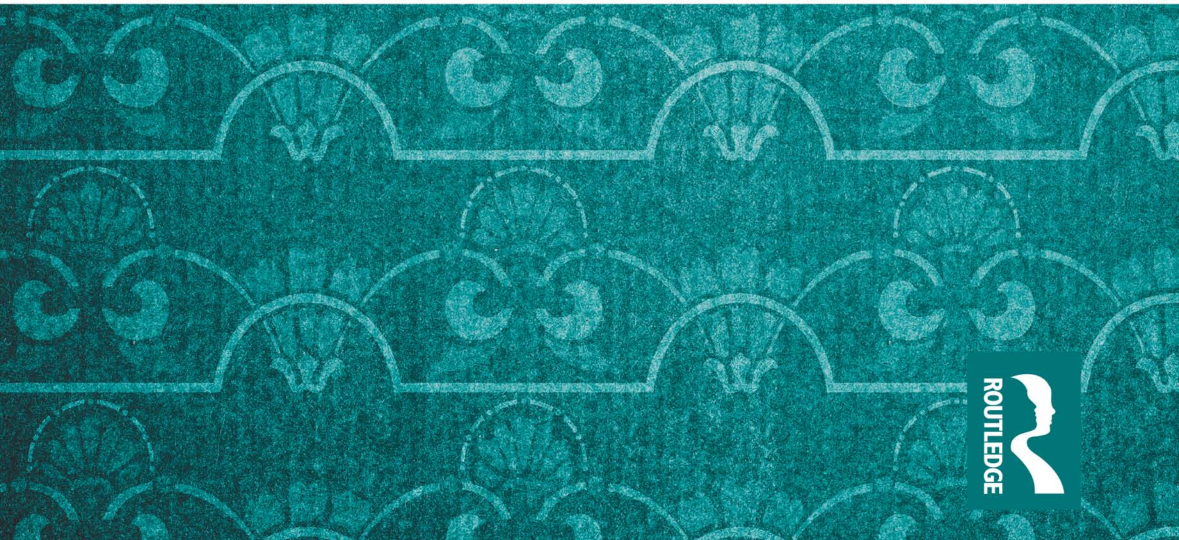
Routledge Studies in Music Education

THE APPLIED STUDIO MODEL IN HIGHER MUSIC EDUCATION

CRITICAL PERSPECTIVES AND OPPORTUNITIES

Edited by
Kelly A. Parkes and Ryan Daniel



The Applied Studio Model in Higher Music Education

This book presents an examination of the applied music studio as part of higher education. Applied music studios are where students learn an instrument or voice in one-to-one settings with high-level musician teachers.

This book reconceptualizes this teaching model within higher education, and it provides a critical lens, seated in current research provided by a diverse and highly influential set of researcher authors. It provides expert suggestions for improved teaching and learning practices in the applied music studio for readers who may be teachers themselves. It may also provide direction for leaders, directors, and department chairs who oversee the quality of applied music studio settings in the respective higher education units. The key feature of this book is that each chapter will explore new and relevant research, bringing new knowledge to the reader. Each chapter will also suggest relevant applied music studio practices and opportunities based on this targeted research literature.

The primary audience for this book would be applied music studio teachers who engage in teaching within the applied music studio, offering suggestions for higher education and private teaching. A secondary audience would be music education researchers at all levels and who have an interest in contemporary thinking relevant to the applied music studio, as well as those interested in the master-apprentice format for learning in any field. Additionally, directors and chairs of music units globally in higher education would find this book helpful in guiding practice in the applied music studio within higher education settings.

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Chapter Summaries

Chapter 1
The Applied Music Studio: A Decade of Research and Inquiry

The applied music studio at its best provides intense inspiration and instruction for musicians, and yet, at its worst, can alienate and demotivate students. Mostly widely known as one-to-one teaching, in the master-apprentice model, the challenges of teaching in the applied studio have been studied for over two decades. This chapter reviews the most recent body of work and provides an overview of practical findings from the research.

Chapter 2
Fostering Affect, Rapport, and Care for Optimal Performance in Studio Music Instruction

The one-to-one nature of the applied music studio environment brings both opportunities and challenges for student learning. Because of the prolonged, intense nature of this relationship, it is of utmost importance to understand the types of practices that help teachers and students to develop a healthy teaching-learning relationship. After defining and exploring the terms affect, rapport, and care ethics, we identify specific teaching practices that can help to foster positive relationships, including feedback, modeling, nonverbal behaviors, and considerations of motivation. While considering the important professional boundaries to the relational considerations of the student-teacher relationship, we also provide practical strategies for optimizing these relational considerations in applied music studio lessons. In this chapter, we argue that the affective, relational dimensions of music teaching are not just nice to have in studio lessons, but they are also essential components of optimal music learning, student motivation, and wellness.

Chapter 3
Advancing Excellence in Teaching: Professionalizing Vocal and Instrumental Music Education

While many teaching professions have significantly advanced toward professionalization by establishing explicit professional knowledge, skills, and competencies standards grounded in core reflexive and reflective practice, this trend toward standardized professional requirements has been less prevalent in vocal and instrumental music teaching. This chapter therefore addresses this key issue, by proposing a clear vision and mission for the vocal and instrumental music teaching profession, aimed at fostering a unified ethos and practice rooted in essential values, knowledge, skills, and competencies. In addition, the "Echoes for Excellence" model, developed by the author, is introduced as a possible approach for systematic teacher reflection specific for this teaching setting. This model integrates the latest educational innovations into a unified framework and is embedded in the professional values, knowledge, skills, and competencies proposed in this chapter. The framework and ideas proposed are aimed at setting foundational pillars for vocal and instrumental music educators' teaching practices, while promoting collaborative efforts to improve teaching quality, celebrate this diverse community's richness, and achieve inclusivity across different musical traditions. Implications of the ideas and model proposed are discussed for leaders of tertiary music institutions and teachers alike, and the chapter culminates with a set of practical suggestions for both groups.

Chapter 4
Authoritative Instruction in Music Studio Lessons

"Authoritative instruction" has negative connotations for scholars and practitioners of music studio teaching, and often the twin terms authority and instruction are associated with their close relatives—the first with authoritarianism and the second with teacher-centeredness. At the same time, however, authority has been described as an essential resource for studio teachers, and professional sources have described direct instruction as the method of choice for the cultivation of musical skill. It seems ironic therefore that neither authority nor direct instruction has been salient in the research literature focused on studio teaching. The aim of this chapter is to explore authoritative instruction from several perspectives. The first, theoretical perspective characterizes authoritative instruction, in general terms and in relation to studio teaching; the second, empirical perspective draws on two recent case studies investigating authoritative instruction in the music studio, through a microethnographic examination of undergraduate lesson observations. In the spirit of the book as a whole, which seeks to connect scholarship and research with the professional concerns of studio practitioners, the final sections offer some practice-oriented reflections, considering the problems associated with authoritative instruction, balancing those against some of the advantages, and concluding with thoughts about how we might interrogate our own studio practices. If both authority and instruction are essential to the fabric of studio teaching, the most fruitful way to investigate them may be to ask not whether but how and when they are appropriate. A more nuanced understanding of authoritative instruction may help us to identify its limits and dangers, while appreciating and optimizing its benefits.

Chapter 5
Developing a Pedagogy of Care for International Music Students From Audition to Graduation

This chapter reports on the development of a pedagogy of care for international music students at a private higher education provider in Australia. With ethical consent, the study invited current international students and recent graduates to take part in semi-structured interviews and Story Circles, a methodology approved by UNESCO. The resulting narratives provided an understanding of the participants' experiences and culminated in the development of a pilot *Handbook of Care for Higher Music Education* in which key areas such as staff recruitment, understanding challenges and opportunities with international study, and recognizing the need for cultural consideration in curriculum and assessment design were incorporated. The guidelines in the handbook emphasize the importance of diversity in staff recruitment, ways to incorporate cultural diversity in assessment and rubric design and promoting community engagement.

Chapter 6
Assessment of Learning, for Learning, and as Learning in the Applied Music Studio

The purpose of this chapter is to identify the characteristics of assessment processes and explore a variety of assessment tasks that could be part of the applied music studio. Because assessment, as a topic, is not typically part of advanced performance training and education of applied studio music teachers, it is important to understand the benefits that assessment can bring to the applied music studio teaching and learning paradigm. After defining assessment terms and exploring the previous research, high-quality assessments are identified and explained. In this chapter, I make the case that while assessments may not have been previously considered part of quality applied music studio teaching, 21st-century applied music studio teachers might teach more strongly and learners may learn more effectively if assessment is included, given the recent research and practical suggestions presented.

Chapter 7
Challenging Tradition: Examining Access and Equity in the Master-Apprentice Studio Model

The master-apprentice model, deeply embedded in Western European classical traditions, endures in higher education's applied music studios, despite its perpetuation of exclusivity. This chapter explores the history, benefits, and drawbacks of the master-apprentice model, ways in which it has historically limited access and equity to the applied music studio, for how to modernize the tradition to meet the needs of diverse 21st-century music students. Parental socioeconomic status, family cultural capital, and geography eclipse presumed "musical talent" in predicting student success. This trifecta of factors is often ignored by the applied professors who can act as gatekeepers, accepting and working with students whose experiences mirror their own, resulting in a lack of diversity in the professional field. While many of the issues outlined in this chapter are caused by broader systems of inequality, there are a number of activities applied studio professors can undertake to increase access and equity in their studios. Most importantly, applied studio professors are encouraged to break the veil of secrecy surrounding the master-apprentice tradition and make public what happens in the applied music studio and what their expectations are for success within it.

Chapter 8
Sociocultural Issues—Revisiting the Applied Piano Studio Model

The master-apprentice approach of teaching is synonymous with one-to-one piano instruction, particularly in higher music education. Currently, postsecondary institutions are witnessing a phase of reckoning. The professional piano community needs to self-reflect and identify what needs to be overhauled and adjusted so that the future can be considered. Through established scholarship, this chapter examines how collaborative learning, facilitation of creative thought, and the use of technology can help to break down the walls that have been fabricated by the master-apprentice model in applied piano study. Vignettes narrating specific success stories from teachers around the world provide first-hand accounts of how change and transformation can successfully take place. Recommendations will offer forward-thinking instructors ideas and starting points of reflection for revitalizing piano instruction and preparing students for a music career in the 21st century and beyond.

Chapter 9
Teaching Nonbinary Singers: 21st-Century Knowledge and Pedagogies

In recent years, there has been an increase in social awareness of transgender and nonbinary individuals. Vocal music education pedagogies have historically discussed the singing voice along a rigid male-female gender binary way of thinking. This chapter reviews the existent gender-expansive voice literature and explores how vocal pedagogy might operate beyond gender binary thinking. A systematic review of the literature provides strategies for singing teachers to design affirming practices and policies in their studios for heightened safety, equity, and inclusivity for nonbinary singers. Student-centered teaching and culturally responsiveness serve as models for the studio voice teacher.

Chapter 10
The Future of the Applied Music Studio in Higher Education

This chapter serves to highlight the combined perspectives of the preceding chapters and offers suggestions for the future of the applied music studio in higher education. We summarize the unique contributions of each chapter and then take a forward look at applied music as a profession, noting the supports needed in this sector of higher education for improvements to be made at both practical and policy levels.

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Part 1

Components

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1 The Applied Music Studio

A Decade of Research and Inquiry

Ryan Daniel and Kelly A. Parkes

This chapter reviews the body of literature generated by the authors, focused on the applied music studio. The areas of research are grouped in themes, such as influences on teachers, teacher-student behaviors and interactions, analyses of lessons, teacher motivation and identity, assessment, and professional development. The chapter concludes with a summary of the research findings and suggestions for future research.

As is widely known in the discourse concerning the history of music teaching, the dominant method for learning an instrument or voice is through the one-to-one model, or what is also known as the applied music studio. Students as "apprentices" largely follow the directives of the teacher as "master," the latter leading the transactions that occur, the balance of activities during the lesson, and the directions as to where the student should proceed following the lesson. Many of the greatest composers of the western art tradition gave lessons in their lifetime, be this at the bequest of a benefactor, or in order to sustain a living. For instance, Haydn, Mozart, and Beethoven gave lessons and guided students. Moving into the 19th century, history documents the rise of the great performer-teachers, the majority of whom were pianists, with perhaps the most well-known being Franz Liszt and the virtuoso violinist Paganini. Liszt became somewhat of an icon of this great performer-teacher tradition, after which there was a stream of notable greats, such as pianists Leschetizky, Busoni, and Schnabel.

At its best, the applied studio offers a powerful method of instruction and for learning, with students able to develop their skills and confidence in performing repertoire, be this western art music or contemporary popular styles. At its worst, it can result in feelings of isolation, have minimal impact, result in personality conflicts, or even cause students to lose their interest in music as an art form. Despite these potential scenarios, the dominance of applied studio teaching as the principal format for learning remains to this day. Students of all ages around the world learn in this system, be it privately in the home or at teachers' studios, at school, or at tertiary level in such institutions as conservatoires, colleges, and universities. While it is the dominant model of learning and teaching, there is an emerging discourse around the value of small-group

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learning for advanced students, this value achieved via the potential for peer assessment and learning, and exposure to additional teacher-student interactions not possible in the one-to-one setting (Daniel, 2004; Mitchell, 2020).

In terms of recent literature, there are generally agreed themes in the discourse about the applied studio model, these including the fact that teachers at the advanced level are often recruited on the basis of their performance expertise rather than their pedagogical skills (Williamson et al., 2019; Mitchell, 2020), formal programs to prepare applied studio teachers are relatively rare (Blackwell, 2018; Simones, 2017; Yeh, 2018), while at the same time, there is an increasing recognition of the need to focus on professional development and self-review opportunities available to staff (Simones, 2017; Upitis & Brook, 2017; Williamson et al., 2019; Yeh, 2018). Attention has also been drawn to the high cost of supporting the applied studio model in public and private institutions, the extent to which established pedagogical methods underpin and guide the activities that occur in lessons, and the means by which to assess the outcomes of this format for learning. At the present time, calls continue for the need to investigate the applied studio from a scholarship and research perspective (Blackwell, 2020; Burwell, 2019; Parkes & Daniel, 2023).

The editors of this text have been researching the applied studio for over ten years, with findings published in a range of scholarly journals and texts. These studies add to the existing body of excellent work undertaken by a significant and increasing number of research scholars, all of whom have a desire to explore the intricacies of what to some extent can be seen as a "secret island" teaching model, which occurs behind closed doors and with limited scrutiny, particularly when it comes to tertiary-level courses and institutions that invest significant resources in what is a high-cost teaching model. The authors have studied and published across the following broad thematic areas:

- **Influences on applied music studio teachers** (Daniel & Parkes, 2017);
- **Teacher-student behaviors and interactions** (Daniel & Parkes, 2019);
- **Video analysis of lessons** (Parkes & Daniel, 2023);
- **Teacher motivation and identity** (Parkes & Daniel, 2013; Parkes et al., 2015);
- **Assessment in the applied music studio** (Daniel & Parkes, 2015); and
- **Professional development for applied music studio teachers** (Parkes & Daniel, 2016).

Critical lenses and theoretical frameworks that the authors have applied include the principles of learner-centered teaching (e.g. Weimer, 2002), constructivism (e.g. Vygotsky, 1978), self and peer assessment (e.g. Boud, 1995), reflection (e.g. Schön, 1987, 2016), and researcher-teacher collaboration (e.g. Hultberg, 2005). This chapter proceeds to provide insights into the above research and scholarship and identified themes and to present a picture as to the authors' views on the current state of play with regard to the applied studio model at the tertiary level, including areas that are in critical need of further research and opportunities that exist for the sector.

Influences on Applied Music Studio Teachers

In our 2017 study (Daniel & Parkes, 2017), we gathered survey data from 54 studio teachers in Australia ($n =$ 25, 46%), the United States ($n =$ 22, 41%), Thailand ($n =$ 4, 8%), New Zealand ($n =$ 2, 4%), and Korea ($n =$ 1, 2%). The teachers who responded worked across the range of instruments, including keyboard, brass, woodwind, strings, percussion, and voice. We asked the teachers to reflect on what they believe to be the key influences on how they teach in the applied studio. Adopting a scale of 1–10, with 1 the strongest influence, we presented teachers with a number of possible options as key influences as well as an opportunity to add "other" options. Overall, we found—and in order of strongest to least strongest—the following order of influences: previous teachers, a particular teacher, learning from bad experiences, education/pedagogy training, learning by doing, professional development, observing colleagues, and other (reading, research, experience). Hence, the findings of this particular study reveal the cyclical nature of the applied studio, in that teachers generally teach how they were taught, therefore pointing to the critical importance of ensuring that the lived experience of applied lessons for students is as beneficial and transformative as possible, given the strong likelihood that students will become teachers themselves at some point in their career.

Teacher-Student Behaviors and Interactions

In our 2019 study (Daniel & Parkes, 2019), and with the work of Weimer (2002) as the critical analytical lens, we focused on questions we asked of the same group of pedagogues cited earlier (Daniel & Parkes, 2017) in terms of their reflecting on a teaching activity or strategy that exemplifies their approach, to reflect on their general approach to pedagogy, and their perceptions of what makes a successful studio teacher. Fifty-four respondents were first grouped into those with pedagogical training (28) and those without (26), as it became noticeable that these two groups presented slightly different data sets. Following a process of coding using NVivo, we were able to identify that those with pedagogical training had a slightly higher frequency of learner-centered teaching strategies and goals, including a greater focus on feedback and assessment, and with reference to the importance of research in their teaching preparation and work in the studio. A significant additional finding was that those with training in pedagogy presented more reflective statements relating to the principles of learner-centered teaching than those without any training. The findings, while limited to a small sample of teachers, did propose that teachers with pedagogical training do offer a more student-centered approach in the studio than those without training.

Video Analysis of Lessons

In our 2023 study, and building on the earlier work of Hultberg (2005), we worked in real time with three pedagogues in reviewing video excerpts of them teaching in the applied music studio. The individual pedagogues chose the relevant video material to review and were free to talk openly about their pedagogical goals and strategies. One was an experienced trumpet teacher (one lesson reviewed), and the other two were relatively inexperienced vocal teachers (two lessons each reviewed). All lesson excerpts reviewed were in the traditional applied music studio model. Adopting the theoretical and reflective framework of Schön (2016), we engaged in researcher-teacher discussions relevant to excerpts in lessons, pausing the footage at times and having in-depth reflective conversations at the end of the process. The relevant session and discussion would generally run for an hour.

We found that there were differences between the very experienced trumpet teacher compared to the more novice voice teachers, in terms of confidence and comfortability in approach. We also found that the two novice voice teachers found significant value in reviewing both of their chosen lessons, the process enabling them to reflect on their revised teaching strategies following the first video analysis, and how it enabled them to improve their practice. Overall, we found that this process of researcher-teacher reflective analytical approach in real time would be particularly valuable for novice teachers, assisting them to gain further confidence in their practice and to experiment with teaching strategies designed to enhance student learning.

Teacher Motivation and Identity

In our 2013 paper, we explored the reasons why highly trained classical musicians move into teaching in the applied music studio, adopting the six motivational constructs from the expectancy-value framework (expectancy, ability, intrinsic interest, attainment, utility, and cost) (Eccles et al., 1983). Survey data obtained from 173 pedagogues from nine countries was analyzed statistically and qualitatively. Key demographic details are as follows:

> 5.6% were in Finland, 6.3% in South Africa, 8.1% in Denmark, 9.4% in New Zealand, 9.4% in Sweden, 12.5% in Norway, 13.1% in England, 16.3% in the USA and 19.4% in Australia. Of these, 57.5% were male, and most of them were White/Caucasian (91.3%) Additionally, 0.6% were Hispanic, 0.6% were American Indian, 5% described themselves as "other" and 2.5% chose not to respond to this question. While some respondents chose not to complete every question, on average there were at least 160 responses as data for analysis.
>
> (Parkes & Daniel, 2013, p. 400)

When looking specifically at the six motivational constructs, we found that the cost of teaching and performing predicts satisfaction in these areas, that is, participants seemed comfortable with the teaching and performing choices they had made. An additional finding was that those with high intrinsic interest values were more persistent and motivated to teach. The findings enabled us to surmise that the teachers in the sample would continue to be motivated to teach because they found it worthwhile and important.

When reflecting on their time as a higher education music student, approximately half indicated that they were thinking about teaching as a form of paid work. Some of the qualitative comments also indicated that there was a perception that moving into a teaching career or profile was to some extent a failure and lack of success as a performing musician. Others had been teaching for some years and were very comfortable working in this area alongside their performance work. In terms of specific factors motivating these musicians to move into teaching, the main influences were inspiring teachers, the desire to share knowledge with students, and invitations to teach at the tertiary level. In summary, we found that higher education music instrument teachers are very motivated and committed to teaching and their craft, most students who study music at the tertiary level will at some point become teachers, and that institutions should consider how they prepare high-level performers for working as studio teachers.

In our 2015 paper, which interrogated another part of the data set from the same sample of teachers identified earlier, we investigated how applied studio teachers understood, categorized, and reflected on their identification as a studio music teacher. We asked the teachers to consider how they identify themselves, as a teacher, performer, or both. The findings revealed that the teachers held two identities as both teachers and performers; they felt slightly more talented at teaching, but they were more satisfied with performing than with teaching. Just over half of the sample chose to identify as performer and teacher (56.1%), rather than performer (23.4%) or teacher identity (20.5%). Our study did not reflect general views in the literature that teacher and performer identity develop separately, rather we found that they develop simultaneously and interchangeably over time. We also determined from the data that there was significant reference to the nexus between performing and teaching for these participants and that positive identification with teaching is a likely predictor of an ongoing career in the area.

Assessment in the Applied Music Studio

In our 2015 chapter, we raised questions about the nature of assessment in the applied music studio lesson, and how it is traditionally assessment *of* learning (Scott, 2012), with students playing a largely passive role. We referred to how research in terms of assessment in the applied music studio is limited in comparison to research about assessment in music education more broadly and classroom learning in particular. We also referred to the potential of the significant power differential to cause harm to students' sense of self and their learning, a view generally supported in the literature (Collens &

Creech, 2013). We also reflected on what the role of the music expert should be in the applied studio environment, and particularly at the higher education and advanced level, where students would have already formed strong performance and practice methods.

Using the body of data from 173 teachers cited earlier (Parkes & Daniel, 2013), we looked at teacher responses to questions about their learning, for any references to assessment and feedback. The data pointed to teachers' feedback about students' early talent and potential for setting high standards and expectations for students and for teachers' interest in providing feedback to students on their general development as a musician and performer. However, we identified that in general, there was a lack of systematic and structured forms of assessment and feedback being applied and adopted within the studio by this group of teachers. We then proposed a framework for assessment for learning in the applied music studio and that involved several facets and methods. This model focused on reflection as the center and core of the learning journey for students (Schön, 1987) and in three ways: reflection *to* action, *in* action, and *on* action. Aligned to this focus on reflection were four key areas or points of reference for students:

- **Public knowledge**: experts, peers, recordings, research, performances
- **Personal knowledge**: skills, attributes, creativity
- **Professional practice**: practicing, recording, collaborating, performing
- **World view**: morals, attitudes, values

We argued that shifting the focus from the teacher as master and primary provider of feedback, this model would place the student as a director of their own learning and to source feedback and assessment in a variety of both direct and indirect ways. It does not negate the critical importance of the teacher, but it spreads the responsibility for the provision of feedback and assessment and, in doing so, places greater emphasis on the student to identity and reflect on what means and methods are most useful to them as the progress in their journey toward expertise on an instrument or in voice. It also provides the options for the institution to review their assessment methods within curriculum and consider shifting the emphasis from high-stakes performance examinations to a more diverse set of assessment items, such as a portfolio of learning that includes many different forms of assessment and feedback.

Professional Development for Applied Music Studio Teachers

The context for this 2016 paper was the traditions for high-level performers to be recruited to teach in the applied studio in higher education, regardless of whether these individuals had training in applied music studio pedagogies. Further, the applied studio can be somewhat isolating not only for students, but also for teachers, with collective means of learning with peers relatively rare. Research in terms of professional development in the broad field of

Education is considerable; however, in relation to the applied studio, it is far less common. Using a subset of data from the 2017 survey completed by 54 pedagogues (cited earlier), we asked applied teachers to reflect on their experiences of and reflections on professional development opportunities relevant to working in the studio, including views on what teachers found valuable for their progression as a teacher.

Key findings included the fact that 63% of the respondents had not had any formal program of professional development. For those who had experienced or undertaken professional development, this ranged from informal methods such as discussions with peers, peer observation, informal meetings, through to more formal programs such as pedagogy events and conferences, in-house workshops, or courses in education. Those who had experienced or engaged with methods of professional development referred to benefits including growth in their teaching methods and ideas, a greater sense of collegiality and knowledge of wider practice, maintaining currency of knowledge, networking with peers, and benchmarking their practice.

In terms of preferred forms of future professional development, respondents ranked lessons with great teachers most highly, followed by such activities as lesson planning skills, pedagogy methods, and engaging with their peers. The findings also have implications for leaders of institutions and department heads (e.g. head of piano or strings) in terms of how they institute procedures for professional development for their full-time and casual applied music studio teachers, given it would appear it is not a standard part of the procedures in higher education music institutions. It also requires a commitment on the behalf of applied studio teachers to engage with professional development in a positive and ongoing manner.

Discussion and Conclusions

The applied studio model for learning a music instrument or in voice will continue to be a cornerstone of music education in both private and public institutions. When delivered and engaged with effectively, it can be a transformational mode of teaching, inspiring generations of musicians who seek to enjoy music or to pursue it as a career. The editors of this text have gathered a significant body of data over a ten-year period and investigated the applied studio from a range of perspectives. These investigations have led to the establishment of a number of general principles in relation to this mode of learning and teaching:

- Applied music studio teachers tend to teach how they were taught and via the influence of both excellent teachers and those who were not seen as influential or who did not offer significant value to them;
- The master-apprentice history and tradition remain strong and prevalent in current approaches to applied music studio teaching;
- At the higher education level, applied music studio teachers tend to be recruited on the basis of their profile and skills as a performer, more so than

their training and understanding of pedagogies appropriate to the studio environment;
- Teachers as "masters" tend to dominate the activities, interactions, and discussions in the lesson, although there is some evidence to suggest that those with some pedagogical training experience do have a more learner-centered approach;
- Moving from a performance focus to include teaching offers some transition challenges for applied music studio teachers in terms of identity and motivation;
- Professional development opportunities for applied studio teachers in higher education in particular are relatively rare and are often driven by the individual, more so than as a result of an institution's policy and staff development frameworks;
- Situated recall through collaborative researcher-teacher engagement offers benefits for teachers, particularly those in the early stage of their career working in the applied music studio;
- There is a great need for further rigorous and evidence-based research, given the very high cost of applied music studio teaching, the research evidence in support of other means of learning (e.g. self and peer assessment, small group work), and the potential to rethink the frameworks put in place within a student's study journey; and
- There is a demonstrated need to consider the ways in which higher education institutions might support studio teachers to develop their practice in both collaborative and nonjudgmental ways.

The researchers and editors of this text see great opportunities for leaders of music institutions that offer applied studio teaching to play a stronger role in supporting, fostering, scrutinizing, and evaluating the model, in order that the outcomes for students can be even more beneficial. This research and scrutiny will also offer those outside institutions such as private studio teachers the opportunity to learn from the work being undertaken in the larger institutions. While arguments will remain that the master-apprentice nature of the applied studio model is entrenched in history and remains relevant in the 21st century, as is the case with all modes of learning and teaching, there is room for the applied music studio environment to develop further and toward stronger student outcomes.

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2 Fostering Affect, Rapport, and Care for Optimal Performance in Studio Music Instruction

Jennifer Blackwell and Guadalupe López-Íñiguez

> *One looks back with appreciation to the brilliant teachers, but with gratitude to those who touched our human feelings. The curriculum is so much necessary raw material, but warmth is the vital element for the growing plant and for the soul of the child.*
>
> – Carl Jung

In this chapter, we explore the relational components of one-to-one teaching in the applied music studio environment. We begin with a discussion of the evidence for the need to consider relational aspects of one-to-one music teaching, then defining the terms affect, rapport, and care ethics. We then discuss teaching considerations for fostering positive relationships, including feedback, modeling, nonverbal behaviors, and considerations of motivation. We conclude by highlighting the important boundaries of a student-teaching relationship in this environment before providing practical suggestions for teaching.

On Being Well and Playing Well in the Music Studio

In the music studio, the one-to-one nature of lessons makes positive interpersonal relationships an essential consideration for optimal student learning (Burwell, 2017; Creech & Hallam, 2011; Gaunt, 2011; Gaunt et al., 2021; Zhukov, 2013). In addition, studio music instructors are often influential figures for music students, as they have a more prolonged, high attention relationship when compared to almost any other student-teacher dynamic (Nerland & Hanken, 2002). However, as music teachers are essential in reinforcing the connection between instructional practices and students' flourishing (Björk, 2016), it is of utmost importance to understand the types of practices that help teachers and students to develop a healthy teaching-learning relationship—which should focus on teaching and learning processes that are student-centered—and for which a supportive interpersonal relationship between teacher and student is needed (Pozo et al., 2022).

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Because the student-teacher relationship in the music studio is a powerful one, when those relationships are unhealthy, they can have problematic consequences for student learning. While it is somewhat rare for students to be willing to openly criticize their teachers in research contexts, the extant literature suggests that when there is significant dissonance in the lesson environment, student learning suffers (Burwell, 2016a, 2016b, 2017; Nerland & Hanken, 2002; Ryan, 2021). In addition, studio teachers largely work without any kind of substantive training in teaching or oversight of their teaching practices; it is essential to understand how these one-to-one learning environments can be optimized for both student performance and wellness outcomes.

There is a significant body of literature suggesting that affect and rapport are essential to successful teaching in the applied music studio environment (e.g., Blackwell, 2022; Blackwell et al., 2020; Clemmons, 2009/2010; Creech, 2012; de Bruin, 2021; Hyry-Beihammer, 2010; Kurkul, 2007; Nerland & Hanken, 2002). Understanding how applied music studio instructors develop positive affect in their students, how student-teacher rapport might be fostered, and how positive rapport might encourage positive performance outcomes could lead to teaching practices that promote student well-being and high-level performance skill simultaneously. In this chapter, we argue that the affective, relational dimensions of music teaching are not just nice to have in studio lessons but they are also *essential* components of optimal music learning, student motivation, and wellness.

Feeling "Good" or "Bad" After a Lesson: What Is Affect?

Affect is a word that is often used in contemporary psychological research, but it is rarely defined (Schimmack & Crites, 2005). While affect is typically understood as having to do with feelings, it has been defined as a "generic term for emotions and other mental states" that have the quality of being either pleasant or unpleasant for the person experiencing them (Efklides, 2006, p. 3). This term can include feelings, mood, motives, or aspects of the self, such as self-esteem (Forgas, 1994). Importantly for teaching, affect can describe the general experience of feeling "good" or "bad" after a lesson, even if the learner cannot pinpoint a specific event, interaction, or emotional state to have "caused" those feelings.

Students can also "bring" affect with them to the lesson, which we might describe as showing up in a "good" or "bad" mood. Students can also develop affective responses to situations, environments, or people—that is, a student can have a negative or positive affective association with lessons or their teacher—which can in turn impact their motivation to learn, their ability to focus, and their persistence in practice. For instance, when students are engaged in deep learning activities, their affective state can lead to either flow (feeling totally in the moment and engaged in learning, which is associated with peak performance; see Csikszentmihalyi, 1990) or boredom and frustration (D'Mello & Graesser, 2012). Additionally, student-teacher conflict has been associated with higher anxiety in students (Kurdi & Archambault, 2018), suggesting that negative relationships impact student affect.

In music performance, a positive affective state might be the difference between walking into a practice room ready to learn and avoiding the practice room altogether. This is important for teachers to be aware of because they can have a substantive impact on student's affective states. For example, a lesson that starts with a welcoming check-in with how the student is doing generally, rather than simply a businesslike, direct beginning, might help students to enter the lesson in a positive affective state and to be more ready to learn (Blackwell et al., 2020). Additionally, that a positive affective state can contribute to flow suggests that optimized learning is more likely to happen when students are approaching learning with a healthy state of mind, including healthy sources of motivation and positive self-concept (Rogatko, 2009). Given how long and arduous the process of developing high-level musical skill can be (McPherson, 2006), fostering positive affective states can help students to tackle challenges in learning. Additionally, issues such as music performance anxiety (MPA) are distinctly affect related (Cohen & Bodner, 2019); research suggests that when teachers maintain good relationships with students, they are better able to identify their students' MPA struggles and can alter instruction to better support them (Barros et al., 2023; Patston, 2014). Teachers have an important role to play in fostering positive student affect, and this is often accomplished through the establishment of student-teacher rapport.

Trust, Honesty, and Human Investment: What Is Rapport?

Because the applied music studio lesson environment typically requires one-to-one focused attention, positive relationships are essential for both student affect and optimal learning, and those positive relationships are perhaps best characterized by strong rapport. Rapport has been defined as an overall feeling between two people encompassing a mutual, trusting, and prosocial bond (e.g., Catt et al., 2007; Frisby & Martin, 2010). This definition includes two main important features: a reciprocal relationship, where both people are invested in positive interactions, and trust. For rapport to develop, this means that both parties have to be willing to build trusting, positive relations over time. Notably, rapport is a phenomenon that exists in interrelations between people; while some people are better at building rapport than others, it is not a specific dispositional quality or personality trait (Tickle-Degnen & Rosenthal, 1990).

In terms of trying to understand what rapport actually looks like in practice, Tickle-Degnen and Rosenthal (1990) proposed a conceptual model of rapport based on three interrelated components: mutual attentiveness, positivity, and coordination. *Mutual attentiveness* means that each person's focus is directed toward the other person, and they experience mutual interest during the interaction. *Positivity* is characterized by feelings of mutual friendliness and a sense of caring. *Coordination* involves being "in sync" such that actions between individuals have a sense of regularity and predictability that result in smooth interactions. Tickle-Degnen and Rosenthal (1990) also noted that these components may be seen with varying strength as rapport develops; for example, people tend to stick to social niceties in early interactions but may become more coordinated, direct, open, and honest without the need for excessive "niceness" in more developed relationships. Additionally, having high levels of one characteristic does not necessarily mean that the others will be high—an interaction can be highly positive while one person is not particularly attentive, which is likely to make the other person feel ignored or unimportant.

Students have reported that rapport is an essential component of effective relationships in a number of teaching-learning environments (Blackwell, 2022; Catt et al., 2007; Kurkul, 2007). In other educational settings, student-reported rapport has been associated with ratings of course instructors and courses (Demir et al., 2019; Rowan & Grootenboer, 2017) as well as motivation to achieve positive perceptions of learning and self-reported grades (Wilson et al., 2010). Conversely, students consider a lack of rapport with their studio teacher to be negative and may even believe that their musical success is dependent on establishing a meaningful personal relationship (Ryan, 2021).

Notably, rapport is not characterized by "excessive friendliness" or easy learning content (Rowan & Grootenboer, 2017, p. 1) but rather by meaningful social presence, opportunities for enjoyable interactions, and a respectful connection between teachers and students. It is a common misconception that rapport is simply positivity but the previous research on rapport helps to clarify the honesty, trust, and openness that rapport also requires. Rapport is better characterized by what it makes possible in teaching-learning relationships: kind, honest evaluations of performance from teachers, and the ability to receive this information as a genuine attempt to reach musical goals for students. Additionally, strong rapport fosters positive feelings about learning. According to Kurkul (2007), strong rapport in music lessons "breaks down resistance to new ideas, builds trust and encourages motivation and interest in students, thus increasing their ability to learn" (p. 331). Both teachers and students have highlighted professional trust as an essential component of effective student-teacher relationships (Gaunt, 2011). When students feel safe to take an active role in a lesson, they are more likely to express confusion when it arises, ask clarifying questions, and generally act as a proactive partner in their own learning (Pozo et al., 2022).

In music learning contexts, there is growing evidence that rapport is not just good for positive relationships and affect but also for optimizing student performance. For example, in a study of internationally renowned violin pedagogue Brenda Brenner, Blackwell (2022) found that students described a nonjudgmental approach to errors, which made them comfortable to work on their flaws in their lessons. In her study of four master teachers of singing, Clemmons (2009/2010) found that clear expectations and high standards, a sense of safety and mutual respect, and an enthusiastic, affirming teaching style all helped students to be successful performers. In turn, these students were willing to take musical risks, try new things, and focus intensely to improve their technical shortcomings—all necessary components of achieving optimal performance. Similarly, within the realm of beginning instrumental music studies, several international studies acknowledge that a particularly positive and relaxed atmosphere in the music classroom, where teachers display a high level of friendliness, can support young students' intrinsic motivation and musical skill development (e.g., López-Íñiguez & Pozo, 2016; Sloboda & Howe, 1991).

Relationships with teachers have also been found to impact student outcomes across developmental levels. In a recent study with postgraduate musicians in Europe, López-Íñiguez and Burnard (2022) found that these musicians' teachers had a crucial impact in their learning and professional pathways in music, which were structured into eight stages: (1) infancy, (2) childhood, (3) early schooling, (4) middle schooling, (5) junior schooling, (6) senior high schooling, (7) higher education, and (8) transitioning to career. The study found that some teachers performed *acts of recognition* of these musicians that powered positive changes in their educational and professional careers, such as sharing formative experiences with them or supporting their studies and growth. However, other teachers also performed *acts of rupture* that included dictating meanings and diminishing these musicians' self-confidence (such as patronizing attitudes or preventing students from receiving professional opportunities); this behavior prevented the musicians from choosing educational and career paths that would be aligned with their well-being and interests. Thus, it is crucial that teachers offer positive support to students in order to help professional music students thrive both in music education and in the music industry.

