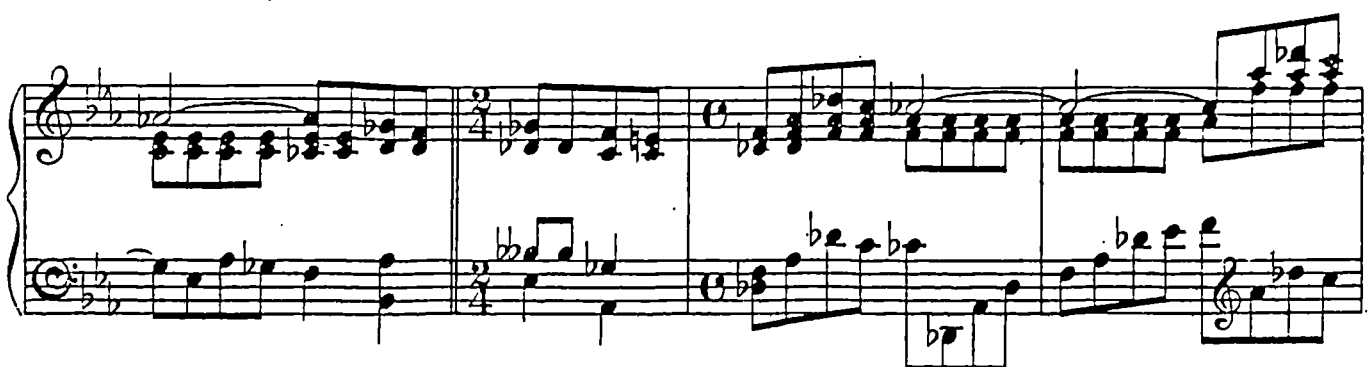
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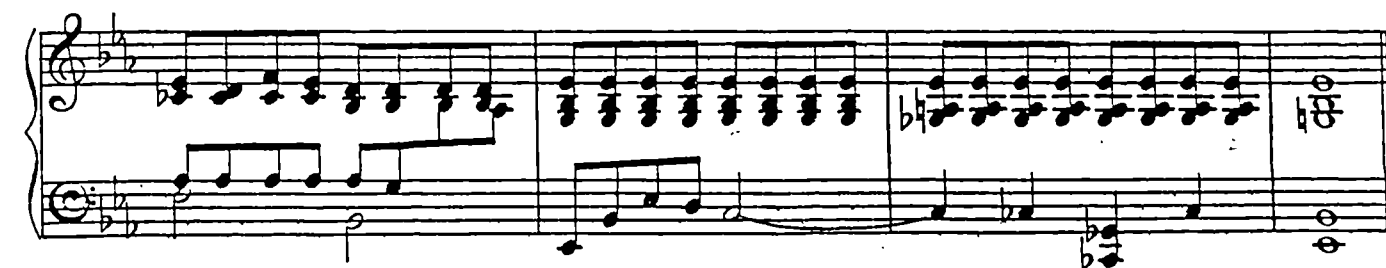
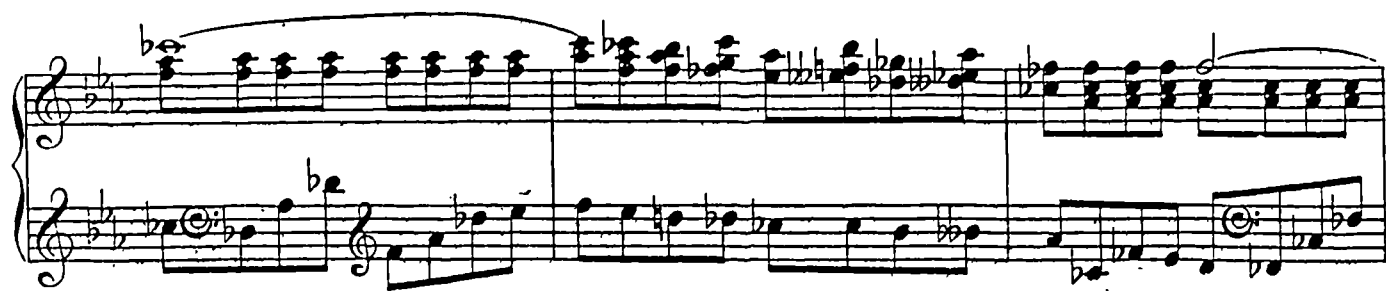
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APPENDIX 2

Instructions to participating performers:

First, thank you for participating in this research project! You are asked to study a short unknown piano piece during an agreed period of time after which we will meet, record, and discuss your performance as informally as possible. That which has bearing on this project is your very own personal understanding and interpretation of the piece. In order to secure this it is necessary to lay out a few guidelines conveying what not to do, rather than to suggest how to approach this task.

- (1) It is important that you learn the piece to such a level that you could use in a recital. Whether or not you use the score when recording and discussing the piece, is entirely up to you.
- (2) When studying this piece do not discuss it with other fellow-musicians, and if possible, avoid listening to someone else doing the piece for the same reasons. Several pianists in the music department are invited to take part in this investigation, students and teachers alike. Discussing and "eaves-dropping" could make it difficult for you to make a truly personal interpretation.
- (3) The score is entirely void of any kind of clue as how to play it. Observe there is no such thing as an incorrect way of playing it. The correct interpretation and understanding is the one you choose, even if you believe others would do it differently.
- (4) Mark your score as meticulously as possible with regard to your interpretation. Also mark in the score points at which you feel have a particular significance for your understanding and approach to interpreting it. The score will be handed in at the time of recording and discussion.
- (5) Suggest a descriptive title to the piece! It is essential that you give this some considerable thought. Abstracted names such as "Prelude" or "Etude" etc., will not be accepted.

Finally, I will expect a performance as professional as possible and please bear in mind that lack of preparation will prevent me from gathering pertinent data. The piece is not difficult and one of my reasons for choosing it was that it would not impose too much on your everyday work. However, it has to be prepared and meticulously considered!

Name: _____ Date for recording: _____

Location where recordings will be held will be announced either via the board in the foyer, or by me. Any questions, ask me as we meet in the department or feel free to give me a ring at home.

APPENDIX 3a

Jury instructions for scheduled sessions

1) MATERIAL:

- * 1 blank sheet of paper for notes.

2) PROCEDURE:

- * You will be asked after the last performance which five performances were best to your liking, which five would you rate the highest? You will also be asked to give reasons for why you preferred a particular performance to be the best, second, third etc. Only short statements and keywords are necessary - and in order to remember you have the sheet of blank paper to make notes on.
- * After each performance there will be an interval of silence lasting no longer than five minutes. You will be given notice when 3 minutes have elapsed.
- * Please, also fill in date, and the type of juror you represent: Musically educated(Me), Non-musically educated (N-Me) or Performer (Perf). Also your occupation, age, male or female. Circle the proper category.

APPENDIX 3b

Instructions for peripheral jurors

- (a) ENCLOSURES: One cassette recording and this instruction sheet.
- (b) PROCEDURES
- * The tape contains 15 recordings of one piano piece. The task is to simply listen through the tape once, and assess the various performances.
 - * When starting the tape, remember from the very start that you will have to pick the five best performances according to your own personal judgment when you have listened to the entire tape. This means that you will have to have a paper beside you on which you can make short notes and comments on likely candidates.
 - * On the blank sheet you will be required to "defend" your choices giving short statements.
 - * On the tape you will find 15 recordings of the piece that you are to assess and comment upon. Please, observe that there are only short breaks between the performances. You will have to turn the tape off while considering what you heard. MAXIMUM time spent on each performance is about 5 minutes. If you feel you are done earlier, please feel free to go on.
 - * When you have listened to the last performance, it is time to pick the five "best" performances.
 - * The entire procedure should take no more than approximately 1 hour and 45 minutes. I would prefer that you do not discuss with anyone while listening, nor play the tape many times just to get the "fairest judgment". Since the conditions need to be the same for every juror, only one listening through is allowed. Having completed the answering sheets, you can of course listen as many times as you wish, as long as you do not change anything in what is already written. You may also take a short break after the 8th performance should you deem it beneficial.
 - * On the answering sheet, please state "occupation" and age.

APPENDIX 5

Answering sheet for performer interviews: performance generation

DATE: STAFF/STUDENT MAIN STUDY: M/F AGE:

Examples:

Good ———X————— Bad

Heavy —————X——— Light

Performance generation:

TRADITION Much _____ Little

PERSONAL EXPERIENCES
IN THE PAST Much _____ Little

YOUR PRESENT MOOD Much _____ Little

YOUR OWN EXPERIENCE
OF THE MUSIC PERFORM-
ING IT Much _____ Little

QUALITIES INHERENT IN
THE MUSIC ITSELF Much _____ Little

EXTRA-MUSICAL CONTENT
APPLIED TO THE PIECE Much _____ Little

[illegible]

APPENDIX 6a

Questionnaire: Lecturer

|||||

I N F O R M A T I O N

[CODE: TUT-]

Dear colleague and fellow-musician!

* This questionnaire is an essential part of a project aiming at understanding the multi-faceted dynamics of teaching musical performance. I have had the privilege of being a guest during your lessons; a privilege much appreciated and of greatest significance to my project. However, in order to deal with the data effectively I also need for you to fill in this questionnaire. One questionnaire is designed for tutors and a second similar questionnaire is designed for participating students.

* Information given on the questionnaires is completely *confidential* and will not be passed on to anyone. Your name will not occur anywhere. Questionnaires are codified and each code is only known to the researcher.

