

PEDAGOGICAL PRACTICES OF SUCCESSFUL APPLIED STUDIO INSTRUCTORS

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ABSTRACT

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The purpose of this study is to identify the pedagogical and performance practices of respected applied studio teachers in the field of music. It investigates the different viewpoints, methodologies, and philosophies of these applied studio teachers at two different higher education institutions in the United States (Central Michigan University and the University of Oklahoma). The objective of this study is to find common themes in successful studio teaching at the university level, regardless of the particular instrument of study.

Semi-structured interviews with four applied studio teachers and their students were used to collect data, along with private lesson observation. Themes identified include highly individualized, student-centered instruction, fostering student independence in learning, strong interpersonal relationships, the cultivation of a specific studio culture and a clearly defined concept of artistry as a central element of their teaching philosophies. Teachers also saw a strong relationship between their teaching and performing abilities, suggesting that both skills sets are important for success in the applied studio. Both the studio instructors and their students attributed a large part of their success to the development of a positive, supportive, structured, and mutually understood learning environment. These results suggest that successful studio instructors actively develop a studio culture, along with their teaching and interpersonal skills, as major elements of their success.

TABLE OF CONTENTS

CHAPTER

I. INTRODUCTION.....	1
Statement of the Problem.....	1
II. REVIEW OF THE LITERATURE.....	4
Introduction and Overview.....	4
Early Literature.....	8
The Pedagogical Training of Performance Graduates.....	10
Lineage.....	11
Teacher Efficacy.....	12
Instrument Pedagogy.....	13
Instructional Scaffolding Theory.....	17
Defining Success.....	20
The Human Factor.....	22
Studio Culture.....	25
III. METHODOLOGY.....	28
The Research Project.....	28
Research Questions.....	28
Methods.....	29
Study Boundaries.....	30
Significance of this Study.....	30
IV. PRESENTATION OF DATA.....	31
Data Analysis.....	31
Use of Instructional Time.....	31
Interviews.....	34
Good Teaching.....	34
Independence.....	35
Lineage.....	37
Teacher Efficacy.....	39
Instructional Scaffolding.....	42
Teaching/Performing Relationship.....	43
Success.....	44
Personality.....	46
Studio Culture.....	46
Language.....	48
Teaching Philosophy.....	51
Conclusions.....	54

APPENDICES.....	56
REFERENCES.....	68

CHAPTER I

INTRODUCTION

Statement of the Problem

In virtually all post secondary training in music, regardless of concentration, music majors are enrolled in lessons with a specialized performance instructor. In the western musical tradition, the one-on-one lesson is the primary mode of instruction when learning to play a musical instrument (Brand, 1992, p.3; Schmidt, 1992, p.32; Abeles, 2011, p.19; L’Hommedieu, 1992, p. 100; Nolan, 2012, p.3). This has been the primary model for instrument learning throughout the history of Western music, as it has been a widely successful strategy.

While applied music instruction is in no way rare— indeed, it may be the most prevalent form of musical instruction in the western world— specific training in the techniques of applied music instruction for performance graduates continues to be both infrequent and under-researched (Call, 2000, p. 8; Kennell, 2002, p. 244; L’Hommedieu, 1992, p. 100; Sogin & Vallentine, 1992, p.32). It should be noted, however, that the number of scholars engaging in research on the applied studio environment has increased substantially in the last few decades (Abeles, 2011, p. 19). Despite this increase, applied music research is still a significantly smaller field than other areas of music education research (Schmidt, 1992, p. 32). Thus, there is a need for continued development and exploration of research interests in the applied studio.

In addition, those who are teaching applied music lessons at the university level are primarily highly trained performance graduates, with very little or none of their education specifically focused on pedagogy (Parkes, 2009/2010, p.67). University level applied studio instructors are expected to “cultivate their performing careers, to recruit students, and to maintain

productive professional and pedagogical profiles” (Nolan, 2012, p. 7). There has been some shift in focus on the part of university hiring committees in recent years, in that they are now seeking faculty members who show evidence of both experience and personal qualities necessary to be effective teachers in the applied studio (Abeles, 2011, p. 19). Despite this shift in hiring focus, there is still little formalized pedagogy coursework available for performers who wish to pursue a career in applied studio teaching. Rather, applied studio teaching still functions under an apprenticeship model, in which the student will teach in the way they were taught by their own teachers (Frederickson, Gavin & Moore 2012; Hyry-Beihammer, p. 162). Schmidt (1992) notes that applied instruction tends to be “idiosyncratic and based more on intuition than on a systemic examination of assumptions” (cited in Brand, 1992, p. 4). While not necessarily problematic, teaching exclusively using the strategies by which one was taught is both limiting and unlikely to be successful with many students, who will likely have very different learning styles.

The lack of training, codified strategies, and support networks for applied studio teachers is evident in the diversity of applied studios across the United States. While some professors of applied music become quite successful, even world renowned, others have less successful studios, as defined by a number of factors including student success, enrollment, professional opinion, and a variety of others. Currently, literature explaining this disparity is lacking. As Berliner (1986) notes, “we need to separate expertise from experience and to study how experience changes people without necessarily turning them into experts” (p.9). Considering the amount of time and energy expended in developing and implementing curricula for classroom teaching, it seems strange that applied instruction has not received similar attentions. The vast majority of performance graduates believe that good teaching technique is not obvious and needs

to be taught, but there has been no major movement in higher education to meet this need (Gavin & Moore, 2012).

Thus, there is a need for more research on the inner workings of the applied music studio. This research could potentially serve a number of purposes. Firstly, it could serve to codify the practices of successful applied instruction, and perhaps suggest new strategies based on the way students learn in this unique environment. Such research could serve to guide studio teachers, both those who are experienced and those just entering the field, to effective instructional strategies in their particular teaching environment. It could also serve to preserve and document the rich history of successful studio teachers, although given this lack of research, the one-to-one lesson has proven to be an ideal learning environment when it is in the hands of skilled teachers. Perhaps, by providing additional strategies, advice, and support, the general quality of studio instruction at the university level and beyond could be greatly improved.

CHAPTER II

REVIEW OF THE LITERATURE

Though interest in research on applied music instruction is a recent development, a body of literature focused on various aspects of applied teaching has amassed in recent years. The following literature review includes an overview of the issues of applied studio research, methods that have been used in attempts to solve such problems, and the various themes in current thinking on applied studio instruction.

Introduction and Overview

Applied studio teaching as a research area is still in its infancy compared to research on other accepted methods of instruction, such as classroom music teaching. While classroom teaching has attracted many decades of systematic research, quantitative and qualitative studies, and multiple theoretical frameworks have been proposed, it has been argued that applied music instruction lacks a theoretical foundation. (Kennell, 1992). The greatest concentrations of literature on music teaching focuses on group teaching at the elementary and secondary levels; one-on-one applied instruction at the university level has attracted much less research (Brand, 1992, p. 3). Nolan (2012) defines the applied private lesson as “a tutorial or mentoring relationship between one student and a master teacher” (p.3).

The vast majority of applied music faculty members at the university level are trained as performers, with the focus of their own education being on very high-level performance skills (Parkes, 2009/2010, p.67). With the possible exception of an undergraduate degree in music education (which is prevalent enough to merit its mention) or perhaps a pedagogy course at the graduate level, they receive no formalized training on teaching. Indeed, even those with music

education degrees are primarily prepared for the group setting of classroom music teaching, but not the one-to-one setting of applied lessons. Many musicians only encounter the private lesson as a formalized environment through their own performance training— not through any sort of instruction on teaching. The implicit assumption is that since students are taught using the one-to-one lesson model virtually universally, they will be able to transition into the role of teacher by merit of their prior role as student (Frederickson, 2007, p. 327). There is currently no empirical research to support this assumption.

Parkes (2009/2010) argues that pedagogical training should be included in both performance and education degrees in order to provide guidance on “how to teach in each of the areas (pedagogy), rather than just what to teach (content)” (p.71). This implies that the accepted methodologies of classroom teaching are neither sufficient nor appropriate for the applied lesson environment. Even for those with some sort of educational background, it is highly unlikely that teaching has been the primary focus of their formalized university training. Despite this, the majority of applied faculty members at the university level are expected to teach lessons as the primary duty of their professorship (Parkes, 2009/2010, p.69). What, then, prepares these professors for their career in university level teaching?

As of yet, this question has not been sufficiently addressed or answered by the literature. The lack of knowledge and research is likely due to several factors. Firstly, because applied teaching has been a highly successful and accepted environment for teaching throughout the history of Western music, it has been assumed that such research is not necessary. Indeed, Bloom (1984) convincingly shows that one-to-one teaching is the most effective teaching strategy, and that most students are successful using this model (p. 4). Because of the history of tradition and

success in applied teaching, it had essentially been overlooked as a research area of interest until recent decades. Moreover, applied instruction has run on the assumption that because studio teaching has been successful, it must have an accepted methodology. It is important to note, however, that the applied studio is a teaching *environment* or *context*, not a *strategy* or *methodology* (Kennell, 2002, p.245). The strategies employed in the one-to-one teaching environment will likely be quite different than those employed in group environments, but there is a general lack of literature to highlight this important difference.

The lack of literature is likely due to the difficulty in collecting, analyzing, and interpreting data in the applied lesson environment. Music research in general faces the challenges of evaluating an ephemeral, temporal, and highly subjective art form; the private studio environment also introduces elements of learning theory and psychomotor functioning (Kennell, 1992, 5). When coupled with the variety of instructional environments, lack of codified teaching strategies, and the interpersonal relationships inherent in teaching one-to-one, it is easy to understand why applied studio research developed its own large collection of literature. Though not an anomaly in music, one-to-one applied instruction is not common in any other area of university instruction (Abeles, 2011, p. 20). It is exceedingly rare to receive one-to-one instruction in other academic fields at the university setting (with the possible exception of the other arts, such as dance, theatre, and art, in some situations). Thus, there is very little literature from which to extrapolate theories from other fields.

Moreover, even the concept of research in the applied studio environment is problematic, as the majority of applied instructors are not trained as researchers “in the traditions and methods of empirical science” (Kennell, 1992, p.5). As Kennell notes, applied music research is

“straddling two competing musical communities: the world of the performer and the world of the teacher.” (2002, p. 243). Often, performing and teaching are considered to be very separate fields in university education, with very little overlap between them. As most performers are not researchers and many music educators see pedagogy as the realm of performers, it is not surprising that such research can prove challenging. Moreover, music research has focused primarily on teaching in group settings because of the use of quantitative methodologies. These methods require a large number of subjects and may not be appropriate for studying the one-to-one environment of the applied studio lesson (Kennell, 1992, p. 5). Schmidt (1992) noted that applied studio research was primarily restricted to case studies, and this has not changed significantly over time (p. 44).

Though there is no overarching, systemized methodology for applied studio teaching, successful teachers are certainly operating using a set of successful strategies, be they conscious or unconscious. Typically, the technical aspects of applied instruction (such as posture, embouchure, and fingerings) are presented in method books and pedagogy texts that are designed with a particular instrument or instrument family as the focus. In terms of the successful application of this technical knowledge in the lesson, applied instruction techniques have been passed down from generation to generation of performers. In this way, applied teachers are “members of an important oral tradition in which personal experience and historical anecdote form the basis of contemporary common practice,” and “Performance expertise is passed from one generation of performers to the next through the lineage of personal experience and the applied lesson.” (Kennell, 1992, p. 5). Thus, despite the nature of western music as a notated art form, the teaching methods employed remain a largely a matter of lineage from one pedagogue to the next.

Early Literature

Abeles (1975) conducted some of the earliest scholarly inquiry into the applied studio environment, which was a response to the trend in higher education toward the systemic evaluation of university faculty and their ability to teach. He investigated student perception of the characteristics of applied studio instructors, using a four-factor (rapport, instructional systemization, instructional skill, and musical knowledge) 30 item rating scale for student evaluation of applied instructors (p. 147). Seventy-five students were asked to write a one to two page essay describing an applied instructor that stood out in their minds, including both positive and negative characteristics (p. 148). After an extensive trial process, Abeles reduced an original 123 item rating scale to a thirty item scale, which was validated by the use of seventeen brass students in evaluating four brass faculty members (p. 149). It may be said that Abeles' most important finding was that evaluation methods used for classroom instruction are not necessarily appropriate for evaluating faculty members in the one-to-one teaching environment (p. 153). In addition, students and faculty are in disagreement about the criteria for good applied instruction, while they generally agree about the criteria for classroom teaching (p. 153).