Considering Relational Practice: What Is Care Ethics?

Music teachers and students are relational beings, and their lives are constituted by, with, and through their (musical and human) relationships. Thus, it is important to regard music teaching as a practice that privileges responsible collaboration and relationality. The "relational turn" in professional practice (e.g., Edwards, 2010) has been mostly addressed from the perspective of collaboration between music teachers (de Bruin, 2021; Miettinen, 2021; Westerlund & Gaunt, 2021). Yet, teacher-student interactions in the music studio are also a relational practice. For instance, Gaunt (2011) found that students tend to be strongly influenced by their teacher's views on appropriate student-teacher relationships in studio lessons, and thus teachers set the tone for the relational values in their studios. This type of relational practice can lead to both music teachers and students experiencing *relational agency* (Carey & Grant, 2016)—a capacity of attuning and working with others in order to collaboratively solve complex problems with more collaboratively built, powerful solutions (Edwards, 2011). This type of agency requires an active dynamic consisting of appreciating what others bring to the table and recognizing their points of departure and familiarity with the "problem" to be solved, as well as aligning one's own departure point to the newly and collaboratively generated interpretations or responses. One practical way of undertaking such a process is by enacting the *ethics of care* (Slote, 2013) in the music classroom—in a way, there cannot be a healthy relational practice without moral grounding.

During recent years, research has acknowledged that professional music practice in contemporary societies cannot simply remain at the artistic, technical, and creative levels but must also include ethical and socially responsible aspects (e.g., Westerlund & Gaunt, 2021). Such complexity involves care ethics, which is an empathy- and respect-based philosophical approach that emphasizes "the epistemic virtue of open mindedness [and] epistemic humility" toward others (Slote, 2013, p. 80). In music education, this can be seen, as López-Íñiguez and Westerlund (2023) discuss, from the perspective of musically gifted children who are a special case of students requiring more *empathetic reflexivity* from their teachers, parents, and society at large. Enacting care ethics in this case would imply understanding that, often, these children perform at professional levels and are remunerated for their work (i.e., minors undertaking adults' professional duties). Due to their potential for achieving performance eminence, teachers responsible for these children's education often apply "value-free, technically defined authoritatively prescribed competences" (Cribb & Gewirtz, 2015, p. 73) that are not necessarily conducive to well-being, nor to the optimization of performance, or socioemotional development considerations beyond talent. Teachers of gifted students should be aware of how they can show care for these students.

In that regard, teachers must understand that a *collective concern* toward musically gifted children's upbringing (caring *for* them) is not enough for enacting care ethics, and thus, a *collective responsibility* is needed (caring *about* them) (Noddings, 2015; Urban, 2020). To genuinely care about musically gifted students (and any music learner for that matter) requires recognizing that students have rights to decide about their life and musical education, as well as about their role in the music industry, instead of being persuaded and pressed into a system that might not enhance their well-being. It is our collective responsibility as teachers to inform them about their rights and educational/professional options (and their consequences), and care ethics "provides a critical, morally oriented framework for a more holistic understanding of these children's sociodevelopmental process and the importance of the child to be given voice and agency in this process" (López-Íñiguez & Westerlund, 2023, p. 124).

Teaching Considerations for Affect, Rapport, and Care

While the relational considerations of developing affect, rapport, and care are relatively clearly outlined in the above literature, there is also evidence that specific teaching behaviors might help to both foster positive affect, student-teacher rapport, and care ethics and optimize performance. While all of the considerations discussed later are typical components of teaching, their use in lessons can be optimized by considering how they will impact both student affect and rapport.

Feedback

Feedback is an essential component of learning in any environment, but research suggests that certain kinds of feedback are more valuable for learning. For instance, in studio teaching environments, Blackwell (2022) found that both teachers and students valued what was termed *neutral feedback*, in which both positive and to-be-improved aspects of the students playing were discussed without emotional delivery, because it both helped the student to see feedback as a genuine attempt to improve student playing and eliminated the potentially negative affective consequences of feeling harshly criticized. Burwell (2016a) highlighted student dissatisfaction with receiving feedback only when they played poorly, which not only did not give them information about what they were doing well but also hindered the student-teacher relationship. In that line, López-Íñiguez et al. (2022) discuss the importance of positively embracing errors as tools for collaboratively dealing with clarification and feedback—considering that feedback should be specific if it is to be of use for students (Biggs & Tang, 2011). These authors discuss that immediately stopping a student when they play something wrong not only reduces the student's ability to think for themselves but also sends out a critical message that induces resistance to feedback (Lerman & Borstel, 2003) and, consequently, damages rapport.

Praise as a Special Consideration

The research literature shows that while virtually all people enjoy praise, it is not effective for learning (Benson-Goldberg & Erickson, 2021; Maclellan, 2005; Soenens & Vansteenkiste, 2021). Praise is importantly different from feedback, in that feedback provides specific information to a learner about what they are doing well or what they can improve, whereas praise simply highlights something positive about a learner without giving them information for improvement (McPherson et al., 2022). Research suggests that ability-focused praise (also called "person" praise) has a negative impact on intrinsic motivation, and thus praise should be used with caution in social and educational contexts (Kyosuke et al., 2020). Additionally, praise for "giftedness/talent" or intelligence undermines both motivation and performance (Dweck, 2007; Zentall & Morris, 2010) and has been associated with higher extrinsic motivation (Bear et al., 2017). Additionally, evidence suggests that when teachers heap on unearned praise, students think their teacher must not believe in their abilities (e.g., Dweck, 2007; Graham & Chen, 2021), which may also lead to negative affect for the student.

For these reasons, it has been argued that while positive feedback that provides specific information about what a student is doing well can be useful for both rapport and learning, praise that simply identifies a positive attribute about a person—particularly if this is an attribute that is not readily controllable, such as giftedness or intelligence—is not useful for learning (see McPherson et al., 2022). Additionally, external rewards used for praise, such as stickers or prizes, have been definitively shown to erode intrinsic motivation, as well as negatively impacting achievement, and are not effective in fostering long-term, high-quality engagement in learning (Deci et al., 2001; Evans & Ryan, 2022; Hattie & Clarke, 2018; see also Kohn, 1993).

Modeling

Teacher modeling on their primary instrument is a common component of music performance teaching (Gill et al., 2022). For example, Colprit (2000) found that 20% of lesson time in Suzuki string teachers was spent on teacher modeling, and Blackwell (2020) found that teacher modeling on their instrument made up 42.5% of all coaching behaviors in applied music studio lessons. While modeling on the instrument is an essential component of helping students to develop aural understanding of music, it can be a problematic teaching behavior when over-applied. There is evidence to suggest that students do not always respond well to teacher models, as simply hearing a correct performance may not help when the student needs a verbal explanation of what to do (Creech, 2012). Daniel and Parkes (2019) note that when lessons are conducted in a very teacher-directed way, the teacher does most of the talking, the modeling, and the explaining, and this is less engaging for students because it encourages passivity. Issues with "imitation learning" in which students simply copy have been highlighted as problematic (Hyry-Beihammer, 2010); as a student in Haddon's (2009) study aptly said, "If you demonstrate something, it's almost not being taught: it's copied" (p. 62). Thus, while modeling is a useful teaching tool in specific contexts, simply copying is not learning, particularly when it is over-used.

Over-use of modeling may also impact student affect. Blackwell and colleagues (2020) found that teacher modeling on the instrument was more frequent for students who reported lower subjective vitality[1] in lessons (see discussion of Self-Determination Theory later in this chapter). Students tended to be more passive in their lessons with a great deal of teacher modeling and did not show obvious performance improvement in their lesson, suggesting that over-modeling is negative for student affect and motivation to engage. Conversely, students who reported high subjective vitality after lessons received more vocal modeling (even though the teachers were all instrumentalists) and side coaching while they performed, which allowed more time for students to play while still receiving support on their playing; additionally, these students audibly improved their performance over the course of the lesson.

Blackwell (2018) noted that teachers' modeling behavior seemed to vary as a function of student age, with more modeling, teacher gesturing, and side-coaching occurring during lessons of younger students, suggesting that skilled teachers adapt their teaching in context-dependent ways to meet the needs of their students. Gill and colleagues (2022) suggest that peer and coping models (models that provide information about how to deal with challenging performance situations) may be particularly helpful for students with lower self-efficacy, allowing them to see others struggling with the same challenges. Similarly, Haddon (2009) noted that younger students may need more models as they're learning, but models can be stifling for more advanced students. Yet, a European music school-level study by López-Íñiguez and Pozo (2016) on a constructivist cello teacher found that when she used less modeling, more dialogic talking, and activating her seven-year-old student to explain how she solved learning challenges (and why) encouraged the student's proactivity, agency, and motivation. Thus, while modeling is an essential component of teaching performance, its use must be contextual, and over-use can be problematic for both student learning and affect.

Nonverbal Behaviors

Research suggests that nonverbal communication conveys 60 – 65% of the meaning in human interactions in close relationships (Guerrero & Floyd, 2006), and when there is a lack of consistency between verbal and nonverbal behavior, people tend to believe the nonverbal message more strongly. In a study of students' perceptions of studio voice teachers' nonverbal behaviors, Levasseur (1994) identified steady eye contact, forward posture, head nodding, smiles, laughter, appropriate touch, animated facial expressions, varied vocal inflection, sensitive use of space and timing, and expressive use of gestures as indicative of successful voice teachers. Appropriate touch is important to note, whereby teachers should always ask a student before touching (i.e., "may I put my hand on your elbow to show you the direction of the bow"). Blackwell and colleagues (2020) found that when teachers used more physical proximity (meaning spending most of the lesson sitting or standing with the student, as opposed to behind a desk or other physical barriers), observed rapport was higher and students reported greater subjective vitality, suggesting that the nonverbal behavior of working alongside the student in a lesson can engender positive affect and stronger relationships.

Conversely, in a case study of a "dissonant" student-teacher pairing, Burwell (2016b) found that the student's nonverbal behavior showed clear signs of anxiety, and the student contributed very little verbally to the lesson dialogue. As a consequence of this passive behavior, the teacher seemed somewhat constrained in how they could teach, as in that a great deal of their energy was devoted to "instructing, encouraging and persuading this particular student to participate in her own lesson" (p. 468). While the student and the teacher were not discussing these nonverbal cues, it was clear that this behavior was having a negative impact on the lessons, and a lack of communication about these issues led to a lack of student performance improvement.

Additionally, Zhukov (2013) suggests that studio teachers ought to put a greater emphasis on the nonverbal cues they receive from students, rather than relying solely on what they say, in order to improve communication and interpersonal relationships. Kurkul (2007) found that teachers who were more able to decode nonverbal cues were rated higher by students on rapport, communication, pedagogical skill, and general instructional competence. The evidence from these studies suggests that a great deal of human communication takes place without words, and teachers must consider how both their own behavior and the behavior of their students might be impacting the overall lesson environment, and whether that impact is helping or hurting learning.

Competency, Autonomy, and Relatedness: Considering Motivation

When considering why someone would put in the enormous effort required to perform an instrument at a high level, we are really asking a question of motivation. Students must sustain motivation through many frustrations and challenges (i.e., resilience), and these challenges will inevitably have an emotional component. Indeed, it has been argued that motivation is often emotionally driven, as our desires and needs as human beings are often driven by what we enjoy, love, or value. Salovey and colleagues (2008) argue "there is wide agreement that emotions are primary sources of motivations . . . they arouse, sustain, and direct human action . . . and provide individuals with information which shapes their judgements, priorities and actions" (pp. 534–535). When considering what might motivate students to achieve at the highest levels, it is important to understand how their affective state might impact their motivation, and how relationships with teachers might lead to both better affective and motivational outcomes (López-Íñiguez & Burnard, 2022).

Perhaps one of the clearest and most useful theories in understanding how relationships and emotional wellness relate to motivation is Self-Determination Theory (SDT). SDT proposes that humans have basic psychological needs for *autonomy* (i.e., the need to experience psychological freedom and volition), *competence* (i.e., the need to feel effective and skilled), and *relatedness* (i.e., the need to feel closely connected to others). SDT proposes that the satisfaction of these needs is essential for individuals' high-quality motivation and flourishing; conversely, frustration of these needs undermines motivation and increases risk for amotivation (a lack of motivation to engage in any activity) and poor well-being outcomes (Ryan & Deci, 2017).

When applying SDT to the music studio, it is important to consider how teachers might support these basic psychological needs and foster student motivation. When students feel overly controlled and like they cannot make choices about their learning, they become less motivated to learn. The many stories about authoritarian music teachers who dictate every aspect of a student's performance provide cautionary tales for avoiding overly controlling environments, because they reduce both autonomy and relatedness. While challenging exercises and repertoire are important for stretching musical skills, musical tasks that are far beyond a student's current ability level are likely to cause frustration and decrease motivation. Positive learning experiences and the well-being of music students can be partly explained by autonomy-supportive interpersonal styles adopted by their teachers (Bonneville-Roussy et al., 2020), suggesting that meeting student needs, even when presenting challenges, fosters their both wellness and motivation to learn music.

There is research evidence that highlights how these psychological needs can impact both affect and performance (e.g., López-Íñiguez & McPherson, 2020). Coutts (2019) noted that in adult students, managing frustration is essential because the ability to play progresses more slowly than cognitive understanding, and failing to manage this negative affective response can result in a decrease in motivation or quitting altogether. Additionally, giving students the autonomy to decide what they would like to play and to ask questions removed the perception that they were playing "to be judged" by their teacher, rather shifting the focus to their goals and their teacher's support of reaching those goals (Coutts, 2019, p. 499). In turn, allowing students to be autonomous agents of their own learning increased student-teacher rapport, by "approaching tasks from a problem-solving perspective rather than a performance perspective, led by the students" (p. 502). Zachariou and Bonneville-Roussy (2024) proposed that teacher autonomy support precedes learner's ability to self-regulate the learning, suggesting that providing scaffolded opportunities to develop these skills helps young learners in their musical development in a healthy way.

Blackwell and colleagues (2020) conducted a study of university-level music students using the SDT construct of vitality, which describes "one's conscious experience of possessing energy and aliveness" (Ryan & Frederick, 1997, p. 530). The high vitality students were able to make musical decisions (supporting autonomy), made progress within the lesson (supporting competence), and showed stronger rapport with their teachers (supporting relatedness). Their low vitality counterparts, on the other hand, had lessons in which they were much more passive (thwarting autonomy), did not make noticeable progress in their lessons (resulting in frustration for all parties and thwarting competence), and their student-teacher relationships seemed overly formal (thwarting relatedness). The researchers found that not only did the students in the high vitality group feel better at the end of their lessons, but they also showed more progress during the lesson, exhibited higher rapport with their teachers, and were more active participants in their learning. The key takeaway for understanding affect, rapport, care, and optimal performance is that these students did not just *feel* better in their lessons but they also *played* better.

Considering Boundaries: What Are the Limitations of Student-Teacher Relationships?

While rapport is essential in lessons, it is important to note that it is rapport within the context of a professional student-teacher relationship, which has important boundaries and limitations. Research has shown that relationships similar to a parent-child dynamic can become too authoritative and controlling, may result in advice-giving about a student's life that goes beyond the bounds of a student-teacher dynamic, can harm the student's emotional well-being, and can hinder student autonomy (Ryan, 2021). Burwell (2016a) noted that students who feel overly controlled by "one way" of doing things may also experience interpersonal friction. Conversely, if the student engages in over-exaggerated hero worship of the teacher, rapport is hindered (Nerland & Hanken, 2002), and students may be more motivated to receive praise from their revered teacher than to develop their musicianship to their highest ability (Crocker, 2021). Concerningly, there is research evidence of students relying on their studio teachers for advice with health issues rather than healthcare professionals and teachers attempting to provide these answers, suggesting that students may not understand the boundaries of a teacher's role and see them as "all knowing" and that teachers may overstep their professional expertise (Williamon & Thompson, 2006).

In a study of factors leading to students and teachers ceasing lessons in postsecondary music performance studios, Ryan (2021) found that both incompatible personalities and being too close or familiar could result in the dissolution of the lesson relationship, highlighting that either extreme is not optimal for music learning. Gaunt (2011) noted teachers describing their relationships with students as parent-child, friendship, or doctor-patient dynamics, highlighting that there is not an agreed-upon dynamic for what is appropriate among teachers. Ryan (2021) noted that some teachers preferred to maintain a kind of professional distance from their students, focusing their relational efforts on "a joint dedication to music rather than personal intimacy" (p. 70). We suggest that a personal dynamic that is focused on the student's musical progress, while still providing space for the student to seek guidance on larger matters, might foster optimal rapport; the key to this dynamic, however, is recognizing that there are professional and personal limitations on what teachers can offer to their students and that these might rely on a moral relational practice based on care ethics. In that sense, acting as a conduit to medical, mental health, and other services when the matters go beyond a student's musical progress, but not attempting to provide those supports that are well outside the teacher's professional role, can cultivate student wellness without crossing professional and personal boundaries.

Application: How Can Teachers Foster Positive Affect and Rapport?

Perhaps one of the best ways to support student motivation and affect is to provide appropriately scaffolded choices. These choices will look different with students at different levels of ability, but the heart of choice at all levels is to help students feel autonomous in their learning, that they have the competence to reach their musical goals, and that they have a positive relationship with a teacher who wants to help them reach those goals. For young students, this might involve allowing them to choose between multiple pieces of similar difficulty in order to ensure that the pieces they choose are not frustratingly beyond their current ability levels. This may also involve a friendly conversation about why they like their chosen piece. For intermediate students, this might involve more independence in choosing repertoire and self-identifying the skills they would like to develop. For more advanced learners, teachers might guide the student as they develop a themed recital of repertoire they are truly passionate about learning, providing their expertise on performance while supporting the student's musical passions.

Teachers can also foster relationships with their students in which they see the feedback they receive as information that helps them improve their performance, rather than praise or criticism of their abilities (Blackwell, 2022; Coutts, 2019). Something as simple as delivering feedback without emotional content and without a personal evaluation (i.e., the difference between "that section is a bit sharp" and "I don't know why you're still playing sharp") can help students to focus on the information the teacher is trying to convey.

Building supportive studio communities can also help students to have positive motivational dispositions. For example, the first author was once taking part in a concerto competition, performing a particularly challenging assigned piece and in competition with several studio members. This situation could have easily become stressful, competitive, and demotivational. However, the teacher brought a particularly difficult section to the studio class, projected the score for everyone to see, and asked all of us to share how we were working on this passage. This simple decision allowed the studio to see the studio as a community that tries to help each other play at their best, rather than "the competition." The teacher also shared his own struggles in learning the section, which helped to build a sense of trust and shared goals. Such a scenario helps the learners to focus on their own progress, rather than comparisons to others, while seeing themselves as a part of a supportive community of like-minded people.

Student-teacher match is an important consideration in studio environments; numerous researchers have identified that a strong match between personality, expectations, and goals can lead to better lesson outcomes (Blackwell, 2022; Burwell, 2016a; Creech & Hallam, 2011; Gaunt, 2011; Ryan, 2021). We suggest that perhaps the best way to determine matches is to have trial lessons whenever possible to identify potentially good student-teacher dynamics and to avoid situations where major dissonance in lessons seems likely. Of course, this is not always possible, and in particular, independent studio teachers need to recruit students as a matter of financial security, so it would not be in their best interests to reject students due to issues of match. Creech and Hallam (2010) provide some useful guidance on this issue: "Inevitably, some teacher-pupil matches will be better than others, but as professionals, teachers arguably have the responsibility for setting minimum standards of interpersonal behaviour that they apply consistently whatever the circumstances" (p. 404). This suggests that even when a teacher-student interpersonal match is less than optimal, the teacher is still responsible for establishing a positive learning environment, providing encouragement, fostering student motivation, and providing meaningful feedback to improve performance.

Additionally, while it is important for both students and teachers to develop their communication skills to work through any relational issues that may arise, it is imperative that teachers ensure that students feel safe in communicating (Ryan, 2021). Issues of power imbalance have been mostly reported by students or professional musicians in retrospect in previous research (e.g., López-Íñiguez, 2019), and in rare exceptions by teachers (e.g., MacKie et al., 2023). Gaunt (2009) reported that students can be "fearful of what might happen should the [one-to-one] relationship falter" (p. 193) and that students who switch teachers often do so because they feel it is difficult, painful, or even impossible to raise concerns about their lessons; this is consistent with other research that indicates power imbalance has a much greater impact on those who do not possess power (Burwell, 2016b; Nerland & Hanken, 2002).

The students' ability or willingness to express concerns about their learning in studio lessons necessitates a positive teacher-student relationship, founded on trust (Burwell, 2016b, 2017; Gaunt, 2010; Hanken, 2011). Chun and colleagues (2010) argue that while trust is essential to mentoring relationships, when it is an issue, teachers and students can work to overcome challenges in their formal relationship and promote trust through "emotional intelligence," consisting of the ability to "understand, regulate, and constructively use their own and others' emotions" (p. 424). This suggests that trust does not simply "exist" in relationships or not but it can be built, fostered, and maintained with careful communication.

Developing lesson environments that are collaborative, rather than teacher driven, can support the development of students' autonomy through mutually understood goals, questioning, and the encouragement of self-reflection, as opposed to controlling students' behavior or encouraging dependency on the teacher (Carey et al., 2018; Reeve et al., 2004). For example, the teacher can ask the student to self-assess their performance and ask guided questions about how they think they can improve their playing, rather than immediately providing direct feedback. In this way, the teacher can guide the student's thinking toward better strategies, without encouraging dependency by simply "giving the student the answers." While it is sometimes faster to simply tell the student how to improve their performance, it does not encourage the student to be an autonomous, self-directed musician, and it likely does not foster a meaningful sense of student-teacher rapport.

Concluding Remarks

Musicians often carry the belief that they must "suffer for their art," be it through painfully long practice sessions, lessons with authoritarian teachers, or working to improve their craft to the point of misery. *But is this actually true?* The research on how affective and relational considerations impact music learning provides a clear answer: "suffer for your art" is a harmful myth. Treating students harshly is not only unnecessary in producing world-class performers, it is also counter-productive to helping students reach their full potential. This is not to say that learning to play music at the highest levels is not challenging, or tiring, or that students will always feel great when practicing or engaging in their lessons. It also does not mean that teachers should be "nice" to spare a student's feelings when they really need constructive feedback on how to improve their performance. Rather, the evidence overwhelmingly suggests that when people are well and generally enjoy their learning processes, they are more motivated to learn, are better equipped to deal with challenges as they arise, and are happier while doing it. While it is true that some people do reach very high levels of performance with authoritarian teachers, we argue that it is likely that they do so despite the way they were taught, not because of it.

Summary

- Affect, rapport, and care have a major impact on student performance.
- Neutral, improvement-focused feedback can help to foster positive, trusting relationships.
- Over-use of teacher modeling may impact student motivation and affect by reducing their motivation and autonomy in lessons.
- Teachers should put a greater emphasis on the nonverbal cues they receive from students, rather than relying solely on what they say, in order to improve communication and interpersonal relationships.
- Teachers should also consider how their nonverbal behaviors might communicate engagement to the student.
- Motivation is heavily impacted by affect, and teachers should consider how they can foster student autonomy, competence, and relatedness to encourage positive motivation.
- While rapport is essential in lessons, it is important to note that it is rapport within the context of a professional student-teacher relationship, which has important boundaries and limitations.

Reflective Questions

1. Think back to your own lessons as a student. Who do you consider to be your most influential teacher, and why? How did they support your musical learning? Now, as a teacher, which of these features have you brought to your own music lessons and how do you think they serve/support your students?
2. Recall a time that you had low affect as a music student: what were the circumstances? How motivated did you feel to practice? What do you think would have helped you to feel better? And what about now, do you often check with your students about their affect?

Potential Actions

- Start lessons with a short conversation about how the student's week has gone, both personally and in their practice, to understand how ready the student is to learn.
- Record yourself teaching, and pay attention to the following:
    - The feedback you give—is it specific, actionable, and focused on the student's improvement?
    - Teacher modeling—have you limited its use to situations where a model is truly necessary, rather than using it as a go-to strategy for student copying?
    - Nonverbal communication—do the teacher and student seem comfortable with each other? Is their comfortable eye contact, relaxed body posture, and open body language?
    - How often is the student invited to make musical decisions? Is the student experiencing moments of competence, or are they consistently frustrated by activities that are beyond their current capabilities?

Note

1 Subjective vitality, as proposed by Ryan and Frederick (1997), is a psychological construct used to describe "one's conscious experience of possessing energy and aliveness" (p. 530).

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3 Advancing Excellence in Teaching

Professionalizing Vocal and Instrumental Music Education

Lilian Simones

This chapter introduces key ideas to develop excellence in vocal and instrumental music teaching. It focuses on establishing a clear vision and mission for the profession, fostering a unified ethos and practice rooted in essential values, knowledge, skills, and competencies. It highlights the critical role of incorporating systematic *reflective* and *reflexive* practice at the profession's core and proposes the "Echoes for Excellence" model, developed by the author, as a possible approach for systematic teacher reflection. This model integrates the latest educational innovations into a unified framework and is embedded in the here suggested professional values, knowledge, skills, and competencies. The framework and ideas here proposed are aimed at setting foundational pillars for educators' practices, while promoting collaborative efforts to improve teaching quality, celebrate our diverse community's richness, and achieve inclusivity across different musical traditions.

Vocal and instrumental music teachers are pivotal in guiding students through their comprehensive musical development. These educators cater to a diverse range of individuals of all ages and skill levels in both amateur and professional settings. They work independently or within various educational institutions (e.g., schools, conservatoires, community centers), tailoring their teaching methods to the unique needs of each learner. Frequently navigating diverse roles in performance, composition, community music, and other musical and nonmusical jobs, vocal and instrumental music teachers' effectiveness in these multifaceted teaching and learning environments relies on a broad skill set and knowledge base. However, issues such as the lack of compulsory teaching qualifications and regulation in this area (Norton et al., 2019; Polifonia Working Group, 2010) present ongoing challenges in defining and standardizing professional teaching roles and practices, crucially affecting teachers' ability to align their teaching with current societal and technological advancements in music education.

As a profession, vocal and instrumental music teaching lacks consensus on crucial professional aspects, including unified identity, body of knowledge, and competencies. This situation risks leading to professional stagnation rather than actively contributing to the field's collective role in education and society.

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Often, teachers begin their careers without formal training and accumulate experience in isolated settings where support is minimal or nonexistent. This leads to a tendency to replicate the teaching methods they experienced as students (Haddon, 2009). This scenario resembles a journey without a clear destination or preparation for potential challenges. While this allows for exploratory and independent teacher learning, there needs to be a shared foundation in principles, values, and approaches to ensure the recognition of these educators' contributions to the broader world.

Moreover, the above inadvertently leads to isolation, overemphasizing individual learning paths and undermining the importance of being part of a collaborative community of practice where educators mutually support and grow through sharing knowledge, experiences, and practices. All of the above is occurring amidst a growing trend in the literature advocating for the integration of modern educational methods into vocal and instrumental music teaching, also emphasizing the need to move beyond the traditional master-apprentice model (e.g., Creech & Gaunt, 2012; Daniel & Parkes, 2015; Sandberg-Jurström, 2022).

Challenges in the Professionalization of Vocal and Instrumental Music Teachers

In the past century, many teaching professions have significantly advanced toward professionalization by establishing explicit knowledge, skills, and competencies standards. Aspiring educators in fields such as classroom music in secondary and primary education must complete mandatory qualifications, demonstrating their teaching proficiency in their respective areas or subject areas. However, this trend toward standardized professional requirements has been less prevalent in vocal and instrumental music teaching, where a similar level of formalized qualification and professional standardization still needs to be developed (Norton et al., 2019). Several reasons for this situation can be traced back to five interrelated factors.

First, vocal and instrumental music teachers often face a conflict of identity as performers and educators, a challenge exacerbated by the misconception that performance skills automatically reflect practical teaching abilities (Austin et al., 2012; Pellegrino, 2009; Scheib, 2006). This overlooks the distinct teaching skills required and can lead to internal conflicts, especially in cultures that predominantly value the musician/performer identity (Natale-Abramo, 2014). Studies show that these educators frequently see themselves as musicians who teach, music teachers, or teachers who teach music (Ballantyne et al., 2012; Ballantyne & Zhukov, 2017), leading to questions about how they can transition from performers to educators and how these identities can coexist and positively integrate. Factors such as gender, professionalism, race, cultural diversity, and educational background (Ballantyne et al., 2012; Terwilliger, 2006) have been shown to have a role in this transition. Nevertheless, while identity development involves personal individual processes, the lack of a collective professional identity that values teaching exacerbates challenges in transitioning and integrating multiple identities, particularly for those predominantly focused on performance who may unexpectedly find themselves in teaching roles.

Second, and in connection with the previous point, the optional nature of qualifications for vocal and instrumental music teaching in many regions worldwide subtly reinforces the misleading idea that teaching skills are less critical than performance skills. While Australia and Europe have specific, sometimes compulsory, courses for qualifying vocal and instrumental music teachers (e.g., in Germany and Sweden—for teachers in formal roles) (Haddon, 2009), a consistent global approach to making such qualifications obligatory is lacking (Polifonia Working Group, 2010). In the United Kingdom and internationally, courses like the Certificate for Music Educators (Level 4), validated by ABRSM[1] and TCL[2], and LCM[3] teaching Diplomas and Certificates offer specialized training. However, since these qualifications are optional, as Norton et al. (2019) noted, many teachers evaluate the cost-benefit of such training, leading to a culture where teachers, for the most part, primarily rely on experience and tacit knowledge for skill development. While this experiential approach has value, it would benefit from integrating formal education and critical reflection, especially given the often isolated nature of music teaching environments.

Third, the absence of centralized regulation in higher education (HE) qualification frameworks specific to vocal and instrumental music teachers complicates establishing knowledge and competencies required in HE courses and verifying credentials (Norton et al., 2019). In higher education, the structure of musicians' courses typically focuses less on pedagogical development. Some university music degrees offer early specialization in either performance or teaching, with the former often being the more common choice for aspiring vocal and instrumental music teachers. Other programs require pedagogical subjects for all students or introduce pedagogical training at various stages of study, though this is less usual (Lennon & Reed, 2012). Generally speaking, HE music programs prioritize performance, musicology, or technology over the development of teaching skills, even though many musicians eventually pursue teaching roles (Bennett, 2007).

Fourth, a notable trend in vocal and instrumental music teaching is that many musicians often turn to instrumental teaching as an unplanned career path (e.g., Bennett, 2012; Gaunt, 2010; Haddon, 2009). This shift typically occurs as a supplementary or more stable option, particularly for freelancers, leading to a situation where musicians inadvertently become teachers. This trend has significant implications for hiring practices within educational institutions and the broader society. Institutions, including state-funded schools, often prioritize hiring individuals with performance credentials or degrees in related fields with some teaching experience but not necessarily formal pedagogical qualifications (Gaunt, 2008; Lennon & Reed, 2012). Such an approach to hiring contributes to a global inconsistency in the training and qualifications of vocal and instrumental music teachers.

Lastly, vocal and instrumental music teachers often work in isolated environments (Norton et al., 2019). They conduct lessons in private spaces like homes or studios and schools, usually in freelance roles rather than as integrated staff members. This isolation limits their access to staff meetings and opportunities for ongoing professional development, hindering their ability to stay current with teaching methodologies and engage in collaborative learning, which is essential for professional growth.

The above challenges are intensified by the need to adapt to various contexts and the rapidly changing societal and technological landscape. A significant shift in this field is the move from traditional face-to-face teaching to online methods, including real-time virtual classes, interactive web platforms, and prerecorded sessions. Studies by Dammers (2009) and King et al. (2019) have highlighted both the effectiveness and the challenges of online one-to-one teaching, affirming its potential as a complement or alternative to conventional methods. In the context of group teaching, while there are demonstrated learning advantages, particularly in terms of the peer learning opportunities it can offer (Daniel, 2004), the challenge lies in accommodating the diverse skill levels of learners. This necessarily requires the implementation of customized teaching strategies. Online group teaching, while accessible, can lead to isolated learning experiences (King et al., 2019), emphasizing the need for teachers to be well-versed in best practices for traditional and contemporary modes of teaching and learning.

Although some resistance to the integration of technology in this teaching context has been documented (Michałko et al., 2022; Nijs & Leman, 2014), vocal and instrumental music teachers are progressively embracing technological tools to enhance their teaching methods, thereby ensuring their services are relevant and accessible in today's digital era. These developments highlight the need for effective practices and HE programs that apply current research to practical teaching, preparing these teachers to thrive in various settings, with and without technology.

To effectively address vocal and instrumental music education challenges, the community (teachers, educators, researchers, and others) should collaborate to establish critical elements that foster a sense of professional identity and set the necessary standards for operating in this field. Leaders of tertiary music institutions hold a pivotal role in this endeavor, underscoring their significant influence and responsibility in shaping the future of music education. This effort should, as a starting point, include a focus on the following fundamental components:

- Establishing a clear vision and mission for this profession.
- Defining a shared ethos and praxis grounded in core values, knowledge, skills, and competencies, embracing diversity, aligned with modern teaching and learning practices.
- Promoting systematic reflective and reflexive practices, integrating the latest research and best practices into everyday teaching.

The author has 30 years' experience as a piano teacher and researcher in this area and proposes several ideas to define the aforementioned elements.

Vision, Mission, and Values

As a forward-looking declaration, a vision statement outlines long-term aspirations, envisioning an ideal future that enhances student outcomes and the educational impact of teachers and their societal contributions. Such a vision is vital for motivating and guiding vocal and instrumental music teachers toward shared goals. Elsewhere, it has been shown that vocal and instrumental music teachers' goals are influenced by context and often vary (Mills & Smith, 2003). While Shaw (2023) highlighted preparing students for professional careers as a key goal, particularly for those in Conservatoire settings, Hallam and Creech (2010) noted that many music learners might aim for something other than a professional career, emphasizing the value of enjoyment and lifelong engagement with music. Gaunt et al. (2021) further recognized musicians as essential societal contributors, underscoring music's role in uplifting, healing, and fostering self-expression and community. Considering the above, teaching goals in this field should balance fostering learners' enjoyment of music, providing intellectual stimulation, acknowledging learners' diverse aims, and understanding the collective and societal impact of vocal and instrumental music education. Drawing on the perspectives of various relevant authors in this field (i.e., Gaunt et al., 2021; Green & Hale, 2011), I suggest the following vision as a foundational premise:

> We envision a world where vocal and instrumental music teachers continuously engage diverse students and communities in lifelong music-making and learning across various contexts and musical genres. Their teaching is guided by a broad range of musical and educational goals, established teaching competencies and pertinent research insights.

This vision recognizes vocal and instrumental music teachers as contributors to society, valuing the lifelong role of music in people's lives and embracing a diversity of learners, musical genres, and communities. To realize this vision, it is essential to define a mission that clarifies the fundamental purpose of vocal and instrumental music teaching in every lesson. I suggest that the mission of vocal and instrumental music teachers be grounded in Kaikkonen's (2016) concepts, primarily aimed at fostering learners' growth and potential. This should be expanded to include a focus on learners' identities and the teachers' role in stimulating motivation and fostering learning independence. My premise is outlined below:

> To facilitate the development of each learner as an individual, musician, and performer in alignment with their evolving musical identities and learning goals, positively motivate them to musical learning, and nurture their learning independence and ability to express themselves through music, ultimately supporting learners developing their full potential.

This mission aligns with the spirit of the vision above, harmoniously integrating the objectives of enjoyment, intellectual challenge, and career preparation within a holistic teaching framework using a student-centered approach embedded in the ethics of care recognized by several ethnopedagogues (e.g., Cohen et al., 2012; Noddings, 1984). In defining the underlying values of this vision and mission, I propose considering the following:

Professional Commitment

- Dedication to musical excellence and high standards in teaching, supported by ongoing professional development and reflective practice.
- Fostering learners' intellectual, social, and ethical growth, and well-being.
- Nurturing students' motivation and musical identities in a comprehensive learning environment.
- Belief in music's transformative power for individuals and society.
- Commitment to learning about diverse musical cultures and genres, recognizing when a learner's goals may be better met by another teacher with specific expertise.

Integrity

- Commitment to honesty and continuous personal and professional growth.
- Engaging in reflective practice to critically examine teaching influences on student learning.
- Contributing knowledge and innovations within the music teaching community.

Respect

- Acknowledging the rights and responsibilities of teachers and learners.
- Ensuring learner inclusion in learning decisions and supporting their well-being.
- Commitment to equality and diversity, promoting inclusivity and valuing each learner's uniqueness.
- Facilitating participation by removing barriers to learning and promoting educational access.
- Creating engaging methodologies that empower learners to achieve their potential.
- Fostering an inclusive environment that respects differences in race, gender, age, disability, religion, sexual orientation, and other characteristics.
- Implementing learner-centered approaches

These values can guide vocal and instrumental music teachers in nurturing inclusive and progressive learning environments aligned with the proposed profession's vision and mission.

Ethos

Ethos is commonly associated with an individual, entity, or profession's credibility, trustworthiness, and ethical or moral integrity. At its core, ethos represents the character, culture, and ethical framework that informs behavior, decision-making, and actions, essentially, the guiding principles of praxis (i.e., the process of applying theoretical concepts or ideas in practical situations). In vocal and instrumental music education, ethos serves as a foundation for teachers to guide their dedication to nurturing constructive and compelling learning experiences and environments that promote students' musical progression and personal development.

Educational developmental theories enhance our understanding of learning processes and inform teachers' professional ethos. Cognitive developmental theories, like those of Piaget (1951, 1971), focused on learners' responses to their environment, offering insights into cognitive development and establishing age-related stages of maturation while acknowledging that children actively engage with their environment to make sense of it. Contemporary theories have evolved from Piaget's development stages to recognize a broader diversity in learning behaviors and activities (Flavell, 1996; Genovese, 2003).