* When submitting your questionnaires, please, return them in the envelope provided - sealed! - and hand them in either to me personally or to the departmental office.

ANSWERING THE QUESTIONS:

1 - Don't leave any question or rating unanswered! In doing so you may jeopardise the outcome of the investigation. Ratings are made by simply circling the appropriate figure with a pen.

2 - If a question feels inappropriate, do feel free to make comments on the attached blank sheet and explain why it felt inappropriate!

3 - If you feel that there are things pertaining to your role as a tutor or student which have not been covered through this questionnaire, it is imperative that you write a brief statement covering what you missed (also on the attached blank paper).

4 - Avoid discussing the procedures and your answers with other tutors or students.

5 - If you have any questions concerning the questionnaire, the project as such or something else relating to my research, do feel free to either look me up for a chat, or give me a ring at NN NN NN.

6 - LATEST DAY FOR RESPONSE: _____! If this is not possible, please, let me know and we will try to arrange something more agreeable.

G E N E R A L Q U E S T I O N S O N T E A C H I N G

Teaching Approach:

Although lessons obviously change in content with need and circumstances, try to describe an average lesson and what you typically feel is important to include in your teaching. Rate the importance (or insignificance) of the following constituents on a scale 0 to 4 where 0 stands for insignificant and 4 for very important. Two categories are presented: (1) Average lesson content and emphasis, and (2) teaching perspective. You may also add issues if you feel there are other important things you often use or fall back on but which have not been mentioned amongst the following suggestions.

1 - Estimated average lesson content:

	<div style="display: flex; justify-content: space-between; align-items: center;"> Insignificant Important </div> <div style="text-align: center; margin-top: 5px;"> <-----> </div>				
(a) Discussing music in general	0	1	2	3	4
(b) Discussing musical profession	0	1	2	3	4
(c) Discussing general things, not necessarily musical	0	1	2	3	4
(d) Discussing cause and effect in interpretation by harmonic and/or historical analysis	0	1	2	3	4
(e) Discussing cause and effect in interpretation on an im- aginary or literary basis	0	1	2	3	4
(f) Separate technical exercises such as scales, chords, tone production, intonation etc.	0	1	2	3	4
(g) Technical exercises and pro- blems as they appear in the repertoire	0	1	2	3	4
(h) The students perform their repertoire	0	1	2	3	4
(i) Listen to recordings of other performers/ensembles	0	1	2	3	4
(j) Correcting posture/physical attitude (i.e. undesired tensions)	0	1	2	3	4
(k) Projective/communicative skills (textual and/or musical)	0	1	2	3	4

(l) _____	0	1	2	3	4
(m) _____	0	1	2	3	4
(n) _____	0	1	2	3	4
(o) _____	0	1	2	3	4
(p) _____	0	1	2	3	4

Teaching perspective:

In this section you are asked to share how you look upon yourself as a teacher; the way you understand your teaching role. Note that the characteristics and abilities given below are *neutral*. They do not describe "right" or "wrong" - what one individual considers to be an ideal another may consider unimportant or undesirable.

1 - Would you describe yourself as a tutor being:

	<div style="display: flex; justify-content: space-between; align-items: center;"> Not at all Very </div> <div style="text-align: center; margin-top: 5px;"> <-----> </div>				
(a) demanding;	0	1	2	3	4
(b) strict;	0	1	2	3	4
(c) personal;	0	1	2	3	4
(d) understanding;	0	1	2	3	4
(e) restrained;	0	1	2	3	4
(f) patient;	0	1	2	3	4
(g) easily bored;	0	1	2	3	4
(h) logical;	0	1	2	3	4
(i) conservative;	0	1	2	3	4
(j) encouraging;	0	1	2	3	4
(k) subjective;	0	1	2	3	4
(l) impersonal;	0	1	2	3	4
(m) emotional;	0	1	2	3	4
(n) authoritative;	0	1	2	3	4
(o) flamboyant;	0	1	2	3	4
(p) inspirational;	0	1	2	3	4

(q)	systematic;	0	1	2	3	4
(r)	openminded;	0	1	2	3	4
(s)	involved;	0	1	2	3	4
(t)	practical;	0	1	2	3	4
(u)	committed;	0	1	2	3	4
(v)	honest in opinion;	0	1	2	3	4
(x)	expressive;	0	1	2	3	4
(y)	able (teaching skill);	0	1	2	3	4
(z)	able (interpretation);	0	1	2	3	4
(aa)	able (analysis of voice and/or music theory);	0	1	2	3	4
(ab)	communicative;	0	1	2	3	4
(ac)	persuasive;	0	1	2	3	4
(ad)	obliging;	0	1	2	3	4
(ae)	serious (as opposed to humorous);	0	1	2	3	4
(af)	experienced (teaching);	0	1	2	3	4
(ag)	experienced (perform.);	0	1	2	3	4
(ah)	inventive;	0	1	2	3	4
(ai)	diplomatic;	0	1	2	3	4
(aj)	imaginative;	0	1	2	3	4
(ak)	sensitive to status quo;	0	1	2	3	4
(al)	philosophical;	0	1	2	3	4
(am)	impatient;	0	1	2	3	4
(an)	humorous;	0	1	2	3	4
(ao)	theoretical;	0	1	2	3	4
(ap)	_____	0	1	2	3	4
(aq)	_____	0	1	2	3	4
(ar)	_____	0	1	2	3	4

(as) _____ 0 1 2 3 4

2 - Do you make certain points in your teaching through (all answers rated from 0 [seldom] to 4 [often]):

(a) demonstrative singing (pronunciation) or playing, asking the student to try to imitate?

< 0 1 2 3 4 >

(b) giving a student suggestions verbally without demonstrative playing or singing (pronunciation);

< 0 1 2 3 4 >

(c) analogies and metaphors;

< 0 1 2 3 4 >

(d) stating absolute facts, for example, saying: "you *have to do it* this way..!"

< 0 1 2 3 4 >

(e) relating to other performers and their teaching and methods?

< 0 1 2 3 4 >

(f) How often do you convey a certain traditional approach to performing a piece of music from a particular era?

< 0 1 2 3 4 >

(g) How often do you consider your student's personal taste and choice of repertoire?

< 0 1 2 3 4 >

(h) How often do you consider your own personal taste when selecting repertoire for your students?

< 0 1 2 3 4 >

(i) How often do allow your students to play a piece in full?

< 0 1 2 3 4 >

3 - How would you characterise your teaching strategy in terms of who is taking the initiatives during the average lesson - tutor or student? Suggest a percentage:

The tutor takes the initiative during the average lesson by _____%, while the student takes the initiative by _____%.

4 - How do you react when a student tells you that he or she is "fed up" with the pieces presently being studied? Do you

- (a) insist that they continue; (b) select new repertoire;
(c) put them aside temporarily; (d) remind them of professional life or future exams;

Whether you chose (a), (b), (c) or (d) above, briefly explain why:

G E N E R A L O B S E R V A T I O N S [Multiple copies]

Name of student: _____ [Later to be codified]

D) This part of the questionnaire concerns your impressions of the students in your care. Please, fill in one for each participating student! Rate how they have progressed from 0 (no progress at all) to 4 (very good progress).

1 - How would you rate technical progress as long as the student has been in your care?

None < 0 1 2 3 4 > Considerable

2 - How would you rate progress in ability to play or sing expressively (musically)?

None < 0 1 2 3 4 > Considerable

3 - How would you estimate the effect that the musical environment of the music department has had on your student's performance ability so far?

None < 0 1 2 3 4 > Considerable

4 - In your estimation has the student's awareness of music, musical life and thought become more elaborate and profound during the period you have been teaching the student?

Not at all < 0 1 2 3 4 > Considerably

5 - How would you rate the student's potential as a future successful performer?

None < 0 1 2 3 4 > Considerable

6 - Do you feel that the student is responsive and responding to your teaching?

Not at all < 0 1 2 3 4 > Considerably

7 - If you were to sum up your impressions of the student in three words which would they be (any words that come to your mind as fitting)?

a: _____ b: _____ c: _____

C O M M E N T S A N D A D D I T I O N S

APPENDIX 6b

Questionnaire: students

%%

I N F O R M A T I O N [CODE: ST-]

Dear colleague and fellow-musician!

* This questionnaire is an essential part of a project aiming at understanding the multi-faceted dynamics of teaching musical performance. I have had the privilege of being a guest during your lessons; a privilege much appreciated and of greatest significance to my project. However, in order to deal with the data effectively I also need for you to fill in this questionnaire. One questionnaire is designed for tutors and a second similar questionnaire is designed for participating students.

* Information given on the questionnaires is completely *confidential* and will not be passed on to anyone. Your name will not occur anywhere. Questionnaires are codified and each code is only known to the researcher.

* When submitting your questionnaires, please, return them in the envelope provided - Sealed! - and hand them in either to me personally or to the departmental office.

ANSWERING THE QUESTIONS:

1 - Don't leave any question or rating unanswered! In doing so you may jeopardise the outcome of the investigation. Ratings are made by simply circling the appropriate figure with a pen.

2 - If a question feels inappropriate, do feel free to make comments on the attached blank sheet and explain why it felt inappropriate!

3 - If you feel that there are things pertaining to your role as a tutor or student which have not been covered through this questionnaire, it is imperative that you write a brief statement covering what you missed (also on the attached blank paper).

4 - Avoid discussing the procedures and your answers with other tutors or students.

5 - If you have any questions concerning the questionnaire, the project as such or something else relating to my research, do feel free to either look me up for a chat, or give me a ring.