In 1992, *The Quarterly Journal of Music Teaching and Learning* released an issue dedicated entirely to research in the applied studio environment, which has provided invaluable information for both teachers and researchers in this area. Brand's (1992) editorial, *Voodoo and the Applied Music Studio*, highlighted several questions that had not been sufficiently answered:

- What happens in the applied studio?
- What makes an applied music teacher effective?
- How do applied music teachers gauge their success?

- How are applied music teachers and their students evaluated? (p. 3)

He also noted the general trend in research to emphasize group instruction, and the lack of knowledge of the process involved in creating a great performer.

Schmidt (1992) provides an extensive review of the literature that was available on applied music instruction by this time. In particular, he highlights the emphasis on measuring specific teacher and student behaviors in the applied lesson, such as playing, modeling, and verbal feedback (p. 34). He notes that this literature, including the work of Abeles (1975), Gipson (1978), Hepler (1986), and Wolfe (1990) focus primarily on methods of evaluating applied instructors in a systematic way (p. 36). He also highlights an important research consideration: both Abeles and Wolfe's studies suggest the existence of a "halo" effect in the applied studio, which may impair the students' ability to accurately evaluate their teachers, based on their prior perceptions of their level of expertise (p. 38).

Sogin & Vallentine's (1992) study investigated video recordings of the applied music lessons of 45 undergraduate students studying with 29 different applied instructors from five universities in Kentucky (p.33). Their study revealed the following lesson behaviors: Performance (student was performing), Modeling (teaching was performing), Performance and Modeling (both were playing), Teacher Talk (related to the lesson), Student Talk (responding to the teacher or relevant to the lesson), and off-topic behavior (p.33). In addition, they subcategorized the Performance and Modeling categories to include the following activities: Scales, Etudes, and Recital Repertoire. In regards to the use of lesson time, the majority was spent on overall performance, an average of 51.2% of the lesson time (p.34). Their most interesting finding was that piano teachers tend to allow their students to talk more in the lesson,

whether by responding to questions or through interaction in the teaching/learning process (p.35).

The Pedagogical Training of Performance Graduates

There is a growing body of literature that suggests performance graduates are not adequately prepared by their formal education to become pedagogues. The implicit assumption is currently that because performers are taught in the private lesson environment, they will be able to absorb pedagogical models for their own teaching (Frederickson, Gavin & Moore, 2012).

In Villarreal's 2010 study, more than 65% of participants, whom were private instrumental teachers in a large metropolitan area, felt that they would have benefitted from more direction on private lesson teaching in their undergraduate or graduate education. In Frederickson, Gavin & Moore's study (2012), 94% of participants disagreed with the statement "good teaching technique is obvious and does not require training." (50). Frederickson's (2007) data suggests that music majors, regardless of degree and level, see a need for specific training in how to teach (p. 326). Frederickson also points out that college level music training spends very little curricular time on teaching in the one-to-one studio environment when compared to the time spent on group teaching in public schools and on performance skills (p. 326).

In Mill's (2004) study, undergraduate performance students consistently hoped to teach after graduation, and they felt that training on methods for teaching in the lesson environment was necessary. Madsen and Kelly (2002) proposed that musicians who actively choose to become teachers are ultimately better teachers in the long term. This is supported by Bennett and Stanberg's (2006) finding that performance students thought of teaching more positively after participating in a twelve-week course on teaching methods. Frederickson (2007) suggests

exposing performance majors to the systematic study of pedagogy, in preparation for studio teaching in their futures (p.328).

Lineage

Nolan's (2012) doctoral thesis includes an extensive discussion of the concept of lineage and its relevance in contemporary music pedagogy practices. In conversations with UBC colleague, Jane Coop, Nolan learned that her lineage of teachers could be traced back to Ludwig van Beethoven (p. 19). The tracing of lineage is relatively common in instruments with extensive performance histories, such as the piano. Nolan argues that Coop's lineage "provided an example of traceable links related to opinions, attitudes, and personalities of those who compose, teach and perform music" (p.67). In addition, she discusses the "Passing of pedagogical information through time" or what artist-professor Eugene Rousseau refers to as "immortality" as a form of artistic lineage in passing specific ideologies, concepts and strategies from one generation of performer to the next (p. 3). This concept of lineage leads to the study of "how learning in the private music instruction between teachers and students can produce personal and pedagogical legacies" (Nolan, 2012, p. 8).

Nolan's thesis also highlights the often-intentional continuation of a musical lineage: when Larry Teal retired as the saxophone professor at the University of Michigan, Donald Sinta was considered "the perfect candidate to continue the legacy that Teal had left" (Bristow, as quoted in Nolan, p. 156). Teal had also adamantly protested Sinta moving to France to study with one of the preeminent French saxophone pedagogues, Marcel Mule, on the grounds that Sinta should not "go to Paris and let Mule change everything that Teal had spent twelve years helping to develop" (Bristow, as quoted in Nolan, p. 154).

The concept of lineage in music performance is not a recent construct-- it has been evident in the 'pedigree' of performers for generations. When addressing the students of two recently deceased violin masters, Baillot (1834/1991) wrote:

Beloved students of these expert masters, you will try to render faithfully the expression of their souls; you will find them in their compositions—they still live in them! Their talents will live again in you: guardians of their traditions, you will keep oblivion from placing its hand on their works, and you will share their glory by identifying yourselves with their inspiration! (Baillot, 1834/1991, p. 9)

Baillot's writing indicates an interest in preserving and passing on the teachings of experts from one generation to the next. While not explored in extensive detail in the literature, the concept of lineage is essential in understanding the applied studio environment, particularly because the one-to-one lesson has traditionally been an apprentice type relationship, in which the lineage of one performer is passed to the next (Kennell, 1992 p. 5).

Teacher Efficacy

Gibbs and Powell (2011) define teacher efficacy as "the strength of the beliefs that teachers hold that they can positively influence aspects of children's educational development" (p. 565). Tschannen Moran, Hoy and Hoy (1998) define the term as "the extent to which the teacher believes he or she has the capacity to affect student performance" (p. 202). Teacher efficacy is an important concept in all forms of teaching, as the abilities and perceived abilities of teachers are not necessarily the same, may be malleable, and are important in evaluating the effectiveness of instructors. Teacher efficacy is an important consideration in applied teaching, as many studies have shown a correlation between efficacy beliefs and student achievement (Ashton & Webb, 1986; Caprara *et al.*, 2006; Ross, 1992; Tournaki & Podell, 2005).

In Frederickson, Gavin, and Moore's study (2012), 68% of participants agreed that if their student is not practicing, it is their job as the applied teacher to motivate them. (50). This suggests a higher level of teacher efficacy than evidenced in other studies, because faculty members believe it is their job to motivate their students, they must have the efficacy belief that it is within their control to motivate their students. Further, participants agreed with the statement that they "worry that their teaching is not good enough" if students give up, further showing their perceived control over student learning and success (p. 50).

Gibbs and Powell's (2011) study highlighted the importance of teacher efficacy beliefs for the sake of reinforcing teachers' belief in their ability to manage student behavior (p. 564). Bresler (2009) argues that while university faculty members are expected to teach, the responsibility for learning lies with the student (p. 13). This suggests that regardless of their efficacy beliefs (i.e. if they believe they could motivate students to learn), faculty are not held professionally responsible for the end product of student learning.

Instrument Pedagogy

Frederickson (2007) notes that the systematic study of one-to-one teaching is often focused on pedagogical techniques specific to a particular instrument or family of instruments (p. 327). With this in mind, the following literature represents some of the major sources on instrument-specific pedagogies relevant to a more generalized study of applied studio instruction, as well some more generalized studies.

In his three-month study of Jennifer Moran's private flute studio, Montemayor (2008) identified several themes inherent in successful private studio instruction. These included seriousness and professionalism ("serious inquiries only"), support of studio peers, creating a

distinctive studio culture, and the adoption of a value system (including circles, mythologies, legends about older studio members, professionals, and instructors), adherence to a system of clearly defined expectations, structure and stability, enthusiasm, and frequent specific feedback.

Nolan's (2012) case studies of three artist professors of the saxophone is focused on the teaching of Frederick Hemke, Eugene Rousseau, and Donald Sinta. Nolan chose these subjects both based on their preeminence in the concert saxophone world and that all three were nearing retirement at the time of the study (two of whom have since retired). Focusing on artistry, lineage, and interpretation of music, Nolan identified several common threads between the teachers included in this study. In particular, the three artist-professors had similar ideas about the attainment of artistry: "First, artistry develops over time spent experiencing music as a performer. Second, inquiry into other art forms, together with cultural and historical understanding, informs artistic awareness" (2012, p. 5).

Inside John Haynie's studio: A master teacher's lessons on trumpet and life (2007) details the teaching philosophy and methodology of master trumpet pedagogue and retired Professor of Trumpet at the University of North Texas, John Haynie. Haynie, who taught at the UNT from 1950-1990, insisted that all of his students play trumpet at a professional level, regardless of their degree, and did not support the idea of music education as "something to fall back on" (2007, p. 88). He did not accept that students should use music education as a fallback for an unsuccessful performance career, and that such teachers are detrimental to music education in general. By maintaining performance excellence, Haynie believed that both music educators and performers would carry this standard of excellence forward to their own students in both colleges and the public schools (Haynie, 2007, p. 188). Haynie's focus on clear

expectations of excellence is in keeping with the literature on the habits of successful applied studio instructors.

In brass pedagogy, there is also extensive literature on Arnold Jacobs, an expert tuba player of enormous influence. Stewart's (1987) book, *Arnold Jacobs: The Legacy of a Master*, provides a collection of anecdotes and memories from the many professional musicians and teachers who benefitted from Jacob's influence. In particular, Jacob was known for his emphasis on the mental side of playing: "[he] convincingly demonstrated that the primary mental focus of the performer should be on the musical rather than the physical aspects of performing" (Chenette, as quoted in Stewart, 1987, p. 3). Eugene Dowling, Professor of Tuba at the University of Victoria, said that the key phrase remembered from his initial lesson was the concept of "wind and song" that "distill[ed] the essence of his [Jacobs's] message" (as quoted in Stewart, 1987, p. 11). Critical to Jacobs's teaching methodology were the concepts of wind, or airstream, and the song, or phrasing. Finally, Harvey Phillips (1929–2010), professor emeritus of Tuba at Indiana University, summarized Jacobs' influence as an artist-teacher:

Arnold Jacobs never met a musician he couldn't improve; his teaching and personal example inspired a better understanding of themselves, their art, and their instrument. He provided logical comprehension and artistic application of his 'wind and song' philosophy and pedagogy. But, oftentimes, his greatest and most lasting gifts to friends, colleagues and students, were positive changes in attitude and commitment. With knowledge, wisdom, patience, love, and understanding, Arnold Jacobs infused desire for self-improvement, purpose, and fulfillment into the lives of all who sought his counsel. (<http://www.windsongpress.com/jacobs/CSO%20Tribute.htm>)

In his thesis on artist-professors of the tuba, Call (2000) identifies the master class environment, defined as "a private lesson in a public forum" (Nolan, 2012, p. 7), as a particularly important environment for learning in applied studio teaching. In addition to benefitting the student being critiqued by the master-teacher, other students present benefit by "watching a master teacher

solve performance problems and teach musical interpretation” that give “all students present opportunities for significant vicarious learning” (Call, 2000, p. 9).

The New Handbook of Music Teaching and Learning (2002) provides a historical context for one-to-one studio instruction, specifically in North America. In particular, Kennell’s entry states that Bloom’s (1985) study *Developing Talent in Young People*, recognized “one-to-one instruction as a particularly effective instructional context” and moreover that the private lesson environment “might be a fascinating laboratory for the study of teaching and learning” (2002, p.243). Indeed, Bloom’s work can be credited with renewing interest in private instruction as more than an unusual research endeavor.

Bloom’s (1982) study focused on master teachers of both concert piano and swimming, revealing several common factors in the way world-class performers were discovered, cultivated, and trained in each field. He focused his research on three questions:

- 1) What were the roles of the home, teachers, schools, and other environmental and experiential factors?
- 2) Were these people initially so rare and unusual that they are almost a special type of human, or are they largely the product of special circumstances?
- 3) What are the patterns of development found in each field, and what patterns are common across fields? (p. 664)

Results showed that expert performers in both concert piano and swimming typically had three teachers over the course of their studies (p.664). The students typically started with the best teacher in their immediate geographic area, and progressed to the best available teachers as they advanced through their studies, often at great personal sacrifice and expense. Typically, students

are accepted by these teachers on the basis of evidence of prior successes, the personal drive to work hard for extended periods of time, and the presence of some level of promise for reaching even higher levels of success (p. 665).