Vygotsky (1978) highlighted the role of social interactions in development, introducing the concepts of "zone of proximal development" and the importance of "scaffolding" in learning. While the former refers to the theoretical space between what a learner *currently* knows and what they can *potentially* know if they receive access to appropriate models and experiences within the social environment, the latter is defined as a helpful interaction between an adult and a learner, to help the learner achieve a specific learning goal (Vygotsky, 1978; Kennell, 1989). Such emphasis on social and cultural factors influenced theorists like Rogoff (2003), who noted that children learn through activities within their sociocultural environments, be they *formal* or *informal,* and both are equally important and formative. *Informal learning* occurs naturally through enculturation or nonconsecutive directives of others. *Formal learning* occurs with a teacher in highly structured settings such as schools (Campbell, 2010).

The understanding of informal and formal learning as equally important has been echoed in music education research by Campbell (1998/2010), Green (2001), Brook et al. (2017), and others. Based on these insights, Eraut (2000) classified learning as implicit, reactive, and deliberative, encompassing the main ideas in the above paragraph. Altogether, this indicates that vocal and instrumental music education learning arises from environmental interactions, and all forms of learning—implicit, reactive, and deliberative—are formative. Therefore, teachers should arguably promote learning independence and recognize the value of learning with and without direct instruction.

More recently, Enactive Cognition principles (e.g., Gallagher, 2005; Varela et al., 1991), including the 4E dimensions and Learning Power Theory (LPT) (Claxton, 2002), provide a comprehensive outlook on learning. Integrating research from sociocultural theories, identity formation, and motivation, Enactive Cognition and LPT consider learning "an embodied and relational process" (Crick et al., 2015, p. 121). The 4Es of Enactive Cognition are:

- **Embodied Dimension**: asserts that cognitive processes are not confined to the brain but are distributed across the body, emerging from our interactions with the world.
- **Embedded Dimension**: emphasizes the contextuality of cognition, where learning occurs within specific environmental and social contexts.
- **Enactive Dimension**: posits cognition as an active engagement with the world, where learners create meaning through interaction.
- **Extended Dimension**: extension implies that cognitive processes extend beyond the brain and body, including tools and technologies, cultural practices, and the social environment, suggesting that external structures and objects are integral to cognitive processes.

In alignment with and extending the above 4E dimensions further, the core principles of LPT include the following:

- Learning is embodied: recognizing the centrality of physical engagement in learning.
- Learning is relational: knowledge arises from interactions within the environment.
- Learners are in charge: emphasizing personal agency in musical experiences.
- Learners seek valuable purposes: identifying personal aspirations in learning (Crick et al., 2015).

Learning Power Theory views learning as a journey from purpose to performance, with educators guiding learners (Crick & Goldspink, 2014). Its approach synthesizes educational ideas, focusing on practical enactment, as highlighted by Crick & Goldspink (2014) through:

- fostering learning identities and nurturing metacognitive skills,
- developing "learning power," that is, cultivating attitudes and values conducive to learning,
- generating knowledge toward meaningful goals,
- applying learning in authentic contexts,
- sustaining learning relationships, from mentorship to colearning.

Expanding on these principles, I propose that an ethos for this field be informed by LPT and 4E Cognition principles, focusing on personal growth, embodiment, cultural context, and dynamic interactions as crucial aspects:

- Personalized learning: adapting to individual needs and aspirations.
- Lifelong growth: acknowledging learning as a continuous journey.
- Embodied learning: linking knowledge to sensory experiences in musical understanding.

- Relational learning: coconstructing knowledge through social interactions.
- Learner Agency: nurturing active participation in the learning process.
- Purposeful learning: encouraging meaningful goals in music learning.

To implement this ethos, teachers should consider the four dimensions below:

- Embodied teaching and learning
- Cultural Context Integration
- Dynamic Interaction Strategies
- Extended Resources Utilization

Further detailed in the subsection Praxis, the above four dimensions merge LPT and 4E Cognition principles into teaching practice, challenging vocal and instrumental music teachers to create transformative experiences and environments that foster personal growth, cultural awareness, dynamic interactions, and innovative resource use.

Competencies

In the 21st century, a balance between musical and pedagogical expertise is crucial to address the evolving educational landscape and diverse student needs. Concina (2023) conducted a systematic review focusing on effective music teachers and effective music teaching, examining 36 peer-reviewed articles from 2002 to 2021, including 12 on vocal and instrumental teaching. This review identified vital competencies such as student-centered approaches, social skills, professional self-efficacy, communication, structured instruction, performance skills, classroom management, pedagogical knowledge, and passion for music. Davidova (2019) also highlighted the importance of personal development and communication skills, along with creativity, in music teachers. Other authors have emphasized the importance of emotional stability, cooperation, positive self-esteem, enthusiasm, warmth, humor, and trust-building (Colwell & Hewitt, 2014; Economidou Stavrou, 2022).

Given the rapid cultural and technological changes, these competencies require ongoing reassessment. Globalization and technological advancements demand teachers skilled in culturally responsive approaches, as suggested by Ilari (2017) and McKinlay (2017, p. 174), who view the classroom as a dynamic "contact zone" for intercultural dialogue. Teachers must be adept in musical skills and promoting societal cohesion and empathy, which are crucial in today's polarized societies. Culturally, the fusion of global musical styles demands adaptability to this evolving landscape. Technologically, educators need to be proficient in tools that can bring added learning benefits for learners and promote accessibility of vocal and instrumental music learning in various circumstances, including special needs contexts (for more see, Lapka, 2016; Watts et al., 2016).

Therefore, I propose categorizing vocal and instrumental music teachers' competencies into three main areas: Professional Knowledge and Practices, Enabling Skills, and Enabling Behaviors.

Professional knowledge and practices refers to a professional's theoretical and factual understanding within their area of expertise. It encompasses relevant concepts, procedures, and information that a person must possess to understand the work they are to undertake and how this knowledge can assist in making informed decisions and solving problems. I propose the professional knowledge and practices in Table 3.1 for vocal and instrumental music teachers.

Table 3.1 Essential knowledge and best practices for vocal and instrumental music teachers

	Type	*Specifically*
Professional Knowledge and Practices	**Knowledge**	• Mastery of subject, musical repertoire, and technical skills • Insight into learning processes for both teachers and students • Awareness of the teaching context, including cultural and organizational factors • Knowledge of governing laws, policies, and professional ethics • Commitment to the profession's guiding values • Promoting musical self-expression, creativity, and independence • Skilled in planning, managing, and assessing learning in various settings • Student-centered approach and creating inclusive environments • Proficiency in educational technology for music teaching
	Practices	• Creative as a musician and teacher • Nurturing performance, musicianship, critical thinking and creativity • Student-focused and inclusive teaching methods • Effective communication across verbal, gestural, and musical mediums • Enhancing learner motivation • Ethical decision-making involving learners and their families • Continuous practice refinement based on feedback and field developments • Upholding professional ethical standards • Active contribution to professional research and development • Commitment to ongoing professional growth

Enabling skills are the practical abilities that allow a professional to apply their knowledge effectively in the workplace. They are the hands-on skills that enable the execution of tasks. Enabling skills can be hard skills, such as the ability to perform music and teach music and performance, and soft skills, such as communication, critical thinking, working with others, IT, administrative or organizational related. See Table 3.2 for the enabling skills I propose for vocal and instrumental music teaching context.

Table 3.2 Essential enabling skills for vocal and instrumental music teachers

	Type	*Specifically*
Enabling Skills	**Music related**	• Music pedagogical, performance and musicianship skills specific to the teaching context
	Teaching/ Pedagogically related	• Crafting lesson plans that cater to a diverse range of abilities and learning styles while aligning with educational standards and musical objectives • Tailoring teaching methods for individual and group instruction • Employing formative and summative assessments to gauge student progress, provide feedback, and tailor instructional approaches to individual student needs • Facilitating the acquisition of technical skills on an instrument or voice, including posture, fingering, articulation, and breath control • Teaching the nuances of musical interpretation and expression, such as dynamics, phrasing, emotional conveyance, personal style, and musical communication through performance • Developing students' performance practices, including stage presence, dealing with performance anxiety, and engaging with an audience • Choosing appropriate and diverse musical pieces that challenge students while reflecting their interests and cultural backgrounds • Utilizing technology for teaching, such as digital audio workstations, apps for music theory and ear training, recording equipment, and online platforms for remote learning • Managing the learning environment effectively, especially when working with groups, to maintain engagement, discipline, and a positive learning atmosphere.

(*Continued*)

Table 3.2 (Continued)

Type	*Specifically*
	• Recognizing and respecting the cultural and individual diversity of students and incorporating inclusive teaching practices that address various learning needs, including special education • Pursuing current pedagogical research and teaching innovations • Cultivating collaborative learning and peer interactions • Employing motivational strategies to foster enthusiasm for music and for learning, promoting learner's independence and metacognitive skills
Communication	• Communicating effectively verbally, gesturally and musically (for more on vocal and instrumental music teachers' gesture categorizations, see Simones et al., 2015) • Increasing learner's learning motivation, self-confidence, and sense of self-proficiency. • Empathy • Thinking critically and developing critical thinking in learners
Working with others	• Team working skills • Building sustainable professional relationships • Collaboration and partnership working • Effectively working with others within and outside the profession and being able to convey information clearly and persuasively • Working as a team player or in a leadership capacity
Thinking critically	• Engaging in analytical and reflective thinking • Promoting learners' critical thinking and independence
IT skills	• Leveraging IT to enhance 21st-century vocal and instrumental music learning • Supporting remote learning (synchronous and asynchronous) • Enabling creative development with relevant technology
Administrative and organizational	• Effective administrative and organizational skills, including writing, filling, and exchanging relevant information having into account relevant data protection legislation

Enabling behaviors refer to the professional attitudes and behaviors that contribute to an individual's ability to perform effectively in their roles. They include adaptability, reliability, professionalism, ethics, and the willingness to continue learning. Enabling behaviors are crucial as they influence how an individual interacts with students and relevant others in the teaching and learning context and setting, including colleagues and managers, how they approach their work, and how they adapt to changes or challenges in the workplace. See Table 3.3 for a set of enabling behaviors I propose for vocal and instrumental music teachers.

Table 3.3 Essential enabling behaviors for vocal and instrumental music teachers

	Type	*Specifically*
Enabling Behaviors	**Demonstrating effective teaching behaviors**	Demonstrating effective teaching behaviors, including scaffolding, modeling, demonstration, and others (see Simones et al., 2019's framework, adapted from Carlin, 1997 and Zhukov, 2004). • "Giving information: Providing general and/or specific conceptual information. • Giving advice: Giving a specific opinion or recommendation aimed at guiding the student toward the achievement of particular specific aims without demonstration or modelling. • Asking questions: Enquiring. • Giving feedback: Evaluation of a student's applied and/or conceptual knowledge made known to the student. • Demonstrating: Showing how to perform a particular action without actively engaging the student in the action and where the student mostly listens and observes • Modelling: Actively engaging the student in performing actions alongside teachers' explanations. • Giving practice suggestions: Provision of suggestions of ways to practice a particular element or passage or discussing a practising schedule. • Listening observing: Internally processing the material presented and performed by students to diagnose students' needs in musical development and establish appropriate teaching plan for the student." (Simones, 2022, p. 169).
	Self-awareness	• Commitment to reflective practice and open-mindedness to change and try new approaches.
	Resilience	• Adaptability, flexibility, and resourcefulness in all scenarios.

The outlined competencies in the three mentioned areas can support vocal and instrumental music teachers in self-reflection on their existing competencies and areas for further development in a dynamically evolving teaching landscape. In addition, developing these competencies should be a central focus in the curricula of degree programs that offer teaching qualifications for vocal and instrumental music teachers. The depth and extent of competency development should be tailored according to the level of qualification being pursued.

Praxis

Praxis, in its broadest sense, refers to applying theory to practice, encompassing the translation of abstract concepts, principles, beliefs, and values into concrete actions. In vocal and instrumental music education, praxis involves aspects such as lesson planning, learning activities, teaching methodologies, assessment techniques, and, very importantly, teachers' *reflective* and *reflexive* considerations of their teaching, which will be the focus of this Section.

Reflective *and* Reflexive *Practice*

Reflective and reflexive practices are essential to ensure that teaching remains dynamic, relevant, and aligned with current pedagogical insights. *Reflective* practice involves deep introspection into our actions and experiences as teachers, asking critical questions about what occurred in our teaching, why it happened, and the feelings and perceptions of those involved (Bolton, 2010). *Reflexive* practice, on the other hand, goes a step further. It involves devising ways to question our attitudes, values, assumptions, and habitual actions, allowing for a deeper understanding of our roles in relation to others. Reflective and reflexive practices are essential for effective teaching, as they foster self-awareness, critical evaluation, and adaptability in pedagogical practices.

Influential models in education gradually developed to enhance reflective practice aligned with trends of thought and learning theories, moving from models predominantly focused on reflection toward the combined use of reflection and reflexivity. This can be observed below in the short description of some of the most well-known models, where a more reflexive approach emerges from Kolb's work, aided by emphasis placed on the importance of teachers considering their values, beliefs, and decision-making processes in teaching and learning.

John Dewey's Model of Reflection (1933): Dewey's model centers on reflection as a deliberate and logical process. It is a cycle starting with experience, leading to reflection, which informs conceptualization and results in experimentation. Dewey emphasizes reflective thinking as a method for dealing with complex or confusing situations to derive clarity and influence enhanced actions from a rational analysis of these experiences.

Donald Schön's Reflection Model (1983, 1987, 1991): Schön expanded on Dewey's concepts by distinguishing between *reflection on action* and *reflection in action*. He emphasized the significance of reflective practice in teaching, outlining a cycle of pre-action reflection, reflection during action, and postaction reflection. Schön considered reflection a means for teachers to use past experiences to shape future actions, promoting a dynamic, interpretive, and problem-solving process that integrates reflection with professional practice.

Kolb's Experiential Learning Cycle (1984): Kolb outlined a four-stage cycle for reflection: Concrete Experience, Reflective Observation, Abstract Conceptualization, and Active Experimentation. It is a theoretical model that encourages individuals to reflect on their experiences, draw abstract concepts from them, and apply these learnings in new situations while considering one's values, beliefs, and decision-making processes.

Boud, Keogh, and Walker's Model (1985): This approach underscored the significance of emotions in reflective practice. The authors asserted that reflective learning must incorporate the emotional context of experiences to be comprehensive and effective, as emotions greatly influence recollection and learning.

Gibbs' Reflective Cycle (1988): Gibbs proposed a six-stage cycle. The stages—Description, Feelings, Evaluation, Analysis, Conclusion, and Action Plan—facilitate a deep analysis of experiences and encourage a structured reflection process guiding future action.

Brookfield's Four Lenses (1995): Brookfield suggested enhancing reflective practice by looking through four lenses: autobiographical (self-reflection as teacher and learner), students' eyes (feedback and perspective), colleagues' eyes (peer observation and feedback), and theoretical literature (academic and pedagogical theories). This approach broadens the scope of reflection to include multiple perspectives and informed practice.

Specifically in music, adopting and adapting insights from Kolb's (1984) model, Parkinson (2016) developed a framework aimed at helping music teachers reflect on the balance between mastery and enjoyment, and tradition and innovation in their teaching. Parkinson's (2016) framework is a valuable tool for vocal and instrumental music teachers, enabling them to visually map their position on continuums between tradition and innovation, and mastery and enjoyment. The application of this model in workshops revealed significant variances in how educators interpreted and applied the concepts of Tradition/Innovation and Enjoyment/Mastery, suggesting that these concepts are often viewed as binary opposites (Parkinson, 2016) rather than as interrelated elements that can synergistically enhance teaching effectiveness.

While this model provides a framework for the reflective and reflexive practice among vocal and instrumental music teachers, prompting them to explore profound "why" questions and foster meaningful professional dialogues, it also highlights the need for incorporating elements other than Tradition/innovation and Mastery/enjoyment when undertaking reflective and reflexive practice.

Six Echoes for Excellence in Vocal and Instrumental Music Teaching: An Integrated Contemporary Model for Reflective and Reflexive Teachers

By merging insights from contemporary educational theories, such as the 4Es Enactive Cognition theory and Learning Power Theory, I propose a model encompassing steps for reflective and reflexive practice specific to vocal and instrumental music teachers. In analogy with specific music terminology, I called each step “echo.” The analogy originated from the acoustic definition of echo as a sound reflected off a surface and heard again by the original source of the sound as the sound wave bounces back to the listener with a delay after hitting an obstacle, like a wall or a mountain. Considering this metaphorically, an echo can describe a situation where an idea, feeling, or event is reflected or repeated later, often in a diminished or altered form. Such reflection or repetition of a previously occurred event could have echoes in current events and, through the use of reflective and reflexive approaches, bring about learning opportunities, which can contribute to excellence in day-to-day teaching and, consequently, improve the contributions we individually and collectively bring to our learners and society.

Therefore, in the context of a reflective and reflexive model for vocal and instrumental music teachers, the Echoes for Excellence Model metaphorically implies a process where past teaching experiences and lessons are reflected upon and perceived again from multiple perspectives, with a focus on learning and improvement of teaching. The Echoes for Excellence framework is visually represented in Figure 3.1.

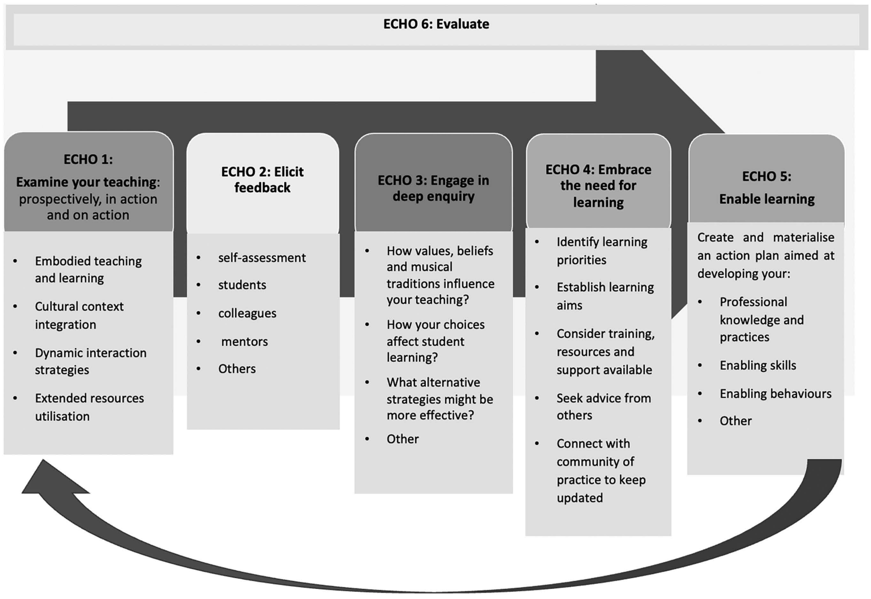
ECHO 6: Evaluate
ECHO 1:
Examine your teaching: prospectively, in action and on action
• Embodied teaching and learning
• Cultural context integration
• Dynamic interaction strategies
• Extended resources utilisation
ECHO 2: Elicit feedback
• self-assessment
• students
• colleagues
• mentors
• Others
ECHO 3: Engage in deep enquiry
• How values, beliefs and musical traditions influence your teaching?
• How your choices affect student learning?
• What alternative strategies might be more effective?
• Other
ECHO 4: Embrace the need for learning
• Identify learning priorities
• Establish learning aims
• Consider training, resources and support available
• Seek advice from others
• Connect with community of practice to keep updated
ECHO 5:
Enable learning
Create and materialise an action plan aimed at developing your:
• Professional knowledge and practices
• Enabling skills
• Enabling behaviours
• Other

Figure 3.1 Echoes for Excellence: a reflective and reflexive model for vocal and instrumental music teachers

The framework comprises the following echoes (i.e., steps):

Echo 1. Examination of teaching—Teachers will use the four dimensions drawn from the 4Es Enactive Cognition theory and LPT, as explained in the Ethos Section of this chapter, as a basis to examine the past, current, and future teachers they want to become. The dimensions referred to are (1) embodied teaching and learning, (2) cultural context integration, (3) dynamic interaction strategies, and (4) extended resource utilization. Table 3.4 details specific aspects to consider when reflecting on the above-suggested dimensions.

Echo 2. Elicit feedback—Teachers will gather feedback on their teaching from as many sources as possible, including students, colleagues, and mentors, and potentially utilize methods such as video recordings for self-evaluation (after obtaining all necessary permissions following relevant policies).

Echo 3. Engage in deep enquiry—Teachers will consider aspects that influence their teaching and how they affect their students' learning. Considerations include: How do values, beliefs and musical traditions influence their teaching? How do their choices affect student learning? What choices do they ask students to make? What alternative strategies might be more effective?

Echo 4. Embrace the need for learning—Teachers will identify and prioritize their learning needs and establish learning objectives.

Echo 5. Enable learning—Teachers will develop a personalized action plan to ensure that their professional knowledge and practices, enabling skills, and enabling behaviors are effectively developed and current.

Echo 6. Evaluate—This echo reverberates across all the other echoes at different points in time, as reflective and reflexive processes require a continuous assessment and reassessment of how each of the above echoes is progressing and needs adjustments to ensure the process is meaningful and purposeful. This means that apart from considering evaluation after Echo 5, evaluating each echo is relevant as teachers go deeper into their reflective and reflexive process.

By using this model, teachers can become aware of the essential competencies required to teach effectively in this context and develop a mindset that is adaptive, innovative, geared for continuous learning, and sensitive to the diverse needs of learners. The model can be used to focus on a particular aspect of teaching, for example, how a teacher balances verbal communication alongside demonstration, or to focus more broadly on all aspects related to teaching. In addition, it also invites teachers to consider examining their teaching prospectively (before teaching), on action (reflection after teaching) and in-action (reflection during teaching), similar to what Schön (1991) has proposed.

Table 3.4 Dimensions and aspects for reflections for examination of teaching (Step 1 of the Echoes for Excellence model)

Dimensions	Aspects that could be considered in planning, delivery, and reflection of teaching . . .
Embodied teaching and learning	• Physical Awareness: emotions, bodily sensations, movements, teaching/learning behaviors, and gestures during teaching and learning activities • Sensory Engagement: the role of sensory experiences, such as sound, touch, and visual stimuli, in teaching and learning • Expressive Communication: how bodily expressions enhance musical communication and understanding • Reflection on the impact of embodied experiences on teacher teaching and student learning and expression
Cultural context integration	• Environmental Context: how the learning environment, including its cultural and sociocultural aspects, influences musical learning and learning experiences. Also, how past teaching and learning experiences influence teaching • Reflection on how cultural contexts enrich students' musical understanding and appreciation • Community of Practice: how engagement with colleagues, students, and parents as sources of embedded knowledge and support is materialized, recognizing their impact on musical development
Dynamic interaction strategies	• Interaction Dynamics: considerations on real-time interactions with students in relation to teaching/learning behaviors effectiveness, responsiveness, and collaboration in music making • Feedback Loop: reflections on how immediate feedback from students informs teaching decisions and approaches, fostering adaptive teaching strategies that align with LPT and 4E principles • Responsive teaching: considerations on effective questioning and collaborative music-making in the classroom • Reflections on how dynamic interactions enhance student engagement and musical growth
Extended resources utilization	• Technological Integration: considering opportunities for the use of technology, instruments, and tools in teaching and learning and how they may extend musical understanding • Instrumental and Material Resources: reflections on the role of musical instruments and materials in extending musical teaching and learning, aligning with the concept of extended cognition

It is recommended that teachers maintain a reflective journal (e.g., written, audio, sketch), documenting their initial thoughts and practices and noting how these evolve over time, thus identifying progress and new areas for development. Additionally, video recording lessons for later review offers a valuable method for teachers to observe their teaching from a third-person perspective. If adopting this approach, it is crucial to secure all necessary permissions before making video recordings and to adhere to all applicable child and data protection and safety guidelines.

Incorporating the Echoes for Excellence model into teacher training programs can help bridge the gap between theory and practice, fostering a deeper understanding of the dynamic interplay between the knowledge, practices, skills and behaviors required, teaching methodologies, cultural contexts, and technological advancements. This alignment can ensure that educational provision remains relevant and fit for purpose, addressing the current and future needs of the vocal and instrumental music education community.

The model's successful implementation may face certain limitations. First, the effectiveness of reflective practice largely depends on the individual's commitment to self-evaluation and personal development, which can vary significantly among teachers. Second, the model requires a supportive environment that values and encourages reflective practice, which may only be present in some educational settings. Third, the time and effort required for meaningful reflection and reflexivity might be challenging in fast-paced, resource-limited environments and overworked teachers.

Embedding values such as professional commitment, integrity, respect, and reflective and reflexive practice into teaching requires strategic planning and daily efforts from leaders and teachers in vocal and instrumental education. Practical suggestions for both groups are offered in the next subsection, acknowledging that while everyone has a significant role, leaders at tertiary higher education institutions carry a heavier responsibility. Leaders must do more than champion the importance of teacher training; they need to ensure their course curricula embody these core values actively. Moreover, they should give teachers the encouragement and resources necessary to weave these principles into their daily teaching. By doing so, they can drive a significant cultural transformation within the profession.

Practical Suggestions

Suggestions for Leaders

Establish a Culture of Continuous Learning and Professional Development: Model lifelong learning by demonstrating the importance of continuous professional development through personal examples. This involves engaging in and sharing experiences from personal learning journeys, including attending workshops, seminars, and courses. Additionally, assessing the current provision of courses, creating new provisions, and encouraging the pursuit of higher education qualifications and specialized certifications in vocal and instrumental music pedagogy with clear pathways for development can play a crucial role. By creating clear pathways for career development, future teachers are encouraged to aspire to leadership roles within the music education community, further embedding the culture of growth and development.

Embed reflexive and Reflective Practice in Teacher Training: Incorporate reflective journals into training programs, such as the Echo for Excellence Framework proposed here, to encourage future teachers to critically reflect on their teaching practices, student interactions, and classroom dynamics. Additionally, facilitating peer observation and feedback is crucial. Organizing sessions where trainee teachers can observe each other's teaching and engage in constructive feedback sessions, fostering a culture of openness and continual improvement, will promote a holistic approach to development, emphasizing the importance of self-awareness and continuous growth in the teaching profession.

Promote a Holistic Approach to Student Development: Design training modules that include planning and executing community music projects to help vocal and instrumental music teachers understand the broader impact of their music-teaching role on society. Also, consider offering curricular provisions focused on the development of emotional intelligence to equip teachers with increased self-awareness and skills to effectively support their student's intellectual, social, and ethical growth. This will help ensure that vocal and instrumental music teachers are prepared to contribute positively to their student's development and the wider community.

Foster an Environment of Motivation and Inclusion: Ensure that music training programs encompass a diverse musical repertoire, including various genres and cultures, to prepare future teachers for introducing their students to a broad musical spectrum. Include a focus on teachers' ability to create learning environments that accommodate students from all backgrounds and abilities.

Instill Integrity and Respect as Core Values: Integrate discussions and case studies on ethical considerations in vocal and instrumental music education, emphasizing the importance of honesty, transparency, and respect in all interactions. Also, workshops on understanding and appreciating diversity, challenging stereotypes, and fostering an inclusive classroom environment should be conducted to embed these fundamental values deeply within future educators, ensuring they lead by example and create a supportive and ethical learning atmosphere for all students.

Leverage Technology and Innovation in Teaching: Consider focusing on curricular provision that integrates technology into vocal and instrumental music education, including digital tools for teaching, learning, and performing music. Furthermore, it encourages experimentation with innovative teaching methods and the development of new pedagogical approaches that significantly enhance students' learning motivation, engagement, and learning.

Establish Mentorship Programs: Pair trainee teachers with experienced mentors who exemplify professional commitment, integrity, and respect. This mentor-mentee relationship can foster personal and professional growth for the mentee and mentor. Ensure mentors are offered mentorship training, establishing clear expectations and guidelines for professional relationships between mentors and mentees and the values and perspectives aligning with the course learning content and outcomes.

Suggestions for Vocal and Instrumental Music Teachers

Suggestions for vocal and instrumental music teachers intertwine professional commitment, integrity, and respect, making providing recommendations exclusive to one concept challenging. Therefore, the suggestions below may align with multiple categories outlined here.

Professional Commitment

- Embrace lifelong learning by regularly participating in workshops, seminars, and music education and pedagogy courses to stay updated with the latest research and teaching methods.
- Dedicate time weekly to reflexive and reflective practice. Use frameworks like Echoes for Excellence to evaluate teaching methods and student progress. Document reflections to identify areas for improvement and celebrate successes.
- Support students' holistic growth—musically, intellectually, socially, and ethically—by incorporating ensemble playing and music-based community service activities, such as local musical festivals and charitable events. Emphasize music's societal and individual transformative power so that students can also realize it for themselves.
- Please encourage students to explore a variety of musical genres and engage them in learning and performing activities that foster their musical identity and motivation.

Integrity

- Model honesty and transparency in all interactions. Share your learning journey, including successes and challenges, to cultivate a growth mindset.
- Continuously assess your teaching's impact on student learning and seek feedback from students, their parents, peers, line managers, and mentors (if any) to refine your teaching further.
- Through conferences, publications, and social media, share innovative practices and insights from reflexive and reflective practice with the wider music education community.

Respect

- Communicate teachers' and learners' expectations and responsibilities at the outset.
- Create a welcoming environment for students and parents to express their needs and opinions.
- Customize teaching methods to accommodate all learners, considering their backgrounds, learning styles, and abilities.
- Promote inclusivity by choosing a diverse repertoire and challenging stereotypes and biases through discussion and reflection.
- Identify and work to remove physical, social, and psychological barriers to ensure accessible music education for all students.
- Implement dynamic teaching strategies that involve students in their learning decisions, like selecting repertoire and performance opportunities.
- Utilize technology as appropriate to enhance creativity and engagement and help prepare students for the modern music landscape.
- Personalize lessons to align with individual students' goals, interests, and needs. Encourage self-directed learning through goal setting while developing students' metacognitive abilities, including the ability to practice reflectively and optimize their vocal and instrumental music practice.

Conclusion

This chapter has explored the dynamic role of vocal and instrumental music teachers in supporting comprehensive musical learning in society and the challenges they face in the professionalization of teaching. Despite their adaptability and skills across various educational and performance contexts, these educators encounter significant obstacles in professional standardization, which crucially shapes their individual and collective identities. The positive development of such identities calls for a unified professional framework that includes a clear vision, mission, and competencies, guiding daily teaching practices and emphasizing their vital contributions to learners and society.

The vision, mission, ethos, competencies, and praxis outlined in this chapter aim to integrate modern educational insights into vocal and instrumental music teaching, seeking to foster a dynamic and collaborative community of practice ready to drive essential policy changes and improve these teachers' training. Central to this process is reflective and reflexive practice, encapsulated in the Echoes for Excellence model. This model is designed to engage educators in continuous professional development, harmonizing traditional and innovative aspects of vocal and instrumental music teaching. It advocates for a tailored approach to teaching and learning, recognizing that a one-size-fits-all strategy is inadequate for the diverse needs of learners and teaching contexts.

The importance of implementing and revising standardized professional objectives and competencies was emphasized to ensure that the qualifications of vocal and instrumental music educators stay relevant amidst the rapidly evolving societal and technological contexts. In advocating for an approach that respects and integrates diverse musical traditions and pedagogies, this chapter underscores the importance of creating an environment where teachers and learners can flourish. By embracing change, nurturing innovation, and upholding a commitment to excellence, vocal and instrumental music teachers can profoundly impact learners' lives, ensuring that music education remains vibrant and relevant in our society.

Realizing these ideals opens an exciting opportunity for leaders of tertiary music institutions to take the lead. Their pivotal role in embracing and materializing these transformative aspirations not only underscores their significant responsibility but also positions them as critical agents of positive change in vocal and instrumental music education. This is a call to action that, if heeded, promises to enrich the educational landscape and ensure the enduring vibrancy and relevance of vocal and instrumental music teaching and learning.

Notes

1 The Associated Board of the Royal Schools of Music (ABRSM) is a UK-based organization established in 1889. It serves as one of the world's leading authorities in vocal and instrumental music examinations, offering assessments to more than 600,000 candidates in over 90 countries every year, evaluating performance in instrumental and vocal music, from beginner to advanced levels.

2 Trinity College London (TCL) was founded in 1877 in the United Kingdom, and it offers vocal and instrumental music exams worldwide for students of all levels, from beginners to advanced musicians, catering to classical, jazz, and contemporary musicians, including a particular focus on Rock and Pop.

3 London College of Music (LCM) was founded in 1887 and is based within the University of West London, and offers a comprehensive range of vocal and instrumental music exams, from introductory levels to diplomas, covering various genres, including classical, contemporary, and popular music.

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Part 2

Context and Outcomes

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4 Authoritative Instruction in Music Studio Lessons

Kim Burwell

"Authoritative instruction" is evocative in the context of studio teaching and learning, because each part of this twin term has negative connotations. The first part, *authority*, is associated with authoritarianism (Howard, 1992) and conflated with power, particularly in the sense of *power over* rather than *power to*—a distinction much discussed in sociology (Pansardi, 2012). Authority rests on discipline, too, which can be positive and productive but also evokes notions of coercion and punishment—a matter of municipal policing rather than knowledge (Ginsberg, 2016). The second part of the term, *instruction*, is associated with teacher-centeredness (Colwell, 2011; Sink, 2002), again negatively (Allsup & Benedict, 2008), and is opposed to student-centeredness in one of those "unfortunate dichotomic labels" that oversimplify the master-apprentice model in music education (Ski-Berg, 2022, p. 39). Instruction has long been regarded as "abstract and bookish," limited to a kind of institutional knowledge that is isolated from life-experience (Dewey, 1916, p. 7), or the old stereotype of "a browbeating, hectoring, offensive teacher," bullying pupils into rote learning (Dearden, 1967/2010, p. 95).

In spite of the negative connotations, however, authoritative instruction has been described in the context of music education as "the method of choice" for cultivating skill (Colwell, 2011, p. 128). Nerland and Hanken have reported that advanced students "wish for and expect" their teachers to be authorities (2004, p. 5) and described authority itself as "a crucial and productive resource" for learning (2002, p. 168). From a philosophical perspective, Howard (1992) has written of the authority of instruction, arguing that because it comes from a source that has been accepted as expert and reliable, its imperatives are conditional and prudential rather than coercive in nature. Taken together, these remarks indicate that "authoritative instruction" lies in the latitude to lead that is granted to a source that has been recognized as legitimate. This recognition is characteristic of the traditional music studio, in which the teacher is allowed and expected to take a directive lead, on the understanding that this will be a reliable and efficacious way of achieving agreed outcomes (Colwell, 2011; Rosenshine et al., 2002).

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It is striking that the connotations of authoritative instruction can range so widely. As traditional practice, it depends on the trust invested in the teacher and the institution, but individual teachers may be more or less conscious of the responsibilities that that implies and more or less prepared to offer effective support for the perceptions and expectations of their students. The negative associations of authority and instruction suggest that they can be limiting and even harmful: certainly the notion of "teacher-centeredness" implies a lack of sensitivity and flexibility, regarding students who have been displaced from the teacher's list of priorities. On the other hand, the positive associations suggest that they are a powerful resource, particularly for the development of musical skill, in that the assumption of authority inspires and facilitates an economical interaction based on the teacher's expertise and the student's ready compliance. These contrasts call for a more nuanced understanding of authoritative instruction that may help us to identify its limits and dangers, while appreciating and optimizing its benefits.

Concepts of Authority

The concepts of authoritative instruction are informed by the history of its components, with authority in particular reflecting a long and complex evolution (Ginsberg, 2016). There are two salient thinkers in that evolution—Plato and Rousseau—who cast light on the wide-ranging connotations of authority as a social construct. The original concept of authority has been accredited to Plato (Arendt, 1961) who proposed that an ideal government would rest on neither force nor reason, but a legitimate hierarchy accepted by both the governing and the governed (p. 93). This would be achieved through affective education, from early childhood onward: a careful selection of music, dance and stories would support sentimental or moral training, with rhetorical persuasion cultivating beliefs rather than genuine knowledge (Stalley, 1994). These processes would produce citizens who were compliant or "gentle" (ἥμερος), and therefore ready to accept the direction of authority; and authority would be sustained through a "noble lie" that encouraged citizens to feel that their place in life was preordained by their own natures (Schofield, 2006).

The dangers in such a frankly manipulative approach to education are clear enough, but given Plato's tremendous influence on western thought, it became "the germ of all later techniques of persuasion" in the arts of advertising, politics, and education (Morrow, 1953, p. 237). Following Plato's conception, citizens have been raised, more or less deliberately, to trust in the authority of social institutions—to feel that they are legitimate, rather than interrogating them in a rational or critical way. This attitude can be taken for granted in child raising, as adults provide essential instruction and guidance until children are mature enough to achieve autonomy; Plato extended it to the political realm, with a view to maintaining an efficient and smoothly running society. Bobonich (1991) argues that Plato was motivated by the citizens' best interests and that although "gentle" might imply that they would become docile, the intention was that they should become better learners. Even so, Plato's conception has been described in terms of "make-believe" and "propaganda" (Popper, 1963, p. 271), its potential consequences "appalling" (Morrow, 1953, p. 237).

It was not until the 17th and 18th centuries that a tide was turned in western thought, with the development of modern science (Wootton, 2016) and liberal politics (Conway, 2011) challenging the concept of authority by making increasing demands for empirical evidence and rational argument. The relationship between authority and knowledge was weakened, becoming more provisional in nature, while the perceived relationship with power was strengthened (Ginsberg, 2016). Authority was critiqued now in all social institutions—government and law, science and the arts, education and child-raising—and this led to a liberal tendency to react against authority in almost any form: the reaction to traditional institutions became a reaction to authority as such (Dewey, 1936/1981). Authority was associated now with tyranny and inertia, and from the Enlightenment onward, when Rousseau helped to revolutionize attitudes to education, it was regarded increasingly as an impediment to progress and independent thought.