6 - LAST DAY OF RESPONSE: _____. If this is not possible, please, tell me and we will try to arrange something more agreeable.

7 - FOR STUDENT-RESPONDENTS: The questions posed concern ONLY the tutor during whose lessons I was sitting in.

G E N E R A L Q U E S T I O N S O N T E A C H I N G

Teaching Approach:

Although lessons obviously change in content with need and circumstances, try to describe an average lesson and what you feel a lesson with your teacher typically looks like. How do you appreciate your tutor's teaching policy, what do you feel he or she considers important or insignificant? Rate the following issues on a scale from 0 (insignificant) to 4 (important). Two categories are presented: (1) Average lesson content and emphasis, and (2) teaching perspective. You may also add issues if you feel there are other important things which have not been mentioned amongst the following suggestions.

1 - Estimated average lesson content:

	<div style="display: flex; justify-content: space-between; align-items: center;"> ← Insignificant Important → </div>				
(a) Discussing music in general	0	1	2	3	4
(b) Discussing musical profession	0	1	2	3	4
(c) Discussing general things, not necessarily musical	0	1	2	3	4
(d) Discussing cause and effect in interpretation by harmonic and/or historical analysis	0	1	2	3	4
(e) Discussing cause and effect in interpretation on an im- aginary or literary basis	0	1	2	3	4
(f) Separate technical exercises such as scales, chords, tone production, intonation etc.	0	1	2	3	4
(g) Technical exercises and pro- blems as they appear in the repertoire	0	1	2	3	4
(h) The students performing their repertoire	0	1	2	3	4
(i) Listen to recordings of other performers/ensembles	0	1	2	3	4
(j) Correct posture/physical attitude (i.e. undesired tensions)	0	1	2	3	4
(k) Projective/communicative skills (textual and/or musical)	0	1	2	3	4
		1	2	3	4

(l) _____	0	1	2	3	4
(m) _____	0	1	2	3	4
(n) _____	0	1	2	3	4
(o) _____	0	1	2	3	4
(p) _____	0	1	2	3	4

Teaching perspective:

In this section you are asked to describe your teacher's individual approach to you as a student and a musician, and also his or her way of teaching. Note that the characteristics and abilities given below are *neutral*. They do not describe a "right" or "wrong" way of teaching!

1 - Would you describe your tutor as being:

	<div style="display: flex; justify-content: space-between; align-items: center;"> Not at all Very </div> <div style="text-align: center; margin-top: -10px;"> <-----> </div>				
(a) demanding;	0	1	2	3	4
(b) strict;	0	1	2	3	4
(c) personal;	0	1	2	3	4
(d) understanding;	0	1	2	3	4
(e) restrained;	0	1	2	3	4
(f) patient;	0	1	2	3	4
(g) easily bored;	0	1	2	3	4
(h) logical;	0	1	2	3	4
(i) conservative;	0	1	2	3	4
(j) encouraging;	0	1	2	3	4
(k) subjective;	0	1	2	3	4
(l) impersonal;	0	1	2	3	4
(m) emotional;	0	1	2	3	4
(n) authoritative;	0	1	2	3	4
(o) flamboyant;	0	1	2	3	4
(p) inspirational;	0	1	2	3	4

(q)	systematic;	0	1	2	3	4
(r)	openminded;	0	1	2	3	4
(s)	involved;	0	1	2	3	4
(t)	practical;	0	1	2	3	4
(u)	committed;	0	1	2	3	4
(v)	honest in opinion;	0	1	2	3	4
(x)	expressive;	0	1	2	3	4
(y)	able (teaching skill);	0	1	2	3	4
(z)	able (interpretation);	0	1	2	3	4
(aa)	able (analysis of voice and/or music theory);	0	1	2	3	4
(ab)	communicative;	0	1	2	3	4
(ac)	persuasive;	0	1	2	3	4
(ad)	obliging;	0	1	2	3	4
(ae)	serious (as opposed to humorous);	0	1	2	3	4
(af)	experienced (teaching);	0	1	2	3	4
(ag)	experienced (perform.);	0	1	2	3	4
(ah)	inventive;	0	1	2	3	4
(ai)	diplomatic;	0	1	2	3	4
(aj)	imaginative;	0	1	2	3	4
(ak)	sensitive to status quo;	0	1	2	3	4
(al)	philosophical;	0	1	2	3	4
(am)	impatient;	0	1	2	3	4
(an)	humorous;	0	1	2	3	4
(ao)	theoretical;	0	1	2	3	4
(ap)	_____	0	1	2	3	4
(aq)	_____	0	1	2	3	4
(ar)	_____	0	1	2	3	4

(as) _____ 0 1 2 3 4

2 - Does your teacher in his or her teaching make certain points through (all answers rated from 0 [seldom] to 4 [often]):

(a) demonstrative singing (pronunciation) or playing, asking you to try to imitate?

< 0 1 2 3 4 >

(b) give you suggestions verbally without demonstrative playing or singing (pronunciation);

< 0 1 2 3 4 >

(c) analogies and metaphors;

< 0 1 2 3 4 >

(d) state absolute facts, for example, saying: 'you have to do it this way...';

< 0 1 2 3 4 >

(e) relate to other performers and their teaching and methods?

< 0 1 2 3 4 >

(f) How often do you feel that a certain traditional approach to performing a piece of music from a particular era impressed upon you?

< 0 1 2 3 4 >

(g) How often is your personal taste and choice of repertoire considered by your teacher?

< 0 1 2 3 4 >

(h) How often do feel that your teacher's personal taste dominates in selecting your repertoire?

< 0 1 2 3 4 >

(i) How often are you interrupted in your playing during lessons?

< 0 1 2 3 4 >

(j) If you often are interrupted do you think it is helpful or frustrating? Give a brief comment and describe why: _____

3 - How would you characterise your lessons in terms of who is taking the initiatives during the average lesson - tutor or student? Suggest a percentage:

The tutor takes the initiative during the average lesson by _____%, while the student takes the initiative by _____%.

4 - How does your teacher react when a you tell him or her (or if you were to tell him or her) that you are "fed up" with the pieces presently being studied? Will he or she

- (a) insist that you continue; (b) select new repertoire;
(c) put them aside temporarily; (d) remind you of professional life or future exams;

Whether you chose (a), (b), (c) or (d) above, briefly explain what you believe your tutor's reason is:

G E N E R A L O B S E R V A T I O N S

Name of tutor: _____ [Later to be codified]

D) This part of the questionnaire concerns an evaluation of yourself and your progress as a student in your present teacher's care. Rate your improvement from 0 (no progress at all) to 4 (very good progress).

1 - How would you rate technical progress as long as you have studied with your present teacher?

None < 0 1 2 3 4 > Considerable

2 - How would you rate progress in ability to play or sing expressively (musically) whilst studying with your present tutor?

None < 0 1 2 3 4 > Considerable

3 - How would you estimate the effect that the musical environment of the music department has had on your performance ability so far?

None < 0 1 2 3 4 > Considerable

4 - In your estimation has your awareness of music, musical life and thought become more profound and elaborate during the period you have been studying with your present teacher?

Not at all < 0 1 2 3 4 > Considerably

5 - How would you rate your own potential as a future successful performer?

None < 0 1 2 3 4 > Considerable

6 - To what extent do you follow suggestions given to you by your teacher?

Not at all < 0 1 2 3 4 > Always

7 - What would you say are your teacher's strong qualities?

8 - What do you feel is lacking if anything?

9 - Do you feel you are getting along with your present teacher?
If yes, are there any particular qualities you appreciate?

10 - If no, why?

11 - Did you notice any difference in the teaching and in your teacher's behaviour while you had a researcher sitting in on your lessons? If so, how do you feel he or she was different?

C O M M E N T S A N D A D D I T I O N S

PUBLISHED MATERIALS RELATING TO THE THESIS

The following material is appendended and bound with the thesis:

Persson, R.S., Pratt, G. & Robson, C. (1992) Motivational and Influential Components of Musical Performance: A Qualitative Analysis. *European Journal For High Ability*. 3, 206-217.

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MOTIVATIONAL AND INFLUENTIAL COMPONENTS OF MUSICAL PERFORMANCE: A QUALITATIVE ANALYSIS

Roland S. Persson, George Pratt and Colin Robson¹

Fifteen pianists were asked to study the same piano piece for a period of time. They were then interviewed about motivation to pursue musical performance and factors which influence the generation of performance. Participants were encouraged to raise their own issues or refute the ones presented. The data were then subjected to a content analysis. It was assumed that emotion plays an important part in motivating a performer over a long period of time and also influences actual playing. Four main components common to the participants emerged as influencing performance generation. There also appeared to be four main components describing motives for pursuing music. The results suggest that emotion is intertwined with both performance generation and motivation for musical performance. Findings may have a bearing on the nurturing of musical talent, and imply that competitiveness could be detrimental rather than beneficial to an artistic endeavour.

INTRODUCTION

"Let it not be forgotten that real musical feeling, through which one can find the appropriate character of a given page, can only truly come from within," argued the renowned cellist Paul Tortelier (Blum, 1977). A similar statement was made by the Russian violist Yuri Bashmet: "Identify with the emotions and the notes – fearful as they are – will look after themselves" (Seckerson, 1991). For violinist Nigel Kennedy music is self-expression of feelings: "...music gave me a way to express my feelings when most of my other emotions were numb" (Kennedy, 1990). Accounts of emotion and music are numerous in contemporary and historical records of musicianship. It is generally, it appears, taken for granted that music and emotion go together. The extent

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and the way emotion and music interact has been a matter of debate for a long time. It is a debate which continues to challenge and intrigue music psychologists and philosophers. The major contributors to the field are Langer (1951), Meyer (1956), Cook (1959), Berlyne (1971) and Mandler (1984) whose investigations, however, have concentrated primarily on psychophysiological issues of perception and response. To our present knowledge there has been only a limited amount of research into motivational aspects of musical performance and even less – if any – into what might influence the generation of musical performance.