Bloom also suggests that a part of the effectiveness of master teachers is their ability to locate and select the most promising available students. Furthermore, part of their reputation as effective teachers is due to an ability to “get attention for their students and to secure favorable conditions for them to be given further tryouts, places in competitions, and special conditions that will enhance their careers in the talent field” (p. 665). This mutually beneficial relationship, in which students gain expert instruction and teachers gain a stronger reputation based on the successes of their students, is a key feature in successful applied studio instruction.

Sandor’s *On Piano Playing* (1981) argues that performing is itself a form of teaching, and that a teacher who can “demonstrate what he preaches is incomparably more effective than one who can’t” (p. 220). Sandor’s comment suggests that performance abilities are an integral component of successful teaching in the applied studio, as the ability to model good playing is a valuable asset.

Instructional Scaffolding Theory

According to Kennell, the existent literature on applied music instruction constructs the following definition of music learning in this context: “Applied lessons consist of dynamic interactions between a more experienced teacher and less experienced student, in which students play and teachers talk.” (Kennell, 1992, 7). This is insufficient, because it does not account for a variety of interactions and behaviors inherent in the complex environment of the applied studio.

Moreover, this theory does not represent a fundamental theory of the complexities of the student-teacher relationship.

Thus, Kennell (1992) sought to establish a theory of applied music instruction, using existing psychological theories. According to Kennell, the applied lesson environment exemplifies psychologist Lev Vygotsky's notion of joint problem solving. In this model, the student can develop to her full potential through "problem solving under adult guidance or in collaboration with more capable peers." (p8). Thus, time spent in the practice room throughout the week represents a self-problem solving strategy, which is followed by a joint problem solving strategy in the applied lesson, which serves to help the student reach new levels.

Wood, Bruner, & Ross, (1976) first coined the term "scaffolding strategy" to describe the teacher intervention in the joint problem solving process. According to their theory, the scaffolding method "involves a sort of 'scaffolding' process that enables a child or novice to solve a problem, carry out a task, or achieve a goal that would be beyond his unassisted efforts (Wood, Bruner & Ross, 1976, p.90). The teacher erects a metaphorical scaffolding for the student, helping them to reach a new level of understanding that is currently just beyond their grasp without assistance.

According to Nolan (2012), the scaffolding theory provides a sufficient description for one of the most important aspects of applied teaching: "A teaching outcome, perhaps more intensely delivered in private music instruction, is to show students how to make their own well-formed decisions in current and future learning situations." (p. 78). The scaffolding theory accounts for the necessary support from teachers in the earlier stages of learning, but also for teaching students to operate with a high level of independence over time. Kennell also argues

that the goal of the studio teacher is to gradually develop student independence: “An important goal of applied teachers ... must be to foster independent problem-solving skills which the student can use in the practice room” (Kennell, 1992, p.15).

Kennell (2002), citing the work of Wood, Bruner, and Ross (1976), identifies six categories of scaffolding that are related to applied lesson study in an “expert-novice teaching learning context:”

1. Recruitment—the interaction between teacher and student.
2. Marking critical features—identification and correction of errors.
3. Task manipulation—simplifying the task to help the student start the scaffolding process.
4. Demonstration—the teacher plays in the lesson to model good playing or demonstrate the student’s errors.
5. Direction maintenance—the teacher sets goals for upcoming lessons or performances.
6. Frustration control—the teacher recognizes and supports the student through the struggles to improve (Kennell, 2002, p. 245).

These six categories are used by the expert applied studio instructor to guide students to high levels of performance and learning independence. In addition, Allen’s (2011) study on conductor Otto-Werner Mueller illustrates that the notion of scaffolding is a viable theoretical approach for the investigation of applied music teaching.

In addition to the scaffolding strategy set forth by Wood, Bruner, and Ross (1976) and Wood, Wood, and Middleton (1978), Kennell (2002) proposed the “teacher attribution theory,” which more accurately depicts the intricacies of assessment and the prescription of strategies on the part of the teacher. Instead of “a prescribed order of intervention strategies or the simple assessment of student improvement,” teacher attribution theory accounts for “the teacher’s attribution of why the student’s performance succeeded or failed” (Kennell, 2002, p.246). This particular formulation of the scaffolding theory more accurately accounts for the teacher’s ability to choose the best strategy for solving problems, based on her assessment of the source of those problems. As Nolan (2012) notes, this theory is “closest to a common sense, experiential approach, and an appropriate and logical rendering of the setting within private music instruction” (p.79).

Defining Success

Call (2000) defines a master teacher as someone who has “proven themselves by the quality of the students they have attracted, passed through their studios, and launched into successful careers in performing and teaching” (p. 7). Primarily, the literature reviewing successful studio instructors uses the accepted expertise of the instructors as evaluated by their peers and the general musical community. As Berliner (1986) notes, “mere experience is simply not believed by most people to correlate highly with expertise in pedagogy” (p. 9). Much of the existent literature on applied studio teaching focuses on the views of students concerning teaching effectiveness (Das Dorres Barros et al. 2007, p. 435). The current literature uses a number of other justifications for the inclusion of specific professors as research subjects. These include peer evaluation, student success, press acclaim, and their performance resume.

Nolan's (2012) thesis on artist professors of the saxophone, for example, involves three of the most renowned artist-pedagogues in the field, and thus does not in any way 'justify' their inclusion as appropriate research subjects. Their inclusion is tacitly justified by their acknowledged reputation in their particular area of expertise, as defined by several decades of teaching, performing, and producing successful students at the highest levels, many of whom are now successful studio professors at the university level.

Duke & Simmons (2006) studied the lesson environments of three renowned artist-teachers, including their biographies in the study as the justification for their inclusion. The implication is that their professional experience is what has made them successful teachers; indeed, two of the three biographies contain references to competitions and awards won by their students to provide evidence of their skill as pedagogues (Duke & Simmons, 2006, 169). By this measure, teachers are successful when their students gain recognition for their performance abilities and their own teaching skill.

Bloom's (1982) research seems to agree that successful teaching can be measured by the success of students who have studied with a particular teacher. Bloom identifies successful master teachers by their track record:

Generally, the master teachers are a small number (about six to eight) of individuals who have gained a reputation for the development of outstanding concert pianists or Olympic swimmers. Each of them has trained a number of the top people in a particular talent field; this is a matter of public record (p. 665).

Thus, for Bloom, master teachers build their reputation over many years of effective student recruitment, training, and the success of those students who study with them.

Clemmons' (2009/2010) study of master voice teachers included four teachers identified as masters through the National Association of Teachers of Singing (NATS) Summer Intern

Program who were known for building strong relationships with their students (p. 257). Thus, these teachers were identified by a body independent of the research, presumably on the grounds of a successful career in studio voice teaching.

Gholson's (1998) study focuses on renowned violin pedagogue Dorothy Delay and uses Berliner's (1986) criteria for identifying expert pedagogues (p. 537). It is important to note, however, that Gholson's study focuses on a one-to-one lesson environment, while Berliner's criteria were designed for classroom teaching expertise: "two large domains of knowledge must be readily accessed to be an expert pedagogue. We have stipulated those two domains of knowledge to be subject matter knowledge and knowledge of organization and management of *classrooms*" (p. 9, emphasis added). In addition, Gholson cites media recognition, a fifty-year teaching at prestigious higher education institutions (including Juilliard and the Aspen Music School), and a track record of highly successful students who have made a career as professional performers and pedagogues (p. 537).

Thus, the criteria of peer recognition, media acclaim, and student success in their field of expertise represent the most commonly accepted criteria of expertise in the field of music. In addition, the criteria of being a highly successful performer is often also included as a criteria for teaching success at the university level (particularly in relation to faculty members being hired to teach at universities), but a link between personal performing success and teaching success in the applied studio has not been established in the literature.

The Human Factor

Donald Sinta, one of the great artist-professors of the saxophone, articulated what he feels to be the true challenge of studio teaching: "the greatest difficulty in teaching for me is the

human being that's studying the instrument" (Maloney, as cited in Nolan, 2012, p. 64). There is also a growing body of literature supporting the importance on interpersonal relationships in the applied lesson environment. As Abeles (2011) notes, "the quality of the relationship between instructor and student in the applied studio may dramatically affect a student's success. (p. 20). Clemmon's (2009/2010) research focused on master singing teachers who were known for building strong relationships with their students, and concluded that these relationships were essential in the lesson environment (p. 264). Findings from this research demonstrated that teacher expertise/confidence, a feeling of security and mutual respect, clear expectations, and teacher enthusiasm were all exhibited in the lesson environments of these master teachers.

Schmidt (1989) used a *Myers-Brigg Type Indicator* (MBTI) with 43 applied studio instructors that included four subscales: extraversion-introversion, sensing-intuition, thinking-feeling, and judgment-perception (p.260). Through this research, Schmidt affirmed that some of these personality variables (extraversion-introversion and judgment-perception) accurately predicted behaviors of the studio instructors in the lesson environment (p. 266). Specifically, Schmidt showed that teachers who were more extraverted on the MBTI scale, and those who were more intuitive, gave faster paced lessons, modeled playing more frequently, gave a higher number of approvals, and employed a higher rate of reinforcement techniques.

As Campbell notes, "the making of a performing musician in the West is the result of events that transpire between student and teacher in the privacy of the studio lesson." (quoted in Kennell, 2002, p. 244). Indeed, the one-to-one nature of the applied studio lesson may be the most important factor for the overwhelming success of this teaching strategy over time; as

Kennell notes, “human interaction is perhaps the most crucial aspect of studio instruction that attracts the attention of music researchers” (Kennell, 2002, p.252).

Montemayor (2008) also emphasized the importance of interpersonal relationships in the applied studio environment, noting that his primary research subject, Jennifer Moran, was highly successful in both acknowledging differences in students and adapting accordingly, which were identified as important teacher ‘caring’ behaviors (p. 292). Indeed, Moran’s students agree that she is exceptional at fostering personal relationships: “she builds great relationships with every student ... and always is encouraging, even during frustrating times” (p.292). Montemayor notes that this behavior is in agreement with Nodding’s (1991, 1995) writings on pedagogical caring (p. 292).

It is interesting to note that Bloom’s (1982) study concluded that, with the exception of some rarer cases, “the master was a relatively remote person ... a distant figure who made demands on them to do their utmost in their talent field ... In general, master teachers do not befriend their students” (p.668). He does notes that some students in his study “broke through” the remote relationship of the master-student, and regarded them as a “father figure” (p. 668). He also notes that master teachers in his study are often “remembered with gratitude by their successful students but rarely with love and affection” (p. 715). This is in direct contrast with much of the literature on successful studio teachers, but may be explained by a wide array of variables. For example, many ‘master teachers’ do not teach in the university setting, but rather only take the most highly qualified students based on their own criteria, not on university enrollment criteria. Also, it is possible (though not currently corroborated in the literature) that

those who choose to teach in the university setting are more interested in the human aspects of teaching, and not purely in the art form of music itself.

Studio Culture

In any form of music education, culture is an important consideration; the direct impact of culture and its implications is perhaps more strongly felt in the applied studio, given that is centered on study with one expert. There is a small body of literature addressing culture in music teaching, both in the public schools and in the applied studio. While these environments differ significantly, they share many characteristics, particularly in that both develop their own unique cultural values. This cultural development, in many ways, is inevitable given the setting: "Any group of people sustained by a common interest or a set of shared values ... will develop customs, conventions and conversational manners of a more or less specialized kind, creating a subculture." (Swanwick, as cited in Morrison, p. 25).

In his work on the culture in the music classroom, Morrison (2001) argues that the school music ensemble is a culture in itself, with its own unique customs, rituals, and traditions (p. 25). Morrison also cites Mark, who sees the high school band program as a matter of lineage with the great (and now virtually non-existent) professional bands of the past (p. 25). Music educators also pass on traditions inherited by virtue of their own experiences as student musicians, furthering their lineage and contributing to a shared culture (p. 26). This focus on lineage is an important aspect of culture within any teaching context, as the history of the teacher and their medium shapes current practices.

Morrison also points out the unique nature of participation in an ensemble: "Students take ownership of the ensemble experience in a unique and personal way. Participation becomes an

aspect of students' self-identity" (p. 25). This identity formation is particularly well expressed by the explanation of the culture of music in the public schools:

Membership in one or more of these ensembles may continue for the better part of an entire primary and secondary school education, often under the consistent tutelage of a very small corps of music teachers (sometimes only one!). Over time, this identity grows and strengthens until, by high school, a particular group of individuals is identified as being the band and not just being in the band. (p. 25)

It is important to note that Morrison's research focuses specifically on large ensemble culture, which may vary significantly from studio culture created through shared membership in an applied studio, but the atmosphere is sufficiently similar to warrant its inclusion.