Rousseau's *Émile* (1762/1979) was a response to Plato's *Republic* (Bloom, 1978; Cooper, 2002), sharing its interest in the affective aspects of education, but presenting authority as an obstacle: Rousseau warned that the indiscriminate use of it would result in submissive dependence, willful resistance, or manipulative behavior from the child. The fictional pupil Émile would be raised, rather, through an idyllic return to nature, which would be ridiculous if taken literally, but which gave Rousseau an opportunity to reflect on the human condition (Bloom, 1978). Michaud (2012) argues however that Rousseau's view of authority has been misunderstood, in that the long-term aim was an achievement of autonomy, which would allow mature pupils to recognize the legitimacy of authority for themselves. Thus Rousseau envisaged Émile maturing to the point where he would say,

> O my friend, my protector, my master! Take back the authority you want to give up at the very moment that it is most important for me that you retain it. You had this authority up to this time only due to my weakness; now you shall have it due to my will, and it shall be all the more sacred to me . . . force me to be my own master and to obey not my senses but my reason.
>
> (Rousseau, 1762/1979, p. 325)

Thus, although *Émile* is better known for its reaction against authority, it also acknowledged that authority has an indispensable role in education. Michaud's (2012) reading of Rousseau insists that any democratic approach to education depends on a balance struck between the freedom and individuality of pupils, and the need to have an authority figure intervening as necessary, to safeguard and develop that freedom and individuality. Thus adult authority and child autonomy shape each other, in "an infinite dialectic" (p. 292).

Concepts of Authoritative Instruction

While concepts of authority vary dramatically in their breadth and application, concepts of instruction have tended to focus on more concrete practices—what teachers actually do, or should do, in the studio: instruction is "where theory meets practice, the desirable meets the possible, and teacher meets student" (Jorgensen, 2004, p. 99). Howard (1992) has distinguished between instructions, which are a matter of giving orders, and instruction, which has an educational intention, and made a further, finer distinction between instruction and teaching:

> Consider that we readily speak of *teaching* someone to understand physics, to appreciate music, to swim; but there is something awkward about *instructing* someone to understand physics, to appreciate music, even to swim—almost as if we could order someone to understand or to appreciate. (We can order someone to swim, but that is not the same as instructing him in swimming.) What is missing from the verb phrase "instruct to" is the adverb "how."
>
> (Howard, 1992, p. 62; emphasis added)

For Howard, teaching is the broader concept: it might be oblique or suggestive, or even inadvertent, whereas instruction tends to be deliberate and explicit and to carry imperative force (p. 63). Even so, the distinction between *instruct to* and *instruct in* seems significant: both might involve giving orders, but it is the latter that involves the cultivation of know-how.

Authoritative approaches to education have been described as systematic instruction, direct teaching, rote learning, and "instructivist" rather than constructivist (Burwell, 2021; Colwell, 2011; Rosenshine et al., 2002; Sink, 2002). Explicit models of "direct instruction" date from the 1970s and have ranged from task analysis—breaking skills or tasks into smaller increments—to more holistic systems of curriculum design and development (Stein et al., 1998); the essential principles include focusing on generalizable skills and knowledge, designing instructions that keep errors to a minimum, and allowing practice time to ensure task mastery (Hempenstall, 2020). These principles have been identified in textbooks for music teachers, ranging from general music and choral singing through to studio tuition, suggesting that effective instruction includes review, goal setting, and both guided and independent practice (Rosenshine et al., 2002).

A widely adopted model of instruction in the late 20th century called for a fixed sequence of teacher-student behaviors—initiation, reply, evaluation (IRE) or initiation, response, feedback (IRF)—and this was sought deductively in the context of music education by Yarbrough and Price (1989) and Speer (1994), with only mixed success. Kennell (1992) too had mixed results when he examined studio lessons for evidence of scaffolding sequences that had been devised in the context of early childhood education and concluded that the content and order had to be adapted to fit the more specialist setting. Later, more nuanced and dynamic models were proposed by Duke (1999) and Kennell (2002), to account for the complexity of studio practices by allowing for simple, repetitive, or complex pathways to success, and Duke and Henninger (1998) noted that the element of feedback could be extended beyond teacher talk to include other verbal and nonverbal gestures, along with the felt success of student's own, teacher-regulated performance outcomes—the latter resonating with the principle of supervising correct practice to ensure mastery.

These models are teacher-centered in that they are explained in terms of the teacher's behavior, but the asymmetry of teacher-student behaviors in studio lessons need not imply that the student is passive: while the teacher talks and the student performs, for example, the student also engages in behaviors like listening and thinking that may be difficult for researchers to observe, and vary with the student's level of expertise. Howard (1992, p. 68) argues that receiving and responding to instruction requires at least a degree of imaginative engagement, to "grasp the meaning of the hints, cues, examples, or explicit directions proffered" by the teacher. Colwell (2011), similarly, asserts that direct instruction is not equated simply with teacher-centeredness, nor behaviorism, and perhaps conscious of the negative connotations of authoritative instruction, he justifies it anyway, on the grounds that it is applied only for a limited proportion of a music lesson—most likely in the introduction of new material (p. 95).

The concepts of authoritative instruction—the implications of the twin term, and the "baggage" it carries—give rise to a range of issues. Depending on how it is understood, authoritative instruction can be strongly positive or dangerously negative; empowering and essential; or obtrusive and limiting. There is much for empirical researchers to do, in contributing to the ongoing discussion of how it is understood. To what extent do the principles of direct instruction appear in the everyday practice of studio teachers? Are certain sequences of behavior characteristic of effective teaching? How is student behavior implicated in authoritative instruction? Is the object of instruction largely limited to the introduction of new repertoire, and is it really limited to a small part of studio lessons?

Authoritative Instruction in Studio Lessons

In the long-term traditions of studio teaching, the latitude granted to authoritative instruction has been wider than we would find acceptable or even likely, today. A classic study by Manturzewska (1990) accounted for the lifespan development of 165 musicians in Poland, whose careers were spread across the better part of the 20th century; she described their "master-student" relationships as extending beyond lessons, to include books, auditions, and concerts, helping to make personal decisions, and shaping the student's "personality, aesthetic attitudes, life philosophy, [and] professional standards"—a contribution "paramount for the entire future career" (pp. 134–135). The latitude granted to the master-teacher was premised on the student's commitment to music: thus an interview study by Sosniak (1985) described the careers of 21 American concert pianists in terms of slave-driver and slave, "since the pianists clearly became slaves to music making" (p. 421). Strongly negative as this may seem, they spoke with awe about their teachers, who appear to have been associated closely with their drive to succeed: one student recalled, for instance, that "what she said to me was like the voice of God" (p. 422). These examples were specific to the highest levels of performance training, but there is a strong sense of hierarchy, particularly perhaps in classical music, and assumptions about the underlying aims of studio lessons can affect behavior at a range of levels, whether appropriately or not (Burwell, 2012).

Of course, the pursuit of excellence can be highly motivating at any level of musical instruction, and even novices can learn to enjoy the satisfaction of achieving incremental performance goals by following the teacher's directions. That this leads to a preference for authoritative instruction was suggested in an early experiment with undergraduate nonmusic majors (Marchand, 1975) who were taught expressive performance through either "discovery" or "expository" instruction. Neither approach proved to be more successful in terms of performance outcomes, but the more expert students responded better to exposition—to "authoritarian teacher behaviors in which subjects were told of the task, provided the content, drilled on the task, and subsequently assessed by the teacher" (p. 16)—a procedure very much resembling a classic IRE sequence. The researcher remarked that the students appeared to find the discovery approach more enjoyable (p. 22), but it must be easier for a researcher to observe evidence of momentary enjoyment than of longer-term satisfaction.

The preferences of experienced students may be parallel to the behavior of experienced teachers, as suggested in an important early study by Yarbrough and Price (1989), who observed and analyzed a range of ensemble rehearsals seeking evidence of direct instruction. Experienced teachers actually spent a smaller proportion of lesson time in IRF behavioral sequences, which were regarded at that time as superior in terms of "basic skills, cognitive understandings, and positive attitudes" (p. 179); their students performed more, they were more specific in their feedback; and their "disapprovals" or corrections were much more frequent than those of freshmen and sophomores. It is worth noting that the more experienced teachers were observed working with their regular ensembles, while the less experienced gave ad hoc lessons to either preschool children or one another; thus, whatever it tells us about the effects of experience and training on teacher behaviors, the study may suggest more obliquely that behavior is likely to vary with student characteristics, aims and needs. Whatever it shows about the match or mismatch with the theoretical expectations of the time, too, the specialized field of musical performance arguably calls for specialist approaches to teaching (Schön, 1983, 1987; Shulman, 2005). The relatively short history of research focused on music studio teaching has been supported by more general education theories, but its development has hinged largely on recognizing and testing the assumptions carried over from either general or group-based settings (Burwell, 2012), prior to the development of more specialist models.

One example of this comes from Kennell (1997), who, as previously mentioned, identified a mismatch between studio behavior and scaffolding sequences that had been devised in the context of early childhood learning: in the studio, strategy use differed in both emphasis and complexity. Kennell (2002) went on to propose a variant of scaffolding theory for the specialist music setting, "teacher attribution theory," in which teachers made responsive adaptations according to their continual assessment of the student's ability and understanding. In a further example, Burwell (2012) drew on Wittgenstein to describe principled "learning games" in studio lessons, including episodes based on a systematic use of task reduction, targeted practice, and rehearsal; these were procedures that could be led by the teacher in the studio and appropriated for independent use by students in their personal practice. Duke and Simmons (2006) moved beyond sequences of behavior to identify 19 elements of expert teaching—teacher behaviors that effected positive changes in student performance—and supported their narrative descriptions with video evidence. Such accounts of lesson principles and procedures may offer heuristic tools for further research; Parkes and Wexler (2012), for example, sought the same 19 elements of expert teaching in a wider range of studio lessons, finding that teacher behaviors were likely to vary with student characteristics. Thus the gradual accumulation of lesson descriptions contributes to our understanding of the specialist studio setting (Jørgensen, 2009).

This chapter seeks to contribute to this accumulation by describing aspects of authoritative instruction in two case studies, based on observations of advanced studio lessons. Both case studies were drawn from a larger project investigating lesson behavior in higher music education; in keeping with the ethics procedures of the host institutions, volunteer teachers and students participated on the basis of informed consent. The approach to analysis was microethnographic, examining social interactions in minute detail to seek patterns of behavior; the laborious process means that the scope is necessarily limited (Garcez, 2017), but case studies can suggest generalization on conceptual grounds that might be compared with other cases (Radley & Chamberlain, 2011). The research design for each study has been described in more detail elsewhere (Burwell, 2018, 2021, 2023a). Here, the focus will be on elements and patterns of behavior associated with authoritative instruction.

Case Study A

The focus of Case Study A was the "warm-up" or exercise periods found at the beginning of six undergraduate voice lessons, led by an expert teacher known as Terrence. The exercise periods were distinguished from the remaining time in the lessons by the content, which was limited to a series of motivic exercises, and by the conduct of teacher and students.

Table 4.1 Average contributions to lesson talk and singing in Case Study A

	Talk (% wordage) *Teacher:student*	*Singing (% seconds)* *Teacher:student*
Whole lessons	85:15	25:75
Initial exercise periods	91:9	18:82

Teacher-student behaviors were asymmetrical across whole lessons, but this was particularly marked in the exercise period, dominated by student singing and teacher talk (Table 4.1).

Aside from the asymmetry between teacher and student behaviors, these were periods of low verbal activity and high performance activity, compared with the remainder of each lesson. They seemed to begin as a matter of routine, with no explicit reference to their purpose, aside from a mention of warming up in three of the six lessons. In contrast to the repertoire periods of the lessons, too, there was no initial negotiation about what should be done or in what order; in two of the lessons, there was no mention of exercises at all before Terrence launched the first of them, from the piano.

The teacher's approach to the exercises can be mapped against the classic Initiation-Response-Feedback sequence, qualified for the specialist setting. The "initiation" of each exercise was normally verbal, with a concise instruction and a piano cue, and often Terrence sang the first few syllables along with the student. Often too the instruction was complemented by teacher demonstration, which involved both singing and gesture. The student "response" was sung and supported not only by Terrence playing chords at the piano but also by coaching; this consisted in encouragement and further instructions, accompanied by gestures that were used to cue and to conduct expressively. The ongoing mixture of instructions and responses meant that the "initiation" and "response" components of the IRF sequence were merged to become a single, complex, intensely energetic process. Finally, "feedback" was offered after the students had sung; this might consist of brief encouragement but more notably closed each exercise sequence with specific reflections on the work just done. An IRF sequence is captured in Table 4.2, with shading indicating the duration of student singing and square brackets indicating overlapping behaviors.

The content too seemed a matter of routine, though no two exercise periods were alike. Across the six lessons, there were 12 distinct exercises, with a core of nine that appeared in almost all of them, always in the same order, though some might be repeated or omitted. This suggests a curriculum that could be personalized for each student and adapted in the moment. In broad terms, the exercises began simply, with additional demands gradually introduced across the first six: the first was sung on slow single notes, the second was more agile, and the third used staccato; the fourth involved changes of

Table 4.2 IRF sequence

Time	*Teacher talk, and teacher/student singing*	*Role in the sequence*
00:05	So let's go to "zoie" in the soft palate [TEACHER SINGS]	Initiation
00:10	STUDENT SINGS [TEACHER PLAYS and CONDUCTS]	Response
00:16	Yes. Soft palate, drop jaw.	[coaching: ongoing initiation and response]
00.22	Yeah, right back there	[coaching]
00:36	Yes, drop the jaw as you go. [TEACHER SINGS]	[coaching]
01:10	That's really good.	[coaching]
01:16	The pitch is not always accurate; but the tone is developing, you know. Good.	Feedback

Table 4.3 Two groups of exercises, with average measures of behavior

	Number of lessons to include exercise	*Time spent on each sequence (seconds)*	*Singing in each sequence (seconds)*	*Talk in each sequence (wordage)*	*Closing feedback (wordage)*
Exercises 1–6	5 for each	53	45	37	8
Exercises 7–9	4 for ex. 7 & 8; 6 for ex. 9	138	90	168	35

syllable, the fifth portamento, and the sixth diphthongs. The remainder of the core exercises added no further technical demands but became more tuneful, perhaps allowing more attention to be paid to tone quality and legato, and in the ninth, the syllables were adapted for individual voices.

Given the variety among lessons, there were no smooth trends across the core exercises, but generally, the later exercises were given more time: they included twice as much singing and more than four times as much talk (Table 4.3). This growth, alongside the increasing challenge and sophistication of the exercises, meant that the behavioral sequences, rather than remaining merely repetitive in nature, tended to expand through spirals of activity.

For the early exercises, the closing feedback could be minimal, and in the most extreme case, it was nonspecific for the first five sequences: "Yeah, good good," "Good," "Good! Good good good," "Good," and "That's it." More characteristically, the feedback provided some information about the student's performance; thus the sixth sequence from the same lesson concluded with, "There you are, that's the top C; you seem to be covering the textures, the textures of the top and low really really well there, [though] are you a bit tired today? . . . I can sort of feel that."

In closing the later exercises, Terrence became increasingly likely to give more verbal feedback—on average, more than four times as much (Table 4.3)—so that every student received their most expansive, closing feedback for exercise 7, 8, or 9. At such moments Terrence might take the opportunity to deliver warm encouragement, such as "Congratulations: now you see that's a different way of singing . . . very projected . . . and very balanced as well . . . great!" Praise might also lead directly to a further issue to be addressed; this particular comment for example was followed by "Now can I say, what you've got to concentrate on now. . . ." At times, too, Terrence might draw the student into the feedback, for example by asking one student, "So if we were to look at your voice overall, where's your strength and where's your weakness?" and asking another, "We've drilled forward, we've drilled back: how can we do a scale that goes forward and back? You tell me . . . because you've got a choice." The student who had been studying with Terrence longest seized on such opportunities and even added feedback of her own: "I'm definitely thinking more about it, and how much it does support me . . . I tried singing without it, [but] I *have* to do it now, [and] it makes me feel more a part of the music as well." The same student achieved a higher mark in her next performance examination than the other five students in the sample; her exercise period was shorter, the level of her verbal contribution higher, and the amount of teacher singing less. It seems likely that her expertise was implicated in the nature and degree of her participation, in the context of authoritative instruction.

Case Study B

The focus of Case Study B was a single, classical saxophone lesson, involving an expert teacher known as Tegan and an undergraduate student known as Stuart. This lesson was particularly interesting because—in contrast to Terrence in Case Study A—the teacher used no demonstration at all: thus although Tegan often sang, Stuart contributed 100% of the saxophone playing. The lesson dialogue was distributed between teacher and student by 84 : 16%—very similar to the 85 : 15% found in Terrence's voice lessons. The saxophone lesson did not have a discrete section devoted to exercise, but there was a preliminary discussion of what Stuart would like to do, and how that should be ordered—with the outcome that an etude would be addressed first, "to warm up" before some more challenging work. This early planning gave the lesson a sense of structure, and the initial attention to technique proved to be pervasive across the lesson as a whole.

The sense of structure was enhanced too by the systematic approach taken by the teacher. Case Study A was focused on the initial exercise period in voice lessons, but Case Study B was extended across a whole lesson; both could be analyzed deductively in terms of IRF behavioral sequences, but only if the Initiation and Response components were extended and merged. Identifying patterns more inductively, now, and taking the larger scale into account, the Case Study B lesson was described in metaphorical terms as having a series of "verses"—which included all student performance and the talk immediately related to it—punctuated by shorter "choruses," consisting in broader discussion that typically reflected on verse activity (Burwell, 2023a). Relative to choruses, the verses were periods of high performance activity and low verbal activity; choruses were entirely verbal and evidently gave the student Stuart an opportunity to contribute a higher proportion of lesson dialogue (Table 4.4).

The contrasting functions of verses and choruses were reflected in the teacher's introduction to each. In verses, Tegan routinely provided specific preparation for Stuart's performances, taking particular care with the first:

> We were discussing last lesson about the, ah, the use of the octave leap, [and how] the saxophone can actually help you do that. [So] maybe the second variation, or the second variation, the second section. And just play the octave leaps for me, and do it in a very, kind of prescriptive way: release your thumb before you want to, want the note to come down. And then as it's coming down, help it to come down.
>
> (00:35)

In terms of task Initiation, this approach was contrasted to Case Study A: Terrence had begun with minimal commentary on gentle performance activity, only gradually increasing the concentration of demands through sequences of exercises that closed with explicit feedback; in Case Study B, the lesson began with a "warm-up" etude but Tegan took more time to prepare the cognitive ground, providing concrete information in advance and asking Stuart to begin with full, focused attention to his performance. Her preliminary comments positioned the task in the context of Stuart's previous lesson, identified the task, and then set out its objective in some detail. Later verses were cued more briefly, but with specific preparation, always requiring an intentional response from the student. As in Case Study A, the performances were supported by coaching, as Tegan provided singing, gesture and encouragement, and—even more—further instructions, and the instructions were related not only to what Stuart should be doing, but how he should be thinking: for example, "Listen out for your tonguing . . . so you're thinking, less tongue, on less of the reed, across the tip of the reed" (04:23). In a further example,

Table 4.4 Average contributions to lesson talk in Case Study B

	Talk (% wordage) Teacher:student
Verses (n = 8)	85:15
Choruses (n = 7)	79:21

Tegan gave some brief encouragement, a fresh instruction, a reason for it, and a sung indication of what it should sound like: "Good, but don't try to join them, because they're not slurred: it's not a slur and then coming off the top of it, so you [SINGS], it's only separate notes" (11:27). The tendency to include an explanation, marked by the word "because," occurred on no less than 21 occasions during the verses.

The function of choruses was indicated by the way the teacher opened them (Table 4.5).

Thus, in each case, the chorus began when the teacher Tegan took a step back from verse activity, asking Stuart to participate by articulating reflections that summarized or analyzed it, or drawing action points from it, the consequences characteristically marked by the word "so." This was not a matter of turning responsibility over, simply, to the student; rather, Tegan was now coaching Stuart's thinking rather than his playing. This could be done through a series of prompts, as in the following example, in which the student's speech is shown in italics:

> So when you're practising it, what are you thinking of?
> *Short things are really really short?*
> Mm hm? How are you making them short?
> *Um, lots of air and really clipping the end off it?*
> Mm hm?
> *Got to—clip the tongue on the right part of the reed*
> Yes
> *And then, for the other part make sure there's lots of support behind it. And practise it with air starts instead of tonguing. And then just [unclear]*
> (And also) I think you kind of, for the musical line . . . (18:54)

Even in prompting Stuart's active participation, Tegan took a commanding role in this exchange, but her closing remarks extended beyond known-answer questions, to something more open-ended:

Table 4.5 "Chorus" openings in the saxophone lesson

Time	*Teacher talk*
08:59	How can we improve it, do you think?
18:54	So when you're practising it, what are you thinking of?
28:57	Okay! So, it's—it's knowing what?
44:50	So what is this, ultimately?
47:26	You do need to sort the notes out, okay?
52:00	Okay, so what do we need to do with this?
59:53	So where were you aiming for then?

> . . . the musical line, thinking of [the] accented notes, as part of a tune. And how you're going to shape that tune. [SINGS]. And then the whole thing will jump to life a whole lot more. Rather than [SINGS]. Sounds a bit polka-ish, you know, it's amusing enough, but you know, you can get a deeper musical intent, if you're thinking of the line the whole way through. And again it goes back to [the] actual theme that you've played. You can play the "vif" in an expressive way, as well, with hairpins and (unclear), express the delight. [SMILES]
>
> (19:20)

A new verse began now, without any further checks of what Stuart had taken from this discussion, and evidently leaving him with the decision of whether, and how, to take it forward in his independent practice. Perhaps similarly, Tegan later resisted a request from Stuart, to be more prescriptive about phrasing; rather, she encouraged him to experiment—specifically, in the relative emphasis given to a series of harmonics—until he found a musical solution that he himself found satisfying. These examples suggest that open-endedness might be specific to interpretative decisions, but technical matters could, equally, be ambiguous—producing questions that Stuart could ask only of himself. Producing harmonics, for example, was "a very individual thing . . . I really don't think that there's a uniformity associated with it" (57:38), and although Tegan could describe her own practice, Stuart would have to sift through the possibilities to discover, in his own time, what would work for him.

Discussion

Authoritative instruction is pervasive in the case studies described here. In the asymmetrical lesson behaviors observed, the teachers talk, instruct and lead, while the students perform, receive, and follow. The asymmetry is particularly marked when technique is emphasized, suggesting that the exercise or warm-up periods of voice lessons and the verse phases of the saxophone lesson are characteristic sites for authoritative instruction. Each case study features sequences of behavior that are not incompatible with the classic IRF pattern but can be more richly understood when analyzed on their own terms. Each teacher leads in the construction of closely scaffolded dynamic procedures that are adapted in the moment according to each student's progress, recalling Kennell's (2002) teacher attribution theory. The lesson participants demonstrate considerable expertise in multimodal processes, with the teachers singing and conducting as well as verbally instructing, and the students responding through listening, watching, and imagining, as they grasp the challenges and perform the tasks at hand.

While student participation can be rich and varied in authoritative instruction, it seems to be accepted implicitly that it should be regulated by the teacher—that the teacher's authority is legitimate. Within the observed lessons, it remains unclear whether the legitimacy has stemmed from personal expertise, the culture of the institution, or the charisma of individual teachers; indeed, the source of legitimacy may never have been articulated at all. Long-standing social mores encourage particularly the young to comply with instructions from authoritative figures, while teachers presumably respond to the expectations implied by the roles in which they have been cast.

The content of authoritative instruction typically involves the introduction of new material, according to Colwell (2011), but the students in these cases are working with material that is familiar already; what they are addressing now is its purposeful management and building their own capacity for both management and technique. Taking a positive view of authoritative instruction, we can say that students submit to *power over* in order to gain *power to*. Thus, the vocal exercises are chosen, ordered, and subtly adapted into a personalized scheme to suit each student's singing as it is produced; when the teacher asks one student to choose the next exercise, he is inviting and supporting participation in the design process, and when the most advanced student asserts her appreciation of what she is learning, she demonstrates an autonomous endorsement of a project that is increasingly understood. The saxophone lesson demonstrates a drive to understanding in even more concrete terms, as the teacher provides verbal scaffolding not only for the student's playing but also for his thinking, imagining, and again understanding; thus verse instructions are often accompanied by a "because" clause, and chorus discussions are typically introduced by a consequential "so." Thus, though we may not know what the students make of it, authoritative instruction offers induction into a discipline.

Insofar as these practices rest on a dialectic between teacher authority and student autonomy (Michaud, 2012), it is tempting to ask whether Stuart as an instrumentalist left his lessons with a more explicit command of his own practice, and better able to carry on independently, than the singers—who, after all, often continue to rely on coaching throughout their careers. It is worth noting that independence, which implies that the students can proceed alone, is not the same as autonomy, which implies that they wholeheartedly endorse their own activities, and the choices that concern them (Ryan & Deci, 2017). Even so, it is a limitation of the study that we do not know whether the contrast in lesson behaviors was due to the instrument rather than, for example, the students' individual personalities or histories. Similarly perhaps, we might assume that the most advanced singer had learned or decided to participate more fully because of the kind of interaction demonstrated in these lessons, but this was not a longitudinal study: it does not show how any of the singers reached their current stages of development, nor how they might develop in the future. Indeed, the students may not be in a good position to judge this for themselves, not only because of their levels of maturity but also because their trajectories are dynamic: they might feel the benefit now of incremental achievements (Duke & Simmons, 2006), but equally, they might be willing to suspend judgment, to trust in authoritative instruction pending long-term outcomes. Authority is thus regarded as provisional (Ginsberg, 2016; Howard, 1992). However, there can be no direct evidence of students' attitudes or intentions, and it is a fundamental problem for researchers investigating authoritative instruction that lesson behavior is more easily observed than the students' experience of it.

Interrogating Authoritative Instruction

In the spirit of the book as a whole, which seeks to connect with the professional concerns and interests of studio practitioners, the final sections of this chapter will offer some practice-oriented reflections on issues related to authoritative instruction. They return to some of the theoretical implications of authority and then authoritative instruction; they consider some of the problems associated with these, balanced against some of the advantages; and they collect some thoughts about how we might interrogate our own studio practices.

The wide-ranging connotations of authority are problematic and can be mapped onto the landmark contributions to the philosophy of education mentioned earlier in the chapter. The powerful insight of Plato has helped to explain how and why authority should be established and accepted, but we should remember that Plato's vision for education was intended to sustain the position of an educated elite—of those in authority: the inherent danger was that the less privileged or the less able would remain docile and vulnerable. It was a "noble lie" that encouraged citizens to know their places and to feel that being more or less able was a matter of their individual natures rather than opportunity. We might think that we have moved beyond that, in modern approaches to education, but arguably it survives in the myth that musical accomplishment is preordained by natural talent. Pupils who are persuaded that success is contingent on their very natures are unlikely to challenge the status quo by engaging in critical inquiry, and rather than question the authorities who are leading them, they may blame themselves if their performance projects fall short of their own goals. As studio teachers, we need to be alert to such damaging assumptions, not only among students but also among the influential people around them, and within the culture of musical institutions.

In contrast to Plato's proposals, the insight of Rousseau helped challenge the very notion of social authority, through his vision of educating an unspoiled child of nature, maturing beyond the reach of society. In practical terms, of course, the vision is not viable. Taking music studio teaching as an example, it is not enough to expect aptitudes to develop themselves: individual musicians can do much to develop their own expertise, and certainly, we can learn by collaborating with one another, but authoritative instruction is needed if the accumulated musical expertise of multiple generations is to be exploited, sustained, and taken forward. At the same time, Rousseau's vision was not naïve: ultimately, the education of *Émile* (1762/1979) shows that the function of authority can evolve, not merely into autonomy—if autonomy concerns the willingness of learners to embrace the decisions that concern them, regardless of who is taking them—but toward the point where the learner becomes mature enough to interrogate, understand, and make their own choices about the role that authority is to take in their musical lives. As studio teachers, we can be alert to, and support, signs that our own students are becoming more meaningfully autonomous, able, and allowed to take more personal responsibility for their own, evolving, performance projects.

As studio teachers, we can reflect, too, on what authoritative instruction can bring to the music studio. The classic IRF sequence of behavior, which often seems a little too reductive to capture the richness and complexity of music studio behaviors, does suggest how instruction can operate in each student's performance project. The "initiation," viewed negatively, might recall the stereotype of the browbeating bully giving orders, and certainly in the case studies described here both Terrence and Tegan give a series of direct instructions to students who readily comply. Presumably, the students could have told themselves what to do next, but they had granted their instructors the latitude to lead before their lessons started, and the instructors repay that investment by providing a sense of order: repeatedly they indicate what should come next, how tasks are identified, how problems are framed, and how complex skills are built. The crucial word here is *how*—the element that distinguishes between instructions and instruction—and in the cultivation of know-how, authoritative instruction offers induction into a discipline. Entering into a discipline is distinct from being disciplined, in that the students are active rather than passive, and these students engage in the "response" component of the IRF sequence by accepting instructions freely, listening, imagining, and above all performing, as they learn *how* music-making feels and sounds once it is truly under way. Musical readers will know how wonderful it can be when one's own efforts are borne and amplified by the focus, direction and guidance of a genuinely expert other—something that can happen in performance as well as music education—and how inspiring it can be to experience one's own potential mastery in this way.

As the third component of the IRF sequence, "feedback" has several important functions. In the case studies, regular affirmation from the teachers assures the students that they are on the right track and often provides a springboard for the task to follow; if Terrence is sometimes warmer and more expansive than Tegan, it may be because voice students may have a particular emotional connection with their "instrument" that seeks the support and reassurance of trusted others. Feedback has the further function of marking the students' progress, and potentially, preparing them to monitor their own. Both teachers offer feedback that can help develop the students' understanding of their own performance activity, and Tegan in particular—by scaffolding the Stuart's thinking as much as his playing—prepares the student for an increasing degree of self-discipline. Such preparation might seem to contradict a narrow definition of "feedback," by looking both backward and forward, thus blurring into the function of "initiation," and this shows once again that patterns of authoritative instruction can be more complex and fruitful than the IRF sequence suggests.

Implications

The case studies reported here go some way toward rehabilitating the image of authoritative instruction by describing some sophisticated and productive practices; arguably, practices of this kind are essential to the cultivation of musical skill. As practitioners we may recognize them as the "method of choice" described by Colwell (2011) but as researchers we know too little about them. It remains true that we all need more descriptions of one-to-one studio tuition, if we are to foster reflective discussions that can inform and clarify our own approaches to practice (Jørgensen, 2009). Like Rousseau's Emile, we need to interrogate and understand authoritative instruction if we are to make judicious choices about it. Significantly, we need to move beyond the most obvious questions that arise from the negative connotations of authority. It is important of course to ensure that positions of authority are not abused by teachers who—behind the doors of an isolated music studio—are prepared to exploit trusting pupils for their own purposes (Burwell et al., 2019; Burwell, 2023b), but as a society, and as a community of music studio practitioners, we must not let our critique stop there. Aside from the issue of power abuse, significant though that is, we need to connect critique with everyday experience if we are to optimize our own practices.

I want to suggest that for the majority of studio teachers, whom I simply assume are ethical, skilled, and committed, one of the most important lessons to take from the concepts involved in authoritative instruction is the danger of negligent practice. The very existence of authority means that we grow up taking for granted that our society runs in certain ways, and no matter how critically reflective we may become in some areas of our lives, there is much that we continue to accept without question. It has been suggested that students feel that it is right for teachers to take the lead in the studio, and presumably teachers must, in good part, share that feeling. It has been suggested that this sense of a teacher's authority might come from their performing skills, or their charisma, or the institution itself, but that the source of legitimacy might never have been identified explicitly: it might be felt, rather than considered, much less critiqued. I want to suggest that the source that matters, and perhaps the source that is most represented in these case studies and in our own practices, even if it is rarely the object of critique, is the student's success. The message, once articulated, becomes: put your trust in my authoritative instruction, because it works—because you can experience its benefits for yourself.

There are many questions for practitioners that come with this message. Why do pupils trust in my instruction—have they begun to reflect on its legitimacy, or do they take for granted that I should be leading them? Do pupils feel the benefit of my instruction—of my *instructions* during lessons and between lessons, and my *instruction* in the art of musical performance? Do my pupils and I agree on what constitutes success—what the nature of their individual performance projects should be? Do my pupils have a sense of autonomy for the course that is laid out for them—so that they are happy to embrace any decisions made about repertoire, personal goals, and modes of participation? Is their sense of autonomy supported in its evolution, alongside their expertise, maturity, and understanding? Do I ensure that they have ways of disrupting the flow of authoritative instruction, or influencing its course, if ever they are confused, or uncomfortable, or want to consider alternatives?

The need for constant reflection and flexibility can be linked to the historical reactions to social authority that identified an inherent danger of becoming fixed and immutable. In the studio this need not be a matter of teaching as we were taught—though aspects of our own histories must be implicit in our attitudes now—but it might be a matter of developing an approach to pedagogy that is so thoroughgoing and polished that it becomes insular and an end in itself. This is the sense in which expert practice can be negligent and that perhaps deserves to be called "teacher-centered."

While the formal investigation of authoritative instruction remains a work in progress, and an object of ongoing reflection for studio practitioners, we conclude with some provisional answers. Insofar as authoritative instruction relies on trust, we should be able to trust that compliance will lead toward success in the student's performance project, whatever that means, and in terms of understanding, mastery, and autonomy. Authoritative instruction should be delimited—accepted for certain agreed purposes and for a certain time—and the delimitation should be open to negotiation as progress is made. The content of authoritative instruction should be topical—more limited regarding some areas of study, than others; it seems likely, for example, that it will be more appropriate for technique than for interpretation. The limits should be progressive, too, on the assumption that the student will learn in time to take more personal decisions not only for interpretation but also for choices of style, ways of working, aims, and values. The scope of authority should be professional, applied to each student's musical project and not to other areas of their lives—a sensitive and significant point, particularly concerning young students who may not realize that authority figures can ask some things of them, but not others. Last, but not least, teacher-student relationships, regardless of the hierarchy implied in authoritative instruction, should be premised on courtesy and respect for each individual's well-being and self-esteem.

Authoritative instruction has been a central component of the music studio tradition and can continue to be productive and valuable so long as our employment of it—along with our approaches to pedagogy more generally—remains critical and reflexive. Researchers can help by seeking out more examples of authority being used productively, to better understand the scope and potential of authoritative instruction used honestly and ethically, for the education of the young.

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5 Developing a Pedagogy of Care for International Music Students From Audition to Graduation

Lotte Latukefu and Regan Awale

Music plays a vital role in society, amplifying voices from diverse backgrounds and integrating influences of various cultures. When international students come to study music in Australian educational settings, it is crucial to recognize the diversity of their backgrounds and consider their unique future goals. By giving greater attention to students' individual experiences and aspirations, music education can become more inclusive and enriching for everyone involved. This chapter builds on previous research into cross-cultural music making by examining the intersections of culture shock and a duty of care, exploring the pivotal role of hybrid music and practice-led research. It introduces a handbook with guidelines on diversity that addresses the challenges and opportunities associated with international study, particularly with regard to cultural constraints in curriculum and assessment design.

Music higher education should provide students with diverse learning experiences to prepare them for success in the global music industry (Bartlett, 2011; Karlsen et al., 2016). However, we know that the experiences of international tertiary students learning music in unfamiliar or cross-cultural genres can be challenging, as they are required to learn new musical techniques and styles and, in some cases, understand new cultural practices. Students who engage in cross-cultural music education experience a range of emotions, including anxiety, frustration, and excitement (Rohan, 2011). Westerlund and Karlsen (2017) and Ford (2020) critique the application of overly simplified differentiations and stereo-type categorizations around musical knowledge, cultural identity, and musical experiences. Ford is particularly critical of general statements of diversity put out by conservatoires when no effort is made to change teaching and learning practices. A music education worldview that minimizes cultural difference between dominant and nondominant cultures applies a universal standard to all groups without bias. But, when the application of that standard means that certain groups of students fail, institutions often explain this as a difference in skills preparation, or insist on the importance of instilling the institution's values and standards onto students to help them improve (Bennet, 2004). The idea that values and standards are constrained by a cultural context is not considered (Ford, 2020). Ford goes

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further to point out the hypocrisy of conservatoires admitting and recruiting international students according to their admissions standards and then turning to stock stereo types as a criticism of students merely mimicking but not truly engaging with music in an emotional way (Ford, 2020).

In the context of increasing higher music education providers accepting more international students, intercultural communication skills have become increasingly valuable. These skills are a mark of differentiation, highlighting individuals' ability to navigate and engage with diverse cultures, a form of intercultural capital (Pöllmann, 2016). These skills are not easy to develop. Researchers from Finland working in Cambodia with Finnish music student teachers (seven master-level music education students, one music technology student, and one dance student from the University of the Arts Helsinki) and 160 children along with their Cambodian teachers in a Cambodian non-governmental organization found that when the Finnish music student teachers experienced frustration, they developed deficit narratives of the Cambodian staff and students rather than narratives of difference (Kallio & Westerlund, 2020). Narratives of difference were notable in a study investigating self-efficacy in tertiary-level international music students in relation to career decision and indecision (Latukefu & Pollard, 2022). The researchers illustrated this in one case through BK, an international student from Nepal whose career aspirations were strongly influenced by his family's long-standing background in the hospitality industry in Nepal. He had a pragmatic and entrepreneurial approach that was different to the expectations of the researchers based on their previous experience of domestic music graduates.