We assumed, on the anecdotal evidence of historic and contemporary biographical accounts, that emotion constitutes an important component in the makeup of an instrumentalist. Our investigation set out to gain insight into this relationship. In psychological theory the difference between motivation and emotion is vague and the two largely overlap. Motivation is often understood as a function of emotions proper – relating to the so-called basic emotions (Young, 1961; Leeper, 1970; Frijda, 1986). The two issues of motivation and generation of performance were dealt with separately in our study. Their assumed common denominator – emotion – was considered from two points of view: (a) as an intrapersonal *drive* to seek opportunity for creative expression through music over a long period of time; (b) as an *effector* having a direct impact on the actual playing.

METHOD

Fifteen performers 18 to 63 years of age (10 male and 5 female), of whom 11 were music students and 4 professional musicians (one an active concert pianist), were asked to study a preselected piece of music (Glière, 1920: *Prelude in E-flat Major*, Op 31, no 1) over a period of time. At an agreed time participants were individually interviewed and the piece of music was performed and discussed. Participants were encouraged to make their own comments, adding to or refuting issues raised by the interviewing researcher. The issues which were brought up during the interviews were derived from observational data (Shipman, 1988; Morison 1986; Fetterman 1989; Robson, in press); the structuring was guided by the researchers' own experience of music, music education and performance - as recommended by Strauss: "Experiential data are essential data ... because they not only give added theoretical sensitivity but provide a wealth of provisional suggestions for making comparisons, finding variations, and sampling widely on theoretical grounds" (Strauss, 1987, p.11). Two of the three researchers have a background as performing musicians, a fact which also seemed to facilitate achieving rapport with the musicians. They seemed to regard the interview as a discussion between colleagues, rather than as a scientific investigation. The data were later subjected to a content analysis where data were categorised in terms of the context of the investigation (Marton, 1986).

RESULTS

Influential components of performance generation: Issues raised for discussion were: (a) tradition – the impact of traditional performance practices or particular schools of playing; (b) personal experiences in the past – whether past experiences somehow coloured the approach to interpretation and understanding. Other issues were: (c) present mood; (d) personal experience of the music while performing it – an issue which gave the participants a chance to confirm or deny the value of emotional involvement; (e) qualities inherent in the music itself – an issue which provided the opportunity to consider the importance of structural features in the music. Finally, participants were asked to comment on extramusical content as applied to the music, (f) allowing them to discuss the role of events and/or imagery in their conception of playing.

There seemed to be considerable agreement among the participants that the questions raised were well chosen. Although participants were invited to make other suggestions, this was rarely done. Three participants felt that the instrument used for the occasion was not up to standard. One of these three also mentioned "hall and location"; "heat, humidity and comfort" and "general health and alertness" as influencing the performance. Only one performer acknowledged that the presence of the researcher made her slightly tense and nervous. The following group of components emerged from the content analysis:

Table 1. *Main components of musical performance influence*

Label	Description/Function
Conflict component	incongruity between intrinsic and extrinsic motives
Hedonic emotional reference	the accommodation of positive emotional experience
Non-dynamic reference	the generation of metacognitive schemata of imagery and /or feeling
Music structural reference	extrinsic cues to performance generation mainly from a score

The performers appeared to experience a discrepancy between the demands of performance tradition and what they felt was expected of them, and the feelings present either because of the situation and/or the moods associated with the piece of music. Performer A2 (male, music student, 18 years old) remarked: "When I am playing for an audience I play mainly for recognition. Otherwise I play because of a pure love of playing." Another participant – A10 (male, music student, 21 years old) – reported that "examinations ... do not make me play well!" A third participant – B2 (male, lecturer, 52 years old) – made a clearcut distinction between a performance interpretation for personal satisfaction and an interpretation for satisfying jurors and

examiners: "I really don't care what is done [to the piece] since it will not be done for an examination." It seems appropriate to label one influencing factor a component of conflict

A second component relates to the emotional response generated by the music. The label – hedonic emotional reference – suggests that performers more or less accommodate their interpretation to give an optimal level of pleasure when playing. An interesting comparison to this suggestion is the concept of sensation seeking as "a trait defined by the need for varied, novel, and social risks for the sake of such experiences" (Zuckerman, 1979). Music and Art are also suggested by Zuckerman as a means for sensation seeking (Zuckerman, 1983). Performer A7 (male, music student, 26 years old) provided the following account when asked what he was thinking about during his performance: "I can't really describe it in words. It is quite difficult. I can say little technical things I was thinking about... [The performer fell into a pensive silence and then suddenly exclaimed:] Yes, I can! Around here [pointing in the score] there is a triumphant, sort of a joyful feeling when I recapitulate the main theme; hesitancy when I had *ritardandi*...and a tentative sort of feeling as I got to the end."

The importance of putting the musical performance into a descriptive framework where content is either fictional or derived from remembered events or impressions also seemed to constitute an essential means of influencing and generating performance. We adopted a term coined by Frankl (1962, 1969) in order to describe and label this phenomenon: Noödynamic reference. The term relates to applying a meaning to actions or events. Meaning in this respect has philosophical connotations rather than referring to cognitive psychobiological appraisals. Meaning in this context could also be understood as involving metacognitive schemata, where performers actively and consciously construct some type of descriptive context for the music; a framework which then directs how a certain piece of music is played (Swanwick, 1988; Adey, 1991). Our point is well exemplified by Performer B3 (male, lecturer/concert pianist, 49 years old) who quite elaborately described how he conceives an understanding of a piece of music: "Oh, I apply images to the piece! I do that an awful lot when I'm playing music. I can apply pieces with scenes, events...whatever. Like if you play a sonata by Mozart you can imagine characters and things happening on stage. Beethoven - the same! Yes, I think that is certainly a part of my musical makeup anyway; using outside images to help colour and inflect music. That is a part of any musician's makeup, surely?"

The noödynamic reference component seemed to be a psychological necessity rather than a mere interesting occurrence in the sample. Not all participants, however, made use of or experienced imagery. It seemed that the mood itself could provide a meaning: "I find often that to get me into the mood of a piece, say, the *Pathétique Sonata* and the opening of that, you think of something sad. You think "sadly", not necessarily something that has happened to you, but you think of the experience of sadness before you play a chord" (A10, music student, male, age 21).

A fourth component shared by the participants concerned the influence of the musical structure on the music to be performed. It surprised us that the score was seldom brought to attention. The experiences connected to the music and the playing of it seemed to have an overwhelming precedence over any kind of notated technicality. Musical structure is of course indispensable, but it seemed that when participants made the acquaintance of a new piece of music they usually started by creating a noödynamic framework for their interpretation, rather than concerning themselves with the technical difficulties. Performer A2 (male, music student, 18 years old) commented: "I feel that if I take a new piece I take the bull by the horns and treat it as a "new piece" despite the influence of tradition and shapes and so forth. I find it very, very, difficult to sit down and look at a piece of music and play it just as a piece of music. Trying to capture it as a scene makes me aware of – not necessarily only the emotion of the piece – but of all things around me."

The hedonic aspect of performance – the possible emotional conflict between conviction and expectation, and the creation of metacognitive schemata – are all likely to describe different ways in which emotion interacts with performance. The fact that music structure can provide stimuli which give cause for emotional response is already well established (Meyer, 1956; Dowling & Harwood, 1986). Hence, it seems that the influential components of performance generation involve and are dependent upon emotions.

Musical performance motivation: Participants were also invited to discuss issues assumed to be motivational in the pursuit of a musical career. Issues raised during the interviews fell into four categories. The first of these was the performance situation. Participants were asked whether performance examinations during their training were or had been motivating, and if the positive feedback of an audience was considered important. They were also asked how they regarded their ambition to be in the centre of events, e.g., if they valued being in the "limelight" in general. Participants were also invited to consider the possible motivating aspects of being a soloist and/or performing as a member of an ensemble or an orchestra.

It was thought conceivable that the will to achieve played an essential role, and that it was relevant to treat achievement as a separate concept. The second context category therefore considered some possible applications of achievement in musicianship. Performers were asked about their views on practising. Extrinsic motivation through the support of teachers, parents or others was also discussed. Performers were then invited to evaluate their own intrinsic motivation by commenting on the impact of their own obvious talent as an incentive to pursue music. In addition, participating pianists were asked to give their opinion on the importance of establishing a career, having success being or becoming a recognised professional performer.

A third group of questions dealt with the social context, how important it was for performers to meet other musicians, to feel a kinship with a professional group, and

whether or not a prospective teaching career was or could be motivating. The final group of issues considered the purely aesthetic side of music, and sought to establish whether the pursuit of musicianship was based on the need for self-expression, the embodiment of a creative need, or if feelings and moods generated by music and the performance of music provide good and appropriate reasons for becoming a performer and pursuing such a career.