Montemayor's (2008) flute studio ethnography revealed the creation of a 'flute culture' within the studio as one of the most important aspects in the success of that particular studio (p. 293). In particular, he highlights the use of language to reflect the identity of the studio, particularly in the form of comments that delineate "us" from "them" (p. 293). He found that Jennifer Moran expressed a significant solidarity with her students, identifying this as a feature unique to studio teaching (and perhaps not advisable in classroom teaching) (p. 297). Much like Morrison's work, Montemayor found that the involvement in the flute-specific of the studio served to "reinforce a strong sense of identity among these students" (p. 293).

Nolan (2012) describes Frederick Hemke's "buddy system," in which a younger studio member is paired with a more advanced member, so that both can benefit from a dialogue of constructive criticism (p. 104). In addition, Nolan noted a sense of family within Hemke's studio, which Hemke has fostered in response to his experiences as a member of the saxophone studio at the Paris Conservatory (p. 106). Eugene Rousseau, also featured in Nolan's thesis, encourages his students to emulate the practice habits of the peers they admire most to discover their own

best strategies (p. 134). It seems that an important aspect of music teaching is the development of a culture, which defines roles/expectations, both the teacher-student relationship and relationships between studio members, and the standards that students are expected to uphold.

The current literature on applied studio teaching, while still a relatively small body, provides invaluable insights for further research into the successes of applied studio instructors. In particular, the literature would be greatly helped by an increase in case studies of highly successful instructors, whereby providing a framework to develop theories of successful practice.

CHAPTER III

METHODOLOGY

The Research Project

The purpose of this study is to research the pedagogical and performance practices of respected applied studio teachers in the field of music. Topics include the different viewpoints, methodologies, instructional strategies, and philosophies of these applied studio teachers at higher education institutions. The objective of this study is to find common themes in successful studio teaching at the university level. Of particular interest are broad overarching themes of interest to all studio teachers, regardless of the pedagogies of specific instruments.

Research Questions

In applied studio research, the primary focus of the literature has been on two major areas: measurement of effectiveness and the use of instructional time. While these questions are both interesting and important, the current research is primarily interested in the beliefs of both studio instructors and their students about what makes applied studio instruction effective. A number of questions motivated the undertaking of this research: Are there common characteristics, personality traits, teaching styles, philosophies, or methodologies shared by successful applied teachers? Do they view their teaching in similar ways? How does teacher personality impact student learning? Do successful applied studio instructors foster a particular studio environment or culture for their students? How do students view their teachers? What do students value in their teachers' teaching? How do teachers pass their performance lineage on to their students? How does their level of teacher efficacy impact their teaching? Using these

questions as a guide, this research sought to uncover the common elements of successful teaching, and those things which teachers believe make them successful.

Methods

The research took place at two different higher education institutions in the United States: Central Michigan University and the University of Oklahoma. These universities were chosen as peer-level higher education institutions, but in geographically diverse locations; this was an attempt to eliminate any sort of potential regional bias in teaching. Four applied studio instructors served as primary subjects and four of their students for each instructor as secondary subjects. The applied studio instructors included in this study are Hal Grossman (Professor of Violin, University of Oklahoma), Alexandra Mascolo-David (Professor of Piano, Central Michigan University), Eldon Matlick (Professor of French Horn, University of Oklahoma), and Andrew Spencer (Professor of Percussion, Central Michigan University). See Appendix A for the biographies of these instructors, as listed on the website of their institution.

The primary subjects for this study were chosen based on recommendations from the Director of the school of music at each institution. The director was given an overview of the research, and asked to recommend faculty members that would be strong candidates for the research based on their success as studio teachers over many years of university teaching. Primary subjects were then contacted to obtain their consent to take part in the study. Secondary student subjects were contacted via email by their applied studio instructor, and asked to contact the principal investigator if they were interested in being involved in this research. Students ranged from undergraduate freshmen to second year masters students, with two students in the early years of their degree and two more advanced students from each studio.

Semi-structured interviews with applied studio teachers and their students were used to collect data for this study, along with private lesson observation. One full lesson (either a half hour or full hour) was observed for each student, and an interview of between fifteen minutes to one hour was conducted following the lesson. Studio instructors were also interviewed, in sessions lasting from forty-five minutes to one and a half hours. See Appendix B for the guiding interview questions.

Study Boundaries

This study was not designed to assess, evaluate, or make recommendations for change in applied studio teaching. It does not seem appropriate to evaluate teacher of vastly different areas in comparison to one another, and it is not in the spirit of this research. Rather, this study seeks to highlight the successful strategies being used by these studio instructors, in an attempt to shed light on the practices of those who have been successful in the field. It is hoped that by bringing the methods used by these successful studio teachers to light, other teachers will be able to further refine and improve their own instruction.

Significance of this Study

This study provides insights into the inner workings of the successful applied studio. There is currently no accepted methodology for the applied studio; because the applied studio environment proves to be successful when in the hands of skilled instructors, it is unclear whether there are numerous successful strategies, or if the majority of successful instructors abide by the same strategies. Thus, in the case of applied studio, theory can be derived from practice; successful studio instructors can be observed and interviewed, and their insights used to develop theories of practice.

CHAPTER IV

PRESENTATION OF DATA

Data Analysis

The interviews conducted for this study were analyzed for common themes between the four applied studio instructors. Of particular interest are the elements of successful applied studio teaching articulated by both the instructors and their students. The lesson tapes were used both to corroborate the information provided by study participants, and to determine the use of instructional time.

Use of Instructional Time

Duke and Simmons' (2006) identified three broad categories (Goals and Expectations, Effecting Change, and Conveying Information) and the nineteen elements they identified within these categories for the activities that were consistently present in the lessons of the expert applied studio instructors included in their study. Using these categories, lesson tapes in this study were viewed to look for both correlations and deviations from their findings. Duke and Simmons found the following common elements among the three artist-professors in their study:

Goals and Expectations

- The repertoire assigned students is well within their technical capabilities; no student is struggling with the notes of the piece
- Teachers have a clear auditory image of the piece that guides their judgments about the music
- The teachers demand a consistent standard of sound quality from their student
- The teachers select lesson targets (i.e., proximal performance goals) that are technically or musically important
- Lesson targets are positioned at a level of difficulty that is close enough to the students current skill level that the targets are achievable in the short term and change is audible to the student in the moment
- The teachers clearly remember students' work in past lessons and frequently draw comparisons between present and past, pointing out both positive and negative differences

Effecting Change

- Pieces are performed from beginning to end; in this sense, the lessons are like performances, with instantaneous transitions into performance character; nearly all playing is judged by a high standard, "as if we are performing."
- In general the course of the music directs the lesson; errors in student performance elicit stops
- The teachers are tenacious in working to accomplish lesson targets, having students repeat target passages until performance is accurate (i.e., consistent with the target goal)
- Any flaws in fundamental technique are immediately addressed; no performance trials with incorrect technique are allowed to continue
- Lessons proceed at an intense, rapid pace
- The pace of the lessons is interrupted from time to time with what seem to be intuitively timed" breaks, during which the teachers give an extended demonstration or tell a story
- The teachers permit students to make interpretive choices in the performance of repertoire, but only among a limited range of options that are circumscribed by the teacher; students are permitted no choices regarding technique

Conveying Information

- Teachers make very fine discriminations about student performances; these are consistently articulated to the student, so that the student learns to make the same discriminations independently
- Performance technique is described in terms of the effect that physical motion creates in the sound produced
- Technical feedback is given in terms of creating an interpretive effect
- Negative feedback is clear, pointed, frequent, and directed at very specific aspects of students' performances, especially the musical effects created
- There are infrequent, intermittent, unexpected instances of positive feedback, but these are most often of high magnitude and extended duration
- The teachers play examples from the students repertoire to demonstrate important points; the teachers' modeling is exquisite in every respect

These findings were largely consistent with the applied studio instructors included in this study, but with some important differences. Rather than discussing those that were confirmed by this research, the following will show the differences seen in these instructors, and propose some possible explanations.

Lessons proceed at an intense, rapid pace

A number of the lessons observed for this study progressed at a much slower rate than those described in Duke and Simmons' work. That is not to say that the teachers moved at a slow pace the majority of the time, but rather that they were sensitive to the atmosphere of the lesson, specific goals, and the mood of the student with whom they are working. In particular, if the student was having a difficult day, either as a performer or personally, the teacher was careful to address those concerns before and musical material was addressed. In addition, musical material was often discussed at a slower pace in these lessons, suggesting that these studio instructors are sensitive to the needs of their students beyond their immediate technical and musical development. Moreover, the students in this study were very comfortable with their studio instructors on a personal level, and frequently discussed personal, musical, and career-related issues with them. Because they seek their guidance beyond a particular piece of music, lesson time is not always devoted entirely (or even mostly, in some cases) to performing music.

The teachers permit students to make interpretive choices in the performance of repertoire, but only among a limited range of options that are circumscribed by the teacher; students are permitted no choices regarding technique

While all of the teachers included in this study stressed the importance of excellent technique, they were not all committed to one specific technique for playing their instrument. Dr. Spencer provides an explanation of his flexibility in student technique:

There are a lot of professors that are very specific, you must hold the stick like I do, you must play, you must phrase, like I do. That has no interest in [sic] me, and I think it's a disservice to the student. I think it's important they find out how they play. That being said, I do get in their face, especially first and second year students. The first time I meet grad students, if I see some technical issues that will inhibit them from progressing past a certain point I get in their face. If they hold the stick differently than I do, and are still playing great, I don't stress it too much. Until, I find a spot where they can't— where something is holding them back, then I get in their face. So I'm a little bit more, um, this is how you *must* play, types of comments, to first and second year students. After that it

becomes much, much less about specific techniques except on occasion and much more about music interpretation, and what you're trying to do here, and what sounds are you getting and that type of stuff. (Andrew Spencer)

Thus, students are expected to use good, efficient, high quality technique, but not necessarily to prescribe to one particular school of playing.

Interviews

The primary interest of this research, beyond observing the instructional activities of these successful applied studio instructors, was to document their own beliefs about what makes studio teachers in general successful, but also that what they believe has made them successful in their own careers. Several common themes emerged in the subsequent analysis of their interviews, both between the studio teachers and their students. The remainder of this paper is dedicated to their views as successful studio instructors.

Good Teaching

Many themes related to the applied studio instructors' perceptions of good teaching were apparent throughout the interviews. In particular, all four studio instructors emphasized flexibility and adapting to different students as essential in good teaching. This included adapting to different learning styles, personalities, goals, and levels of motivation. A number of anecdotes highlight the importance of flexibility:

... that's what good teachers do ... you're constantly adjusting, you know. You're always learning how to— there's always a different way to teach something... I pick up tips and concepts all the time but it's no longer a fear that I'm inadequate, but comes from a confidence that I know what I'm doing and I can incorporate just about anything I want to in my teaching and make it successful. (Andrew Spencer)

... you become good at becoming a psychologist, without really having formal training in it. Because you become good at analyzing and seeing, because you see so many different personalities and characters and you have to deal with all of that. So, I'm like a

chameleon, I have to adapt to these different people with different needs ... (Alexandra David)

But, also realize that not everyone else learns like you do, and you have to come up with a myriad of ways to skin a cat. (Andrew Spencer)

I realize that not everybody has the same abilities, but within their ability, be able to do that, to understand and create music (Eldon Matlick)

... teaching is an art, and I think it's a craft, and it has to be studied. And I think that young teachers need to develop a plan or a system, for going— for knowing how to take a student at whatever level and making that student progress to the best of that students' abilities. (Hal Grossman)

Their students also recognize and appreciate this flexibility in their teachers, as they are aware that their lessons are being customized to their particular needs:

“I think what I like the most about how she does uniquely adapt to each one of us as a student, and as an individual.”

“He's really good at reading his students and knowing what level they are at and customizing a plan for them.”

These studio instructors mentioned a variety of other factors in good teaching, but all agreed on flexibility and sensitivity to the particular student as essential in good teaching.