In another study carried out in Nepal as part of the Finnish Global Visions research project, Treacy (2020) took a collaborative approach advocating for participants to take on the role of inquirers and actively shape the development of music teacher education in Nepal. Treacy facilitated a series of workshops over 11 weeks in 2016. The workshops were designed using the aims of the Global Visions project including, "promoting music teacher agency, creating a network of practitioners, and having a practical impact on the development of music teacher education by including practitioners in the process of knowledge building" (p. 197). Reciprocity should be a central ethical concern in any project involving cross-cultural research according to Jacoby et al. (2020) and they recommend carrying out the research in the local area and ensuring that there are resources in place when the research is completed. Neither of these studies considers the impact of researchers completing projects and then leaving. By 2017 in the case of Treacy (2020), participation from the 25 or more musician teachers who had taken part in the workshop had dwindled so much, the planned meetings did not take place. Treacy surmised this could have been due to a lack of collaboration between institutions and a lack of support from the institutions.

In a ground breaking study that was influential to the current research, Anancin (2023) explored the use of Bourdieu's concepts of capital and habitus in understanding the experiences of Filipino migrant musicians in their new environments. Anancin goes on to integrate transnationalism and translocality into Bourdieu's theories, emphasizing their complementary nature in understanding Filipino migrant musicians' experiences with music performance in Australia. He discusses assimilation tendencies in the host country's musical ecosystem arguing that despite this, Filipino migrant musicians create their own translocal music ecosystems, challenging the dominant cultural assimilation. Turner (2019) explores the idea of a reinvented personal music voice in which he develops a hybrid form of Asian Pacific–influenced blues.

Research Context

This chapter considers the importance of cultural diversity in conservatoires, universities, and private higher music education institutions through a series of narratives compiled as part of the current research to develop a *Handbook of Care* through semistructured interviews, personal reflections, and Story Circles (a methodology tested and approved by UNESCO) with international music students from Nepal. Participants were chosen on the basis that they were a current student or recent graduate. The bachelor of music is a broad music degree where students study a mixture of contemporary and classical performance, ensembles, and theory. From 2018 to the present, the composition of the music department underwent a significant transformation. It shifted from being entirely composed of domestic students to 50% of the students being international, with Nepalese music students comprising the largest demographic. We became aware that our teaching and our expectations of what students would do after graduation had been unquestioned before the arrival of the Nepalese music students. This in turn challenged us to question our own professional and educational assumptions about music education.

The pilot *Handbook of Care* aimed to develop strategies that better support and empower students from culturally diverse backgrounds within the higher music education setting in a Bachelor of Music that had previously been a majority domestic student enrolment. In addition, the project aimed to discern, through the interpretation of stories told by participants, the level of commitment required from staff and the institution to adequately go beyond mere rhetoric around cultural diversity. Questions arose such as how important is it that admission policies and recruiting teams reflecting a commitment to cultural diversity by recognizing the notion of standards are constrained by cultural contexts (Bennett, 2004; Ford, 2020)? How essential is it to engage with the expatriate communities who can play an important role in the support of international students? What strategies and practical steps can be developed to integrate cultural diversity and its accompanying identities, beliefs, and values (Bennett, 2004), into a higher music education program? And how important is representation of diverse cultures within the staff?

Method

Invitations to participate in the research were sent to Nepalese music students aged between 21 and 29 years, who were current students or recent graduates. One female participant was a recent graduate; all other participants were current undergraduate or postgraduate students. All participants gave informed consent to participate in the research. Some themes were generated from the literature and others emerged from data collected in interviews, written autobiographical essays, and Story Circle session (Bingham, 2023; Bingham & Witkowsky, 2022). UNESCO (Deardorff, 2019) provides detailed guidelines and instructions on creating a safe space and cocreating with participants the purpose and goals of the Story Circle. Five of the male participants took part in the Story Circle. In addition, interviews of around 45 minutes were held with one male and three female participants who were unable to join the Story Circle due to individual work commitments.

All participants were given an option of sharing their story in Nepalese but chose to speak in English. The Story Circle session was recorded and took around 60 minutes, which included time at the end to debrief with facilitators. Using a combination of inductive and deductive analysis closely associated with narrative inquiry, the researchers compiled a set of narratives to provide an in-depth understanding of participants' perception of their experiences.

Understanding Cultural Influences on Learning Strategies

The impact of cultural influences on learning strategies was a theme that emerged from a review of literature on higher music education and Nepalese students' experiences related during the Story Circle session and interviews. In van den Dool's (2016) observations, the experiences of Nepali youth learning music resonated in the Story Circles and interviews in the current study. A common theme in both studies was the perception of music as a hobby often disapproved of by parents. Much like the participants in Dool's study, the current study's participants gained encouragement from friends or older siblings. These peer interactions were where their musical development began. Dool (2016) reported that if resources were available, musicians might have some formal lessons with a teacher but frequently, they relied on instructional videos available on the internet and advice from friends.

A Story Circle participant (P1) described a typical music background in Nepal:

> If they are a guitarist or if they are singer they would be grinding on the technical aspects of the singing or of the playing. We listen to the music and then we grind and then we do a lot of research on the technical aspects of guitar techniques. There are different techniques associated to complete a certain song so we grind on those technical abilities. Our learning is a little bit separated because we know how to do it just not what it means.
>
> (P1 Story Circle, November, 2023)

Ford (2020) raised concerns about the lack of culturally specific knowledge in research focused on teaching and learning in higher music education. Findings from research addressing Asian stereotypes in higher education as highlighted in Biggs (1996), Ford (2020), Ninnes et al. (1999), and Watkins et al. (1991) confirmed that there are widely held stereotypes of international students in higher education, yet little evidence found to support the view, for example, that Asian learners are more likely to be rote learners or less likely to be critical thinkers than their Australian counterparts (Watkins et al., 1991). Intermusicality and bimusicality in which students must navigate often unknown musical systems in order to acquire knowledge were put forward by Van den Dool (2016) as a possible solution for actively blending existing learning with new learning.

Awale (coauthor and participant researcher) fascination with musicking began at a young age, as I was introduced to the rich and vibrant musical traditions of the Newar community in Nepal. Learning Newari songs since my childhood was not just a cultural rite; it was a form of musicking that immersed me in the essence of our heritage. My grandfather, a devoted guardian of Newar traditions, played a crucial role in shaping my early musical experiences. He would take me to Newari festival musical rehearsals, instilling in me the sense of being an active participant in our cultural expressions.

The musical horizons in me expanded as I grew up. The daily songs that were all around me, which drew inspiration from numerous cultures and traditions, created a sonic fabric that embraced diversity. However, it was "The Best of Bryan Adams" that I first heard in eighth-grade school that really sparked my interest in music's ability to bridge gaps across diverse languages and cultures. I started listening to Western popular music after that, which was followed by an in-depth exploration into the global genre of rock and metal music. My musical education involved various learning methods, such as the Nepali community's traditional memorization-based method and the usage of guitar tabs rather than Western sheet music notation. Each shift provided a fresh perspective on music, demonstrating how music can be adapted to other kinds of expression. The path I chose brought me to the sarod, a traditional Eastern instrument, during my undergraduate studies. It was natural for me to learn it via the traditional oral transmission form because of my prior experience in oral transmission-based learning. However, a fresh query emerged: How could I harmonize the complex sarod melodies with the harmonies of Western music? My investigation into cross-cultural and intercultural musicking was founded on my desire to merge diverse musical cultures.

I am conscious of the creative tension that arises from the juxtaposition of multiple cultural musical elements, the challenges encountered in integrating various musical languages, and the potential for cross-cultural music to reduce boundaries and enhance intercultural understanding.

Like Anancin's (2023) description of the strong Filipino local music culture, there is a strong Nepalese local music culture that is influenced by heavy rock, metal, and Eastern classical music. The students have well developed aural perception from years of memorizing and learning music aurally. Music is not taught past year eight in most high schools so all music-making occurs informally outside of school. A significant shift for one participant when he arrived in Australia was perceiving music not simply as playing in a band but as an academic pursuit.

Treating all students equally doesn't consider constraints of cultural context (Bennet, 2004). Dool (2016) confirms that while some of the Nepalese students who took part in his study gained a deeper understanding of theory and were less reliant on imitation, their observation and aural learning did not disappear. Typically they have advanced aural perception skills but very little reading (comprehension of notation) or writing (using Western notation system). Another participant (P2) reflected on her early experience in Nepal learning Eastern classical music compared to her experience in higher music education in Australia:

> There were 7–8 people. I was the youngest of them. We had to sit in a round, in a circle, on the floor with our legs crossed. Our vocal teacher would have a harmonium. He would sit in the middle and play the scales, the Rags and Thals. And we would have to follow him. In unison first and then singles. He was the sweetest ever. When I first came (to Australia) everyone was Australian and it was just me, outsider. Everyone else had the basic knowledge of harmony and aural. The teacher would get so angry with me because I did not know what a crotchet meant. I felt like I had some kind of mental. . . . I felt like the letters were running around in my brain. It was so puzzling.
>
> (P2 interview, October, 2023)

This student like many other Nepalese music students had learnt music by listening, copying, and memorizing. This was her first encounter with unfamiliar music and theory, and she was quite traumatized by the lack of understanding from the teacher.

Beyond the Rhetoric of Diversity and the Role of Hybrid Music and Practice-Led Research

Many participants in the study expressed an interest in a hybrid form of music in which they felt they could blend Nepali sounds with the new sounds and techniques they were learning. Previous research in intercultural collaboration in music education (Karlsen, 2021) found resistance from staff toward intercultural collaboration due to a commitment to traditional approaches and a perception that encouraging hybrid or cross-cultural collaborations might lead to the threat of a reorganization process where Western civilization was no longer the focus of the curriculum.

For me (Awale), the sarod, an instrument with a strong foundation in Eastern classical music, lies at the foundation of this hybrid collaboration. It has acted as the guide and inspiration to explore unfamiliar music when I arrived in Australia to complete a master of music. My creative horizons have been broadened by the combination of classical elements and the raw intensity of progressive metal and the improvisations of jazz. I get to explore two distinct aspects of my artistic personality: one is firmly rooted in the ageless Eastern classical music traditions, and the other is an exciting journey into the realm of cross-genre music.

These divergent but complementary elements of my musical identity represent the transformational power of music to cross boundaries, bridge cultures, and create a special environment for artistic growth.

This introspective trip investigates the fascinating world of musical fusion, where the Western world and Eastern classical traditions come together in a harmonic convergence of sound. Innovative approaches to playing this traditional Eastern instrument are produced by the technical difficulties of harmonizing the sarod's melodic and ornamental capabilities with the various scales and chord progressions utilized by jazz. The sarod's melodic potential is complemented by jazz's emphasis on improvisation, which provides opportunities to experiment with unusual phrasing and motifs. Jazz compositions can benefit from the additional rhythmic depth that the sarod's percussion abilities can bring. Playing jazz on the sarod also promotes intercultural communication through music by allowing the sharing of concepts, methods, and philosophical approaches.

The importance of representation was identified through the literature reviewed on the pedagogy of caring and intercultural sensitivity and caring in teaching (Bennett, 2004; Ford, 2020; Soto, 2005; Westerlund et al., 2022; Westerlund & Karlsen, 2017). Nondiverse employment of teachers can lead to negative outcomes for immigrant student education (Trueba & Bartolomé, 2000 in Soto 2005). In 2018, the increase in Nepalese music students necessitated a strategy for staffing that considered the cultural background of 50% of the student population.

Most Nepali students speak Hindi, and an intentional decision was made to recruit tutors who had cultural backgrounds from the subcontinent. Kallio and Westerlund (2020) draw on Deardoff's framework of intercultural competence, which include "*internal outcomes* (flexibility, adaptability, an ethnorelative perspective and empathy), and *external outcomes* (behavior, communication)" (p. 58) to describe intercultural competency. There is a risk in conservatoires that flexibility and adaptability can be perceived as a lowering of standards or in the case of Finnish music education students taking part in an intercultural music teaching research project in Cambodia, the doxa of Finnish music education was what they clung to as it gave them a sense of security even though it was clearly not working and unsustainable in the different cultural context (Kallio & Westerlund, 2020).

The value of intercultural capital discussed by Pöllmann (2016) was evident when one of the new tutors, who took a special interest in learning Nepalese language, asked the students to teach her Nepalese folksongs. She organized concerts of Nepalese folk music and performed alongside the students. This engagement sparked interest within the local Nepalese community. In 2022 as the festival of lights, Diwali, approached, she organized a concert at the Sydney Opera House. Despite initial skepticism stemming from the challenges of attracting audiences to concerts, her determination prevailed, as she considered it a unique opportunity for students to perform at the Opera House during their studies. This experience not only enriched opportunities for students prior to their graduation but also engaged with the expatriate community significantly expanding the number of gigs they got and the audiences who would attend gigs a finding supported in previous studies (Anancin, 2023; Latukefu & Pollard, 2022).

The significance of one-to-one teacher relationship has been extensively researched (Burt & Mills, 2006; Burwell, 2005; Gaunt, 2011; Nerland, 2007). Nerland (2007) and Gaunt (2011) emphasize the pivotal role played by the one-to-one instrumental teacher in shaping a student's musical identity and values. For example, I (Awale) experienced a tutor displaying flexibility, adaptability, and empathy while encouraging an intermusicality that recognized my previous skill and introduced me to novel concepts and skills. He composed a song for the sarod titled "Sarod so Sad." The composition included various heads, choruses, and extensive improvisation. He always encouraged me to express my music using my ears. Given that the song was in Rubato form, it required a lot of listening to each other. Although there were challenging moments while learning the jazz standard, he consistently taught me scales that I could use for improvisation and urged me to play freely.

These teachers can also actively perpetuate specific performance and cultural practices of music performance in conservatoire. One student in the Story Circle shared his experience of moving between guitar teachers during his bachelor degree. When he entered the master of music program, he took lessons with a piano teacher and noticed a profound transformation in his musical development. His narrative highlighted the transformative connection between music and his spiritual and physical well-being and emphasized the unique impact that a dedicated one-to-one teacher can have on holistic musical development.

> Right now I'm trying to take music to a deeper level. Connecting to music on a spiritual level so I can see my life improving. I'm more confident now. D's way of teaching is really different compared to other performance teachers. He [tries] to connect music on a spiritual level. His way of teaching is really connecting with the instrument so whatever I hear in my head I need to be able to play on my guitar. I have to tell my story through the instrument. I see myself really improving compared to Bachelor. My one year of lessons with him has changed me really changed me.
>
> (P4 interview, September, 2023)

Becoming Aware of Cultural Bias in Rubrics and Assessments

A participant spoke of growing up in a traditional family describing it as occasionally narrow minded when it came to the role of women. She wrote a song toward the end of her degree where she explored themes of emotion and anger that she had held about her upbringing.

> In our household, being a girl, you are meant to be shy and quiet, doing the household stuff. Not talking too much and not asking too many questions. You have to listen to your parents.
>
> (P3 interview, November, 2023)

The female participants emphasized the importance of understanding how they want to live their lives. For example, the usual dynamic between teachers and students in Nepalese culture discourages students from being too outspoken or opiniated.

> This leads us to hesitate when we interact with teachers. It is hard to come out of our shell.
>
> (P2 interview, October, 2023)

In his article on blended learning and intermusicality in Kathmandu youths, Van den Dool (2016) notes, “Girls especially face exclusion from music education” (p. 95). While evaluating the rubrics employed by one-to-one tutors to assess student development in lessons, an example of cultural bias was identified. In one section of the rubric, students would fail if they were passive in lessons and made no attempt to give an opinion on interpretation or how to solve technical issues. This rubric reflected a cultural bias toward students comfortable asking questions and expressing opinions in lessons.

In 2023, a peer assessment exercise was introduced by Latukefu (author) in the weekly Concert Practice class at Excelsia College. I worked with students to cocreate descriptors of quality for performances across various instruments (Latukefu, 2010). These descriptors were used by students to mark their peers, with a panel of three students assigned as judges each week, in addition to the tutors. The student judges were clearly identified as judges with designated desks, lights, and documents to record feedback. The tutor observed a significant change in the critical feedback provided by students to their peers when they were given responsibility to mark. Previously, Nepali students had been reticent about giving critical feedback to other performers. This changed markedly with the introduction of the exercise. A participant in the interview described how being on the panel made her feel as if she had been chosen to give proper critical feedback and that gave her permission to express what she had heard and what she thought could improve:

> I think we are put into a panel for a reason, right? I really like how people are giving the suggestions. What should I say? Judgment. Yeah, judgment.
>
> (P2 interview, October, 2023)

Culture Shock and a Duty of Care

In a research study of final year music education students in Indonesia (Gunara & Sutanto, 2021), participants were placed in various urban schools with limited resources. A significant number of these students reported that their experiences were more challenging than anticipated. They experienced high levels of stress and anxiety that the researcher described as a form of culture shock. Despite these initial problems, as they settled in, the students gradually adapted to their new environments. The researchers concluded that leaving their comfort zones proved to be an effective and transformative learning experience.

In the current research, the Story Circle participants described different types of culture shock and trauma on arriving in Australia. P4 described it as follows:

> Coming to Australia is like total difference change in culture. In Nepal there is not a working and studying culture. But here you have to work and study and manage your time. That is quite a different experience for a lot of Nepali students because we really don't have such kind of experience. Usually you come here after plus 2 or 12th grade. We have never worked.
>
> (P4 Story Circle, November, 2023)

A lack of self-efficacy in communicating in English with lecturers and other students added to the culture shock faced by students when they arrive.

> When I arrived in Australia everything changed. Everything was so new and different. The first problem was the language barrier. I know English. I watch a lot of Hollywood movies. But talking English face to face its so different. And I realised that the first day I came to the college. Orientation happened but it was so confusing. I was very excited but so confused. I was so scared to talk to anyone except our own Nepalese guys. If there was any confusion I hesitated because all I understood was what my friends told me.
>
> (P5 Story Circle, November, 2023)

Like their Indonesian counterparts, the Story Circle participants described how after overcoming their initial culture shock, they began to adapt and engage with aspects of Australian culture that were different from Nepalese culture:

> I learned to say no. Like when someone asks me to do something like play. They say, "Can you do this song for me?" and even though I can't do it, I'm very busy, I would say yes. But, then slowly I'm realizing saying no is not a bad thing and this college taught me about that.
>
> (P5 Story Circle, November, 2023)

Ensemble playing provided opportunities for both social and musical interaction between international students and domestic students, overcoming potential language barriers. The students perceived these opportunities as vital in overcoming culture shock. An exchange of knowledge in music showcases where domestic students assisted with music reading and Nepali students taught Nepali songs facilitated their learning processes and created the intermusicality that Van den Dool (2016) advocates. The students were not discarding their previous learning systems or separating the new learning system from the old. Instead they combined both previous and new knowledge and practices. And by giving them opportunities to play Nepali songs in the new context, they were able to share their cultural practices and learning strategies with their domestic counterparts.

> I had to take some breaks there was ups and downs so it took me few semesters to come back. It was a hard experience that I had. I got to work with not only Nepalese but many domestic students in bands. Playing with domestic students and teaching them our music that was the fun part. The notating thing we struggle a bit. When I came here I was really really bad and I couldn't read any chart or anything but when I was doing classes I was rehearsing with domestic students they helped me read the charts.
>
> (P6 Story Circle, November, 2023)

The following is a pilot version of a *Handbook of Care*. It is initially designed for international students but the goal is to extend the scope to support students who are neurodiverse or in need of trauma-informed pedagogy (Waltzer, 2021).

Pilot *Handbook of Care for Higher Music Education*: Encouraging Cultural Diversity and Inclusive Practices

Admissions Policies: Embracing Cultural Diversity

Little or no alignment between admissions policies, recruitment, and cultural differences in learning music can turn higher music education providers into gatekeepers of an exclusive club, thereby losing opportunities for cultural diversity in programs.

Guidelines

Admission policies and procedures: Develop policies and procedures that are inclusive of and sensitive to different learning styles, cultural backgrounds, and experiences.

Reviewing and revising admission criteria: Regularly assess and evaluate the effectiveness of admissions policies to encompass different learning styles, cultural backgrounds, and experiences.

Recruitment: Engage in recruitment efforts to attract a diverse range of applicants from various cultural backgrounds and communities

Diversity in Staff Recruitment

A lack of diversity within the teaching staff can inadvertently reinforce the notion that international students are not genuinely represented in higher music education. It is important to seek lecturers and tutors who reflect the diverse student populations.

Guidelines

Recruitment Strategies: Develop and implement recruitment strategies that actively seek candidates from diverse backgrounds.

Give Staff Diversity a Platform: Celebrate diverse perspectives from staff and showcase them to encourage strong voices and opinions supporting diverse learning environments.

Professional Development: Provide professional development for all staff to develop understanding that different cultural values, skills, learning strategies, and performance traditions are acceptable and should not be corrected to assimilate them with the dominant conservatoire culture.

Understanding the Challenges and Opportunities Associated With International Study

Guidelines

Culture shock is commonly experienced by international students moving to a new and unfamiliar academic environment. Ensuring clear communication and support structures in the first semester of study is crucial for a pedagogy of care.

Cultural adjustment: A lack of self-efficacy with their new language stops students from expressing concerns or confusion. Assisting newcomers involves familiarizing them with the host country's culture while honoring and acknowledging their own cultural background.

Academic transition: Helping new students become accustomed to the academic standards and teaching approaches in the host country without insisting they assimilate entirely equips them for diverse coursework formats, assessment procedures, and study methods.

Open-mindedness and engagement: Implementing cross-cultural collaboration and hybrid projects between local and international students develops a translocal space where students can share musical practices. Through this engagement, learning the skills and techniques from each other may improve greater understanding and openness. Arranging periodic music workshops led by experienced musicians offers students valuable insights and information on the latest developments within the music business and industry.

Understanding Cultural Constraints in Curriculum and Assessment Design

Guidelines

Recognizing and valuing diverse forms of expression, musical traditions, and ways of learning is an important part of caring for students.

Involve students in curriculum review: Giving diverse student groups a forum where they feel comfortable expressing their views can assist this process. Using information gained from students to understand and identify cultural bias in the development and design of rubrics and assessments will strengthen intercultural sensitivity. Developing diverse teaching activities and considering different ways of assessing that will consider cultural constraints of students will encourage academic growth.

Community engagement: Explore opportunities for international students to develop their own translocal musical ecosystems (Anancin, 2023) while studying. Conservatoires can be intimidating places, and creating a hospitable atmosphere for expatriate communities to visit and enjoy performances and compositions of musicians will enhance the international student experience.

The experiences of Nepalese music students provided valuable insights for a short pilot *Handbook of Care for Higher Music Education*. This project came about in response to the need to better support a large group of international students in what had previously been a largely domestic student cohort. The themes that were developed from an extensive review of literature and data collected through interviews and Story Circles revealed the importance of testing everything we hold to be true regarding standards in admissions policies, staffing, curriculum, and assessment. Overall, in order to care for students with diverse needs, we must fully embrace the notion that difference must be acknowledged, and efforts made by the institution to adapt and incorporate difference into the everyday life of students and staff is necessary. Community engagement is on the agenda of all higher education providers, and actively engaging with expatriate communities to build translocal music spaces where international students can enjoy a vibrant musical life in their new country should be essential work for conservatoires.

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6 Assessment *of* Learning, for Learning, and *as* Learning in the Applied Music Studio

Kelly A. Parkes

In this chapter, I explore the ways assessment has been defined at large, and how it has been used in the applied music studio. Then I examine research around several issues such as barriers to using assessment, professional development for using assessment, and characteristics of good assessments that are important for applied music studio teachers to consider. Finally, I give practical recommendations for applied music studio teachers to use and apply assessment in their studio teaching. Assessment can be used for the measurement **of** learning, when teachers use evidence of student learning to determine whether students met their objectives and to what levels of achievement. Learning is measured after teaching has occurred. Assessment **for** learning allows both student and teacher to make inferences about progress and guide future goals, showing where growth has occurred but also where more skill or more learning is needed. Assessment can also be seen *as* learning, where the very act of assessing provides a learning experience and growth for students, where they can reflect and monitor their own progress and inform their future directions.

> Assessment is an essential part of music teaching. It is in the music studio when we listen to our students' playing, assessing their strengths and weakness, then help them determine what additional experiences may strengthen their performance and develop them into well-rounded, independent musicians.
>
> (Abeles & Parkes, 2022, p. 175)

We can use assessment in a variety of ways in the applied studio yet such processes often go unnoticed and unrecognized because assessment, as a process, and the associated understandings may be somewhat diffuse and murky for many applied music studio teachers.

Defining Assessment

Assessment is a term that includes all the tools, processes, and approaches that teachers use to collect information about student learning; that is, student

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learning (knowledge and skills) this is a result of music instruction or, in this case, the result of weekly lessons with an applied music studio teacher. Assessment in the wider education field is typically seen as a process, used within a cycle of teaching and learning. Figure 6.1 illustrates where assessment can typically occur during teaching and learning in the applied studio, while Figure 6.2 illustrates the assessment processes.

Assessment processes can be used in a variety of ways but it is important to note that *an assessment* (or an assessment task) is different to the *assessment process* at large. An assessment does not always have to be a paper and pencil exam, although many readers will have experienced it as such. An assessment can be one of three general types: (a) performance assessments that measure musical skill and musicianship (psychomotor skills); (b) written tests that illustrate knowledge (cognitive and affective); and (c) project or portfolio assessments that illustrate a body of work or learning. Performance assessments are well known to applied studio music teachers and these are performances, such as recitals and juries[1]; even an audition could be considered a performance assessment. Written tests are typically not used in the applied music studio as there is often less concern with what students know about music and more focus on their performance skills and musicianship; however, there is no

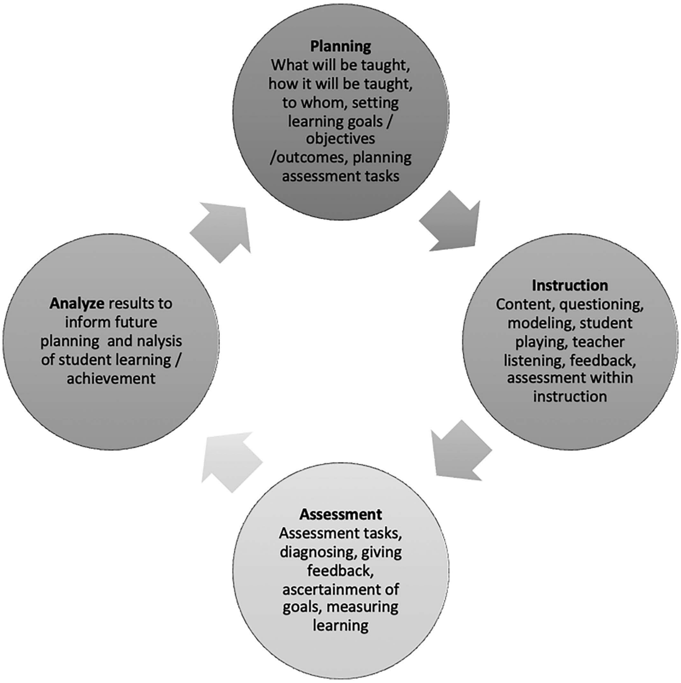
Planning
What will be taught, how it will be taught, to whom, setting learning goals / objectives /outcomes, planning assessment tasks
Instruction
Content, questioning, modeling, student playing, teacher listening, feedback, assessment within instruction
Assessment
Assessment tasks, diagnosing, giving feedback, ascertainment of goals, measuring learning
Analyze results to inform future planning and nalysis of student learning / achievement

Figure 6.1 Assessment within teaching and learning in the applied music studio

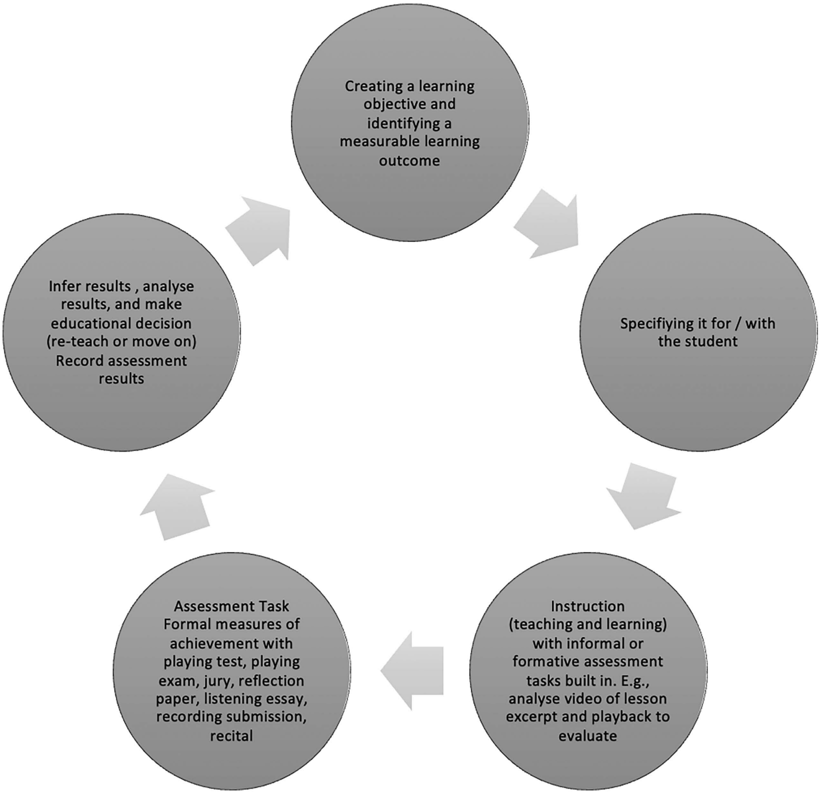
Creating a learning objective and identifying a measurable learning outcome
Specifiying it for / with the student
Instruction (teaching and learning) with informal or formative assessment tasks built in. E.g., analyse video of lesson excerpt and playback to evaluate
Assessment Task Formal measures of achievement with playing test, playing exam, jury, reflection paper, listening essay, recording submission, recital
Infer results , analyse results, and make educational decision (re-teach or move on) Record assessment results

Figure 6.2 Assessment process cycle in the applied music studio

reason why they might not be included in thoughtful ways to further illustrate what students have learned from their applied music studio teacher. Project or portfolio assessments are more prevalent in the 21st century as graduating musicians prepare portfolios of their body of work, performances, recordings, etc. to share with potential employers and as a way to promote and market themselves.

Often it is the timing of an assessment that indicates its purpose or function. An assessment can be used to *diagnose* a student's current level of achievement. For example, in their first applied music studio lesson of a semester, a teacher asks students to play all their major and minor scales at a particular metronome marking to ascertain which technical areas are fluent and which need further work. Diagnostic assessments might be used at other points in the semester to informally diagnose a difficulty or pinpoint an area where a student needs assistance, for example, at the start of a lesson, diagnosing tension in the fingers, which is affecting the way the keys are being struck in a piano lesson.

A *formative* assessment might be used during the semester to guide both the teacher and the student, in this way *informing* both. For example, mid-way through the semester, the applied music studio teacher might ask the student to sight-read a new piece of repertoire to see if it is developmentally appropriate as a new work to pursue. When the student attempts the sight-reading, both the teacher and the student are informed about what seems difficult or what seems easy to achieve. The decision made together by the student and teacher about whether to continue pursuing that piece of repertoire would inform future learning. A *summative* assessment is usually used at the end of a learning period and is designed to show evidence of student learning. For example, an end of semester recital is typically recognized as a summative assessment appropriate for a performance student to show what they have learned over the course of a semester.

Assessments can be *formal* or *informal*, and this distinction is due to the nature of the assessments. Informal assessments are usually embedded within instruction, as part of instruction, and can be seen as part of learning. Informal assessments include observations by teachers, questions and answers, and diagnosing issues and prescribing solutions. They are usually not systematic and not typically documented, or written down. Formal assessments, on the other hand, are more systematic and are typically documented. Formal assessments in the applied music studio can be practice logs or journals, reflection papers about lessons, mid-term recitals or juries, end of semester recitals or juries, portfolios, and they demonstrate what students have learned or mastered in relation to instruction.

There are two other terms that get conflated with assessment: evaluation and measurement. Evaluation is a term that is often used interchangeably with assessment and this is unfortunate. Evaluation is a specific term that refers to the value given about the worth or value of something, usually with the goal of summarizing net merit. Evaluation processes consider the quality of a product or a program, for example, the evaluation of a piece of jewelry to estimate the replacement value, or the evaluation process that universities undergo in order to maintain their institutional accreditation. Another example is the evaluation of faculty in higher education; typically, there are several points of data used to evaluate a faculty member for high stakes decisions, such as salary raises and tenure. Data used to evaluate faculty are grouped into three areas: (a) creative or scholarly output, (b) teaching, and (c) service to the field and to the institution. Within these three areas are multiple measures of each, for example, the survey results garnered from students about a teacher's teaching and the observation notes from a peer who has observed the teacher teach.

Separately, measurement is a specific term that means to measure the dimensions of something. We can create measures, or assessment tasks, that measure the various aspects or dimensions of musical performance or musical knowledge, for example, (a) performance assessments that measure musical skill and musicianship (psychomotor skills) or (b) written tests that illustrate knowledge (cognitive and affective). We can use measures of musical learning as part of an overall evaluation of a student's progress over a semester or year. Measures of learning can be seen as formal assessment tasks. When multiple measures, or many assessment tasks, are used in the process of assessment, it is an objective way to arrive at an evaluation of what the student has learned over the course of their study.

In the 21st century, there is a new direction in education at large to take a multiple-measures approach to assessment. That means conducting formal assessments at very regular intervals, perhaps weekly or monthly as part of teaching and learning cycles. Multiple measures also need to be multifaceted, which means using different types of assessment tasks or tools. For example, there are several facets to a strong performance; technical proficiency, rhythmic accuracy, intonation, musicality, and so on. It is important that assessments have authenticity and that they reflect real-world expectations. The authenticity of applied music studio lessons is usually never in doubt as applied music studio teachers in higher education are tasked with graduating students that can succeed in the professional world of music as professional musicians, in almost every genre from orchestral to popular musicians. The level of performance proficiency is only a part of this, as often applied music studio teachers are also tasked with developing adjacent skills in students that are included with being a musician such as how to think, act, communicate, present, and continue to develop as a musician. It is often the case that applied music studio teachers are expected to take on roles such as "parent, . . . mentor, or psychologist" (Savvidou, p. 21), yet perhaps there are few teachers that measure whether their students are developing those adjacent skills and if so, in what ways and to what levels.

Assessment Practices in the Applied Music Studio

Most applied music studio teachers have "an awareness of each student as an individual with unique goals, perspectives, and musical issues" (Conway, 2020, p. 198), yet these are often not formally noted nor is a measurement plan put in place to determine when and how well these goals have been reached. This section of the chapter addresses assessment practices in the applied music studio by reviewing the literature and the research and illustrating effective and ineffective practices. Applied music studio teachers are showing signs that they are focused on students in learner-centered ways (Daniel & Parkes, 2019), and recently, over the past decade, there has been a renewed interest in assessment in the applied music studio. This is probably due to the increasing attention given to student outcomes across the higher education sector in many countries in the 21st century. Daniel and Parkes (2019) suggest that "in higher education [there] is greater accountability (or compliance), whereby institutional administrators must hold their teaching staff accountable in reaching student learning outcomes or goals" (Daniel & Parkes, 2019, p. 269). Levels of accountability can be seen positively, if framed as responsibility for student learning (Senechal, 2013). Rather than subscribe to the accountability framing of compliance, applied music studio teachers might instead see the overarching importance of being responsible for their students meeting their learning objectives. When those objectives are met, and yet no data are recorded, it becomes very difficult to make the case to unit or department leaders and administrators that one has taught anything at all and almost impossible to illustrate the level or degree of success of the teaching.

Parkes (2019) gives a detailed overview of assessment practices in the applied music studio, starting with a review of the earliest measures of applied music studio dimensions such as rhythm, pitch, intonation, tone, expression, and musicality. Many of the early researchers produced analytic rubrics, which were criteria-specific and showed good evidence of reliability and validity, across a range of instruments.

Parkes observed that

> this research has been centered on musical instrument-specific assessments. Woodwinds (Abeles, 1973; Bergee, 1989a), brass (, 1989bBergee, 1988, 1993; Fiske, 1977), guitar (Horowitz, 1994; Russell, 2010), strings (Zdzinski & Barnes, 2002), percussion (Nichols, 1991), piano (Wapnick et al., 1993) and voice (Jones, 1986) have been investigated. Ciorba and Smith (2009) created an assessment rubric that reportedly assessed both vocal and instrumental performances and Smith (2009) crafted a rating scale for wind jazz improvisation performance. These specific measures are all reported to assess music performance with acceptable evidence of reliability/precision and validity.
>
> (Parkes, 2019, p. 772)[2]

Evidence of reliability and validity is important to quality measures as part of all assessment processes. Reliability means that an assessment should be free from bias and error and produce consistent results. This would mean that a teacher creates a rubric specifically for first-year students and uses it with first-year students every year. Validity, on the other hand, means that an assessment should align with instruction. This means that the results are an accurate reflection of what was taught and what was learned. For example, a teacher would not give a technical test on scales if they had not taught the student to play the scales.

The researchers previously noted by Parkes specifically designed assessments to measure the dimensions of specific musical performances in applied music studio settings. As Parkes (2019) also points out, there are critics of this approach to assessment in the applied music studio, such as Mills (1991), Sadler (2015), and Swanwick (1999). Mills (1991) posited that performances should not be broken up into detailed criteria and further pursuing that notion, and both Sadler (2015) and Swanwick (1999) supported a holistic listening appraisal approach to assessing musical performances. They all may have a valuable perspective but perhaps this is not an "either/or" situation. We don't have to use either criteria-specific measures *or* holistic appraisals; perhaps after consideration of this chapter, we might be able to find a way to use both as appropriate for the 21st-century applied music studio.