The analysis of the data suggested that four main categories of motives provide the motivational basis for a pursuit of musical performance, and these are shown in Table 2

Table 2. Main components of musical performance generation

Label	Description/Function
Hedonic motive	the search for positive emotional experience
Social motive	the importance of group identity and belonging
Achievement motives	
– Independent	the means leading to achievement are secondary to success itself
– Dependent	the means are important but do not constitute the ultimate target
– Aesthetic	the means also provide the target itself
– Supportive	motives are extrinsically supplied, mainly by teachers and parents; the motive seems to be particularly important to children, and loses its impact as they grow older and become more independent

One component brings the hedonic features of making music and listening to it to the fore. All participants spoke of the pleasurable experiences involved in playing and listening to various types of music. Performer A6 (male, music student, 19 years old) describes his experience with the piece of music presented to him: "I really like the piece. I really think it has something to do with feelings... someone who is sad; who has just lost his girl friend or a relative; a diresome thing that makes you want to sit in your room thinking about it...you can imagine a film where something like that happened: They had gone for a walk in the field, on their own – this music was playing..." Performer B4 (female, lecturer/composer, 51 years old) appeared to enjoy performing the piece but did not appreciate the piece *per se*. Her conception and understanding of it seemed to be hedonic, and she imagined herself to have been removed in thought and time to the nineteenth century: "...hearing a pianist play through a drawing room window; French open windows... There I heard this piece of music played." To the question, however, whether she liked the assigned piece or not, she answered: "I have a problem with this because I am a composer more than a

performer. I can look at a piece with two completely different sets of judgments. As a performer I liked it, but as a composer I would certainly know something better than this!" One participant made the following comment: "Mood is a big one for me. You have to be in the right mood, because sometimes you can be in a sort of state where you can't exactly get yourself into how the music should be played. Sometimes you sit down and you play as if: ...Ahhh! [The participant sighs profoundly]. You can really feel everything in the music" (A1, male, music student, age 20).

Interestingly, not many of the participants liked to practise, and no one cared for examinations! Above all, examinations were construed as highly unpleasant in terms of emotional experience, but good as a means to "get things done". It seems to be the pressure and expectancy demanded by examinations and examiners which can subdue hedonic experience. The self-discipline of *having* to practise – the repetitive rigour of motor programming – also seemed at times to be construed as detrimental to a positive musical experience.

Also of considerable importance to the performers was the possibility of socialising and meeting other musicians; the need to be part of a group. Hence, it is appropriate to understand this component as a social motive. The feeling of kinship between musicians; obtaining the particular identity of being a musician and meeting other musicians were considered very motivating by most participants. Only Performer A9 (male, music student, 26 years old) disagreed. He construes himself as a "loner" – and it seems on the basis of frustration: "Chance were a fine thing... but I don't think so. I'm a loner!"

A third component concerns what we have termed an exhibitionistic motive. To some participants public performance and performing for an examination may be inhibiting rather than motivating. We suggest, however, that it is not being exposed to an audience or to adjudicators which poses a problem to some performers. It is rather the way the situation is construed by individual performers in terms of what they know or believe is expected of them that results in undesired tension (Kelly, 1963; Burr & Butt, 1992). Most – if not all – participants wanted to share and communicate their progress, their music and their understanding of it to others – e.g., they do display an exhibitionistic motive. However, not all participating performers were able to put the worries of demand and extrinsic expectation aside. It seems that there is a certain tension between wanting to perform and being motivated by it, and at the same time not being able to cope with what is largely construed as adverse circumstances.

In our sample we also found that achievement, as we already suspected, was of importance to the participants in different ways, and needs to be added as an essential component of performance motivation. Achievement, however, did not necessarily have to do with music. What could be labelled *independent achievement* seemed to exist. Performer A3 (female, music student, 20 years old) made the remark: "Basically, it is attention to yourself wanting to achieve something. Music is something I enjoy ... I have always had this drive in me to do well in whatever I do, so it is not necessarily just music but any other thing ... I enjoy cooking ... and I know

I do it well because I enjoy doing it. It gives me a sense of achievement and satisfaction when my friends enjoy my cooking. It is basically self-motivation." Where a will to independent achievement predominates, it appears, the means of achievement will be secondary to achievement itself.

We also found what could be termed *dependent achievement*; where musical performance is not construed as an end in itself, but as a means of reaching other subject related objectives. Performer A11 (female, music student, 20 years of age) explained: "I've got this degree. That is motivating for me but I don't want to be famous by the end of it. I want to do something administrative which is not so much performance related really ..."

Perhaps it is inevitable not to speak of *aesthetic achievement* as a motive, where music is pursued for its own sake – which seemed to be relevant for a majority of participants. Participant A4 (female, music student, 20 years old) described the main reason for her involvement in music as "a compulsion, a love, a need for music ... the love of music really!" Performer B1 (male, lecturer, 61 years of age) shared the same conviction: "Music making is for its own sake, isn't it? You want to feel that you have measured up to what the music demands." All of these three aspects of achievement seemed to be present in most of the participants. The will to aesthetic achievement, however, clearly dominated.

In the literature available on biographical research on musical talent, yet another aspect of achievement emerges, one which is developmental in nature (Sosniak, 1985; Bastian, 1989; Sloboda & Howe, 1991; Howe & Sloboda, 1991). Achievement (and inevitably motivation) was found to be very dependent upon extrinsic support. It is feasible to assume that participants in these studies found it very important to satisfy the ones who provided the support by doing well, and in so doing also satisfy themselves. Bastian (1989) phrased it thus: "That which must play a major role in practising is the enjoyment of, the love, and the appreciation of a particular individual: the parents, the teacher..." (1989, p.104 as translated by the present authors).

We found this only to a lesser extent in our sample, which was less extensive in number and covered a different age group with a larger age span than the studies referred to. One performer, however (B4, female, lecturer/composer, 52 years old), addressed the issue: "When you are a child it is difficult to separate out those [motivational aspects]. I was kind of forced into doing it then, but about the age of twelve I wanted to do it!" We suggest labelling this fourth aspect of achievement *supportive achievement*.

GENERAL DISCUSSION

To speak of hedonism as an important issue in musical performance seems not to be farfetched. Our findings show that a positive emotional response in a hedonic sense is

essential; this is important both where motivation to perform is concerned and also where direct influence on the actual playing is concerned.

A somewhat surprising but important finding is the component of conflict: the struggle between the way a performer wishes to understand and wants to perform a piece of music and the implicit directives of tradition and expectation. The advantage or disadvantage of performance competitions has been debated extensively (European String Teachers Association, (ESTA), 1984; Bastian, 1987; Renshaw, 1989), and that discussion is perhaps again made relevant by the emergence in our data of the conflict component. If it is assumed that extrinsic demand and expectation – which are currently inevitable issues for any performer wishing to launch a performing career – are incompatible with the positive emotional aspects of aesthetic experience and creativity, this would imply a considerable rethinking in the music educational world. It would suggest that much of education and the way musical talent is handled could, in fact, be directly counterproductive. It may be that undue pressure is being created for the gifted sons and daughters of music; a pressure which perhaps moves their focus from the beautiful, although not necessarily successful, to the profitable. Although the concept of talent and giftedness is an extremely complex one, this assumption – as implied by our results – does find support from Csikszentmihályi (1990) and Amabile (1990). Amabile suggested (1990, p.67): "Intrinsic motivation is conducive to creativity, but extrinsic motivation detrimental. In other words, people will be most creative when they feel motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work itself – and not by external pressures." Pianist Jorge Bolet addressed the same issue – from the musician's point of view: (Dubal, 1985, p.79):

Competitions – I think they have done piano playing more harm than almost anything else. Look at it this way: A young pianist enters a big international competition. There are fifteen judges, roughly. The pianists have to get fifteen votes – or at least that is their aim. They cannot play anything that is going to antagonize any of those fifteen people in any way. They cannot do anything that can be considered controversial by any one of them; they cannot do anything that could be considered a personal idea. So, as a result, you hear one, ten, thirty young pianists and they are all alike. They have exactly the same approach. You never hear anything you haven't heard many times before.

In the light of this, we suggest that the emotional aspect of education in music is too often disregarded when talented students are trained to become performers. It is likely that emotional aspects are taken for granted and career moves are emphasized: the right contacts, the opportune repertoire and the technical brilliance and superiority which will win recognition and competitions. If competitiveness is defined as the prerequisite for recognition, then to what extent is artistic integrity (and perhaps

quality) harmed if musicians are forced to compete to be the "best" in order to win opportunities and contracts?

If artistic integrity is being violated, how will this affect an artistic mind and talent? One subject, a touring professional singer (male, 40 years of age), and a member of a renowned European professional ensemble, gave the following account of how he always felt forced to maintain a competitive edge:

"The rehearsals with XX [a renowned conductor] are, however, high in quality. But, they make me lose *die Beziehung zur Musik* [a personal relationship to the music], as it is expressed in German. What is my relationship with that particular piece of music that I'm rehearsing? He doesn't fill me in on that and I am not able to bring my own emotions into the framework he wants. We are constantly corrected in a technical way, and consequently one feels anxious at one point about not being able to live up to those standards, and one cannot think about anything but that. It's unpleasant. It's boring. It is in my view dangerous and – most of all – it isn't music!"

The neglect of affective issues nurturing gifted individuals has recently been emphasized by Passow (1991), who observed that educators are keen on "accelerated intellectual development" but disregard "accelerated affective development". C.P.E. Bach (1778, p.152), some 200 years ago, prescribed emotional involvement as a priority in studying and pursuing musical performance: "A musician cannot move others unless he too is moved. He must of necessity feel all the affects that he hopes to arouse in his audience." The question is, it seems, that of priorities in the promotion of musical talent.