Independence

All four teachers included in this study agreed that helping students achieve independence as learners was a primary goal of their teaching. Using various instructional techniques, they seek to give students the tools to make informed decisions without direct assistance from the instructor. The ultimate goal is to give the students the tools to make technical and musical decisions on their own:

... you teach them how to learn. I mean, that's the thing I'm really doing, is giving them the skills to figure out stuff and solve problems on their own. Because I'm not going to be around, I'm here for four years for them, at the most; five. And, I'm not going to be there when they are out jobbing, or gigging, or teaching, or whatever, they have to learn to do

this on their own. So the faster I can get them thinking for themselves, along those lines, the better. (Andrew Spencer)

... the essence of it would be obviously to guide the students, not just to becoming better at the instrument and all that technical, artistic side, but more than that, is to give them an insight so deep to the music itself, that once they leave my guidance they are able to dismember the pieces, tear them apart, and figure it out on their own ... And that's why people think I'm demanding, I'm tough, I'm this or that, but the truth is once they get out of here, the ones that are really serious, do something serious with their careers. So I'd say that's the essence [is to] give the students the ability to solve problems on their own. (Alexandra David)

... people just don't know how to practice. They go in and just read everything down, go in and read everything down, read everything down. They're not using their gray matter. They just, you know, I try to instruct them on developing a plan and not waste time practicing what they know. (Eldon Matlick)

And, so when they get to a certain level they have to— they have a high— it's not just that they have a high skill level but they also have a high aptitude for critiquing, and that is how they build independence. (Hal Grossman)

The students of these instructors were also in agreement about the importance of independence:

... if we're working on a particular solo, he's teaching me different ways to interpret that solo, and different strategies at getting that solo to the best of my ability. But also I'm learning how to work on solos in the future, when I'm doing it by myself. So, he's not only teaching me that particular solo, but teaching me how to get to where I want to be as a performer at anything that I'm performing.

They felt that developing their abilities to identify, assess, and fix various musical problems was a central goal of their lessons with their applied studio instructor. They also frequently mentioned that it would be/ is a goal of their own teaching to develop high levels of student independence.

In addition, these teachers believe strongly in fostering the individuality of their students, and finding their unique talents:

... generally, after the third and fourth years they start to, kind of, get going on their own directions. What they are interested in. And, that does not bother me at all. And I try to water that... (Andrew Spencer)

But ultimately that person really wants to take it to another genre, and I think that's great. I mean, I'm open to that. I recognize my role in that person's training but I also realize that it's going to veer off ... I mean, you have to maintain, you have to be true to the cause of the teaching but be ultimate, you know, product that may be in an area that, you know, that is not on path A. It might go off to path B, but that's okay. I mean, my job is to make everyone the best violinist that they can be. (Hal Grossman)

So, you really need to be a psychologist in many ways, you need to be able to read in between the lines, and try to analyze what is it they are really trying to say when they talk to you. And, don't just try to teach everybody like they are all the same, or on one level and that's it, no no no. You have to see each individual for what they are: unique. Personality: unique. Ambition: unique. Discipline, not all have it, not all want to have it. It's fine, well then you have to just adapt and make them understand what they want. (Alexandra David)

In a field where the talent market is supersaturated, these teachers stress the importance of finding and cultivating individual strengths. Again, this may be a major factor in their success, as they put significant time and effort into helping students find a niche market in which to be successful, not just teaching them the skills needed to play their instruments.

Lineage

In the applied studio, the primary mode of learning to teach is through interactions with the teacher. This apprenticeship model fosters a type of performance lineage, by which the pedagogical methodologies of a particular teacher or 'school' of playing are passed from one generation to the next. All four participants recognized their own educational lineage as performers as an important aspect of the way they teach their own students. They shared the following reflections on their own training, and how that has influenced their teaching:

... he just led that through example, which I think I do too. I mean, you can't really be: "you must be passionate about this!" You can't do that. But his own passion was so evident that it was infectious and you learned to be passionate. So, I think he's, he-- I look at him, when I look at Terry, as really monumental force in shaping me as a musician... there's absolutely some things that I've stolen from him and I use to this day ... (Andrew Spencer)

I certainly have some innate things that I have picked up from my mentor ... it's one of these things that you don't know how much you have gotten from somebody (Eldon Matlick)

... the transition of leaving his studio to me being on my own, was tough. But, it forced me to do exactly what he used to do. And so, I started thinking back to let's see what did I learn from that teacher? And I try to do that same thing, because it works, it works. (Alexandra David)

It is important to note the the influence of former teachers is not always positive— indeed, sometimes what is learned from former teachers is how *not* to teach.

I had to change my ways. I was replicating the cycle at first, because I wasn't happy doing it. That's when the shift happened and I thought, these are human beings, you cannot treat these people like that. I mean, it's not like I was cruel, but maybe one or two may say that I was cruel. (Alexandra David)

In addition, all four believed that their teaching style and philosophy is a result of the way they were taught, their own ideas, and through gathering information of good teaching over the course of their career:

I think the way that I was taught was highly influential, so, I mean, I was lucky to always have strong pedagogues as my teachers, so that's been my model, but I also think I have a certain curiosity about the art of teaching (Hal Grossman)

[I] figure out some things by myself, or when I go to workshops, I'll hear somebody, you know? Oh, man that's a great concept— I've got to remember that. So, I mean, I'm a great stealer, I don't know if I have an original thought in my body at this point, but it's sort of developed into my own philosophy (Eldon Matlick)

This synthesis of information from a variety of sources characterized the teaching of all four applied teachers studied here. In addition, all four attributed many years of experience teaching as an important element in their current success.

All of these teachers exhibit intelligent pedagogical decision making at the highest levels. While they recognize and take advantage of the very best of what was passed down to them through their own musical training, they also recognize any ineffective strategies, problems, or

gaps in their pedagogical knowledge. Moreover, each expressed a strong desire to continue developing as teachers, and actively pursuing both more teaching experience and pedagogical ideas from other experts. This perhaps is one of the most important elements of their success: being comfortable and confident in their expertise, while simultaneously working toward ever-higher levels of expertise using every available resource.

Teacher Efficacy

The teachers included had varying views of their ability to impact student success. Teacher efficacy is defined as “the extent to which the teacher believes he or she has the capacity to affect student performance” (Tschannen Moran, Hoy and Hoy, 1998, p. 202). In the current available literature, teacher efficacy is primarily limited to the discussion of classroom teachers with music education training. As classroom teaching generally has different goals than university training, differing levels of efficacy may, at least in part, have to do with these discrepancies. While classroom teachers are expected to teach students from a variety of backgrounds, with different ability levels and goals, post-secondary training is designed for intensive study with the ultimate goal of becoming a professional musician in some capacity. With that in mind, the concept of teacher efficacy may still prove essential in the applied studio, as teacher perceptions of their abilities can have considerable impact on student learning, and ultimately, on student success.

All four applied studio teachers agreed that if students are unmotivated, it is extremely difficult to improve their skills:

I mean, we always talk about motivating students, and that is, I mean, that is part of it but we can't motivate somebody who doesn't want to be motivated (Eldon Matlick)

Students that are unmotivated, are unmotivated. (Andrew Spencer)

I mean, there are some things and some people you just cannot teach. (Alexandra David)

I mean with some things, with some kids, if I can't break through then I'm not the right teacher for them. (Hal Grossman)

Despite these statements, which would suggest low efficacy beliefs, they did mention some strategies that have been successful in helping students who would otherwise struggle:

... what I found works best is you put them in high-powered situations. And there's no way for them to survive except to practice ... If you leave freshmen just to themselves, I think they tend to sag a bit. But if you really get them mixing it with older students who've gone through, and had to do the same thing, then they learn, oh yeah, this is what practicing is. (Andrew Spencer)

Indeed, one of Dr. Spencer's students recounted this particular strategy in action, and credited it as an important part of the students' development as a musician:

... he had a group of seven of us ... And those seven, who were all seniors, super seniors or grad students and he put them on a lot of music because they were all— they were all gunning for more education, or were all in graduate school already. They all had the performance mentality ... But, those two concerts experiences ... as terrified as I was, got me to realize that it's something to work towards ...

The use of such strategies suggests an important distinction being made by the studio instructors between providing student direction and motivation. While they all see it as their responsibility to guide students in their learning, and the above strategy demonstrates an effective method of doing so, they do not necessarily see this as directly motivating the student; rather, they provide an environment that encourages the student toward a particular work ethic. In addition, they addressed issues beyond motivation that could be the cause of challenges in the private studio:

Um, I think it really has to do with, are they really not motivated or they really not interested or are they afraid? And, that's what needs to be explored. And sometimes they are not interested or they're not— they're not ready to be at the violin at that time in their lives, or something like that. (Hal Grossman)

This quote shows both the intricacies of student motivation and the level of skill necessary to

teach effectively. Though there are certainly situations in which the student is in need of disciplinary action from the teacher to motivate them, the intricacy of the human relationships involved in studio teaching necessitate careful attention to the source and solutions for problems with each individual student.

Due both to this high level of specialization and the difficulty of entering the field of music as a successful professional, the studio instructors expressed many ethically-motivated beliefs about retaining students who are not highly motivated to reach the highest levels in their training. Specifically, they felt that it was important to make students aware of the difficulties involved in becoming a professional musician, and encouraged students to pursue different paths if they could not or did not want to combat those difficulties:

You got to be nuts to do this, why do I do this? Because I can't live without it. I wish I could sometimes, not really, but I imagine what it would be like if I could. And some people, they can live without music, and then they should. And so, if, I tell incoming students it's my job isn't to motivate you, and maybe that's what I'm really saying ... I guess, the long answer is I don't worry about motivating students, if they're not motivated then they will drop to the wayside and that's just fine. (Andrew Spencer)

... if they are continually unprepared, I will dismiss them from the studio. I'm not here to hear you practice. You expect—I will tell them how disappointed I am and if they do it again, and if it keeps happening I will say, why are you pursuing a music degree? It's clearly evident that you have no desire for this. And I said, are you in it because you are just getting a scholarship or somebody expects you to? And then I say, if you aren't really happy in music, don't— life is too short ... I want to see them succeed at whatever they do. I said if they want to stay in music that's great but if they are unhappy, why try to force them in a discipline that really doesn't call for them? (Eldon Matlick)

One can assume that these teachers are primarily concerned with the overall well-being and success of their students, beyond traditional measures of musical success. This research only begins to scratch the surface of teacher efficacy and its importance in the applied music studio. Teacher efficacy beliefs have proven to be highly predictive of student success in the music

education classroom; this may also hold true in the applied studio, and thus further research is needed to study the importance of this relationship.

Instructional Scaffolding

Some statements, which initially seem to pertain to efficacy, are perhaps better understood as examples of instructional scaffolding at work. When these studio instructors claim responsibility for student success, they are not necessarily taking ‘credit’ for student success. Rather, they feel responsible for providing very high levels of support for their students, who rely on them to provide a framework for success:

How much of their success is dependent on me? I would say eighty percent. I think it is a huge responsibility to teach somebody and I feel like even with the most gifted students that I've ever had, that without a certain type of training, they will only get to a certain point. And, I mean you have to take that responsibility really seriously. (Hal Grossman)

Even with the über talented ones, it takes some nurturing and fostering, you know, show them the ropes, kind of thing, to get things done. How much? I don't like to take a whole lot of, what's the word, credit, for how successful they are. I guess I do-- I would say for best-case scenario, you know, 50/50. More reasonable, more like 60/40, 70/30, it does depend ultimately on, you know, the individual, not the teacher. (Andrew Spencer)

These teachers recognize the importance of their role in shaping the musical careers of their students, and feel it is their responsibility to provide adequate support for students to learn.

Eldon Matlick provides a useful analogy for the job of a studio teacher in comparing it to the medical profession

What we do is applied teachers, we are musical doctors. So, in other words, if you are sick, and you say, okay I need to make an appointment with the doctor, the doctor says, yeah, you got this, let me write you a prescription. Here, take this and in about a week or so, you will start getting better. So, you have the prescription in your hand, so you have the choice, well, do I want to get well, or do I want to continue to stay sick. Well, I'm going to-- I like being sick. So, I'm not going to fill the prescription. So, you aren't going to get better, in fact, you are going to get worse. Student comes in, sits down, I listen, you know, we listen to the students, okay. Here's what's going on, you are doing this, this, this

and this, and here is how to fix it. I want you to do this, work on this particular exercise or this particular technique, and these etudes for next week because-- and this is why. I always try to explain what the etudes are trying to do. Knowledge is power. And then it's up to the student to take the medicine. I can not make a student a good player ... I mean, I can show the person what to do. It's ownership, whether they are going to take the medicine or not. Those that do take the medicine do, and improve and usually be successful in what they do. (Eldon Matlick)

This analogy is important for a number of reasons. Firstly, it posits that the applied studio instructor is a highly trained specialist, who, through years of training, has developed the skill set to diagnose and treat problems. Secondly, it positions the student as an essential part of the learning process— the studio teacher can provide the necessary support and instruction to learn, but ultimately students must put in many hours of concentrated practice to implement what they are taught in their lessons.