Other assessment practices in the applied music studio are reviewed in detail by Parkes (2019) such as the previous approaches to self-assessment models in the applied music studio. Bergee and Cecconi-Roberts (2002) conducted research to investigate the effects of small-group peer interaction on self-evaluation of music performances, and Daniel (2001) directly examined how students used self-assessment of their performances as part of their learning. Daniel (2004) also examined peer assessment in music performance as he developed, trialed, and evaluated a peer-assessment methodology for the Australian higher education applied studio music environment.

Reflection has been used in the applied music studio as a self-assessment for students to identify knowledge about their lessons, their performances, and their own growth over time. Parkes (2010a) reported that applied music studio teachers that required a weekly reflection from the student after listening to a recording of the week's lesson promoted (a) positive perceptions about the rubric from both teacher and students, (b) an increase in student awareness and recognition of how improvements could be made after using the rubric to evaluate their own lesson performance, and (c) a clear understanding of what the applied studio teacher was requiring. Carey et al. (2017, 2018) have suggested from their studies that reflection might be seen thematically and that outcomes produced are the development of student autonomy, shared sense of collaboration, and increased clarity and confidence in learning

Mertens and Parkes (2024) have recently reported similar findings and affordances, noting that there were six themes illustrated in their study of student reflection materials: (a) Recognition: Students recognizing how they actually sound as opposed to how they remembered experiencing it during a lesson, (b) Evidence of learning: Students showing greater understanding of the material/lesson, (c) Confidence: A rise in confidence or identification of when confidence is not growing, (d) Transfer: The connection of what the student is learning to other lessons or experiences, (e) Teacher: An appreciation from the student for teacher action/directives; how the teacher is acknowledged individually or collaboratively, and finally (f) Future Goal Setting: Students plan what needs to happen in the future.

In general, the scope of assessments that have been created or recommended in the 20th century have been either criteria-specific performance assessments or holistic performance appraisals. The notions of self-reflection as assessment, self-assessment, and peer-assessment in the applied music studio have been introduced at the front of the 21st century.

The Case for Assessment in the Studio

In their popular applied studio textbook, *From the Stage to the Studio* (2012), Watkins and Scott have several recommendations about assessment. First, they suggest that "music terminology, instrument parts, human anatomy, and aspects of the theory, history, and style can be easily tested and graded with simple multiple-choice . . . exams" (Watkins & Scott, 2012, p. 157). They also suggest that knowledge about the repertoire can be tested with short answer essay questions. Additionally, they recommend that performances be "graded with rubrics or numerical systems" (p. 157) and share a universal rubric that they state can be modified to suit a variety of situations and contexts (p. 283). They touch on student reflection, suggesting that prompts allow students to focus, for example, "the aspect of my playing/singing that needs the most work is . . ." (Watkins & Scott, 2012, p. 157). They recognize that applied music studio teachers are constantly assessing informally but that it is insufficient. They note that "entrance auditions, chair placements, performance examinations, semester grading, and competitions not only call for systematic identification of techniques and musicianship, but will challenge you to assign a quantifiable value to each aspect of performance" (p. 208). They list typical assessment areas, similar to those presented already in this chapter, such as "note accuracy and intonation, appropriate tempo and articulation, rhythmic accuracy, articulation, tone, dynamics, phrasing, timing, stylistic and expressive interpretation, artistic nuance, and delivery" (p. 209). They suggest creating your own point system, or working with a rubric in which each area is defined along with the series of descriptions of a range of levels of achievement (from highest to lowest).

Watkins and Scott (2012) also put into perspective the need to make expectations clear to students, so that both teacher and student know the direction of the teaching and learning. This can be done a priori, that is, by having a conversation *before* lessons start and sharing with students what the teacher's goals are for them and having students share what they want to get out of their lessons as well. Watkins and Scott (2012) also make clear the need for a syllabus, which is an area that can be difficult for applied music studio teachers. They describe a syllabus as a long-term plan that includes technique, etude, and repertoire for each student "that includes benchmark events such as required recitals and juries, divisional exams, treatise presentations" (p. 229). The syllabus acts as an agreement with expectations and policies. Most institutions of higher education require a syllabus for any course taught to students but the difficulty for many applied music studio teachers is that due to the individualized nature of lessons, it presents a problem to create one each for every student in the studio. I recommend creating a template with areas and specific events that will be required of every student and then, as Watkins and Scott (2012) also support, meet with each student cocreate the plan. It is important to make adjustments together throughout the semester and make decisions together about repertoire, performing goals, considering master class opportunities, audition dates, and summer festivals as complementary goals. Figure 6.3 presents a potential template to be used at the start of semester.

Watkins and Scott (2012) underscore the issues that arise when teachers and students have different expectations of applied music studio work and strongly suggest having conversations that explore all expectations at the start of each

Syllabus for Applied Music Studio

Semester/Year ________________ **Student Name** ____________

Statement of teaching philosophy

Statement of commitment to teaching and learning.

Office hours:

Contact/ Institutional phone number/ email address:

Other statements required by the University such as attendance policies, accommodation policies, etc.

Individualized section:

Selected repertoire and etudes:

Planned master classes, juries, exams—dates and repertoire goals:

Planned student outcomes and objectives:

Figure 6.3 Syllabus template for assessments

Dates of lesson	Repertoire assigned	Assessments
Week 1	Technical etudes/scales	Diagnostic (not used for final grade)
Week 2	Technical etudes/scales	Technical etude **x,** with technical performance rubric
Week 3	Technical etudes and concerto movement 1 that aligns	Reflection of first two lesson videos
Week 4	Technical etudes and concerto movement 1 that aligns	Technical etude **x,** with technical performance rubric
Weeks 5	Concerto full movement 1	Coaching with accompanist on concerto with musicianship rubric
Week 6	Technical etudes and concerto movement II that aligns	Reflection of week 4&5 lesson videos
Week 7	Technical etudes and concerto movement II that aligns	Technical etude **x,** with technical performance rubric
Week 8	Concerto full movement II	Coaching with accompanist on concerto with musicianship rubric
Week 9	Technical etudes and concerto movement III that aligns	Reflection of accompanist rehearsal—self assessment using performance rubric
Week 10	Concerto full movement II	Rehearsal of concerto mvt III—feedback from peer masterclass with full performance rubric
Week 11	Full concerto	Reflection of peer feedback
Week 12	Full concerto	Final recital with full performance rubric

Weighting of assessments for semester grade (90–100 = A; 80–89 = B; 70–79 =C; 60–59 = D)

Technical etude performances in lesson with rubric—3 at 10% each	30%
Two coaching sessions with accompanist with rubric—2 at 15% each	30%
Peer feedback at trumpet studio class—with rubric 10 %	10%
Reflections—4 at 5% each	20%
Final recital—Rubric completed by all division faculty	10%

Figure 6.3 (Continued)

semester, to discuss a variety of questions, such as, how many lessons will be given, what is the process for missing a lesson, should a student arrive warmed up or is warm up part of the lesson, how will assessment be undertaken, how will progress be noted, what if there is a disagreement about interpretation, style, or technique? Fostering these conversations about expectations and setting objectives together can make the applied music studio experience more democratic and collaborative for both students and teachers. The unbalanced hierarchical master-apprentice approach to the studio can be detrimental to students if teachers assume their goals for students are clear when perhaps they are not. For strong student performance outcomes, a shared approach to goal setting, and goal measuring, is often more productive (see Yuen and Blackwell chapters).

In his transformative book, *Intelligent Music Teaching* (Duke, 2005), Duke addressed assessment noting that "assessment is inextricably related to the goals of instruction, so the time to being thinking about assessment is in the planning stages, before instruction actually begins" (Duke, p. 51). He also states that there needs to be precision in thinking about planning and teaching, asking "how will students demonstrate that they've accomplished the goals we set for them?" (p. 52). He separates the assessment from grading, suggesting that assessment is an ongoing activity that needs to be carefully planned whereas grading (calculating averages, awarding letter grades, etc.) is the result of assessments. The results of assessments often cause the most concern because results typically have consequences—for example, when grades, test scores, and audition results impact a learner's future; and when grades, test scores, or audition results indicate that a learner has not met stated levels for entry to a higher education degree or has not met the audition committee's expectation of a certain level of playing. The results are not being admitted to university level study or winning the first chair after the audition. This is a reasonable way to understand how assessment can and should function as part of teaching and learning, and I would add that the assigning of a "grade" continues to be a problem in the US institutions of higher education. Burrack and Payne (2020) explain why grades are problematic:

> Course grades, although based on a collection of direct measurements, can be considered indirect measures of learning because (a) they represent a combination of course learning outcomes, (b) frequently include additional components not related to learning outcomes, such as extra credit, participation, or penalties for unexcused absences, and (c) averages of multiple scores resulting in the inability to differentiate achievement from challenges.
>
> (Burrack & Payne, p. 117)

Course grades have the potential to only represent direct learning achievement, by using direct measurements such as assessments focused on learning outcomes and objectives, but too often include other components that do not illustrate learning. These components are often subjective, punitive, and are unrelated to the psychomotor skills or cognitive knowledge stated as learning outcomes expected by the teacher.

To make assessment tasks, or measures of learning, useful in teaching, they need to be happening often and they need to be tied to actual learning outcomes and objectives. It is tacitly understood in education at large that it is important for teachers to know what their students know, feel, and are able to do. This is true of the applied music studio as well. Duke (2005) supports the idea that we should take every opportunity to find out and assessment is the mechanism we have. We can create assessment tasks that do not interrupt the flow of instruction: we can also use assessment tasks more formally to guide our teaching and therefore the learning of our students. A foundational idea of assessment is that in order to determine whether a student has met a learning outcome in a formal assessment task (such as a playing test), students need multiple repetition with informal feedback given with specific information about their progress in settings that mirror the formal assessment task, for example, asking a student to play a particular passage without interruption during a lesson, taking notes and giving specific informal and formative feedback (including modeling and suggestions for improvement) after the performance. When the student plays in a formal recital setting for formal assessment, they have experienced the authentic procedure of being expected to play uninterrupted while being assessed. Assessment, at its core, is simply an opportunity for a student to show what they know and can do. Many applied music studio teachers are already using informal assessment in their studios but, with further planning and preparation, could develop formal assessment strategies that better illustrate all that their students have learned over a course of study. Formal assessments designed to mirror the activities of instruction that occur during applied music studio lessons should also indicate the student knows how to apply them outside of lesson time. This would indicate that students are developing independence, which, for most applied studio music teachers, is the ultimate goal for learners. We want our applied music studio students to, after several years of study, be able to diagnose their own technical or musical problems, have their own interpretations of scores, and build on their technique to continually improve their level of artistry.

Gonzàlez and Bautista (2022) note that in conservatories (music schools), there is a tendency to see the instructional and formative uses of assessment emphasized. These are the kinds of assessments with which applied music studio teachers are already most familiar. Instructive assessment is another term for feedback and formative assessment and allows for students to inform their learning and "foster their self-regulation" (Gonzàlez & Bautista, 2022, p. 293). They suggest that these types of assessment allow students to be aware of and internalize both the criteria and the ways in which they will formally be assessed outside instructional time. Gonzàlez and Bautista (2022) underscore the importance of what they call "assessment procedure systematization" (p. 294), which is where both teacher and student keep a systematized record of what is happening in class and in assessment scenarios. They point out that applied music studio teachers tend to "conceptualize assessment idiosyncratically (personal, not shared and not systematized) so each teacher tends to assess based on their own subjective conception of teaching, learning, and interpretation of their instrument" (Gonzàlez & Bautista, 2022, pp. 294–295). They observe that assessment procedures are not systematized in music conservatories and specifically; they note "the criteria are not sufficiently explicit, defined, and structured into specific assessment and grading procedures" (p. 295). They also see the repercussions of this fall on the students, who are not able to understand, or internalize on their instruments, the criteria for practicing outside the studio lessons. Gonzàlez and Bautista (2022) make the point that if students can internalize authentic assessment criteria through assessments and have awareness of how, when, and why they are being assessed, then students can learn more effectively. They enthusiastically support the use of rubrics, as explicit conveyers of criteria, with both students and other applied music studio colleagues. They also state the importance of criteria being closely linked to learning objectives and the expected levels of attainment of said learning objectives. They are clear in their observation that "systematization of assessment procedures will be increasingly necessary in our educational centers" (Gonzàlez & Bautista, 2022, p. 299) and suggest that in order for students' capacities to create their own interpretations of music, their technical skills and their interpretive skills must develop together. Assessment criteria should focus not only on technique but also on the most appropriate way to apply technique to a particular musical context.

As Gonzàlez and Bautista (2022, p. 300) highlight, "the mental image of what the student wishes to reproduce is linked to their technical capacity or knowledge about what sounds can be made." In order to create their own mental image, students make the score meaningful, they experience it, they delve into the composer's intention, and they decide what they might like to communicate based on their understanding of the work (Gonzàlez & Bautista, 2022). This supports the idea that as applied music studio teachers, we could also use assessments of musical knowledge and experiences for our applied music studio students, as part of an overall suite of meaningful assessments that could lead us to make well-supported evaluations of their total progress.

Gonzàlez and Bautista (2022) make one final, very important point. They emphasize that with a lack of systematization, there are not common assessments or grading procedures between studios. When applied music studio teachers fail to share their own assessment criteria with their colleagues, this is not conducive to departmental work and may even affect the levels that students in different departments are expected to attain. There seems room for applied music studio teachers to communicate more transparently with each other at institutional levels and perhaps there are professional development models in the literature that might support those approaches (e.g., Carey, 2016; Gaunt, 2013).

Barriers to the Use of Assessment

There seems to be an issue for applied music studio teachers when it comes to the topic of assessment that is separate to how teachers regard their teaching overall. Parkes (2010b) found that while applied music studio teachers ($n = 246$) held high levels of teaching efficacy, they held low levels of efficacy with respect to assessment. Applied music studio teachers in this study shared their methods of assessing musical performance as being (1) jury performances, (2) recital performances, (3) attendance, (4) effort in lessons, and (5) overall progress, with the latter 3 (progress, effort, and attendance) being the most important. The findings of that study did not illustrate clearly enough how juries and recitals were being measured (with criteria-specific measures or holistically) but findings revealed that only 25% of these teachers were satisfied with the way they were assessing their students.

Concomitantly, other higher education music faculty are not prepared to use to use assessment in their settings either. In research that examines teachers preparing future music teachers, music teacher educators (MTEs), Parkes and Rawlings (2019) found that of the ($N = 149$) MTEs they surveyed, they identified more participants that had experience with assessment preparation at the graduate level of their education, rather than the undergraduate level. The participants described several concerns with the importance and sequences of assessment in their preparation and education experiences. In a separate study, Parkes and Rawlings (2021) found that MTEs showed some misunderstanding of assessment vocabulary but they held mostly high levels of both personal and programmatic assessment pedagogy efficacy. Efficacy is the level of perceived competence that an individual holds so it is interesting that despite evidence indicating these teachers did not understand assessment, their levels of efficacy remained high. These studies raise an interesting question about the ways in which higher education faculty in either music performance or music education are being prepared to teach and use assessment in their careers at institutions of higher education.

Professional Development to Assist With Assessment Use

Professional development for applied music studio teachers, specifically in the area of assessment, is missing from the research literature but perhaps should be more actively pursued by unit/department leaders of applied music studio teachers. Peer discussions about teaching, such as those presented by Gaunt (2013), provide a model that may prove helpful for applied music studio teachers to follow. In their work with applied music studio teachers in conservatory settings, they examine reflective practices for musicians teaching in conservatories. Gaunt's (2013) work describes the potential of reflective practice for applied music studio teachers. She makes the case for reflective practice, highlighting that musicians with high levels of narrow expertise should have ways of connecting that expertise with communities that have diverse knowledge.

Reflection about teaching goals as well as reflection about the goals themselves may lead to a shift in the field as applied music teachers' teaching, which is now valued almost as much as their expertise as a performer in the 21st century. The success of teachers used to be solely "judged on the success of the next group of students" (Gaunt, 2013, p. 51), yet in the 21st century, the music industry is changing quickly and the most effective applied music studio teachers are engaging in more collaborative processes with their students. Reflection around teaching practices is part of this shift, according to Gaunt, and her project identified the conditions needed for reflective practice. She identified the types of materials that impacted 16 teachers' identities as musicians and teachers and she engaged in collaborative reflection conversations about teaching. Important to these conversations was the establishment of a safe and shared learning environment. The act of reflection was undertaken during seminar-like sessions guided by the researcher, covering topics such as one-to-one (applied studio music) teaching, musicians in society, improvisation and creativity, practicing, presence and performance, assessment and feedback, health and well-being, and methodologies in practice-based research. Gaunt reported that reflecting collaboratively helped her participants to share their knowledge and expertise, to value the sources of these in their teaching, and to share these ideas with other teachers and artists. This process was undertaken as part of the "Innovative Conservatoire" (p. 51), a funded project that had continued successfully since its inception in 2006. With between 16 and 23 conservatories participating and 35 teachers across Europe, this is perhaps model that could be replicated in other countries with the same goals as Gaunt (2013), that is, of "building a stronger shared sense of artistic and professional identities" (p. 60) in applied music studio teachers and "building a reflective community of practice in higher music education" (p. 61) especially around the topics of teaching and assessment.

Carey (2016) undertook similar work in Australia with four Australian institutions and one from the UK. The goals of their project were to (a) enable one-to-one music teachers to improve their professional skills; (b) foster deep learning skills and outcomes in music students; and (c) help ensure higher music institutions meet student and market needs in relation to one-to-one learning (Carey, 2016, p. 5). They approach the work in a similar way to Gaunt, in terms of employing reflective practice. They encouraged students and teachers to work collaboratively in sharing ideas about teaching and learning. They produced a pedagogical framework, among other outputs, that embraced the following five characteristics:

- Students and teachers have opportunities to share ideas and collaborate
- Facilitating deep reflection on learning and teaching practices
- Developing a learning culture
- Supporting students in becoming autonomous, independent learners
- Institutional leaders provide support (Carey, 2016, p. 6)

Teachers from all four institutions were involved with teacher workshops, paired reflections, and opportunities to read and reflect with students as well as reflect about student reflections. One group of students were asked to provide feedback about their performance studies portfolios (PSPs), an assessment which was used as part of their studies. The teachers who were evaluating the students also reflected about what they saw in the students' portfolios, and Carey reports the findings about the PSP assessment as follows:

> Teachers saw the PSPs as a valuable reflection tool that contributes to developing solid foundations for significant learning and development. Teachers noted that the responses in the journals display a range of reflective abilities. Some students' responses remained descriptive only, lacking deeper insights into their learning, while others demonstrated a keen awareness of learning objectives, approaches required to achieve them, and any gaps in understanding that needed to be bridged for new skills to develop.
>
> (pp. 23–24)

One of the main overarching findings from this entire project was that "opportunities for teachers to reflect resulted in insights that improved teachers' professional practice" (Carey, 2016, p. 16). Given that applied music studio teachers may have nascent understandings of and uses for assessment, this professional community development approach may be useful in developing efficacy with assessment as part of teaching and learning in the applied music studio.

Characteristics of Good Assessment Tasks

Given that assessments may be seen as useful when used systematically in the applied music studio, it is important to be familiar with the characteristics of good assessments. There are three main types of assessments: (a) performance assessments that measure musical skill and musicianship (psychomotor skills); (b) written tests that illustrate knowledge (cognitive and affective); and (c) project or portfolio assessments that illustrate a body of work or learning. With all of these, the first priority is to ensure that any assessment is aligned with a preplanned student learning outcome or instructional objective. In a practitioner article, Wesolowski (2015) outlines ways in which teachers in music classrooms can develop learning objectives for their students, and this provides a model for us to consider in the applied music studio. The first purpose is to allow a teacher to plan specific activities in lessons that will foster learning and second to have a system for planning to evaluate student learning.

Wesolowski (2015) shares that teachers stand to gain the following if they develop learning outcomes:

> (a) clear statements of what to assess, (b) well-defined instructional activities, (c) a balanced direction of depth of instruction, and (d) documentation for accountability while the benefits to the students are (a) clear communication of teacher expectations and (b) an established framework for student self-evaluation.
>
> (Wesolowski, 2015, pp. 40–41)

He explains an accessible process for developing instructional objectives using the acronym SMART which is adapted here for the applied music studio.

Specific: The objective is focused by teachers' standards and by learners' needs.
Measurable: An appropriate assessment task/measure is selected to assess the objective.
Appropriate: The objective is within the teacher's control to effect change and is a worthwhile focus for the students' academic year or semester.
Realistic: The objective is feasible for the teacher and student.
Time limited: The objective is contained within a single school year or instructional period such as a semester.

The point that Wesolowski (2015) makes is that we should plan instruction with these in mind. For example, instructional objectives or learning outcomes (that match the Figure 6.3 syllabus) for the applied studio could be as follows:

Technical Standards: Weeks 1–12 students in my studio will improve their technical skills playing technical etudes as measured by the technical performance rubric at regular intervals.
Musical Standards: Weeks 1–12 students in my studio will improve their musicality as measured by the musicality performance rubric at regular intervals.
Independence Standards: At the end of 12 weeks, students in my studio will be able to evaluate their own performance recordings according to the musicality performance rubric.
Independence Standards: At the end of 12 weeks, students in my studio will be able to diagnose their own performance needs in lessons using reflection in response to reflective prompts at regular intervals.

The next step is to create the assessments or measures themselves. Many of the authors cited in this chapter favor rubrics for use in the applied studio and rubrics certainly provide the most specific criteria for music performance assessments.

Performance Assessments

As a performance assessment tool, rubrics contain the characteristics that are associated with each level of proficiency as well as each area of performance that each have their own set of descriptors. Rubrics can take time to develop but they produce strong evidence of reliability, meaning they measure with precision, they have less error and bias, and typically they produce consistent scores. Table 6.1 is an example that highlights the areas of a well-constructed rubric for wind instrument tone and intonation at the first-year, freshman level:

Table 6.1 Wind instrument tone/intonation rubric for first-year performance student

Area of performance ⬇	*Level of proficiency* ➔	*Level of proficiency* ➔	*Level of proficiency* ➔	*Score*
	Developing	Partially proficient	Proficient	
	Score 1–2	Score 3–4	Score 5	Total score ⬇
Tone	Inconsistent tone support, inconsistent resonance across the range, with some uncharacteristic sounds	Tone is supported and resonant across the middle range, is consistent and resonant in middle registers	Tone is supported and resonant across the range, is consistent and resonant in all registers	
Intonation	Some notes are intonated correctly either within the instrument itself or in context to harmonic tonality, inaccurate alternate fingering choices	Most notes are intonated correctly within the instrument itself and in context to harmonic tonality, mostly appropriate use of alternate fingerings	All notes are intonated correctly within the instrument itself and in context to harmonic tonality, completely appropriate use of alternate fingerings	
Areas ⬆	*Specific Descriptors* ⬆	*Specific Descriptors* ⬆	*Specific Descriptors* ⬆	Total score out of __/10

The advantage of a rubric is that it allows a student to use it with a recording, to self-assess, and to use it with a peer, to develop their understanding of the criteria, especially if the rubric is then used for formal assessment by the teacher at regular intervals. The most important element of a rubric is that it first has to tie to a learning outcome or instructional objective. The second most important element of a rubric is that the teacher must create it specific to a learning outcome or instructional objective. The third, and final, important element of a rubric is to make the descriptors as specific as possible to the area. It can be daunting for teachers to create a rubric for the first time but once clear learning outcomes or instructional objectives have been written, rubrics are much easier to create. Applied music studio rubrics can be as simple or complex as needed and there are several rubric-generators that can assist with formatting (e.g., Rubistar, 2024). For detailed instructions on how to create performance rubrics, please see Parkes (2020).

Another example of a performance assessment measure is a rating scale. Rating scales illustrate the quantity of elements that a teacher is looking for, based on their articulated learning outcome standard. Rating scales feature low to high performance expectations, over a scale. For example: Rating Scale for Woodwind Performance:

1. Poor performance—Unsatisfactory, below expectations for year level and learning outcome
2. Fair performance—Weak, but approaches expectations for year level and learning outcome
3. Good—Meets expectations for year level and learning outcome
4. Excellent—Exceeds expectations for year level and learning outcome
5. Superior—Far exceeds expectations for year level and learning outcome

Rating scales can be seen in some ways as a more holistic way to approach a performance assessment (see Mills, 1991; Sadler, 2015; Swanwick, 1999) but it is clear that there is very little information for the student to further understand why their performance is given a particular rating. Most teachers using a rating scale in educational setting almost always include a comments section below the rating scale in order to provide clarity, to provide feedback for improvement, or to acknowledge particular areas of the performance that were strong. Rating scales are not a clear or as specific as rubrics for learners to learn from so should be used sparingly.

A final form of a performance assessment measure is a checklist. Checklists are fairly efficient as a tool and are useful to measure performance skills. Checklists illustrate whether a particular skill is present and checklists are additive in the sense that teachers can just check if skills are heard. Checklist offers flexibility of focus on particular areas. For example, a Tone Checklist might contain the following statements:

- Tone is characteristic of repertoire style
- Tone is resonant
- Tone is supported throughout the piece
- Tone is controlled
- Tone is consistent through dynamic ranges

These three examples all should be developmentally appropriate for students. This means applied music studio teachers should carefully consider the language of these assessments and ensure that they are written specifically for students and that they match the planned instructional objectives. It should be the case that a teacher has different expectations and learning outcomes planned for students at various stages of study. For example, a student in their first year would have different learning outcomes and expectations than a student in their fourth year. With each of these types of assessments, it is also important to plan when and how they will occur. For example, will the technical rubric be used during lesson time? Then it should also be used in the technical exam.

Written Assessments

Very few applied music studio teachers give written assessments to measure student musical knowledge as often this knowledge is measured in other classes, such as theory, history, ear-training, etc. Written assessments about musical learning can, however, provide applied music studio teachers with rich information about what their students are learning and how they might feel about that learning. The example of written assessments that might be useful is reflections. As discussed earlier, there is much insight to be gained from asking students to reflect about their learning. The researchers who have studied assessment in the applied music studio setting note the many benefits for teaching and learning, and they all seem to agree that prompts given to students yield the most effective reflective responses from students. Examples of prompts are as follows:

- Based on our lesson video this week, what do you notice about your . . . (tone, intonation, rhythm, range, musicality, expression)?
- Based on your audio recording of our lesson, what do you notice about your . . . (tone, intonation, rhythm, range, musicality, expression)?
- After playing in the master class for your peers this week, what did you learn about yourself?
- After receiving feedback from your peers about your playing in the master class this week, what do you plan to work on in the coming weeks and why?

Written assessments can also take the form of short essays, where applied music studio teachers might ask students to explore their score studies, or listening responses to the repertoire they are studying. The idea is not necessarily to measure the students' level of writing ability but instead get a clearer picture into how they are developing their approach to learning their music. For example, if the learning objective is that "Students will create their own mental image of the score for a concerto movement II," a short essay prompt might be as follows:

> After marking up the score with the sections that are meaningful to you and after at least listening 3 times with three different soloists/recordings, write a short 250 word essay describing how you experience and interpret this movement. Describe which sections interest you or provoke an emotional reaction in you. Discuss whether you think this is what the composer meant and explain why. Describe the ways in which your score study affects how you practice this piece. What have you decided you might like to communicate to your audience based on their understanding of the work?
>
> (Adapted from Gonzàlez & Bautista, 2022)

Portfolio Assessments

Portfolio assessments have gained popularity in the 21st century with the rise of the "portfolio musician." The majority of 21st-century musicians graduating from four-year conservatories or music schools are probably not going straight into full-time work with ensembles, orchestras, or touring bands. This is widely acknowledged by music performance institutions, and many offer courses in music business, music entrepreneurship, and other courses such as copyright law and musician marketing. The idea of a portfolio musician is that they may need to build a career and a small business to promote their work. A portfolio is a way to showcase performances, recordings, and potential to future employers. Putting together a portfolio of work means that students need to first collect artifacts that represent their learning and accomplishments. They need to select which ones represent them best and they finally need to add some synthesis around what the portfolio illustrates which in turn allows them to make connections across their study experiences. In the educational sense, portfolios can be used to assess a wide range of student learning outcomes and so are usually set up at programmatic or department level, rather than at the individual applied music studio level. For a detailed examination of portfolios, and particularly e-portfolios (electronic portfolios), please consult the AACU e-portfolio guide (AACU, 2024).

Recommendations for Application

The notions of assessment of learning, for learning, and as learning are perhaps not new in the literature of assessment. They have been seen in higher music education literature (e.g., Lebler, 2008, 2013). The notion of assessment *as* learning is the most recent, and as Lebler (2013) notes, it stems from Torrance (2007). Assessment as learning occurs when the act of assessment itself is experienced by learners and the experience produces learning. Assessment *for* learning is perhaps more familiar, where the assessment illustrates areas where more learning, more skill, or more understanding is needed before the learning objective is met. Assessment *of* learning is probably the most familiar, where a student's learning is measured against levels of expected achievement. The remainder of this section offers suggestions for these approaches to assessment in the applied music studio.

Assessment of learning can be seen in formal frequent multiple measures of assessment. Multiple measures of assessment means assessing at very regular intervals during lessons and also employing a variety of assessments—performance assessments (rubrics, checklists) and written assessments—to ensure that teachers have a 360-degree perspective of all that their student knows, feels, and can do. Applied music studio teachers need to be precise when deciding which type of assessment to use and ensure that any assessment connects to a previously stated learning outcome, whether they choose a performance assessment or a written assessment in formative ways. The summative use of assessments must always clearly represent the learning of a particular learning objective.

Assessment for learning can be seen in planning and in the setting of learning objectives and instructional objectives. The teacher recognizes that both the teacher and the student will learn from any assessment given. Assessment for learning is achieved when we employ regular formative assessments to guide both our future teaching and the future learning of students. One way to use assessment for learning during instruction is first to plan for it and then also use rubrics or checklists to guide specific feedback. Applied music studio teachers may take advantage in the post-COVID era of recording lessons and either watch excerpts of student performances during lessons or assign students to watch recordings later and complete reflections about what learning was occurring.

Assessment as learning may be the most transformative approach to assessment in the applied music studio. Assessments such as reflections, self-assessments, peer-assessments of performances stand to give learners a front-seat in the direction of their learning and may build autonomy more quickly. When students engage in these types of assessments, they are learning through the process independently. When students have clear expectations about their learning goals and can contribute to them, their learning trajectory may be deeper, more detailed, and produce high levels of achievement.

Notes

1 Juries in the United States are a specific examination where higher education applied music studio faculty assign technical repertoire to students to perform during examination periods. Juries are used as part of their overall assessment of growth in any particular learning session (term, semester, year).

2 For a detailed review of these rubrics, please see Parkes (2019).

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7 Challenging Tradition

Examining Access and Equity in the Master-Apprentice Studio Model

Maureen Yuen

The most effective way to gain skill and expertise on a musical instrument is through private, one-on-one instruction (referred to as applied studio instruction in higher education) in the master-apprentice dyad. Ideally, students should study their instrument through one-on-one lessons for six to ten years to be well positioned for success as a postsecondary music major (Simonton, 2018). However, many students and their parents/caregivers may not have the cultural capital[1] to know that one-on-one lessons are an essential part of Western Classical musical training (Yuen, 2021). Additionally, students may not have the means to pay for lessons nor live in an area with expert teachers. At the same time, applied studio professors may have little interest in working with students who have low cultural capital but face pressure from administrators to enroll students. This chapter explores the background and role of the master-apprentice tradition in gaining instrumental expertise, negative impacts of the tradition on applied studio professors, issues of the master-apprentice tradition in applied music studios in higher education, the ways in which it has historically limited access and equity to the applied music studio, and provides suggestions for how to modernize this centuries-old tradition to meet the needs of diverse 21st-century music students. This chapter focuses solely on the Western Classical instrumental studio; classical voice students require a different training trajectory due to the comparatively late maturation of their vocal folds, typically occurring after their teenage years.

The master-apprentice model of knowledge transfer typically refers to learning in a one-on-one setting with the teacher positioned as an unquestioned source of authority and the student as a passive learner. This mode of instruction can be traced back to the earliest human societies and has continued through history across cultures and in various trades, crafts, and arts (Egan & Gajdamaschko, 2003). In Western Classical music, the teacher-centered master-apprentice tradition can be considered the “signature pedagogy” of instrumental music (Shulman, 2005, p. 52) and has its roots in the trade guilds of the middle ages (Burwell, 2013; Davidson & Jordan, 2007; Don et al., 2009).

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Background of the Master-Apprentice Tradition in Music

What occurs in the master-apprentice studio model has been described as "voodoo," and a "mystery" (Brand, 1992/2010, p. 3), "a private affair" (Gaunt, 2013, p. 51), and a "secret garden" (Burwell et al., 2019, p. 372). This secrecy has its origins in the medieval guilds in Western Europe, in which only boys and men were allowed to join, the rare exceptions being the occasional daughter, wife, or widow of an established master (Babulski, 2019). Musical guilds were initially formed to provide some degree of social and legal protection (Blunden, 2016; Slocum, 1995). In certain instrument-specific guilds, such as trumpet and kettledrum guilds, these social and legal protections evolved into privileges including a monopoly on all musical services to the extent that nonguild members had their instruments confiscated and were punished through fines or even violence (Davidson & Jordan, 2007; Reul, 2014). Apprentices were contracted to masters for up to 12 years, either paid for by the apprentice's family or for a cut of future income once the apprenticeship was completed (Weber et al., 2001). Members of these guilds swore an oath to maintain the secrets of their training so that their knowledge, such as the technique of double-tonguing on the trumpet, would not fall into "unauthorized hands" (Titcomb, 1956, p. 60).

By the 1800s, instrumental training in Europe became institutionalized through the rise of the music conservatory. While conservatories had existed prior to the mid-1800s, they also functioned as orphanages and were connected to the church (Weber et al., 2001). The Paris Conservatoire, founded in 1795 to be secular and tuition-free, became the main conservatory model throughout Europe. Students typically entered the Conservatoire between the ages of 8 and 13 and studied solfege, theory, history, and instrumental or voice performance; girls and boys were admitted to the conservatoire in equal numbers (Weber et al., 2001). While conservatories in Europe aimed to produce professional level musicians, both as performers and as teachers, they also often provided a preparatory course of study as well as arrangements for "dilettantes" to pursue music (Weber et al., 2001, para. 5). At these conservatories, the one-on-one master-apprentice tradition continued to be the primary method of gaining instrumental mastery where students had regularly scheduled lessons and fixed practice times.

Parallel to the prevalence of the music conservatory, music became more prominent at universities with a shift toward formal curricula and degrees in music. Historically, university degrees were awarded to scholarly disciplines of music rather than instrumental performance disciplines since performers could attend conservatories for their training. After World War II, in the United States, applied music degrees in instrumental performance at the baccalaureate and master's level became commonplace. However, as in Europe, doctors of philosophy in music continued to be reserved for theoretical and historical areas of music in the United States. In 1951, the doctor of musical arts (DMA) was created in the United States by a committee formed by the

National Association for Schools of Music and the Music Teachers of North America (Latimer, 2010). The rationale put forth by the committee had two main reasons: to satisfy an administrative desire for more advanced degrees and to manufacture a doctoral degree obtainable by instrumental performers who might wish to enter and become tenured in academia. The DMA was not created to expand the DMA candidate's depth of knowledge, lead inquiry of the performance discipline, nor advance the field of research in performance. Though attacks about its lack of academic rigor have largely fallen by the wayside, more than 70 years after its establishment, the required outcomes for DMA graduates remain minimal in terms of pedagogical training and advancing or interrogating the field of performance. The DMA's main requirement is professional-level performance competence with enough knowledge of music theory and history to inform interpretive choices as well as knowledge of the repertoire (NASM, 2022). Pedagogical studies are only recommended and no research component is required though some institutions may include research courses for DMA students.

In today's universities, the master-apprentice model persists as the dominant form of musical instrument instruction as students work one-on-one with applied studio professors to master their instruments, from the undergraduate through to the doctoral level. Applied studio professors also prefer their students to have taken one-on-one lessons for several years prior to pursuing a music major (Yuen, 2021). While there has been a recent shift toward more student-centered learning in the applied music studio, it is by no means universal.

Benefits of the Master-Apprentice Tradition

The master-apprentice model is acknowledged as the ideal method to transfer knowledge to gain instrumental mastery (Carey et al., 2013; Gaunt, 2007; Jarvin & Subotnik, 2010). The master-apprentice model occurs in all stages of musical training, from beginner-level students to preprofessional performers. Traditionally, the master-apprentice dyad is teacher-centered, with the master as the accepted source of authority (Davidson & Jordan, 2007; Latukefu & Verenikina, 2013). The student, in the role of apprentice, receives personalized instruction and the teacher's undivided attention for the duration of the lesson. In most cases, these lessons take place in private, behind closed doors.

Different instruments require different approaches to training predicated on two main factors: the history and depth of repertoire for the instrument and the physical requirements of playing the instrument (Guillaumier & Salazar, 2023; Subotnik et al., 2020). Pianists and string players start one-on-one lessons as early as three years old while wind and brass players cannot begin serious study until their lungs are developed and they can maintain their embouchure (Bloom, 1985; Lehmann et al., 2018; McPherson et al., 2016). Performance expectations also differ for different instrumentalists of the same age; for example, a ten-year-old pianist is expected to play at a higher level than a ten-year-old trumpeter because the pianist "should" have already had several years of lessons at that point whereas the trumpeter may have just begun to study.

Effective teachers will provide specific guidance depending on the student's particular learning style, strengths, and weaknesses through the assignation of appropriate technical work and repertoire. One significant advantage of the master-apprentice model is the ability of the master to provide immediate and specific feedback on the apprentice's performance, addressing technical and/or musical issues promptly, in specific ways (see Chapter 2). This facilitates continuous improvement and skill development, thus resulting in more significant technical progress compared to students who work in a group lesson setting or without any instruction at all (Lehmann & Ericsson, 1997; McCarthy, 1974; Woody, 2004).