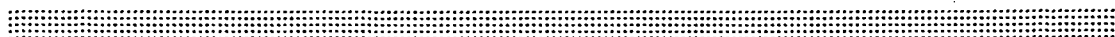
We feel that emotion is an essential and inevitable part of musicianship, both with regard to motivational aspects and to the actual playing. We do not argue that a conflict always exists between the aesthetic and the extrinsic motives and pressures, nor that such motives are necessarily counterproductive. We do, however, believe that extrinsic motivation, when construed by the performers as undue pressure, will in the long run be detrimental to both the performer and the music he or she plays. It may deprive the world of many a great artist; poetic voices which will never be heard unless provision is also made for artists driven by aesthetic achievement goals rather than by the desire for personal achievement in a competitive context. Interestingly, it has been suggested that the compelling need for competitive achievement is indicative of immaturity, whereas lack of competitiveness signifies maturity (Storr, 1960). This, we feel, is important to consider for anyone who takes the responsibility of nurturing the next generation of musical talents!

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MUSICAL REALITY:
 EXPLORING THE SUBJECTIVE WORLD OF PERFORMERS

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ABSTRACT: Following an emerging shift of emphasis in the scientific paradigm, from the supreme position of the experiment to an increasing acceptance of naturalistic enquiries (e.g. Guba and Lincoln, 1982), an investigation was launched into the subjective aspects of musical performance. A multi-method approach was favoured and the tenets of personal construct psychology provided an appropriate basis for the study of what was termed musical reality (Kelly, 1963). It was assumed that emotion to a large extent underlies the way musicians construe their world. It was found that various aspects of emotion in a musical context need to be understood as functions, rather than physiological states being dictated by external stimuli. A tentative understanding of musical reality suggests it as a system of constructs built upon a nucleus of non-verbal super-ordinate constructs, consisting of the different functions of emotion. Further constructs incorporated into such a reality appear to follow an inherent need to apply meaning and understanding to music-making, and to follow a hedonic principle optimizing a positive emotional experience through a motivational cognitive arousal.

Introduction

Social Science has in recent years seemed to gravitate towards a paradigm in which naturalistic methods of enquiry are considered not only as support to experimentation, but as valuable methods in their own right, fully capable of supporting reliability and validity (See Guba & Lincoln, 1982; LeCompte & Goetz 1982; and Henwood & Pidgeon, 1992). The combination of qualitative and quantitative research on

equal terms in one enquiry, where methodologies meet for a deeper understanding of a complex problem has been suggested by Bryman (1988) and Robson (in press). This commencing shift in epistemological position provides intriguing possibilities for music research. The psychology of music has, since it began a century ago, to a large extent been approached from an experimental point of view. While musical perception has been a favoured field of research, the search for the understanding of what lies behind musical expression has lagged behind. The two issues have been kept apart as either *measurable* or *non-measurable*. While perceptual abilities and motor-skills lend themselves to be measured, the "inspirational" and subjective qualities of musical performance in general do not. Science has only managed to describe a small part of musical behaviour being limited by what is measurable. The composer Frederick Delius rhetorically asked the following question, which seems to be a reaction to such a limitation: *How can music ever be a mere intellectual speculation or a series of curious combinations of sound that can be classified like the articles of a grocer's shop? Music is an outburst of the soul!* (in Crofton & Fraser, 1985, p49). It is this part of musicianship - investigating the subjectivity of musical performance - which is the topic of this paper, and also the subject for a research project at the Unit of Research into Applied Perception of Music (RAMP) at the University of Huddersfield. The results presented in this paper are

preliminary findings of this project.

Musical reality

Approaching the understanding of musicianship as musicians understand it themselves becomes a possibility with the emerging shift of emphasis in the scientific epistemology. To this extent Kelly (1963) offers a fitting philosophical position which, in fact, bridges the two previously opposing paradigms. He labels this position as *Constructive Alternativism*. He argues that human beings are constantly engaged in construing theories of their world; adopting new insights and refuting older theories as knowledge and experience grow. This understanding of the individual is the basic tenet on which Personal Construct Psychology (PCP) is based. Burr & Butt (1992) explain that *PCP looks at personality not in terms of collections of traits but rather in terms of the way we construe, i.e. the particular questions with which we approach our social world and the theories that each of us silently constructs about the world* (p44).

This is also a way of understanding the musician. The performer construes a reality which is based on experiences, understandings and feelings. Although experiences and knowledge may be shared amongst many performers, it is not likely that a shared experience and shared knowledge is construed in the same way. The reality in which a musician lives is necessarily his or her own. It appears appropriate to label such an individual network of

thoughts and understandings pertaining to music and musicianship as *musical reality*.

Kelly (1963) argues that *a person is not an object which is temporarily in a moving state but is himself a form of motion (p48)*. This is a very appealing statement for the understanding of a musician's inner world. It implies that a musical reality is dynamic and subject to change.

Issues and methods

The basic and very broad hypothesis upon which the investigation was initiated, stated that emotion in various ways underlies musical performance and provides incentives for specific behaviour in regard to actual performance.

It was assumed that various aspects of emotion are essential in order to add to the understanding of the complex concept of musical talent; a notion also supported by Gardner (1985). This investigation is considering issues such as motivation for performance; what the influencing components on actual performance are; and by what means music is spontaneously assessed. In addition it is also believed that the communicative aspects of performance are important issues for understanding a performer's subjective world.

A multi-method approach was chosen in which interviews, jury assessments, exploratory factor analyses, and participant observation are means for the collecting of data.

Some preliminary findings

A central finding is that emotion needs to be understood as a variety of *functions* as employed by musicians in a musical context, rather than as physiological states dictated by external stimuli. Results suggest that affects and feelings are indeed pervading the different musical behaviours of musicians! For example, the participants of the investigation - students, lecturers and administrative personnel from Huddersfield University - chose or rejected a piece of music according to their emotional response. A positive emotional experience was one of the major motivational factors to pursue music as a career. The emotions also seemed to directly influence how musicians actually play and conceive a performance; furthermore, emotions appeared to constitute the essence of musical communication. Such communication is more generally understood as a type of social interaction (Argyle, 1988). A few studies, however, such as Clynes (1977); Ohgushi (1987) and de Vries (1991), have suggested that musical communication could also be understood as a direct *transmission* of emotion; as an "activation of largely unknown mechanisms called action programmes of the emotions", as De Vries (1991) suggests. In the present study such a notion seemed to be supported.

The various functions of emotion not only serve as subjective standards, incentives and means to communicate. Many participants actively used their ability to self-generate a particular emotional state as a means of

"getting in to the right mood" for the performance of a particular piece of music. The performers were in fact purposely and instinctively inducing themselves into a state of altered consciousness (Waxman, 1986). To self-generate moods and feelings appears to be an inherent human ability; one which is increasingly coming into use in medicine via music therapy (See Thaut, 1990; Bonny & Savary, 1990).

One participant reported: *I find often that to get me into the mood of a piece, say the Pathétique Sonata and the opening of that, you think of something sad. You think sadly, not necessarily something that has happened to you, but you think of the experience of sadness before you play that chord... it is a subconconscious thing and you are just trying to bring it out* (Music student, male, 21 years old).

Assigning some sort of a meaning to the music played and studied appeared to be a psychological imperative to the participants. "Meaning" in this context is not defined by any particular music-aesthetic standpoint. "Meaning" was defined by the participants as any type of visual imagery and/or the mood (one or several) connected to the piece of music being studied or played. Both types of meaning could be either spontaneous or pre-constructed and then applied to the music for the sole purpose of forming an understanding of the music at hand. As one participant expressed it: *Oh, I apply images... I do that an awful lot when I'm playing... Like if you play a Mozart sonata, you can imagine characters and things happening on stage...*

using outside images helps to colour and inflect music... I think that is certainly a part of my musical make-up (Lecturer, male, 49 years old).

Conclusions

How then, can a musical reality be understood and what implications does charting such a reality have? A musical reality appears above all to be an *individual reality*. This fact alone carries implications for music education, since education often strives towards standards based on conformity. However, it appears feasible to suggest that the nucleus of musical reality is construed upon non-verbal constructs, e.g. the feeling-life of the performer. The basis for such a reality seems to be provided by an indomitable will to make sense of music and playing. Furthermore, whatever the nature of the following subordinate constructs are, a main directive seems to be the following of a hedonic principle. Zuckerman (1983) has, for example, suggested that music may serve such hedonic purposes, or what he calls *sensation-seeking*. The majority of participants seemed to strive to reach and maintain an optimum level of what was termed a *motivational arousal*. Arousal of the Autonomic Nervous System (ANS) is a well-known phenomenon as a response to music during certain circumstances (See Dowling & Harwood, 1986). However, it has been suggested, albeit also disputed, that such arousal of ANS may take place without cognitive appraisal and even that affective response and cognition could be regarded as

two separate systems (Izard & Buechler, 1980; Zajonc, 1980).

To understand a musical reality as a dynamic system of constructs, seems to be a favourable approach to researching musical behaviour. This involves an attempt to answer questions such as: what influences a musical reality? Can we facilitate or even impede its development? How fares the concept of musical talent in the light of such a musical reality? Can there exist a discrete ability of formation? These questions provide important cues for research. Further efforts made in this direction may provide answers which are likely to provide a wider scientific understanding of musical talent and its nurturing, and lead to a more profound understanding of the teaching of musical performance.

This research project is attempting to explore a still largely unknown world of the performer consisting of musical subjectivity, musical experience and self-realization through music. These are all fields which still are lying open and uncharted ahead of us awaiting their rightful attention from researchers (Gabrielsson, 1989; 1991).