Teaching/Performing Relationship

Although there is not necessarily a correlation between high level playing skills and teaching ability, a very high level of skill in both areas is essential for success in the applied studio at the university level. All four studio instructors recognized a relationship between their playing abilities and their studio teaching. In particular, they thought that their teaching has had a positive impact on their own playing:

When I first started teaching it really impacted my playing. Like, made it *a lot* better. I became a much better player once I began teaching. And I have a couple possible why's, you know. One, you have to show ... you have to be a model; you have to demonstrate good playing. You're no longer a student, you can't have that excuse of screwing up ...

Two, as you start teaching, you start explaining stuff and how to play, and you go, oh yeah maybe I should do be doing that... (Andrew Spencer)

Certainly it has helped me practice a lot better. Because I found myself telling them things that really worked for them, and then I wasn't doing them, and I thought, what? This does not make sense! Why don't you do it? So, it's self-discovery, as you teach you get to know yourself and your ability better too. And, it certainly has improved my ability

to practice more efficiently, definitely and vice versa, performing so much and being out there helps me teach them also how to perform. (Alexandra David)

... in the process of teaching others, you are ultimately teaching yourself. So, I have definitely reminded myself in my own practicing, oh wait a minute, I've said this to my students before and here I am doing the same mistakes that they are making! (Hal Grossman)

One teacher, however, saw an inverse relationship:

The way I perform, that's how I teach my students. (Eldon Matlick)

This statement appears to have come from confidence earned over an extended performing career, implying that the methods by which Dr. Matlick has become a successful performer are applicable to a number of different students. The relationship between performing and teaching warrants further research, both because these studio instructors saw it as an important factor in their teaching, and because the majority of applied studio instructors at the university level are trained as performers. Linking the importance of both teaching and performance training through additional research may very well prove invaluable for developing theories of applied studio instruction.

Success

The current available literature talks about successful teaching from the perspective of student success (competitions and etc. Duke & Simmons 2006; Bloom 1982), and indeed, the primary subjects of this study were chosen based on this model of success. The teachers in this study, however, are more interested in student happiness, progress, and personal goals than competitions or specific performance 'benchmarks.' In particular, they emphasize the difference between quantifiable measures of success, and other intangible measures:

...you can look at yourself as the university does, or your colleagues do, or I can look at what are my students doing now; former students, are they successful in the field? Do they win some concerto competitions? ... have I been nominated for excellence in teaching awards? And, all of it's true and that's indication that I'm doing something kind of right, I guess. [pause] I mean, that's one way to do it, we all fall into that trap, that's an easy one to fall into because it is— it's quantifiable ... But the fact that you have been involved in the creation of music and the understanding of music and the revelry of music, it makes your life more beautiful... if I've given them the chance to chase the muse and occasionally touch her robes, that's a successful teacher. (Andrew Spencer)

... their final recital is one way of measuring what they have absorbed, what have they not. But, also keeping in mind that the one day is just a one time performance and it could just go wrong, so that's not really, it's a little bit; it's a component. I would say, how they grow personally, as human beings, and as professionals ... I can look at them and relate to them like they are more colleagues than students. When we achieve that; that to me is also a measurement of success. (Alexandra David)

... *outside*, kind of recognition. Like, if they win a competition or they get some kind of praise or something from an outside source like that. I guess I feel successful, when they make improvement and that they feel accomplished. (Hal Grossman)

... in the quality of the students performance— if it constantly improves from semester to semester. (Eldon Matlick)

The most commonly expressed concern, however, was for student happiness:

Success of my students is exactly that, just making sure that they become independent individuals who are able to carve a professional career in music, for themselves. Really, that is it. And, if they are happy. (Alexandra David)

Students are like children, what do I want most for my daughters and son— I want them to be happy. And what do I want from my students? I want them to be happy. Regardless of what they are doing ... are they happy? Great. Are they in the field? Even better. (Andrew Spencer)

This emphasis on the happiness of students highlights an important aspect of all four of these studios: these teachers have strong, supportive relationships with their students, and a genuine concern for their well-being as people, beyond their musical training. Bloom (1982, p.668) suggests that master teachers typically have distant/formal relationships with their students, but this was not true of the teachers in this study.

Personality

It is difficult to describe the personalities of these studio instructors in detail, and they are certainly very different people. There are some elements they have in common, which may be factors in their success. All four are energetic, gregarious, seemingly extroverted, and passionate people, who clearly communicate both a love of music and a love of teaching. Dr. Matlick and Dr. Spencer both directly discussed developing the persona of a teacher as essential in becoming a successful professional:

You have to fake— if you don't have it, you have to fake gregariousness ... You have to be outgoing ... You can't be an introvert and teach effectively, I don't think... you have to have a certain confidence in what you are doing, and a certain willingness to do it even though it feels awkward at first. I think that's— I think that's the biggest one. Gregariousness, confidence, even if it's false confidence (Andrew Spencer)

... first of all, you have to pursue the aura of a teacher. Respect the position. I don't wear a sweatshirt, I don't wear jeans. This is a serious thing. (Dr. Matlick)

This is an important finding for those who have the skill to teach well, but lack the gregarious nature typically attributed to teachers. While there are certainly introverted people who are highly successful in teaching, further research could highlight the important personality traits present in most successful teachers.

Studio Culture

Perhaps the most evident similarity between all four of these studios was the clear presence of a vibrant culture within the studio. They have clear expectations for student behavior, performance, and interaction with one another:

I try get a studio that is wicked supportive of each other all the time, and I think I'm pretty good at it. Because they are going to learn more from their comrades than they are from me in many ways. They sit next to them, everyday. They play next to them everyday and they hang out in the zoo ... (Andrew Spencer)

... one of the things that seems to help is that I have a horn class, and everybody is in there. And so I think it's a general vibe that, okay, this is serious. And everybody is supportive. There is competition for chair placement ... but the horn studio pretty much gets a long with one another. And, they are fairly supportive of their other classmates. A lot of them hang out together. You know, I like to foster a culture of camaraderie and mutual respect. I purposefully haven't gone after, or pursued some really superior talents because these kids are a jerk, and I just didn't want to poison the atmosphere... I've been blessed with some isolated leaders that are well thought of by their peers and they have a

great work ethic and I think that has rubbed off more than that. You know, these young kids see so and so, that they really like, and they are really, really trying to emulate. It's a culture thing. (Eldon Matlick)

I expect a seriousness in my students. (Hal Grossman)

I am totally involved with them and it's nothing more rewarding when they just do so well, and get out there, and spread their wings and fly off. It's kind of nice, it cuts both ways but yeah, I would say, when I started looking at them, as human beings, who rely on me and depend on me— on my teaching and my guidance ... I tell them, you can tell me if you think I'm being too tough, too nasty, too this, too that, just tell me. And they're not afraid to tell me— I have great relationships. (Alexandra David)

The students of all four teachers consistently expressed their appreciation of the atmosphere built in their studios. In particular, they talk about the studio having a similar feel to a family, in which members are supported by each other and by the studio teacher:

“...he treats his studio like a family. And he exercises the kind of devotion that you would expect from a parent, really.”

“Dr. Spencer was sort of like a father figure, he is really encouraging. He's there for us outside of music too, a lot, which is good.”

“He always likes all of his students, it's almost like he treats them like his group— his children.”

Yeah, the only thing I think I'd add, is his door is always open, literally and figuratively. If he's not teaching a lesson or in a meeting, his door is actually open. And it is very, very rare that you knock on his door and he's either not there or doesn't respond. And ... I just like how accessible he is. You know, the first day I was here he gave me his cell phone number and told me that I could text him or call him if I needed anything. So, I think that having that level of accessibility, is— helps the way that he's developed his studio in terms of just the culture of the students.

I'm really appreciative of how dedicated he is to us, that I would like to show my students that I-- that I would be there for them. And in the future, if I'm teaching at a music studio, I would like to show my students that I'm available for them and I want them to do whatever I can to help them.

Considering the frequency that the concept of culture was addressed in these interviews, and the high level of importance all of the participated subjects placed on it in their learning, it seems to be one of the most uniquely important factors in applied studio teaching. Careful cultivation of a strong, competitive, yet supportive studio culture was considered to be of extremely high importance by all four instructors, and is something they consider highly influential in their success. This is certainly an area worth further investigation, as the development of studio culture may prove to be an important aspect of student recruitment, motivation, and success.

Language

Through all four studios participating in this research, the use of common terminology and concepts by which to talk about music was apparent. This similar use of language in both student and teacher interviews suggests a number of things about the environment of the applied studio. Firstly, it suggests that students are actively absorbing both the concepts and specific word choices used by their teacher, and that they assimilate them into their own thinking about music. Secondly, it suggests that successful studio teachers are actively and deliberately giving their students the vocabulary and conceptual framework by which to understand, perform, and teach music. This use of language was particularly evident when discussing complex musical ideas, such as artistry in performance or the definition of teaching success.

In Dr. Spencer's studio, this cultivation of shared language was clearly evident. He described artistry in performance as the following:

... so the truth versus beauty argument comes up so many times in our daily lives, and in music especially, um, so this argument which is more important, truth or beauty? Do you play— can you play that in accordance to one seventy-one, one seventy-two, or are you playing it at one forty but it's just damn beautiful. Even though the composer wrote it at one seventy-two, I'm going to go beauty. Beauty over truth. Alright, however, it would be even more beautiful if it were at one seventy-two, there's always that argument, so in that there is a certain relationship. I think there is a relationship where one side is a little more predominant. Beauty over truth, but truthful beauty is *way* good.

Of the four students interviewed from Dr. Spencer's studio, three directly reference this idea of artistry. Indeed, one student directly stated that his concept of artistry was a direct result of Dr. Spencer's influence: "artistic performance, in my mind, balances truth and beauty. And, if you talk to Dr. Spencer about this he will use the exact same terminology, because that's where I got it from."

Dr. Spencer also used a specific bicycle analogy for the music learning process:

I use a bicycle analogy— you know, learning to play music, or to read music, is like a bicycle. When you learn to ride a bicycle, when you first were learning it, and you felt like you were going to fall over, you'd put your foot down, and stopped and fixed yourself, but you didn't know how to ride a bike at that point. After a couple of days you're pissed off and so every time you felt a lift, you would over correct to the right and be— like you were going to fall to the right and you'd over correct to the left. And then the next block, you stopped over correcting as much, and the third block is pretty good, the fourth block you are cooking [sic] your dad, he's running after you. When you are playing music, every time you stop from a missed note, a mistake in the note, that's like putting your foot down. You are stopping the energy of the phrase and learning process.

One student made reference to this particular analogy in the learning process: "And then when you are done, it's like your Dad letting you go on the bike, like 'Go on you can do it!' Until you can do it, then it's Yay! 'Go into the world, my two year old on a bike!'" While the student did not directly acknowledge the source of this language, it is similar enough in both word choice and context to suggest this may be a shared analogy in the studio.

Professor Grossman made mention of a quote on the wall in his office, which serves as a reminder to his students of the purpose of technique:

I spend a lot of time working on technique but the technique is to ... there has to be a certain level of competency before you can get to the musical issues. And, so on my board right there, “the only reason for mastering technique is to make sure the body does not prevent the soul from expressing itself.” (Hal Grossman)

Two of Professor Grossman’s students directly referenced this quote:

... there's a quote that Mr. Grossman had up on his wall for a while that I really liked. It was something about— I don't know who said it— but it was something about technique ... you learn technique so that your body doesn't get in the way of anything you have in your mind. And, his whole idea is that whatever you want to express, you can. That's why you practice hours of technique, and I think that's what it takes to become a good performer, is just being able, so that you can be creative and spontaneous in the moment, when you want to be but you have to put in the practice and preparation and overcoming all of the technique so that you have the physical means to do it.

I heard a quote once about how we must practice technique so that we can unleash the soul into the piece. I think that is very important when you perform a piece.

This suggests a studio-wide level of discussion on the importance of technique, which was a conscious decision on the part of the studio instructor. Moreover, these are just two of many examples present in all four studios. The common use of such language also reinforces the apprenticeship model of the applied studio environment, as students learn a particular understanding of concepts through the language chosen by their teacher.

It is unclear whether these studio teachers cultivate the use of specific language on a conscious level as an instructional technique, or if it is the result of the development of a studio culture. It does show, however, a potentially important aspect of successful teaching: developing a common language with students. Particularly in an area of study like music, in which concepts are frequently subjective, and at the university level, where students are pursuing the highest

levels of skill on their chosen instrument, having common terminology by which to understand and communicate about music may prove essential.

Additional research on the original sources of that language (for example, do these teachers attribute their linguistic understanding of music to their own teachers, or to many years of developing their own concepts, or to some other source?) could shed light onto both the lineage of language and its value in the applied studio.