Additionally, the master-apprentice model allows for a direct transmission of musical knowledge and interpretation from the master to the apprentice. This oral tradition can convey nuanced aspects of interpretation, most notably through modeling, that might be challenging to capture in any other form. The master-apprentice model can also preserve the tradition and craftsmanship inherent in mastering a musical instrument; beyond gaining expertise, apprentices can absorb the culture and history of their particular instrument and their teacher's professional experiences and musical lineage. True masters, who have subject matter knowledge, general pedagogical knowledge, and pedagogical content knowledge, can provide their students with the tacit guidance needed to pursue musical instrument study in higher education.

The Impact of the Master-Apprentice Model on Applied Studio Professors

Universities tend to hire high-level performers as applied studio professors, even though the research illustrates no correlation between performance ability and teaching ability (Fredrickson et al., 2013; Mills, 2004a; Persson, 1996). In fact, some studies show that applied studio professors identify primarily as performers rather than educators (Harwood, 2007; Mills, 2004b; Triantafyllaki, 2010). Applied studio professors, considered masters, were once apprentices themselves, with several years' experience in the student role and consider their applied teacher to have had the greatest influence on their musical learning (Daniel & Parkes, 2015). As performance diploma and degree holders, applied studio professors likely have had little to no formal training in pedagogy, lesson preparation, or assessment (Daniel & Parkes, 2015). They have mostly learned to teach vicariously from their teachers, though as students, they would have been focused on their own skill acquisition rather than gaining pedagogical content knowledge.

In the United States, if applied studio professors hold terminal degrees, they are usually most often DMAs. Given that the primary focus of the DMA in the United States is achieving a professional level of instrument performance, the master-apprentice dyad continues its primacy due to a lack of inquiry into the field of music performance and how technical and musical skills are acquired. Applied studio professors most likely would have only experienced the one-on-one setting with one or two professors in the course of an undergraduate degree; applied studio professors who, during their period as a student, stay at the same institution through completion of the DMA have even less exposure to other teachers in the one-on-one setting. Even though applied studio professors, when they were students themselves, performed in master classes and studied with other teachers at music festivals and other programs, their overall exposure to various one-on-one teaching styles is limited compared to their exposure to classroom teaching styles. In contrast, nonapplied music professors who teach in the classroom and other group settings may also lack formal training in pedagogy but their vicarious learning would have included exposure to several teaching models. A standard 120-credit undergraduate degree could mean that these professors, when they were students themselves, would have taken multiple courses each semester with different professors, perhaps with as many as 40 different professors. This may indicate that nonapplied studio professors have a breadth of teaching models to share with applied studio professors.

While there is no widespread research about the backgrounds of applied studio professors, it is likely that they fulfill at least some of the requirements for expertise acquisition: they may come from high socioeconomic and/or well-educated families with significant Western European cultural capital and at least one musical parent, grew up in a geographical area with access to high quality teachers and performances, and worked intensively from a young age with a private teacher with a proven record of success (Simonton, 2018). Applied studio professors may have had little exposure to students from less privileged backgrounds perhaps until they entered academia as faculty members and started working with students from a variety of cultural backgrounds, privileges, and advantages.

Applied studio professors may take their cultural milieu for granted, but they may also hold the expectation that any students they accept into their studio should also have the same musical experiences (Bull, 2019; Yuen, 2022). They rarely have to justify why a potential student is rejected at auditions besides a vague description of the student "not playing at the right level" when, in fact, there may be unexamined biases at play. They may prefer to recruit students who have had several years of one-on-one lessons and/or come from school districts with significant financial resources to maintain a high-performing music program; some researchers suggest the fact that the students who meet these criteria also tend be white, which is no coincidence (Edgar, 2018; Knapp & Mayo, 2023). Applied studio professors may not be aware that they are seeking these biased attributes in students until it is either brought to their attention or they engage in reflective questioning with others about the explicit and implicit criteria used in auditions.

Applied studio professors often assume that potential music majors have, or have access to, the tacit knowledge needed to prepare for higher-level music study. They may seek to perpetuate, consciously or unconsciously, the elitist hierarchy of classical music and the teacher-centered master-apprentice dyad (Burwell, 2013). As a result, many applied studio professors, especially those with long master-apprentice histories such as string and piano professors, may be unaware of their own blind spots and struggle to empathize with students from cultural backgrounds different to their own and students from less advantaged families. While not all applied studio professors may come from advantaged families, they may be accustomed to an environment from their experience in elite music schools and festivals in which their peers and teachers were more likely than not to have privileged backgrounds.

The Barrier of Secrecy

Secrecy is one of the hallmarks of the master-apprentice tradition, from the time of the medieval guilds to today's university and conservatory applied music studios. In the past, the secrecy existed to protect the master's control and power; while contemporary applied studio professors may not seek to consolidate control and power, they continue the exclusivity of the tradition. They may not be aware that a great deal of their knowledge and expertise is tacit and left uncommunicated to those outside of the tradition. Applied studio professors tend to agree on several points regarding achieving musical expertise but the secrecy of the master-apprentice tradition is so extreme that they sometimes do not know that they are in agreement with each other (Jarvin & Subotnik, 2010; Yuen, 2021).

Tacit Knowledge

An example of uncommunicated tacit knowledge is audition expectations for music majors (Knapp & Mayo, 2023; Subotnik et al., 2020; Yuen, 2021). While audition websites are public and easily accessed, the information available is limited, typically listing that two contrasting works be prepared. Depending on the instrument and the institution, there may be more specific details such as repertoire from particular genres or historical eras. What is not detailed on audition websites are the performing standards that professors expect nor the technical scaffolding required to perform the repertoire to meet these expectations. Ideally, applied studio professors prefer auditioning students to play standard repertoire at a high performing level. However, if auditioning students' technical development is not advanced enough to perform standard repertoire, applied studio professors widely prefer that students play less advanced pieces that are aligned with their technical development rather than tackle standard repertoire at a subpar level (Yuen, 2021). It is obvious to professional musicians that performing at a high standard includes playing with flow, note accuracy, consistent and beautiful tone quality, secure intonation, steady tempo and rhythmic drive, dynamic contrasts, a variety of articulations, phrasing, and more. However, professors should not assume that students have access to knowledge of this repertoire preference nor their performance expectations.

While students may prepare solo works for performances at adjudicated competitions and festivals in the United States such as All-Region, All-State, the University Interscholastic League,[2] and more, the way they are assessed at these events do not always align with how they may be assessed at an entrance audition (Yuen, 2021). Students who participate in adjudicated events tend to receive inflated scores, which gives them a distorted sense of their performance level (Pope & Mick, 2018). Students may easily equate the learning of difficult music with progress and achievement regardless of the quality of the performance. This viewpoint is in direct contrast to the expectations of applied studio professors at auditions.

Additional Impacts of Secrecy

Besides withholding knowledge and performance expectations, there can be other negative consequences of the secrecy of the master-apprentice model. Since applied studio professors may have had exposure to only a few one-on-one teaching models, they may not know what happens in other music studios and how theirs may compare. The isolation of their own performance training and the lack of formal pedagogical training can breed insecurity in applied studio professors even if their students are developing and performing well. Professors can be hesitant to share their knowledge, perhaps because they believe that their expertise is reserved solely for their current students or perhaps because they lack empirical data supporting their positions (Simones, 2017). This insecurity may be exacerbated by the reputations of the applied professors' institutions; they may be concerned that students might prefer to attend what might are considered "better" schools. Certainly, recruiting a full studio of students is becoming a requirement for continued reappointment for many applied studio professors so the additional pressure of accepting students who may not meet their ideal expectations can increase insecurity.

Issues of Access and Equity at the Pretertiary Level

While there are many aspects of the master-apprentice model that can be problematic, this chapter focuses on the exclusionary nature of this tradition. There is no reliable quantitative data to show the exact distribution of musical ability in children but some teachers and scholars believe that it is broadly present everywhere (Gagné & McPherson, 2016; Scripp et al., 2013; Sloboda, 2005; Yuen, 2021). Unfortunately, musical instrument mastery and expertise is not meritocratic; while children may demonstrate aptitude on a musical instrument, they need parental support and resources to succeed (Dai & Schader, 2002; Kiewra, 2019). Barriers to access are already present at the earliest stages of a student's desire to pursue musical instrument study.

While some may believe that “musical talent” is the key to success, the greatest predictors of student success in applied music lessons are parental/caregiver cultural capital, socioeconomic and educational attainment and status, and geographical location (Kiewra, 2019; Lehmann et al., 2018; Simonton, 2018). Much of the literature in the field of family influence on child expertise implies or assumes that families are traditionally nuclear, with two parents; this demonstrates an immediate equity barrier for nontraditional families such as single-parent households or children who are raised by other family members, nonrelative guardians, or other caregivers. All of these factors come into play long before the student attends university to study applied music.

There is a deep well of tacit knowledge regarding musical instrument study that requires a certain degree of cultural capital to access. In this context, cultural capital refers to the value placed in the “high” or “elite” art forms of Western Europe: classical music, dance, theater, art, and architecture (Bourdieu, 1979/1984). High socioeconomic status families in which parents/caregivers are well educated are likely to have strong cultural capital. A family in which one or both parents/caregivers have themselves received musical training have even further advantages of cultural capital (Bloom, 1985; Davidson & Jordan, 2007; Simonton, 2018). Besides providing their children with a musical environment, a substantial bonus of having musical parents/caregivers is their ability to seek a competent and effective one-on-one teacher. Without cultural capital, families may not know that one-on-one lessons are an essential part of gaining mastery and expertise on a musical instrument. Even after these families may learn that one-on-one lessons are essential, they do not have the knowledge to select a competent and effective teacher. A lack of Western European cultural capital excludes not just families of non-Western European origin but also families who have not been exposed to Western Classical art forms.

A student’s family’s socioeconomic status is also a significant factor. To start with, the family must have the means to purchase or rent a musical instrument as well as afford its maintenance and upkeep. The instruments that take the longest to master are often the most expensive, thus compounding the financial investment for families of aspiring oboists, pianists, and string players. Wealthier families can afford regular one-on-one lessons with teachers who have a proven record of success. Besides the ability to finance lessons and equipment, high socioeconomic families tend to have more time; their teenaged children do not need part-time jobs, which frees up time to spend practicing, and often one parent has time to support the student. This support can take multiple forms from supervising practice, sitting in on lessons and taking notes, to driving to and from lessons. Students from more modest families may struggle more than wealthy students to afford the substantial expenses required to gain musical instrument mastery. Growing wealth inequality, inflation, and stagnant wage growth only exacerbate these struggles (Blanchet & Martínez-Toledano, 2023).

Lastly, geographical location impacts a student’s access to one-on-one lessons and other formative musical experiences such as participating in a youth orchestra or attending concerts by top-tier soloists and ensembles. Metropolitan areas and areas with a strong economic market are more likely to sustain artistic activities such as a symphony orchestra, opera, recital series, or other regular classical music events as well as universities with music programs (Florida et al., 2010; Yuen, 2021). A center with thriving musical activity will be more likely to have a larger pool of competent and effective musical instrument teachers for students to select from as well as opportunities to attend or participate in master classes with visiting guest artists and teachers.

Potential music majors who have not had access to cultural capital, come from low socioeconomic families, and live in nonmetropolitan areas are often at a disadvantage as they prepare for university-level study. They may have had one-on-one lessons with an unqualified teacher, sporadic lessons, or no lessons at all (Yuen, 2021). Secondary issues that may arise from a lack of consistent one-on-one study with an effective and competent teacher can include a misunderstanding of performance expectations, a lack of knowledge of contextual music theory and history, and poor practice habits. They may be unable to meet professors' expectations at the audition stage, and if they are admitted, they may struggle to meet expected outcomes in instrument performance, musicianship, and repertoire upon completion of their undergraduate music degrees.

Even as more applied studio professors are moving toward a student-centered teaching model, the master-apprentice dyad is ripe for power exploitation, intended or not. Students from minoritized or disadvantaged backgrounds may perceive that their non-Western European cultural knowledge is inferior to their applied professors'. In an ironic parallel to applied professors' insecurity, students from minoritized or disadvantaged backgrounds are impacted by the secrecy of the master-apprentice tradition as well, even if they may be experiencing it for the first time when they start their studies as music majors. They may assume that their peers from the dominant culture know the tacit rules of classical music or have significantly more experience in instrumental music study when this may not be the case. This creates an atmosphere of insecurity and a lens through which they may negatively experience interactions with the applied studio professor. This can be illustrated in a recent study by Rakena et al. (2016) of Māori and Pacific Island students in a school of music at a university in New Zealand. When a Pacific Island student was asked by their applied professor about their past repertoire and career aspirations, the student interpreted these questions as, "But she was really asking me, like, what am I doing? What am I doing here? Why am I doing this thing? . . . And she really made me feel like real stupid, like an idiot" (Rakena et al., 2016, p. 291). While the researcher did not interview the student's applied professor, it is ultimately inconsequential what the professor's intentions were with this line of questioning; what matters is that the student's cultural background and the culture of the institution created a deficit lens through which they perceived the interaction. When minoritized students feel this way in music programs in higher education, it is no surprise that retention of underrepresented students is a struggle (Knapp & Mayo, 2023).

Consequences of Preparatory Issues on Applied Studio Professors

Since 2010, there has been an overall reduction in students enrolling at universities with a proportional decline in music majors in the United States; this decline became sharper with the advent of COVID-19 (Klickstein, 2023). In addition to the pandemic, other reasons for declining university enrollment include fewer college-aged children since 2016, increasing tuition costs, conservative vilification of academia, and a cost-benefit approach to managing institutions of higher education (Fasenfest, 2021; Pew Research Center, 2019). Paired with the overall reduced social value of western art music (despite the high cultural capital required to gain expertise in it), applied studio professors need to reconsider their role as gatekeepers if they wish to recruit and retain full studios (Coppes & Berkers, 2023).

Applied studio professors are costly for universities because they work one-on-one with students; an applied studio professor usually teaches up to 18 contact hours per semester (NASM, 2022). In contrast, nonmusic professors teach up to four classes per semester with enrollment ranging from 15 to 100 students or more per class. Applied studio professors perhaps need to reconcile their desire to work with students who meet their standards of preparation with the reality of meeting prescribed enrollment targets to justify the existence of their low-ratio faculty-to-student positions. With fewer students auditioning for university music programs, applied studio professors are fighting over an ever-shrinking pool of potential students.

While issues of recruitment, retention, and declining enrollment are larger systematic issues, applied studio professors can take active roles to stay relevant to their institutions. Applied professors can reshape the master-apprentice model in ways that will provide the dual benefit of increasing access to university-level applied music and helping to maintain a full teaching studio.

Modernizing the Master-Apprentice Model: Practical Suggestions

This section seeks to address the issues described with the master-apprentice tradition, with suggestions for implementation to propel the model into a more equitable, transparent, and accessible domain. The aim is not to discard the master-apprentice tradition but to expand its inclusivity, ensuring it remains a relevant and enriching experience for both students and professors.

Self-Evaluation of Cultural Programming

Applied studio professors could examine their own relationship with the master-apprentice tradition, what privileges they may have taken for granted, and potential blind spots when it comes to access and equity. One's cultural programming—the lens through which we experience, make sense of, and act in the world—can be explored through a number of exercises and activities. These activities may cause discomfort as an honest approach may reveal biases that we may be ashamed to admit. Keep in mind that any blind spots or biases do not have to remain fixed; awareness of their existence can often be a catalyst for overcoming them.

Online Tests

There are several online tests that can provide takers with a snapshot of their cultural preferences or implicit attitudes and assumptions. These tests are simply to raise the awareness of the taker.

The *Project Implicit* Implicit Association Test (IAT) was developed by researchers to study "attitudes, stereotypes, and other hidden biases that influence perception, judgment, and action" (Project Implicit, n.d., para. 1). The test can be found at: https://implicit.harvard.edu/implicit/takeatest.html. This test can be used as a preliminary tool to identify potential areas of bias.

A significantly more in-depth test is the extensively validated Intercultural Development Inventory (IDI) Assessment, which can be found at www.idiinventory.com/assessment-and-reports. The initial test places users on a spectrum of a monocultural mindset on one end and an intercultural mindset on the other. IDI reports may result in some discomfort when the taker's perception of where they may be on the cultural spectrum is more intercultural than where they are assessed; this can help reveal blind spots and cultural biases. Test takers are sent an individualized profile report that outlines their cultural competencies in the framework of the spectrum along with a personal intercultural development plan. Upon implementation of the plan and after reflections, users can take the IDI Assessment again to see if they have moved along the spectrum toward an intercultural mindset. The customized intercultural development plan can be beneficial for applied music professors to increase their cultural competence, which will allow them to work more effectively with disadvantaged and marginalized students.

Another test that can be informative is the Hofstede Culture In The Workplace Questionnaire, found at https://cultureinworkplace.com/hofstede-culture-in-the-workplace-questionnaire/. This test shows user attitudes in the areas of individualism, power distance, certainty, achievement, time orientation, and indulgence in the workplace and compares them to the dominant cultural attitudes of any country, including the taker's own. This test may be less revealing than the Implicit Association Test and the Intercultural Development Inventory but might provide insight into the taker's attitude toward their institution's culture. Results and other data from this test might inspire applied studio professors to tackle some of the systemic institutional issues that may create barriers of access and inclusion to students.

Self-Reflective Activities

1. A useful activity is to identify the origins of one's own cultural programming (Maltbia & Power, 2011). Think of the various groups and/or cultures to which we may belong and/or identify with and the various experiences that shaped who we are today. Examples of groups and cultures include race, ethnicity, gender, country of origin, age/generational cohort, etc. Examples of influential experiences can include family socioeconomic status, family culture and beliefs, geographical location, education, extracurricular activities, occupation, recreational habits, etc. Choose 8–10 cultural groups and experiences you identify strongly with and describe the rules, norms, and values learned or acquired from each group. Next, consider the beliefs and biases that may have emerged from these experiences/groups. Now take a step back and try to summarize your self-identity in one phrase based on these specified cultural groups.

   It is likely that many applied studio professors have similar backgrounds; imagine how their origins may compare to yours. Now imagine how a student with few resources might complete this activity. How would their identities and experiences contrast with those of applied studio professors'? Identifying this gap can be useful in bridging it to create a more inclusive applied music studio.
2. Another illuminating activity can be to define barriers to access in one's own applied music studio using the STAR tool (DDI, n.d.). STAR is an acronym for situation/context, task, action, and result. First describe what some of the barriers to access your applied studio might be, including contextual factors such as the demographics and politics of the location of your institution. Next, the task is to reflect on the situation and define your intentions and goals. The next step is to take action toward dismantling these barriers to access. Naturally, the results are the outcomes of the previous three stages. The STAR tool can be used iteratively so after the first round of results, you can cycle through the process again, perhaps refining the situation/context further.

   By delving into their own relationships with tradition, acknowledging privileges, and confronting potential blind spots, applied studio professors may gain valuable insights into their cultural biases and attitudes. This commitment to reflection may strengthen their decision to address systemic access barriers and promote equity and diversity in their applied music studios.

Breaking the Secrecy Barrier by Creating a Community of Practice

Music teachers of all levels and settings—not just applied studio professors—are isolated in many ways, primarily within their own studios or classrooms and within the level of students that they teach. The most immediate change that applied studio professors can make is to communicate with potential music majors, K–12 classroom music teachers, private teachers of primary and secondary students, and with each other. Applied studio professors can provide professional development for other music teachers in the form of workshops detailing their expectations of potential music majors or even workshops in improving teaching effectiveness. School districts in many states require mentoring or other supports for less experienced teachers; applied studio professors may consider implementing a similar model for one-on-one music teachers that teach outside their institutions but in their wider communities. Communities of practice can be created locally but do not need to be geographically restricted. Given the general public's increased comfort with videoconferencing technology since the COVID-19 pandemic, communities of practice can now transcend regional and national borders, reaching more teachers and students.

Applied studio professors can create a community of practice in which these populations can collaborate to improve student outcomes. Currently, student outcomes differ drastically for teachers who work with beginners, intermediate students, advanced students, and music majors. Naturally, within each of these categories, teachers may have different goals for their individual studios or classrooms. A community of practice could allow applied studio professors to gain a more nuanced understanding of other music teachers' teaching contexts and challenges. Teachers who work with beginners rightly assume that not all their students intend to become performers and may focus more on developing a love for music rather than skill acquisition. On the other hand, applied studio professors may be frustrated that auditioning students do not have the necessary technical foundation or background knowledge needed to major in music. Together, music teachers and applied studio professors can work toward reconciling these differing goals to better serve students. The ultimate goal of this community would be to align student outcomes and for all music teachers to support each other, regardless of the level of the student they teach.

As part of this community of practice, applied studio professors may develop a pipeline where another teacher may identify young students with musical promise. If the students' families do not have the cultural capital or financial resources to foster their development, members of the community of practice may act as informal mentors and guides to help the students gain musical instrument expertise, perhaps even culminating in a successful entrance audition to major in music. While this may not mitigate all of the issues introduced earlier in this chapter, it would start to dismantle barriers to applied music study in higher education.

Establishing Clear Guidelines

Applied studio professors may need to clearly outline their expectations to potential music majors from when they should start one-on-one lessons to developmental benchmarks in technique. They should also explicitly list their audition expectations beyond suggesting repertoire; they should define and detail their performing standards and make no assumptions about whether any information is too obvious to share. This information can be shared on a variety of platforms including audition websites, practitioner journals, state music educator association publications, and in mailings to high school music programs and guidance counselors.

Systematic Inquiry in Applied Music

Teaching in the applied music studio often relies on experiential rather than empirical knowledge. Applied studio professors can undertake rigorous scholarly approaches to effective teaching strategies that can help all students, not just those from similar backgrounds to themselves, by engaging with the research in this area.

Broadening Horizons

Unfortunately, there is limited research on interactions in applied music studios where the professor and student hail from differing backgrounds (Rakena et al., 2016). In the United States, every state includes aspects of culturally responsive teaching in K–12 teaching standards but no such mandate exists for applied studio professors (New America, n.d.). Applied studio professors may consider learning more about culturally responsive teaching, starting with Gloria Ladson-Billing's seminal text, "Toward a theory of culturally relevant pedagogy" (1995). Django Paris coined the term *culturally sustaining pedagogy* to extend beyond culturally responsive pedagogy to "perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of the democratic project of schooling" (2012, p. 95). After reading Ladson-Billing's article, Paris and Alim's book *Culturally Sustaining Pedagogies: Teaching and Learning for Justice in a Changing World* (2017), as well as *Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities* by Emily Good-Perkins (2021), might be of interest. Many of the suggestions for implementation may not be directly relevant to the applied music studio in higher education but these resources provide valuable insights and perspectives on students' backgrounds and the problem of the systematic upholding of the dominant white Western cultural narrative.

While applied studio professors' domain of expertise lies in the Western European canon, they may consider making room for all musical cultures in their studios. For example, in an applied violin and viola studio, students could annually present an underrepresented composers recital. Students are charged with finding music by underrepresented composers and can meet as a class weekly to workshop these pieces. Working on the pieces as a studio will ensure that the students' repertoire is expanded beyond the piece they have selected to work on to include their peers' pieces. This gives the students agency and demonstrates the value of repertoire that has been previously marginalized.

Students may choose a work by a composer from a background with which they may also identify but there is no requirement to do so. Applied studio professors should avoid assuming that; for example, students of Chinese heritage should perform works by Chinese composers. While applied studio professors may encourage this in an effort to recognize and include diversity that reflects the makeup of their studio, doing so may cause students to think that their identity is tied only to their ethnicity, which can hinder rather than foster inclusivity (Ellefsen & Karlsen, 2020).

Performing repertoire by underrepresented composers is only one way to accommodate the diverse backgrounds that students may come from and the potential intersectionality of these students' minoritized identities. Beyond ethnicity, applied music professors should take into account student experiences that may have been colored by their SES and cultural capital. Simply acknowledging and honoring students' diverse backgrounds can increase their motivation and engagement in an environment where they may feel marginalized; recognizing that students possess expertise in their own cultures and allowing them to connect their background knowledge to desired outcomes in applied studio lessons can improve learning (Kim, 2023). Going further, applied studio professors may consider actively learning about their students' cultures, music, and identities, which has the added benefit of eroding the imbalanced power structure of the master-apprentice model.

Scholarship of Teaching and Learning

Applied music is a discipline that has not engaged in a meaningful way with the scholarship of teaching and learning (SoTL). Reasons for this lack of involvement may be related to the lack of academic inquiry involved in the DMA and the attachment of applied studio professors to the centuries-old master-apprentice tradition (Don et al., 2009; Simones, 2017). Applied studio professors could benefit from participating in SoTL as they could gain exposure to various pedagogical models and current research in teaching effectiveness.

While there has been a significant growth in the area of research in the applied music studio since the start of the 21st century, it is unknown whether applied studio professors are familiar with these studies (Simones, 2017). In addition to keeping up to date on research in the applied music studio, applied studio professors could consider conducting their own research to advance the field of applied music pedagogy, which continues to use the centuries-old, orally transmitted teaching methods in practice. They could also reach out to educational researchers in their home institutions for collaborative research projects.

This can be particularly relevant to issues of access and equity as researchers advocate for social justice through SoTL and the overall broader push across various disciplines in academia to strive for greater inclusiveness (Chick, 2023; Wade et al., 2019).

Recruitment and Retention of Underrepresented Students

The strategies detailed earlier can help applied studio professors recruit students who do not come from backgrounds with typical predictors of success in musical instrument expertise (parental/caregiver cultural capital, socioeconomic and educational status, and geographical location). Applied studio professors already visit schools and extracurricular music programs, give free trial lessons/workshops, and interact with high school music students in the hopes of attracting them to their programs. With a fresh perspective on marginalized and underrepresented students, applied studio professors should be able to connect with them on a personal level and tailor their pedagogy toward their specific needs.

Students from backgrounds with low parental/caregiver cultural capital, low socioeconomic and educational status, and remote geographical location need extra support to prepare for and succeed at entrance auditions. As discussed earlier, a community of practice, whether locally based or online, could provide a network of support for younger students who do not have access to resources but wish to pursue music study at the university level.

Applied studio professors can use their academic freedom to add pedagogical practicum hours as an applied lesson requirement for senior students in their studios. They can then assign these senior students to work with younger students who wish to major in music. While senior students may not yet have the level of expertise truly needed to prepare students for auditions, they will know what performance expectations are and can share what had previously been unspoken knowledge with potential music majors.

While in-person music instrument lessons are preferred to online lessons, remote lessons provide an option for students in geographical areas with no access to teachers. Since the COVID-19 pandemic, proficiency with and access to online platforms for learning increased. This allows greater reach for the applied studio professor, senior studio student teachers, and the community of practice to help students—locally to internationally—prepare for university-level music instrument study.

Applied professors should not become complacent when they have successfully recruited students from disadvantaged backgrounds to their studios. Retention of underrepresented students can continue to be an issue when they are made to feel unwelcome and excluded from the social fabric of the institution. Underrepresented students may struggle with a sense of belonging until there is a critical mass of them to support each other within the program and to attract additional similar students (Coleman et al., 2017; Rakena et al., 2016). Until then, applied studio professors can advocate for greater institutional support for these students, model for other faculty and students appropriate behavior and respect for their traditions, and increase opportunities for student participation in both social and educational activities such as recruiting visits and master classes.

Conclusion

The discourse on the applied music studio's master-apprentice model underscores the need for reform. The entrenched culture of secrecy in tacit knowledge transmission, especially in the context of audition expectations, accentuates and perpetuates existing systemic disparities among potential music majors. The prescribed strategies of self-reflection, community engagement, explicitly detailing guidelines, systematic and empirical inquiry, taking a broader cultural perspective, and promoting culturally sustaining pedagogy emerge as pragmatic approaches to reimagine this traditional model. Applied studio professors, by adopting these measures, can contribute to a more inclusive, transparent, accessible, and equitable educational environment.

This reconceptualization of the master-apprentice dyad can address the evolving landscape of applied music and foster a setting where the pursuit of musical instrument expertise accommodates a spectrum of backgrounds and aspirations. The modernizing of the master-apprentice model is essential in cultivating an environment aligned with contemporary ideals of equity and diversity conducive to musical excellence regardless of the student's background and cultural capital.

Notes

1 In this context, cultural capital refers to one's familiarity with the values of "high" or "elite" art forms of Western Europe: classical music, dance, theater, art, and architecture (Bourdieu, 1979/1984). Bourdieu (1979/1984) himself noted that gaining musical instrument expertise "presupposes a cultural capital generally acquired outside of the educational system" (p. 14).

2 All-Region, All-State and the University Interscholastic League are examples of annual solo, small ensemble, and large ensemble events in the United States in which music students can perform and are assessed with scores and/or rankings. In some cases, students' performances at the local level serve as auditions to advance them into regional or state-wide ensembles. Results from these competitions and festivals are often used by school administrators to evaluate the success of their music programs and, in some cases, the quality of the ensemble director.

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8 Sociocultural Issues—Revisiting the Applied Piano Studio Model

Diana Dumlavwalla

This chapter looks at alternative approaches for reforming and enhancing the one-to-one applied piano lesson model in higher education. After examining the benefits and challenges associated with this learning environment, I focus the discussion on three key areas that I feel can bring greater value to this important aspect of educating musicians: collaborative learning, facilitation of creative thought, and the use of technology. After reviewing literature surrounding these three areas of pedagogical strategies, I illustrate examples that demonstrate these approaches in action based on interviews I had with professors at different universities in Canada, the United Kingdom, and Uruguay. I conclude with recommendations that piano instructors at universities and colleges can implement in their own teaching practices.

The Eurocentric conservatory-style model of master and apprentice dominates the applied piano studio setting in postsecondary institutions (Carey et al., 2013a; Gaunt, 2008, 2010). This type of learning environment for piano instruction gained prominence in Europe and North America and has spread to other parts of the globe where the study of Western Classical music has gained favor (Akrofi, 2004; Benson & Fung, 2005; Dumlavwalla, 2019; Jiang, 2022). Often seen as the most effective approach to develop high-quality technical skill and artistry in piano students, the one-to-one setting encompasses many benefits such as: instructors can customize pedagogical approaches according to individual student preferences; students receive the undivided attention of their teacher and feel connected to their teachers as mentors; focus is explicitly directed on the student's progress (Carey et al., 2013b; Carey & Grant, 2015; Gaunt, 2010; Mills, 2002). In some cases, this setting prompts positive results and students develop self-regulatory skills by self-monitoring, creating task strategies, self-instructing, and strategic planning to optimize their learning and performance (Nielsen, 2001).

Unfortunately, however, the master-apprentice model can create a power dynamic and complex relationships that can stifle not only self-regulatory skills but also creativity and independence for the student (Gaunt, 2008, 2011). The transmission of knowledge often only flows in one direction: from the

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master *down* to the apprentice, which can quash the inherent unique potential of this learning setting and prompt limitations (Gaunt, 2011). The notion that the master is one of the few authorities that can unveil the sacred canon of repertoire to the student is still very prevalent in piano instruction found in higher education today (Gaunt, 2010). Even when the intentions of teachers favor fostering self-responsibility and an individual artistic voice in their students, the one-to-one lesson environment can inhibit the development of individuality. In a study that evaluated the perceptions of 20 teachers who provided one-to-one instruction, Gaunt (2008) stated that achieving autonomous learning was often not manifested in the results of the teaching. Other research demonstrates that students in traditional lesson settings are not actually learning how to problem solve and effectively correct their own errors (Duke et al., 2009).

One factor that has led to the stagnation of the master-apprentice model is the lack of pedagogical education for teachers. A recent study of instructors in the United States, Australia, New Zealand, and Southeast Asia confirmed that nearly half of the one-to-one instructors in higher education surveyed did not have pedagogical training (Daniel & Parkes, 2019). Their findings highlighted that the presence or lack of pedagogical training affected the way the instructors spoke about their teaching or the student learning goals. Those with pedagogical training viewed teaching in ways that reflected learner-centered objectives. They also offered more developed ideas about assessment and how they provide students with meaningful feedback. Parkes and Daniel (2016) identified that applied studio pedagogues in Asian-Pacific countries do not often receive opportunities for professional development. They viewed taking lessons with a great teacher as the number one opportunity for their own growth. The idea of knowledge orally being passed down from one generation to the next has been prevalent in university, college, and conservatory piano departments. Teachers in this setting also do not typically use a variety of methods when assessing student progress (Parkes, 2010). This approach can lead students to feel that they can only work and think in one way that fits the teacher's needs and preferences.

Furthermore, applied piano instructors are inherently isolated. They teach one student at a time, they are usually sequestered to their individual studios, and although they may be in a faculty or environment with other expert musicians around them, they often limit interaction with their colleagues (Burwell et al., 2019; Gaunt, 2008). This culture likely stems from the fact that pianists are often practicing and working alone in practice rooms and are not necessarily involved in ensembles like other instrumentalists and vocalists. Feelings of tension and competition may be heightened at more elite institutions where excellence, perfection, and extraordinary technical and artistic prowess are expected (Carey, 2010). This lack of interaction and discussion helps to precipitate the philosophy of maintaining the master-apprentice model in its current form without any motivation to change it.

However, now more than ever, this archetypical lesson format needs a revolution. If left unchecked, this learning setting leads to stagnation and leaves students unequipped to carry out successful career paths in the music industry. For example, one skill that is necessary for pianists is sight-reading. This ability is needed so that they can learn large amounts of music in a shorter period of time to increase productivity. However, advanced pianists studying at the collegiate level may have weak sight-reading skills (Zhukov, 2014). Furthermore, music conservatories and colleges are graduating an inordinate number of individuals with music degrees, particularly at the master's and doctoral levels, and yet, many struggle to secure full-time, reliable work. These highly educated musicians often end up burnt out, demoralized, and very much in debt (Creech et al., 2008). This is one of the reasons it is crucial for our field to rethink and reconsider our approach to applied lessons.

The main obstacle with the master-apprentice model in piano instruction lies in the fact that so much of the authority for learning is centralized with the master. In a pure representation of this lesson setting, everything stems from the master: the repertoire selections, the learning strategies, the artistic vision, the focus of the musical goals. This all leads to the student or apprentice being completely dependent on the master. Additionally, most of the interaction between the master and apprentice takes place in the private setting behind closed doors. The only way to untangle the limitations associated with this model of learning is to decentralize the power that comes with the master-apprentice approach. By placing greater responsibility of learning in the student's hands, the objectives of facilitating student autonomy will be more successfully achieved. Furthermore, throwing open the doors of the private one-to-one setting and inviting in more interaction from other parties will help diffuse the centralized power of the master. I feel that three interrelated approaches can bring our field of applied piano study in higher music education closer to this goal. They are the integration of collaborative learning; the facilitation of creative thought; and the use of technology.

Collaborative Learning

Collaborative learning involves peers and teachers working together in a community to discover new knowledge, heighten understanding, and develop innovative ideas. However, as Forbes (2020) aptly summarizes, it is more than just learning in a group setting. Collaborative learning defies the view that "the teacher holds the exclusive authority over knowledge" (Forbes, 2020). This often takes place in small groups, and in 2004, Daniel identified many advantages associated with this learning environment for piano study at the tertiary level. Students and teachers noted that there was increased interaction among small group participants, which elicited a greater variety of feedback (rather than just from one individual as is the case in the one-to-one setting). Students indicated that they felt less of a need to be dependent on their individual teachers. They also had more opportunities to perform frequently in front of others, which aided them in managing performance anxiety. As a result of listening to each other's playing more regularly, they developed evaluative skills, studied set works more efficiently and with greater depth, and compared interpretations with increased detail.

In group cooperative teaching, the teacher can initially answer questions to help establish foundational knowledge for the developing pianists. Students can then divide into smaller groups to collaborate and achieve higher-level thinking (Li, 2018). This approach can be particularly helpful when teaching generic skills such as scales and arpeggio patterns. The use of interactive learning groups promotes independence, responsibility, student engagement, motivation, and the development of creative skills. In small gatherings, students can assume different roles (e.g., facilitator or learner) and develop their communication skills (Zhang & Gao, 2024). The researchers of this same study also commented that peer control seemed to be more effective than teacher supervision. It is also essential to note that learner-centered approaches are very evident in group music settings (Daniel & Parkes, 2019).

While it should never be the reason to use group settings and collaborative learning for music instruction, an encouraging by-product of this approach is the fact that it is budget friendly and could address many of the financial challenges faced in higher education (Forbes, 2016). The idea of incorporating collaborative learning into applied piano study in tertiary institutions, particularly those studying at the highest artistic levels, has started to gain attention. Researchers are now questioning whether one-to-one learning needs to dominate this field (Carey & Grant, 2015).

Often considered inferior to one-to-one instruction, the field of teaching group piano (also known as class piano) has recently made significant progress in improving the quality of class instruction (Fisher, 2010; Pike, 2017). Group piano instruction has been plagued with the reputation that this type of learning environment is just for beginners (Johnson, 1981), postsecondary students are unmotivated by the class as the content can be overwhelming (Hudson, 2015), and that because the attention of the teacher is divided among the multiple number of students in the room, the lack of attention would be a detriment to any individual student's progress (Amoriello, 2010; Cheek, 1999). This reputation has been perpetuated by the fact that many group piano teachers are not trained in group instruction and are only familiar with one-to-one instruction (Young, 2016). Nevertheless, teachers committed to this specific learning environment have become much more intentional and forward-thinking about using pedagogical strategies that are proven to be effective ways of providing good instruction in this learning environment. Many teachers in the field of group piano consider learning theories, group theory and group dynamics, and individual learning styles as part of their pedagogical strategies. Cooperative and game-based learning approaches are also explored more in this niche of piano instruction (Fisher, 2010; Pike, 2017). Furthermore, some instructors and students are also noticing the benefits of group instruction for more advanced pianists (Daniel, 2004; Johnson, 1981).