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YOU HAVE TO CONFORM!
A CLOSER LOOK AT THE TRAINING OF MUSICAL PERFORMERS

Tenth World Congress on Gifted and Talented Education
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Abstract: An observational study of undergraduate performers and their tutors suggests that performing artists-to-be, for reasons of extrinsic demands and teacher's occasional difficulty in perceiving student's individual needs, may at times encounter frustrating situations in the student-teacher relationship, which could restrain the intended musical development rather than facilitate it. Four issues which appear to be fundamental in teaching musical performance and either neglected or inconsistently operationalised by teachers will be discussed.

INTRODUCTION

Having studied at the Yehudi Menuhin School from age seven to age sixteen it was decided that the now well-known and controversial violinist Nigel Kennedy should continue his studies in New York at the Juilliard School of Music. In reflecting upon his experience as a student at Juilliard Kennedy makes some significant observations. Allow me to introduce this paper by quoting Kennedy (1990) at some length:

Having taken three years at the Menuhin School to steady from the shock of family changes, raise my courage, music and confidence, I naturally viewed with much excitement extending myself in the grownup environment of the Juilliard. Leave school, join a college and sharpen both the man and the career. Wrong... If I'm to write down how I actually feel, then it would be a pretence to suggest it was what I had anticipated. Certainly, on the face of it, it was all there - loads of talented students and teachers, great facilities and the electric ambience of New York City. What I hadn't anticipated was that the period spent there would actually move me further away from my goals. Such were the conventions that expressing yourself was even more frowned upon than back in England... There is a stench of raw ambition, of ruthless professional people only too happy to conform to

whatever is musically suitable to succeed... All that wonderful, passionate material being homogenised to ensure everything is manicured, no new blood breaks through the standard ways... Don't misunderstand me, the Juilliard School was full of brilliant players all hungry to succeed, but it was their progress which preoccupied them and not the discovery of the music and its emotions (p17-18).

Apparently Kennedy construed his stay at Juilliard as prohibiting and restrictive. His stay offered a chance to further a career but it was not necessarily conducive to his further artistic development. Although such critique concerns a particular institution there are well-founded reasons to suspect that Kennedy's experience by no means is unique nor confined to and typical of only of the highly prestigious New York institution. Kingsbury (1988), for example, found that what gave credence to the success of a recital in a like educational environment was the individual student's pedagogical lineage rather than the actual playing. Durrant (1992) reports of the London colleges and conservatoires of music that most students appear to live in world where a sense of failure predominates. Gelber (1988) warns of the dangers of what he terms "musical workaholism" amongst conservatoire students. Furthermore, an ever-increasing literature on the musician's psychological and physical afflictions provide incontrovertible evidence that the environment of the performer-to-be, as well as that of the professional performer, is often anything but healthy to the musician and conducive to developing an independent artistic will (e.g. Small, 1987; Hollander, 1988; Shulman, 1988;

Lockwood, 1989; Ostwald and Avery, 1991; Pruett, 1991). Finally, Shaughnessy and Manz (1991) directly point out that the traditional training of musicians may well hamper rather than facilitate any attempt to independent thinking or action. In other words, Nigel Kennedy's (1990) observations are not limited to one particular institution but are fairly wide spread and deserve a closer scrutiny from a scientific point of view.

Whilst there exists a plethora of literature on general music teaching in a classroom setting, the empirical literature on educating a musical performer is very sparse (e.g. Kostka, 1984; Gustafson, 1986; Schmidt, 1989). It is striking that we have a considerable knowledge of the ailments of musicians in distress but we actually know very little about the performer's individual world of music and what supposedly are "normal" circumstances.

In endeavouring to search for the precursors of musical excellence, research has focused almost exclusively on gifted children and the significance of early support and enthusiasm (e.g. Sosniak, 1985a; 1985b; Bastian 1989; Howe and Sloboda, 1991a; 1991b; 1991c), but we have so far neglected the age group when music and music-making, according to Shuter-Dyson and Gabriel (1981), take on a considerably much more emotional significance, i.e. from the midteens and upwards, which includes the critical age when the music student enters higher education. We have perhaps also taken more or less for granted that the skilled and famed artists of today's concert platforms are

the congenial teachers to the next generation of performers (Manturzevska, 1990). An expert performer, we argue, is also a master teacher. I am convinced that this is not necessarily the case and there seems to exist a need to find out.

This paper will present some findings from an extensive research project focusing on the many aspects of the subjectivity of musical performance. One of the separate enquiries considered the teaching of musical performance. I will present the most significant findings of this study. However, as is always the case, the time is limited and I will not have the opportunity to discuss the numerous methodological considerations and the context and extent of the implications of the findings. These will be presented and published elsewhere in due course. My intention with this paper is simply to point out a wanting field of research, to spark a discussion amongst educators and policy-makers and not least perhaps to guard the interests of the talented musicians, since there apparently often exists a discrepancy between the needs of the individual musician and the sometimes imposing demands of his or her training.

METHOD

In a British tertiary music department of good standing and reputation seven case studies were made. Each case was comprised of one performance lecturer and his or her students (Figure 1). Of the 47 participating students

26 were male and 21 were female. Their mean age was approximately 20. The study was observational but supplemented with questionnaires to make possible some quantitative comparisons. The methodological framework largely followed what Robson (1993) outlines as *Real World Research*.

Cases	Sex	Age	Researcher interaction:	
			Type	Designation
B1	M	64	A,D,S,	Lecturer in singing, a former opera singer.
B2	M	52	- D,S,	Lecturer in organ, concert organist, records for BBC.
B3	M	49	- D,-	Lecturer in piano, concert pianist, accomplished accompanist.
B5	M	45	- D,S,	Lecturer in the history of music, concert organist.
B6	F	50	A,D,-	Part-time lecturer in clarinet, experienced adjudicator, limited performance experience.
B7	F	50	- D,-	Lecturer in singing, concert singer.
B8	M	30	A,D,-	Part-time lecturer in piano, concert pianist, a former graduate of the music department.

FIGURE 1. Participating lecturers. Type outlines the manner of researcher participation during lessons: A equals accompanying, D equals discussions and S denotes asking for second opinions in matters of performance practice.

RESULTS

As pointed out by Small (1987) and Kingsbury (1988) musical performance exists largely within a ritualistic framework, which more or less separates music in essence from most other academic disciplines. Given such

connotations to the training of musicians we should expect that any deviation from strict guidelines will usually not be condoned. Max Weber (1958) points out that violating norms in a ritualistic setting will be punishable in one way or another.

A majority of the participating lecturers insisted on teaching according to "right" or "wrong", a teaching style which left nothing or very little for the students to decide for themselves. Interestingly, students also expected to be taught in such a way. In brief, I found that the teaching of performance heavily emphasises extrinsic demands and the students were indeed often "punished" if they violated what the lecturers claimed to be the norm. Such "punishment" was always subtle but always very efficient. It could, for instance, be effectuated by withdrawing support and/or by appealing to the consequences of entering an examination with a non-acceptable understanding of a piece of music. With such more or less agreed tacit boundaries in an educational environment, it is not surprising that the students often were *unable* to take any musical initiatives by themselves and they became confused if a lecturer for some reason refused to give guidelines according to "right" or "wrong".

However, the situation was quite paradoxical since teachers have demands upon their students to be imaginative, creative and independent, but their behaviour and teaching style often prevented the students from developing in that direction! One lecturer pointed out to

me that the grades his students receive are the most important measures of his success as a teacher. I think there is some danger in equalling examination distinctions with "success" in musical performance, especially if such evaluation is based on behaviours which encourage compliance rather than artistic conviction and independent decision-making. To speak of "success" in teaching I think it is necessary also to consider how the performer as an individual fares in the teaching process.

There appear to be four main areas in which the participating performance lecturers had some difficulties: (a) the nature and significance of the teacher-student relationship, (b) the nature of the goal of teaching, (c) the nature of the musical phenomenon, and (d) the limitations of information processing (Figure 2). Although a number of the performance teachers had some intuitive grasp of these four issues, the inconsistency with which they were operationalised often left their students confused and wanting. Therefore, to arrive at some more or less general conception of what it is to "successfully" teach musical performance, I propose - without any claim to be exhaustive - that these issues always need individual consideration by every teacher for each and every one of their students. I also would like to point out the tentativeness of these findings. Although they are fundamental and as such likely to be more or less an issue in most institutions embracing the teaching of Western Classical music, the research was nevertheless confined to

one site only. It should also be taken into account that the feedback from the involved participants has been limited for obvious reasons. It is a sensitive task to most teachers to be put in a situation in which they would feel evaluated! However, I did have the opportunity to discuss these findings with two of the seven participating performance lecturers, and both found the results of my investigation to be relevant and important.