Teaching Philosophy

The four teachers included here had significantly different stated teaching philosophies, but there were some similarities. In particular, they all emphasized the importance of stressing artistry as central to the way they teach their students. They all emphasized the artistic side of performance as essential in how they teach. They outlined their own views on artistry as follows:

I have to be so enraptured by what's going on, on stage that I sort of forget where I am, and I'm lost in what's happening. But that's the sign of an artistic success ... (Andrew Spencer)

For me, the ones that I remember that way, are the ones where I forget that there's somebody sitting there. I mean, I'm just transported and I go with the music. That means that those performers have absorbed the music so deeply it's just in their bloodstream, it becomes an extension of themselves. They are really just—the medium in which the music just dissolves in the air, you know ... those are rare. (Alexandra David)

Communication, really ... I'm an affective player. I think about storyline, imagery, feeling ... (Eldon Matlick)

Studied, you know, ... musically aware. And then obviously being at a technical level that's high...“The only reason for mastering technique is to make sure the body does not prevent the soul from expressing itself.” (Hal Grossman)

Their views on artistry are essential, as they inform the way they teach their students. They consistently addressed a desire to give their students the tools to make sophisticated artistic decisions:

But technique is the servant of music and not the other way around ... I think that's why I choose to teach through literature rather than teaching a bunch of scales, and rudiments and stuff like that. So when you are studying literature and they start putting a ritard. in a certain phrase, and I say, why did you put that ritard. in there? 'Oh, I'm having trouble doing this...' But now wait a second; you are making musical decisions based on your technique, instead of on the music. Let us give you the technique that would allow you to play that without slowing down ... You have to have technique in order to be able to play music. You have to have the chops in order to express yourself, so you can do these things, so, yeah there's definitely a relationship there. It's so easy to get overwhelmed by technique. (Andrew Spencer)

... there is beauty and there has to be spontaneity, that's one thing that at some point,

even if they are not doing what you think you would do musically, you need to know when to let go and let them be their own person, if it's equally effective, musically and from an aesthetic stand point. If it is beautiful, if it works, then let it go. Absolutely. Because you need to create that, I don't want them to play like me, that's not what I want. This is not the goal. (Alexandra David)

... no matter if a person is in performance or music education, is that I want them to learn how to communicate or be music communicators (Eldon Matlick)

... I try to take every student at whatever level they are at, and make them the best violinist that they can be. I think patience is very important. I think that having sort of a system for each student or a plan, like an overriding plan, for each student is really important. So, in other words, you know when they come in, in September, where they need to be by May, or where you want them to be by May. Then a more general plan if you have them for four years to get them from freshmen year to senior year ... (Hal Grossman)

While they had very different teaching styles, methodologies, and systems of thought, this commitment to artistry in their own playing, their teaching, and the playing of their students, connected all four teachers. Dr. David best summarized their commitment to musical artistry above all else:

I guess, the one more thing I'd like to say is that in the middle of all of this, we cannot forget that what we are really doing here is creating beauty. Because it is all about beauty, it's nothing else. (Alexandra David)

In addition to their commitment to artistry, these teachers feel compelled to strive for ever higher levels of excellence in their teaching. The primary motivation for this, it seems, is a deep dedication to their students as successful musicians and as people:

... I'm always asking is this the right way to do this? Is there a better way to do this? Can I get this done a different way, this goes back to what I said before, I'm confident in how I teach, but I worry about every student, and I worry about what's the best way to get this to happen and am I doing this person justice? You know, am I helping to make their life more beautiful. And if nothing else, I think it's that in which made me successful ... I want to say I am confident in my teaching to the point where I'm constantly searching to make it better, that's not true. I am confident in my teaching but I think that I'm confident in the fact that I'm always looking to try to make it a little bit better. (Andrew Spencer)

... one day I came in and looked at these people that I was teaching, and I thought, these are human beings. These are human beings with dreams and they are actually relying on me, to guide them. This is not just about teaching them piano and how to move their fingers I mean these are people who are shaping their lives. All of a sudden, I felt a sense of responsibility and I had never thought of it that way before. They are looking up to me, they are depending on me, their lives depend on me. Well, that changed everything. That changed everything and the more I saw it that way, the better I taught. Because I was really involved, I started to get really involved. (Alexandra David)

I tell students: I'm not recruiting you just for the university. I said I'm recruiting you for life. You know, I said, our association doesn't end when you get your piece of paper. I'll be in contact with you. I'll be disappointed if you are not in contact with me, and that's something that has always happened. I have students from forty years ago when I was teaching public school, that keep in contact with me. (Eldon Matlick)

I guess one thing that I love about teaching is the fact that they can count on me or they can rely on me. And, that has been the most rewarding thing, ever. So I mean, I have students that are adults now that still stay in touch with me, and tell me about things. I mean, that's the greatest thing in the whole world ... I don't control that, it's just been—I can't control that, it's just something that happens. So it's a gift. It's a gift I really appreciate. (Hal Grossman)

Their teaching philosophies are motivated, at least in part, by the positive feedback received from students over the course of their careers. Again, this suggests high levels of learning and adaptation of teaching over time to meet students' unique needs, which leads to greater success.

Conclusions

Despite dramatically different teaching styles, areas of specialty, personalities, teaching environments, and a variety of other factors, there were still many common elements in the teaching of these successful applied studio instructors. Rather than highlight their differences, or comparing their strategies as more or less successful, it is essential to understand what they have in common. The simple fact that so many things fundamental to their teaching are common amongst them suggests that they are widely applicable to studio teaching on a larger scale.

In further research, the development of studio culture is of particular interest. The sheer body of references made by both students and instructors implies that it is a major element of building a successful studio at the university level, but there is very little literature addressing this phenomenon at this time.

The common use of language, presumably as a product of shared studio culture, is also of interest. The development of shared concepts, particularly analogies, metaphors, and other abstract uses of language, were prevalent in all four studios. Additional research of the origins of language and its propagation in the applied studio could yield interesting results.

The four studio instructors included in this study are exceptional examples of successful instrumental pedagogy at the highest levels. The profession of applied studio teaching at the university level can learn much from studying what makes these diverse teachers so successful.

APPENDICES

APPENDIX A

APPLIED STUDIO INSTRUCTOR BIOGRAPHIES, AS LISTED ON THEIR INSTITUTION'S WEBSITE

Andrew Spencer currently holds the position of Professor of Percussion at Central Michigan University. An active recitalist and clinician, he has performed as a soloist in the United States, Poland, Japan, Canada, and Costa Rica. In 1999, he released "Slender Beams," a recording that features works by composer Dave Hollinden. Spencer has also premiered works by David Gillingham, Mark Polishook, Samuel Adler, Robert May and Henry Gwiazda among others.

Equally experienced in orchestral performance, Dr. Spencer is timpanist with the Lansing Symphony Orchestra, and Principal Percussionist for the Midland Orchestra. Additional positions have included timpanist/principal percussionist with the Yakima Symphony Orchestra, Cascade Festival Orchestra, Fargo-Moorhead Symphony Orchestra and Fargo-Moorhead Civic Opera Company. He has performed with the Oregon Symphony, Spokane Symphony, and the Civic Orchestra of Chicago. In addition, he has performed with numerous chamber ensembles throughout the United States, and plays drum set with the CMU Faculty Jazz Ensemble with whom he has recorded two CDs, "Caught In The Act" and "Conspiracy Theory".

Dr. Spencer received his Bachelor of Music and Master of Music in Performance (percussion) and studied with Dr. Terry Applebaum at Northwestern University in Evanston, Illinois. He earned his Doctor of Musical Arts in Performance and Literature (percussion) from the Eastman School of Music in Rochester, New York where he studied with John Beck. In addition, Eastman granted Dr. Spencer the coveted performer's certificate as a percussion soloist. "Spencer's energy put the piece in overdrive."

Alexandra Mascolo-David, Portuguese pianist has performed and led workshops and master classes in Europe, Asia, and the Americas. She has given solo recitals in Brazil, China, Hungary, Italy, Portugal, Poland, Spain, and in the United States, including a New York debut recital at Carnegie Hall in May 2004, which was highly acclaimed by the press. She has appeared as a soloist with orchestras in Peru and the USA, and has completed five years of engagements with the Orpheus Piano Trio of Central Michigan University. Her other collaborative performances have included concerts at the Fontana Chamber Arts Summer Festival in Kalamazoo, Michigan, and with Brazilian pianist Rúbia Santos, with whom she founded the Belle Donne Piano Duo. She has also recorded a compact disc of Latin American music for piano and cello with the First Prize Laureate of the Ninth Sphinx National Competition, cellist Gabriel E. Cabezas, for the White Pine Music recording label.

In recent years, Ms. Mascolo-David has centered her repertoire around the evocative piano music of Portuguese and Brazilian composers, especially that of Francisco Mignone. She is in the forefront of presenting Mignone's piano music, and her performances, especially of his "*Valsas brasileiras*" (Brazilian Waltzes), have been widely praised. Her compact disc recording of Volume One of the "*Valsas brasileiras*", released in 2001, was praised by The Atlanta Journal-Constitution: "Young Portuguese pianist Alexandra Mascolo-David's debut disc is a treasure. . .

she plays them [the waltzes] with a poetic, almost improvisatory spirit, in full command of the composer's urbane voice...a notable disc...", Volume 2 was released in 2007.

Ms. Mascolo-David is also committed to performing and recording works by living composers, some of whom have written and dedicated pieces to her. Most recently she performed works by American composers Daniel McCarthy, Derek Bermel, David Gillingham, Augusta Read Thomas, and David Maslanka. In November 2003, she performed Maslanka's "Concerto No. 1 for Piano, Winds, and Percussion" with the Illinois State University Wind Symphony, directed by Steve Steele, at Illinois State University. The work was recorded for the Albany Records label and released in 2005.

Ms. Mascolo-David holds a piano diploma from the Oporto Conservatory of Music, Portugal, and the doctor of musical arts in piano from the University of Kansas, where her teacher was Sequeira Costa. She has also studied with Edna Golandsky in New York City, and Joseph Gurt of Eastern Michigan University. Ms. Mascolo-David has served on the piano faculties of Iowa State University and of the Interlochen Arts Camp. She currently teaches piano at Central Michigan University in Mount Pleasant. She is also the recipient of numerous prizes and awards, including the First Prize in the Piano Competition of Braga, Portugal, and the 2001 Provost's Award for Outstanding Research and Creative Activity and the 2007 Presidents' Award for Research and Creative Activity, both from Central Michigan University. Also in 2007, Ms. Mascolo-David received a Research Excellence Grant from Central Michigan University in the amount of \$95,000 to record Francisco Mignone's Brazilian Fantasies for piano and orchestra with the Kalamazoo Symphony Orchestra, under Raymond Harvey, for the White Pine Music recording label.

Violinist **Hal Grossman** has been hailed by critics for his "tremendous virtuosic technique" and "outstanding artistic sense". As concerto soloist, he has appeared with American and Canadian orchestras including the Rochester Philharmonic and the North Carolina, Illinois, Lima, Guelph and Battle Creek symphonies. Grand Award Winner of the Lima Young Artist Competition and Silver Medalist of the International Stulberg Competition, Mr. Grossman also received First Prize Awards at the prestigious International Cleveland Quartet Competition and the National Fischhoff Chamber Music Competition. He has performed for their Royal Highnesses, Prince Charles and Princess Diana and his New York Debut at Carnegie Hall received exceptional reviews from the New York Times. Recital appearances have taken him throughout North America and Europe. In the United States he has also been heard on National Public Radio, WQXI-New York, and WFMT-Chicago.

Mr. Grossman has served as Concertmaster of the Estranach Festival Orchestra in Luxembourg, the Illinois, Boise, Lansing and SaginawBay symphonies. He has been featured at the Casals Festival in Puerto Rico, Evian (France), Orfeo (Italy), Aspen, Lancaster, Breckenridge, Fontana, Great Lakes, Manitou, and Garth Newel music festivals. As First Violinist of the Oxford String Quartet, he performed throughout the U.S. and Europe and recorded several new works for string quartet.

Mr. Grossman holds music performance degrees from the University of Michigan and the Eastman School of Music. His primary studies were with Paul Makanowitzky and Sylvia Rosenberg and, in master class, with Isaac Stern, Alexander Schneider, and Charles Treger. Mr.

Grossman is Associate Professor of Violin at The University of Oklahoma and on the violin faculty at the Aria International Summer Academy. He was formerly on the violin faculty at the Interlochen Center for the Arts and Miami University. Mr. Grossman's students can be found in every major music conservatory in the nation including Curtis, Juilliard, New England, and San Francisco.