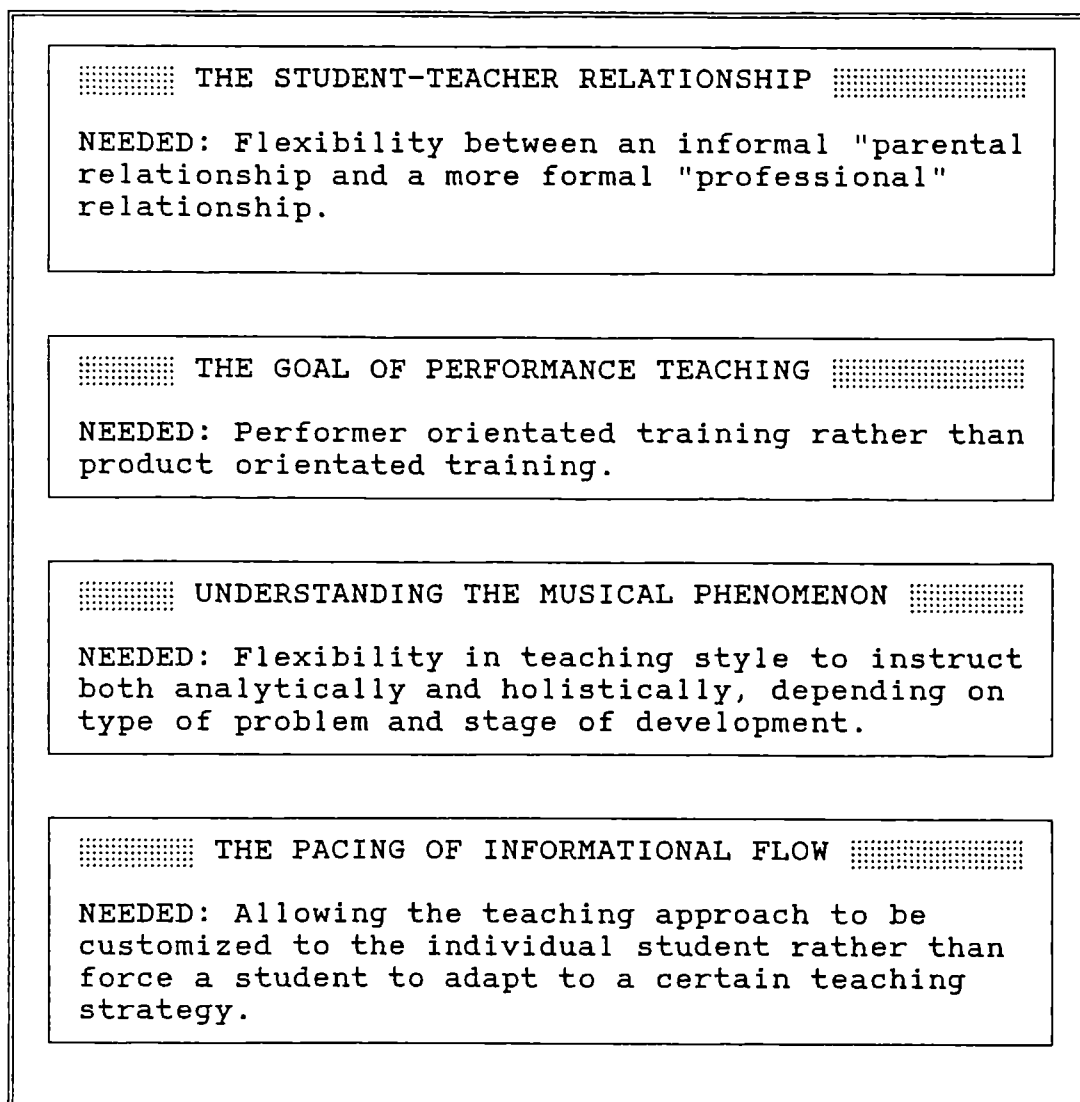


Figure 2. Considerations for "successful" teaching for musical performance: the four main areas in performance teaching in which the participating lecturers failed to show consistency and conscious intent.

The nature of the teacher-student relationship

Rovics (1984) points out that a number of gifted musicians have embarked on a precarious career which their parents did not always understand or support. Under such circumstances I suggest that the performance teacher becomes a most important individual to the student, and that the relationship between teacher and student becomes more or less *parental* in nature.

One of the more salient issues in the recent research on musical giftedness appears to be the significance of a warm and supporting relationship with significant others from a tender age (e.g. Sosniak, 1985a; Sloboda and Howe, 1991). Sosniak (1990), for example, suggests a tri-partite sequence of development for the highly gifted performer, in which the young musician's relationship with his or her teacher becomes increasingly more formal and detached. Sosniak's developmental sequence is helpful, but I think it needs to be qualified in the sense that it is valid only on the basis of the consistent support from significant others, which assists the young gifted individual to a healthy development of self-confidence and identity in relation to ability and talent. I suspect that the number of musicians at conservatoires and colleges worldwide who are lacking in such early support is much greater than the number of those who are fortunate enough to have had it! For students void of such a warm and supportive background, a parental relationship with their performance teacher is likely to be essential. However, while teachers may well

recognise the need for such a relationship, they may either refuse to enter into it, or more often: do not remain consistent in it. The demands of examinations, the pressure of time limits and a later professional life, force a teacher to abandon individual considerations to the detriment of the emotionally insecure students - who may well be the ones who also are the musically most sensitive!

The goal of performance teaching

Admittedly it could be argued and debated what the target is in educating a performer. The most likely and opportune answer would be for many educational programmes to ultimately make possible a concert career, to produce a marketable artistic product which will enable the performer to travel and to be offered recording opportunities. I agree that this probably is the target and the dream of most aspiring musicians at some stage, and perhaps even more so for the ones who recognise their talent. It is, however, also a fact that very few succeed in this and one could feasibly argue that such success has as a basis other factors than necessarily the degree of giftedness. As Sloboda (1991) points out, to declare someone an expert is inevitably a *social* act, which may or may not correspond to an intrinsic characteristic of the person so designated.

My own findings and the vast literature on the many ill-fated professional musicians would seem to suggest that the goal of educating a musical performer should not be to produce a rational and marketable product. While such an

educational policy may well be appropriate for other subjects and fields of interest, I have become convinced that it is a mistake to regard and treat the musician's profession in such a way, the reason being the nature of the subject-matter, to which I shall return shortly. I therefore propose that the educational focus needs to be on the individual and the *positive* experience of pursuing something intrinsically motivating, rather than on stressing what such a state of motivation eventually will deliver in terms of action or a product. Much of contemporary policy-making is more concerned with delivering a marketable product of a certain standard, rather than delivering a self-actualising and independent musician.

Understanding the musical phenomenon

The third issue which appeared to present the participating teachers with some problems was their difficulty in recognising the extent of the musical phenomenon. One could more or less divide the musical community commonsensically into two groups: "technical performers" and "emotional performers", which is a division musicians by and large would agree to themselves. Usually the two groups accuse each other of being either too technical or too emotional in their playing or in their understanding of music. Why this is often so is an intriguing study in itself, but suffice to say here that teachers too largely conform to such a division. One could

speak of two extreme teaching styles in which one would be analytical, logical, fragmenting every technical and musical problem, and the other teaching style being rather holistic, relying on the emotional experience and on metaphor and analogy as teaching tools. Although it is close at hand to speak of cognitive styles, traits of personality, brain asymmetry and so on, I think more importantly that one has to consider the nature of the musical phenomenon.

Musical performance is a skill where motor-programming as well as the acquisition of knowledge structures of the musical elements easily lends itself to be logically approached and by and large structural and technical relationships may be analytically explained to a student. However, at some level the performance and its various artistic aspects move beyond verbal expression and more or less defy spoken instruction. Teachers then have to make use of demonstrations or descriptive language through analogies and metaphors. In short, the teaching of musical performance will demand a teacher to be flexible enough to teach *both* analytically and holistically depending on type of problem and stage of development. Note that such flexibility is likely to be paramount to performance teaching due to the nature of the musical experience, rather than due to any individual teaching style.

The pacing of informational flow

It is well-known that expert performers have a much

more economical way of learning and practising new repertoire than has the less advanced and experienced student (Gruson, 1988). It seems almost trite to say that teaching needs to be adapted to the level, knowledge and experience of the student. However, I found that very often students have to adapt to their teacher, rather than the teacher accommodating his or her teaching to the student! The demands presented to the newcomers quite often imply that they should be more or less technically perfected upon arrival, rather than becoming technically skilled as a result of the training ahead of them.

It is important for teachers and educational administrators to take into account that all performers do not have the same background and a majority of performance students are far from fullfledged as they arrive at a tertiary institution, which is not necessarily the same as saying that such students are less gifted!

During the extent of my stay in the setting - lasting almost three years - I never heard a lecturer to be fully satisfied with a student's performance. A student is always left with the challenge that it "could have been better". It is therefore not surprising perhaps that a sense of mastery and competence is something rare amongst many performers-to-be. If students arrive at college less than technically perfect, they probably also run the risk of remaining less than perfect, which again has not as much to do with their degree of giftedness and level of achievement as it has to do with teacher-expectation and self-

fulfilling prophecy (Brophy, 1983), or what Burstall (1978; p19) terms "The Matthew Effect" for which she rather ominously quotes the gospel according to Saint Matthew:

For unto everyone that hath shall be given, and he shall have abundance; but from him that hath not shall be taken away even that which he hath.

CONCLUSION

My conclusion of the study is a simple and a fairly straight-forward one. I am convinced that what is needed more than anything is to train the performance teachers. It is not enough, it seems, to have a vast knowledge and experience from the concert stage in order to teach successfully tomorrow's musicians. To give the occasional inspiring masterclass is one thing, but to take upon oneself the responsibility of bringing up a gifted musician over a longer period of time, presents completely different demands upon the teacher. I am convinced that many teachers lack such qualifications.

Although there are numerous factors to take into consideration, I am nevertheless tempted to propose the challenge that some of today's eminent performers, provided they were "processed" through a ritualistic environment where only "right" or "wrong" teaching prevailed for the sake of a later professional career, may well have succeeded in spite of their training rather than because of it. I am convinced that we often *interfere* with what is likely to develop naturally, if we consistently provide the

support, heed to the many aspects of the musical phenomenon in teaching, and grant students to develop and learn in their own time.

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