Dr. **Eldon Matlick** is Professor of Horn at the University of Oklahoma School of Music where his duties also include coordinating brass chamber music and performing in the Oklahoma Brass and Woodwind Quintets. In addition, he is the Principal Hornist of the Oklahoma City Philharmonic Orchestra.

Matlick is a two time finalist in the Heldenleben International Horn Competition, one of the major world venues in solo horn competition. He is also an extensive recitalist, performing frequently not only at the University, but at other venues when his schedule permits. He has appeared in a soloist capacity at eight International Horn Symposia and is a frequent guest artist at regional workshops sponsored by the International Horn Society.

He has repeatedly been a featured principal wind player and soloist for the Classical Music Seminar held at Eisenstadt, Austria. He has enjoyed solo appearances with various orchestras. He has twice been a featured soloist with the Oklahoma City Philharmonic Orchestra performing Robert Schumann's 'Concertstuke for Four Horns' and Ken Fuch's 'Summer Banner' for Horn and Chamber Orchestra. He has also appeared as a soloist with the Owensboro Symphony, Paducah Symphony, and Lawton Philharmonic Orchestras.

As a member of the Oklahoma Woodwind Quintet, he has appeared at two MENC National Conventions as well as numerous venues in the Southwest. Their breakthrough recording, A Christmas Delight! is the first recording ever of seasonal music for this type of ensemble and has received favorable reviews. He can also be heard on the Oklahoma Philharmonic Orchestra's recording A Time of Healing issued on the Warner Bros. label. Matlick has also released a solo CD, Bavarian Horn, which is available on Mark Records. It received a Grammy nomination in 2002 in the category of solo recording without orchestral accompaniment. This disc features premier recordings of 20th Century horn literature by German composers.

Prior to his tenure at the University of Oklahoma, he was the Associate Principal Hornist of the Owensboro Symphony and Evansville Symphony Orchestras. In addition, he held the Principal Horn position in the Paducah Symphony. Concurrently, he was Horn Professor at Murray State University in Murray, Kentucky. Other orchestras with which he has been associated have been the Lexington (KY) Philharmonic (Principal), and as extra horn with the Nashville Symphony, Louisville Orchestra, and the Oklahoma Symphony Orchestra.

A respected pedagogue, Professor Matlick has written a series of articles about brass and horn pedagogy for The Instrumentalist magazine. In addition he is a frequent guest artist at regional workshops sponsored by the International Horn Society. Committed to public school education, he was on summer faculty at the Indiana Summer Music Clinics from 1981-2002, working with talented high school students from across the country. He also is in demand as a frequent clinician for public school and educator workshops.

Matlick's students have had success in the education and performance fields. The horn studio at OU has attracted talented students from Oklahoma, Texas, Oregon, West Virginia, Virginia, Florida, Michigan, New York, Colorado, Kansas, Alabama, Arkansas, Indiana, Maryland, Connecticut, California and Taiwan. These students have also been accepted into prestigious music festivals and graduate programs nationwide. In addition, many of his former students are successful teachers at the public school and collegiate levels. Others have had distinguished careers in orchestral performance.

Matlick also directs the OU Hornsemble, a studio ensemble consisting of music majors and other interested individuals. This horn choir has had several invitations to perform at Oklahoma Music Educator conventions and International Horn Symposia. The ensemble has premiered several works by the composition faculty and continues to explore the most demanding and recent literature written for this medium. Their many videos can be seen on YouTube and on the OU Horn Studio page on Facebook.

Dr. Matlick is also an Educational Artist with the Conn-Selmer Instrument Co.

APPENDIX B

INTERVIEW GUIDING QUESTIONS

Interview Questions (Applied Studio Instructors):

Can you outline your teaching philosophy? What is important in good teaching? How have your own teachers shaped your teaching philosophy?

How do you measure the success of your teaching?

Can you think of a particular event or experience that had an important impact on your teaching?

How has your teaching philosophy developed over the course of your teaching career?

What would you say to an aspiring your professor about the essence of good teaching?

Does your teaching philosophy impact the way you perform? How do you measure the success of your students?

What skills do students need to be successful?

How much of your student's success is dependent on your abilities as a teacher? How do you help students achieve independence as learners?

What are the essential elements of artistic performance?

If you are working with unmotivated or otherwise difficult students, how much impact can you make on improving their skills?

Hypothetically, you are working with a new student. How do you 'set the stage' for your expectations of them?

Do you expect a particular work ethic from your students? How do you motivate your students?

Typically, how much time do you spend teaching technique vs. musical elements? Do you see these as separate teaching areas?

How much impact do you feel you have on student success?

Interview Questions (Students):

What attracted you to this university?

How has _____ influenced you as a performer? How would you describe your lessons with _____?

What is most important to you when you are having a lesson with _____?

What is the essence of good teaching?

What skills do students need to be successful?

Has _____ influenced how you teach your own students/would teach your own students?

Have you adopted any concepts/strategies in your teaching as a result of _____'s influence?

What are the essential elements of artistic performance?

Can you think of a particular lesson or experience with _____ that had an important impact on your performing? On your teaching?

What are the essential elements in developing as a performer? As a teacher? Has _____ influenced your worldview beyond your musical training?

How would you describe a typical lesson with _____?

What does _____ do that motivates you to learn?

APPENDIX C

SAMPLE EMAIL TO THE DEAN OF THE SCHOOL OF MUSIC, UNIVERSITY OF OKLAHOMA

Dear Dr. Mallett,

My name is Jennifer Blackwell, and I am a graduate student in Music Education at Central Michigan University. I am researching successful applied studio teachers at well-respected American Universities in hopes of finding common themes in their pedagogy. As the applied faculty at the University of Oklahoma School of Music is held in high esteem, I am asking for recommendations from you.

This study involves interviews with the studio teacher, lesson observation, and interviews with those students who have had their lessons observed. Depending on the schedules of the studio teachers and students, this process could take as little as a few days or up to one week to complete. If you are willing to have your School of Music participate in this research, I will need a letter of permission from you indicating that you have agreed to allow this research at your institution.

Please respond to this e-mail with suggestions of 2-4 faculty members whom you think may be interested in participating in this sort of project. I hope to include a wide variety of pedagogical settings, and thus teachers of any instrument or voice would be viable candidates. I will contact recommended faculty members to ascertain their interest in participating. Your recommendations would be much appreciated.

I would be happy to send my study design as well, if you would like to see it.

Thank you for your time and consideration,

Jennifer Blackwell

APPENDIX D

CONSENT FORMS



Adult Consent Form

Study Title: Pedagogical Practices of Successful Applied Studio Instructors
Jennifer Blackwell, Principal Investigator, Music
black9ja@cmich.edu
Dr. Daniel Steele, Co-Investigator, Music
steell1dl@cmich.edu

Introductory Statement

I am a graduate student at CMU conducting research to fulfill graduation requirements of my Masters of Music Education degree. This study investigates the practices of successful applied studio instructors in the United States. You have been asked to participate in the study because you have been recommended as a respected and successful studio instructor, and your insights provide valuable information on pedagogical practices. I am available to answer any questions you may have about the project.

What is the purpose of this study? The purpose of this study is to research the pedagogical and performance practices of respected applied studio teachers in the field of music. I will investigate the different viewpoints, methodologies, and philosophies of these applied studio teachers at higher education institutions.

If you decide to participate in this research project, I will go over this consent form, ask your permission to tape the interview, and then go through a series of interview questions about your beliefs, practices and philosophies regarding applied studio instruction, along with taped private lesson observation with 4-6 of your students.

If you give permission for the interview to be taped, please sign here: _____

Alternative: If you do not want the interview to be taped, please sign here: _____

If you give permission for your private lessons to be taped, please sign here: _____

Alternative: If you do not want your private lessons to be taped, please sign here: _____

How long will it take me to do this? Your interview will take up to two hours to complete. If the initial interview takes one hour, a second one-hour session will be scheduled at your convenience. Lesson observation will include one full lesson (either half an hour or a full hour, depending on the amount of lesson time allotted) with 4-6 of your students. The researcher will

be present in and recording your lessons, but there will be no interaction between the researcher and yourself or your students in the lesson environment.

Please initial that you have read and understood this page _____

Are there any risks of participating in the study? This study poses no more than minimal risk for participants. Potential risks include discomfort with audio and video recording. Participants will be observed in their typical lesson environment without direct researcher interference

What are the benefits of participating in the study? This research could potentially benefit participants as a resource for the pedagogical practices, philosophies, and methodologies of successful studio teachers. This data could also benefit future generations of musicians researching the practices of successful teaching in music.

Will anyone know what I do or say in this study (Confidentiality)? Your identity will be revealed in this thesis. As a successful applied studio teacher, the documentation of your methodology is an invaluable resource for both your particular instrument and musicians in general.

Will I receive any compensation for participation? There is no remuneration or financial compensation for your participation in this study. There will be no reimbursement for expenses, payments, or gifts-in-kind offered for your participation in this study.

Who can I contact for information about this study?

Jennifer Blackwell, Principal Investigator: black9ja@cmich.edu

You are free to refuse to participate in this research project or to withdraw your consent and discontinue participation in the project at any time without penalty or loss of benefits to which you are otherwise entitled. Your participation will not affect your relationship with the institution(s) involved in this research project.

If you are not satisfied with the manner in which this study is being conducted, you may report (anonymously if you so choose) any complaints to the CMU School of Music at (989) 774-3281.

My signature below indicates that all my questions have been answered. I agree to participate in the project as described above.

My signature below indicates that all my questions have been answered. I agree to participate in the project as described above.

Signature of Subject

Date Signed

A copy of this form has been given to me _____

Subject's Initials

Signature of Responsible Investigator

Date Signed



Adult Consent Form

Study Title: Pedagogical Practices of Successful Applied Studio Instructors

Jennifer Blackwell, Principal Investigator, Music
black9ja@cmich.edu
Dr. Daniel Steele, Co-Investigator, Music
steel1dl@cmich.edu

Introductory Statement

I am a graduate student at CMU conducting research to fulfill graduation requirements of my Masters of Music Education degree. This study investigates the practices of successful applied studio instructors in the United States. You have been asked to participate in the study because you have been recommended as a respected and successful studio instructor, and your insights provide valuable information on pedagogical practices. I am available to answer any questions you may have about the project.

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If you decide to participate in this research project, I will go over this consent form, ask your permission to tape the interview, and then go through a series of interview questions about your beliefs, practices and philosophies regarding applied studio instruction, along with taped private lesson observation with 4-6 of your students.

If you give permission for the interview to be taped, please sign here: _____

Alternative: If you do not want the interview to be taped, please sign here: _____

If you give permission for your private lessons to be taped, please sign here: _____

Alternative: If you do not want your private lessons to be taped, please sign here: _____

How long will it take me to do this? Your interview will take up to one hour to complete. Lesson observation will include one full lesson (either half an hour or a full hour, depending on the amount of lesson time you are allotted). The researcher will be present in and recording your lesson, but there will be no interaction between the researcher and yourself or your applied studio teacher during the lesson.

Please initial that you have read and understood this page _____

Are there any risks of participating in the study? This study poses no more than minimal risk for participants. Potential risks include discomfort with audio and video recording. Participants will be observed in their typical lesson environment without direct researcher interference

What are the benefits of participating in the study? This research could potentially benefit participants as a resource for the pedagogical practices, philosophies, and methodologies of successful studio teachers. This data could also benefit future generations of musicians researching the practices of successful teaching in music.

Will anyone know what I do or say in this study (Confidentiality)? Your identity will be kept strictly confidential. Any information that identifies you directly will be removed from the data, and no direct identifiers will be used in the thesis document.

Will I receive any compensation for participation? There is no remuneration or financial compensation for your participation in this study. There will be no reimbursement for expenses, payments, or gifts-in-kind offered for your participation in this study.

Who can I contact for information about this study?
Jennifer Blackwell, Principal Investigator: black9ja@cmich.edu

You are free to refuse to participate in this research project or to withdraw your consent and discontinue participation in the project at any time without penalty or loss of benefits to which you are otherwise entitled. Your participation will not affect your relationship with the institution(s) involved in this research project.

If you are not satisfied with the manner in which this study is being conducted, you may report (anonymously if you so choose) any complaints to the CMU School of Music at (989) 774-3281.

My signature below indicates that all my questions have been answered. I agree to participate in the project as described above.

My signature below indicates that all my questions have been answered. I agree to participate in the project as described above.

Signature of Subject

Date Signed

A copy of this form has been given to me _____

Subject's Initials

Signature of Responsible Investigator

Date Signed

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