Therefore, it may behoove one-to-one instructors in applied piano to look to their colleagues teaching group piano for new ideas.

Some may argue that in the typical conservatoire model of piano study, students are exposed to group interaction in master classes and studio classes. However, if one sincerely analyzes the behaviors and actions that take place in these environments, it is clear that the master-apprentice model still dominates (Carey, 2010).

Facilitation of Creative Thought

The current common practices of applied piano study in conservatory-style settings favor re-creation of existing material rather than the creation of new material (Carey, 2010). Students study works by master composers and are conditioned to remain as faithful to the score as possible. When they are faced with artistic choices, they often rely on their teachers' opinion or listen to a collection of recordings by "master performers" and choose to mimic their favorite interpretation (Carey, 2010). While copying is not a bad thing and, as will be discussed later, is an important part of informal music learning settings, it should not be a means to an end. On the other hand, some masters are such extreme purists; they do not allow their students to listen to any model recordings prior to learning a piece in hopes that the student will develop a novel interpretation. For students who are not familiar with stylistic practices, this latter method may feel like they are walking in the dark. There needs to be a balance for this approach. Currently, piano study in higher music education typically does not extend beyond the copying or modeling stage (Graham, 1998). Students are not vigorously encouraged to generate their own creations, innovations, and opinions. This culture needs to be reexamined (Carey et al., 2013b; Gaunt, 2008; Stepniak & Sirotin, 2020).

One of the reasons pianists in the current conservatoire setting may be hesitant to delve into more creative endeavors is because it is often deemed that a creative product must be novel and of value (Weisberg, 2020). In order to be of value, the product needs to be evaluated positively by others. By hanging on to this definition of creativity, classical pianists may get trapped in the process and feel that creativity is unattainable. Weisberg states that there are two problems associated with this definition.

1) *Novelty*—if creativity needs to be novel and what one is producing is not new, then, it cannot be creative. However, if the person was not aware of a previous or simultaneous iteration of the same creative product, it does not mean that person is not creative. For example, if two musicians in different locations simultaneously compose the same melody using the commonly used equal temperament system, they are still both engaging in creative activity, as long as they are unaware of each other's compositions. There is also the notion that what is creative for an individual may not be considered creative for society.

2) *Value*—though this aspect of the definition does weed out bizarre responses and solutions, there is a problem with the fact that those who define the value of a creative product can disagree. Therefore, Weisberg does not feel the evaluation of value should have as strong of an influence when deciding if something is creative.

As a result of identifying these problems with the previously stated definition of creativity, Weisberg's definition states that the creative product should be novel and produced intentionally. He argues that creativity can stem from problem solving, especially when using a strong method such as transferring existing knowledge to problems. Furthermore, he contends that analytic thinking underlies the creativity process and retains the following characteristics: structure (making associative connections); continuity (depending on the past); top-down processing (using knowledge one already has); and influence from environmental events. Weisberg asserts that there are five components of analytic thinking including remembering, imagining, planning, perceiving as a pattern, and interpretation of information (Weisberg, 2020).

It is important to reexamine creativity from Weisberg's point of view as it opens the door to greater possibilities, particularly for those comfortable working within structure as so many classically trained pianists are. When individuals are given permission to work from their existing knowledge, they will have more confidence and freedom to branch out, go out on a limb, and try something new.

It would also be useful for those entrenched in the world of Western Classical music to consider what goes on in informal popular music learning. In this musical domain, the creation of new music and layering of sounds is an expectation. The principles associated with this approach are as follows: (1) learners start with music they know and enjoy or identify with; (2) students spend time listening and copying music; (3) learning takes place individually or in groups, but a teacher is not required to be present; (4) learning is haphazard and can be idiosyncratic; (5) the emphasis is on personal creativity (Green, 2008). Those familiar with one-to-one lessons that are typically associated with classical piano study know that these principles are often the opposite of what takes place in applied piano instruction and this can be suffocating pianists' creativity. Stepniak and Sirotin (2020) noted a distinction between popular and classical music students. They said popular music students tend to ask "how can I change the world around me with my music? How do I get my music in front of people?" The classical music students are more inward looking, playing for themselves, and hoping someone will come to their performances. It is this mindset that needs to be modified. Students need to be given greater ownership or control over their education.

One avenue of creativity rarely explored in one-to-one classical piano lessons is improvisation. This skill was deemed essential for performing musicians in the Baroque and Classical eras of Western art music. For example, at the height of the Classical era, pianists were expected to improvise cadenzas in concerti as an indication of their virtuosity (Nettl et al., 2001). Moving into the 20th and 21st centuries, the importance of improvisation is evident among jazz pianists, but it is not always valued with the same regard in the classical piano world (Ayerst, 2021). However, there are benefits stemming from the incorporation of improvisation in piano instruction. Benedek (2016) outlined how improvisation aided students' understanding of harmony typical in Baroque and Jazz music. In 2013, Maļkova used a quantitative approach to identify that improvisation had a positive impact on pianists' self-identity; in other words, they felt more like pianists. Zhang and Gao (2024) identified that the use of constant improvisation by piano students was needed to develop technical skills and creativity. Allen (2013) noted that free improvisation assisted in significantly reducing performance anxiety among pianists ages 7–18. Although this age group is younger than the population typically enrolled in higher education, these results are still important. Developing improvisatory skills in classical pianists can serve as a golden key for unlocking the gates of creativity (McPherson, 2005). Making this an essential part of classical piano curriculum can revolutionize this instruction in higher education.

Incorporating Technology

Incorporating the use of technology in one-to-one university piano programs for Western Classical music has made slow progress (Shender, 1988). Lessons always take place on acoustic pianos, and the use of digital instruments is often shunned due to the difference in keyboard action (Arencibia, 2020). Digital instruments, MIDI accompaniments, and backing tracks are more commonly found in precollege piano lessons or for individuals taking lessons for avocational reasons or in group piano classes (Morrison, 2023; Sowash, 2017; Viss, 2019). Sometimes group piano instructors have used technology as a crutch, which can inhibit their effectiveness as teachers, and this has given digital tools an unnecessarily poor reputation for piano lessons (Chronister, 1976). However, examples of the use of technology are appearing in one-to-one lessons as teachers are starting to acknowledge the benefits. As Pike identified in 2020, technology-mediated learning can facilitate some skill development for all ages. In 2019, Hamond et al. examined the pedagogical use of visual feedback for enhancing dynamic levels in performance. In this small-scale study, the playing of a student was recorded with technologically generated MIDI data translated into a piano roll visualization. The researchers suggested the feedback may have promoted more attentive listening by both the teacher and the student to the student's performances. As a result, it did improve the student's playing of the repertoire. One encouraging by-product brought about by this use of technology was the impact it had on the relationship between the student and teacher. The student ended up assisting the teacher with using the technology so that everything would properly function. This may have helped to adjust the power balance between the two parties and diffused some of the anxiety felt by the teacher. Hamond et al. (2020) continued with this same vein of research and identified that digital technology influenced interpersonal and intrapersonal feedback. It provided greater *specific* feedback and *additional* feedback for the students allowing them to not just rely on comments from the teacher. Students had enhanced sensory feedback and were more consciously aware of the learning process.

Yin (2023) looked at whether a digital sight-reading mobile application could assist in university-level applied piano lessons. Results were limited and indicated that use of the digital app did increase the test scores of students engaging in a specific type of evaluation. In other settings, teachers have used digital applications as a textbook (North Carolina State University, Department of Performing Arts and Technology News and Events, 2020) and the application *Flowkey* for nonmusic majors to assist with a flipped-classroom approach (Zhang & Gao, 2024). Further afield, video feedback was found to be very helpful for college-level guitarists as they self-evaluated their playing (Boucher et al., 2021). The researchers noted that self-regulated learning is important and commented that musicians need to self-evaluate in order to self-regulate. Participants in the guitar research study acknowledged that it is difficult to self-monitor one's performance and perform at the same time. The prospect of video feedback finally allowed them to accomplish both tasks.

Participation in digital musicianship—music making using technological tools—can also help individuals form their identity. The use of software and digital applications has helped make musical creation more accessible to people. In recent years, the COVID-19 pandemic thrust many learning environments including music classrooms and one-to-one lessons onto digital platforms (Camlin & Lisboa, 2021; Daugvilaite, 2021; Kim, 2022). Teaching one-to-one lessons through video conferencing software existed as a niche pedagogical topic prior to the pandemic (Dumlavwalla, 2017); however, the worldwide health crisis helped more instructors to identify the benefits of online instruction for continued implementation (Henderson, 2021; Laborte, 2022). This has resulted in online communities that serve as communities of practice where members can share and discuss their creative endeavors (Partti & Karlsen, 2010). Digital musicianship also encourages the promotion of musical expertise that goes beyond traditional boundaries (Partti, 2014). Stepniak and Sirotin (2020) also state that students should not only be well prepared from a technical standpoint on their instrument; they should have an understanding of how technology can and does impact their musicianship. This avenue of music-making is often still not seen as a viable option with piano study in the one-to-one setting. This indicates this is an area of untapped potential especially when one takes into account that through video-conferencing platforms, students can study with any expert they want, regardless of geographical location (Dumlavwalla, 2017).

A Look at Different Approaches

We will now examine some nontraditional approaches used by applied piano instructors and music departments in postsecondary institutions around the world. As mentioned earlier, piano instructors in higher education institutions can often be isolated from other colleagues. This seclusion can lead to the lack of discussion regarding new ideas. Gathering approaches from an international perspective is a vital exercise necessary for constant improvement. With our globalized and interconnected community, we now no longer have any excuse not to learn from our colleagues in other countries. This is by no means an exhaustive list of suggestions that piano instructors can implement in their own institutions. However, it is through this type of discourse that others can be inspired to formulate their own strategies. By learning from colleagues from other parts of the world, individuals can judiciously self-examine their own teaching practices and rethink their approach to piano instruction in higher-level institutions. It is important to note that these solutions may not be the answer for every higher-education setting. These first-hand accounts are presented to demonstrate how change and transformation can successfully take place, even if it is in a small and very controlled way. The threads of collaborative learning, creative thought, and technology weave through each of these success stories.

Promoting Student Agency Through Creative Project Requirements

I was fortunate to be introduced to lesson models beyond the typical conservatory-style experience at the start of my university career. During my undergraduate degree at Wilfrid Laurier University (WLU) in Waterloo, Ontario, Canada, I had the opportunity to study in the applied piano setting with Dr. Heather Taves. It was an illuminating experience for me and opened my eyes and ears to a world beyond standard piano literature and practice as we typically see it in the 21st century. One of the aspects of my piano education during this time was the creative project that became a part of our standard jury requirements and was initiated by Dr. Taves during the time I was studying at WLU. As one who did not feel confident in my improvisation or composition skills, I decided to collaborate with a student composer on a piece he would write for me and that I would premiere at a student composers' concert. I remember Heather suggesting this as an option and I recall feeling grateful that she was gently guiding me to embrace more creative projects without making me feel uncomfortable.

Since that time, the creative project requirement has evolved and become a cornerstone of the piano curriculum at WLU. Heather spoke about this aspect of their curriculum at a College Music Society conference (College Music Society, 2017). Students present five-minute online submissions each year of their degree. These submissions are evaluated solely on effort and projects are featured in an annual keyboard creative concert that places emphasis on a high production value. Nonperformance majors are showcased alongside performance majors. The creative project is now an option for auditions as a way for applicants to showcase their innovative skills alongside performance of standard repertoire.

The promotion of student agency is a substantial factor that makes this creative project requirement so successful. Students choose projects that have meaning for them. Examples include the following:

- A multitrack recording.
- An organized piece for synthesizers.
- A composition that explores a student's heritage by using a folk song as inspiration.
- Students who were members of award-winning rock bands were able to use their talents from the popular music world and combine them with work in classical piano playing.
- A highly artistic performance student transcribed a Filipino lullaby that was sung to him as a child and performed that arrangement at his graduation recital where his family was in attendance.
- A student who wanted to further his classical training but also advance his jazz improvisation skills incorporated the style of Debussy in his improvisation.
- A performance inspired by the stories of refugees.
- Duo improvisation with a professor.

Students who are destined for the more traditional track of performance with the standard Western piano literature are often inspired by those who have explored other influences. It has fostered an environment that promotes ingenuity and forward-thinking vision. The project has also given faculty a unique way to understand how first-year students are coping with the challenges they are facing. New undergraduates are typically young individuals, fresh out of high school who are living on their own for the first time. It can be a particularly difficult time for them, and the creative project often provides them with an outlet to express the struggles they are encountering.

My experience in Heather's studio played a significant role in my development as a musician. She was the first person I thought of when I was invited to contribute a chapter for this publication. As part of preparing the manuscript for this chapter, I reached out to have a conversation with her so that she could share her thoughts on applied piano study in the modern world (personal communication, October 28, 2023). She recently retired from her 30-year teaching career at WLU and now resides in her home province of Prince Edward Island. Heather is very much active in the performing realm and, at the time of our conversation, had three projects on the go: a long-term project of learning all 32 Beethoven piano sonatas; keyboardist for the Scott Parsons Band (Taves, 2021; Williams, 2023); and writing/performing music for Julea Boswell's *Painted Dances* project (Boswell, 2023). A quick glance at these initiatives speaks to the breadth of Taves' varied interests, her prowess as a pianist, and her openness to the global language of music.

Heather witnesses an incredible amount of fear and apprehensiveness among university piano faculty members. It is because of this anxiety that their own skills are not being updated and the programs they direct are not competitive. As a result, this stagnant culture is passed on to their students, the next generation, thereby continuing the cycle. However, Heather does pinpoint some entry points for change.

One place to start is to offer students space in the curriculum where they can have power over their own voice. Even if it is only valued at 5% of the grade, if students are given the time to work on a self-directed project and the space to perform their creative work, they will develop their own autonomy and motivation. Once students have the space to grow, it is very compelling to see what they conceive. She also highly believes that if a student has a creative idea for changing the curriculum, they should be heard.

The second place where she feels change can be initiated is at the auditions for graduate degrees, namely, master's and doctoral programs. The vetting process for these degrees should be more about what creative aspirations the applicants can bring to the degree. For example, as seen in the STEM fields, students should be presenting a research proposal at doctoral-level auditions with the goal of a genuinely creative project. Too often, doctoral performance dissertations and treatises are reiterations of past arguments and academic discussions.

Finally, Heather's third entry point for revolution is looking to our past. Our field colloquially admits that our current approach to teaching advanced piano playing is a tradition that has been passed down for hundreds of years. However, Heather is quick to point out that we are teaching the repertoire and using the approach that "won a competition back in the 1920s and 1930s." She goes on to say, "We are effectively stuck in the Cold War approach!" For example, she asserts that Beethoven would not have recognized the way his music is taught today; he was much more of an improviser. Heather also makes the comment (now that she is comfortably positioned as a retired professor) that she would go as far as to say one should not be teaching Beethoven if one cannot improvise. Teaching was much more of a creative process 300 years ago (Eigeldinger, 1986; Gerig, 2007). With this view in mind, it seems that our discipline almost needs to regress to our former approaches in order to progress and move forward into the future. It is this final thought that is the most striking. Over the centuries, we have somehow scratched out the ingenuity from what is an innately imaginative process.

Intermingling Different Genres

The Masters (MMus) performance program at Kings University in London, United Kingdom, is open to students from a wide range of performance genres including classical, world, or popular music. In this one-year graduate program, all performance students are enrolled in a required core module that fosters collaborative thinking, evaluative skills, and exposure to new genres. It addresses the practical issues of preparing and delivering a musical performance. This complements the one-to-one instructions students receive from their expert teachers. I had the chance to speak with Dr. Cynthia Stephens-Himonides (personal communication, November 20, 2023), senior lecturer and course leader for this module at Kings University. She described it as a weekly opportunity for students to perform for each other and receive feedback from the instructor and their colleagues in the class. While this may sound similar to studio classes that are already common in programs focusing on Western Classical music, this approach is different since students studying diverse genres intermingle and collaborate on a regular basis. Furthermore, participants are not just commenting and providing feedback for peers in their specialized genre. They can develop their critical thinking skills to assess other genres of music and provide meaningful verbal feedback in a public forum. Once a month, the format of the meeting is more like a lunchtime concert as students present their more polished and developed work.

Cynthia acknowledged that there may be initially some discomfort as module participants get used to performing for each other in the class environment and figure out how to provide feedback. For example, classical musicians may not feel they are as fun as pop musicians. At the same time, pop musicians realize classical musicians possess a certain skill they have spent their lifetime developing. Also, different genres retain distinctive sets of cultural norms (e.g., the lighting would need to be adjusted for pop musicians). All these factors help to provide an enriched performance learning experience for the students.

As module participants mingle and are exposed to other performance practices, they are inspired to dip their toes into each other's musical worlds and engage in cross collaboration. Cynthia described how it is motivating and encouraging to see the plethora of partnerships that have come about from this module and how the course allows students to "expand their identity of who they are as performers." There is no requirement for students to engage in these collaborations. However, the fact that they are intrinsically motivated to do so indicates they are thirsty for these interactions and the space to engage in new avenues of creativity. For pianists especially, this can be incredibly liberating as so much of their repertoire and study focuses on solo playing. They are not regularly members of larger ensembles like orchestras, bands, and choirs like other instrumentalists and vocalists. Also, more repertoire performed by these larger ensembles is taken from or at least inspired by other genres like popular and world music (Otto, 2019). Pianists in higher education often do not have this type of exposure and so this required core module at Kings University is a refreshing component of this traditional program.

Our conversation also extended to discussion regarding the benefits of group instruction as Cynthia lamented that too many people in the field of classical music performance, particularly in piano, are against teaching skills in groups as it is viewed as a lesser quality of education. She pointed to the fact that other art forms like dance and visual art offer instruction in the group setting. This does not mean that one-to-one piano instruction should be eliminated. Once our field can see that group instruction does not minimize the quality and experience of students, we can clear that hurdle, progress, and generate more effective ways to guide piano students.

Technology—Aiding Student Autonomy

Like so many other piano instructors during the COVID-19 pandemic in 2020–2021/2022, Dr. Midori Koga at the University of Toronto in Ontario, Canada, was forced to use technology to teach her applied piano students through a video-conferencing program. To simulate the in-person lesson setting as closely as possible, Midori created a setup of camera angles in her studio at the university so that she could clearly observe each student's playing apparatus and how they were using their bodies. Due to social distancing restrictions, students would individually access her studio for their lessons while she would teach from her home studio. As part of the new technology setup at her university studio, a large TV screen was placed on the wall so that the images transmitted by the video-conferencing platform would be clear for the students to see. As Midori continued to teach throughout the pandemic, she found that her students could more effectively self-assess the physicality of their own playing and make the necessary adjustments. Once the social distancing restrictions were lifted and Midori was back in the university studio for face-to-face lessons with her students, she continued to use video recording with specific camera angles as a tool to encourage her students to self-regulate and self-evaluate. It is a brilliant solution that stemmed from a coping mechanism used during a challenging time and it demonstrates how creativity can flourish during adversity. It is also an excellent reminder that many of the strategies we learned and devised during the pandemic can still be utilized in our postpandemic world. Even with limited finances and institutional support, piano instructors can still reap the benefits of technology by using digital devices and tools that are a part of our daily lives. With some creativity, teachers can use open-source software and apps to produce enhanced learning environments for their students (Ajero & Hughes, 2021; Dumlavwalla, 2020; Phillips, 2020).

Revisioning Higher Education Through the Lens of Collaborative Learning

In 2019, the University of Southern Queensland in Toowoomba, Australia, made the radical change of completely switching from the conservatoire model to a *series* model focusing on popular music education. The modification was chosen due to shifts in the institution's priorities as well as in social and cultural values. Recently hired faculty members with popular music expertise also motivated the administration in making the change. As a result, the one-to-one lesson model was replaced with a collaborative, small group model for first-year popular music education (Forbes, 2020).

Melissa Forbes describes the structure of this educational model and the perceptions of students in two articles (Forbes, 2016, 2020). With this transformation, the institution demonstrated a strong commitment to the values and philosophy of collaborative learning. In her 2020 article, she described the format of the program. Students were taught by a team of two instructors who have complementary skills. For example, one teaching team consisted of a teacher who was a contemporary vocalist and pianist and another teacher who was a multi-instrumentalist, songwriter, and producer. Students were assigned to groups of three to five individuals, which changed throughout the year to maximize the opportunities and experiences for the participants. Students of diverse interests and skills were placed together in groups to optimize their overall learning prospects. Weekly two-hour workshops were team-taught by instructors with student groups presenting their work and receiving constructive criticism from their peers and teachers. Teachers rotated among the groups during rehearsals and provided feedback when necessary. Student groups developed problem-solving and teambuilding skills to work on focused, open-ended tasks such as arranging songs, chart writing, rehearsing, and performing. Teacher consultation or assistance was only used as a final option when peer-to-peer resolution could not be achieved, or the level of expertise required went beyond the group members' capabilities.

As part of the study in 2020 (Forbes, 2020), student perceptions from 10 individuals in their first year of university were collected through questionnaires administered at three different times throughout the academic year. Half of the participants were singers and the remaining individuals played one of the following instruments: piano, guitar, drums, and saxophone. The feedback students provided about their experiences essentially entailed everything music educators lecture about and require in the conservatoire-style model but often do not see manifested in student behavior. By all accounts, it seems like this collaborative learning approach developed genuine intrinsic motivation in the students. They reported excellent attendance and high levels of participation among their peers. They found that group membership was valuable and connecting with their peers was influential for their learning. The strengths of each member were leveraged to help achieve group success and students asserted the experience was fun and enjoyable. Challenges were experienced by student participants, which included not having extensive understanding of group work prior to the start of the program, negotiating the varying levels and abilities of members, scheduling, unfamiliarity with repertoire and styles, and not having the necessary theoretical knowledge to converse effectively with group mates. Some students also dropped out, particularly in the early stages of the program, and this had some initial effect on group dynamics.

As the students moved through the academic year, they commented on their increased confidence and motivation. The participants also identified new skills they were developing such as playing by ear, listening to and following a group, increasing musical versatility, increasing skills to work within a group, receiving constructive criticism in a positive manner, creating a lead sheet, and communicating musical ideas. All students underwent a change in their perspective of what it means to work in a group. Those who were particularly motivated and already possessed a developed work ethic realized that things would be fine even if others had different levels of commitment. Others recognized they might need to make a deeper commitment—group work served as a reality check. As relationships were shaped, students felt less isolated, and trust increased. Individual reputations also came to the forefront, and they recognized how their reputation within the group could affect opportunities for future collaborations. This aided in fostering individual accountability. Finally, the students collectively felt that collaborative learning was a lot more personal than what they experienced in one-to-one lessons resulting in increased performance standards.

In a recent interview, one of the current instructors, Mark Scholtes (personal communication, December 11, 2023) also noted that students in this program are more open to having different roles in their ensembles and do not define themselves by one instrument or one skill. They exhibit a broader interest in how music works, and this mirrors what a typical music career actually looks like. He noted that technical aspects of performance are more difficult to deliver in the group setting, but that this challenge is mitigated by employing coteachers who have a broad array of competencies. The whole experience is student led, and the ensemble serves as the center of the students' educational foundation.

Applied Lessons in Small Groups

At the Instituto de Música/Facultad de Artes de la Universidad de la República in Uruguay, Assistant Piano Professor Fabiana Galante melds traditional one-to-one lessons with small group lessons for her students' applied piano study. A recent interview with Fabiana (personal communication, December 6, 2023) illuminated that her university gives her the freedom to adjust the balance between one-to-one and group lessons based on her students' learning needs and schedules. Group classes involve no more than two to three students and may last up to two hours. While one student starts playing through repertoire, the instructor may have the other students complete other activities that are related to what the other student is playing like score study. Students do not necessarily participate in group classes every semester. The arrangement helps to alleviate some of the scheduling and financial burdens the school experiences with one-to-one lessons. Fabiana's ideal arrangement would be for each student to engage in a one-to-one lesson and group class each week. Although students at first expressed resistance to the group lesson setting, they eventually learned how to collaborate as their learning became more alive and enjoyable.

Recommendations

There are several strategies that piano faculties at higher education institutions can use to reform piano instruction. This section should be prefaced with the clarification that these suggestions are not intended to replace one-to-one instruction. Students have identified many advantages associated with their experiences in this learning environment and those benefits should not be eliminated (Carey & Grant, 2015; Gaunt, 2010). Also, there will never be a one-size-fits-all solution for every music school. Faculty members, in consultation with students and administration, will need to decide what is best for their individual situations. Furthermore, none of these recommendations should be used simply for the purpose of reducing budgets and cutting costs. Some of these strategies may happen to serve as budget-friendly ways to enhance student experiences, foster excellence, and promote creative discourse. If the goal is always to create an effective learning environment, the correct choice will always be made.

Capitalize on the Benefits of Peer Learning through Collaborative Groups

Although master classes and studio classes are typical components of the conservatoire setting for piano study, students do not always effectively engage in collaborative learning. This strategy could be integrated to efficiently cover more skills and repertoire with students. This type of approach could take on different forms.

1) Lessons could be taught in pairs or trios. This approach goes back to what Franz Liszt did as part of his teaching practice (Gerig, 2007). Students could observe how the teacher works with another student on similar or different skills and repertoire. The new vantage point could provide a new perspective for each student's own playing. The lessons with the teacher could take place every two weeks. During the weeks when there are no lessons, each student group would perform repertoire for one another and provide comments and feedback, relating back to the teacher's suggestions from the previous week. Students would schedule quick weekly check-ins with each other to ask questions about how to practice a certain passage and overcome a specific challenge and to keep each other accountable. This format would work well for first- and second-year students who may need more guidance and instruction regarding fundamental skills from the teacher.
2) For students with more pianistic background and experience as well as a more developed stylistic awareness of repertoire, a more independent approach can be selected. Small groups of three to four students could be assigned (or they could select) a piece of repertoire that would be associated with a certain theme. For example, the studio may have decided to

focus on Chopin Mazurkas. The teacher could provide a general framework regarding the context of these dances and point the groups toward where they can find scholarly books, recordings, and other information to jump-start their research. Each group would work together toward an authentic performance of the piece, and members would coach each other, listening to one another's artistic vision. Teacher consultation would only occur if the group was stumped and the knowledge they needed went beyond their existing capabilities.

3) Cross-pollination of different performing disciplines (instrumentalists and vocalists) along with different stylistic genres (e.g., classical, jazz, popular, musical theatre) will also enhance the collaborative learning experience. It is always interesting to learn how different musicians talk about music. Vocalists and instrumentalists all employ different jargon than what pianists use. Groups of students could be tasked with finding a community venue to organize and produce a multimedia performance that would expose the audience to a variety of musical styles in one event. Classical pianists would have the opportunity to learn more about the digital instruments often used by popular musicians. Not only would this type of project help the institution to engage with the local community, it would also help students learn what marketing and administrative skills are needed in order to successfully manage a performance career.

Faculty members need to be very intentional when creating small groups. It is important that like-minded individuals are not always grouped together. Mixing students of different levels and abilities will also help them to activate their problem-solving skills and figure out how they can work together. The more advanced students will have the opportunity to mentor those who are just starting out. The less experienced students will be compelled to stretch their capabilities in order to hold their own among the advanced pianists.

Encourage Creativity

As stated earlier, creativity stems from problem solving. Once problem-solving skills are in motion, space will be made for creativity. In a pianist's life, this can start with individual practice time. Too often, students feel that they need to spend hours in the practice room, using repetition to learn a new skill. This is an inefficient use of time. If pianistic problems are viewed from a problem-solving lens, the pianist will be more focused on identifying the precise problem and devising an exact solution. Accurate solutions do not often take a long time to implement, allowing the pianist to explore developing other skills. It is also important to remind the students that their ability to work creatively successfully starts with the knowledge they already have; they simply need to transfer that knowledge to a new situation. When students are aware of this fact, they feel empowered to answer their own questions. Professors should consider using master class and studio class time to intentionally address these skills with students, not just as they come up when studying repertoire.

Keyboard improvisation skills should be valued and held with greater importance in the piano curriculum at postsecondary institutions. Improvisation (from any stylistic period) should not be seen as a separate skill that only some have the natural ability to attain; it is a skill that can be learned and practiced. As the literature reviewed states, improvisation can help pianists achieve technical prowess, enhance their identity as artists, and manage performance anxiety (Allen, 2013; Benedek, 2016; Maļkova, 2013; Zhang & Gao, 2024). Furthermore, it was a skill that was expected of pianists, particularly in the Baroque and Classical periods. If the classical piano tradition adheres so closely to past conventions, why was the important skill of improvisation let go? Just like so many other aspects of music education, improvisation can be developed in a group setting. With the extra time students will have saved by using their problem-solving skills while practicing, some time and space can be created for developing improvisation skills in group classes and ensembles (Stepniak & Sirotin, 2020).

Finally, it is crucial that piano faculty members do not stifle the creative ventures of students. This includes unusual and atypical repertoire emerging pianists may want to explore. They should not be discouraged from delving into new programming ideas. This can be addressed most readily at the graduate level when students are already expected to expand their repertoire interests. The graduate audition may be the first place to make this change happen. If students see that piano faculties are willing to entertain new and innovative audition programs that truly reflect pioneering pathways, they will be more enthusiastic and motivated to be creative in their programming choices.

Update Professors' Skills

Sometimes, the reason change is so difficult to achieve in conservatory-style postsecondary institutions is because the piano faculty may be hesitant to update their own skills. Incorporating improvisation, technology, and higher-level creative thinking can serve as goals for instructors too. By working in collaborative learning groups alongside their own students, teachers can extend and expand their own capabilities as piano artists. Now, as digital natives, students arrive at colleges and universities with more knowledge about technology than their professors (Eldridge, 2023; McCrindle & Fell, 2023). By assisting their teachers in navigating the ever-changing digital world, they can help diffuse the immense power associated with the master-apprentice approach. Research shows that this type of collaboration is a positive by-product of bringing technology into the piano studio (Hamond et al., 2019). Also, students who may have more exposure to jazz and popular music may have greater improvisation capabilities than their own teachers. By taking interest in and harnessing all the aptitudes possessed by students, teachers can continue to help guide them toward being well-rounded artists.

As institutions, students, teachers, and parents continue to question the logic of pursuing piano-related degrees in higher education, it is time for those sitting at the helm of piano departments to look in the mirror and reevaluate the effectiveness of the one-to-one master-apprentice lesson format. Is this approach truly creating pianists that are independent, versatile, creative, and fully skilled artists? If we give ourselves an honest answer, we will discover that we can truly do better and open our eyes and ears to a fresh and more relevant approach.

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9 Teaching Nonbinary Singers

21st-Century Knowledge and Pedagogies

William Sauerland

Introduction

In recent years, there has been an increase in social awareness of trans(gender) and genderqueer individuals. Though trans and genderqueer people have always existed, gender-expansive identities, which exist beyond the notion of gender as a male-female binary, are receiving greater attention in academic and political discourse (Beemyn & Rankin, 2011; Steinmetz, 2014). In countries like the United States, transphobic laws in some states have made the social climate less safe for this population, while other jurisdictions have implemented laws to promote safety, equity, and inclusion of trans and genderqueer individuals (Hassan, 2023). Schools and other academic spaces are grappling with these political divisions impacting the teaching-learning environment, inciting some scholars and activists to advocate for inclusion and affirmation of gender-expansive students.

Vocal music education pedagogies have traditionally discussed the singing voice along the same gender binary (male/female) confines. The purpose of this chapter is to review the existent gender-expansive voice literature and explore how vocal pedagogy might operate beyond gender binary thinking. Scholarship on trans and nonbinary voices in speech-language pathology and vocal pedagogy will be investigated to understand how nonbinary singers are represented in the literature. A systematic review of the literature will provide practical advice for singing teachers to design affirming policies in their studios for heightened safety, equity, and inclusivity for gender-expansive students.

Defining Gender

When a baby is intrauterine or born, they are assigned a sex categorization based on an anatomical profile. These sex designations include male, female, and intersex and often lead to a child being reared to have a male or female gender identity (West & Zimmerman, 1987). In some cultures, male youth are expected to be strong, independent, and enjoy masculine activities (i.e., football, hunting, romanticizing/sexualizing women), while young women are stereotypically raised to appreciate cooking, cleaning, rearing children,

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and other pursuits traditionally considered feminine. Gender theorists contend that gender, as a cultural construction, influences roles, expectations, and behaviors of human bodies (Butler, 1999; Connell & Pearse, 2015). Gender as a cultural construct impacts how individuals—based on their genitalia at birth—act and move about their communities and cultures based on assumed behavioral expectations.

For many individuals, their sex assigned at birth and their gender identity is aligned. In this case, a person gender identity is considered *cisgender*, coming from Latin for *on the same side as* (Stryker, 2017) Other folks may experience an incongruence of their assigned sex at birth with their gender identity. There is a growing compendium of gender-expansive identity markers, included (but not limited to): trans, transgender, gender nonconforming, nonbinary, genderqueer, genderfuck, bigender, and agender, to name a few (Beemyn & Rankin, 2011). In short, a *trans woman* is a woman who was assigned male at birth, whereas a *trans man* is a man assigned female at birth. Nonbinary individuals may use *nonbinary* as an identity marker, or one similar, to denote that their gender identity does not dwell along the expectations of the traditional masculine-feminine gender binary. A nonbinary person might identify as neither male or female, both, or live fluidly between or outside masculinity and femininity (Vincent, 2020). As will be discussed in this chapter, vocal production is influenced both by biological sex (i.e., hormones) and by gender—that is, as aspect of cultural expectations related to feminine and masculine communication norms. This chapter will utilize the most up-to-date language in discussing gender, while recognizing that language is ever expanding. More on gender, sex, and voice will be discussed later in this chapter.

Research

In 2008, Constansis wrote an article on the impact of exogenous testosterone on the singing voices of trans(gender) men. Constansis was among the first to initiate an academic discussion on the voices of trans singers. Four years later, Kozan (2012) provided one of the earliest chapters on teaching transmasculine and transfeminine singers for a book intended for speech-language pathologists (Adler et al., 2012). Early discourse on trans voices in the field of speech-language pathology often focused on helping clients perform a "passing" voice—that is, a voice that aligns with sociocultural notions of masculine and feminine vocalization (Andrews & Schmidt, 1997; Bralley et al., 1978; Carew et al., 2007; Davies & Goldberg, 2006; Gross, 1999). This initial scholarship discussed vocal feminization in trans women as a process to sound like cisgender women, with an emphasis on increasing pitch range (Dacakis, 2000; Kaye et al., 1993; Mastronikolis et al., 2013; Neumann & Welzel, 2004). Discussions of voice masculinization focused more on the administration of exogenous testosterone causing vocal folds to increase in mass size and phonate at a slower frequency, culturally perceived as masculine (Gorton et al., 2005; Papp, 2011; Van Borsel et al., 2000). Recent scholarship has de-emphasized the need for trans individuals to sound stereotypically masculine or feminine but has instead celebrated the natural voice of each person, no matter the range or quality.

Despite emergent literature on trans voices, less attention has been given to nonbinary, gender nonconforming, or genderqueer individuals. Shefcik and Tsai (2021) affirm that "the majority of research on gender-affirming voice services [from speech-language pathology] has focused on transgender men and women, with less attention paid to nonbinary people, yet they constitute up to 35% of the transgender population" (2021, p. 294.e5). Using nonbinary in this chapter as an umbrella term, a nonbinary person might experience their gender identity as neither male or female, as both, or somewhere in-between. Some nonbinary individuals might describe themselves as gender nonconforming, genderqueer, genderfuck, or any other label that denotes a renunciation of the culturally dominant, stereotypical female/male binary.

Sociocultural expectations of human voices maintain that singers should conform into one of two categories: (1) low and masculine or (2) high and feminine. Biological changes occurring during adolescent puberty incite variation in vocal timbre and range (Andrews & Schmidt, 1997; Hancock et al., 2014). In addition to biology, sociocultural gender norms impact human vocal behavior on range, inflection, volume, timbre, and lexicon (Pernet & Belin, 2012). Individuals who are gender-expansive may change these vocal behaviors to craft a vocal expression congruent with their authentic gender identity.

Voice pedagogy has traditionally discussed singers along the gender binary (male/female), which has not accounted for individuals whose gender identity is outside this static norm (McKinney, 1994; Miller, 1996). While some trans singers may align within a masculine or feminine paradigm, some gender-expansive singers are marginalized or invisible within this dualism. In addition to gendered voice pedagogy language, vocal repertoire has often reflected the social expectations of gender. Songs written and assigned to women emphasize stereotypes of womanhood, such as children rearing, homemaking, and marital or romantic dependence on a masculine figure. Repertoire intended for male singers often speaks of independence, confrontation, and ardor or objectification of women (e.g., see Boytim, 2008a, 2008b).

Since the early scholarship of Constansis (2008) and Kozan (2012), discourse on trans singers and singing has become more prevalent. In vocal pedagogy, articles focusing on the impact of exogenous testosterone (Agha & Hynes, 2022; Graham, 2022; Sims, 2017a) have received attention. Other scholarship has emphasized inclusive practices and policies for teaching gender-expansive singers in the applied studio (Hearns & Kremer, 2018; Manternach, 2017; Manternach et al., 2017; Sauerland, 2022; Sims, 2017b). The related fields of choral teaching (Miller, 2016; Palkki, 2017, 2020) and music education (Garrett & Palkki, 2021; Nichols, 2013; Silveira & Goff, 2016) have explored the lived experiences of trans music students and offered strategies to heighten gender-expansive inclusivity, diversity, and affirmation in group music instruction.

Understanding Voice

The voice as an instrument for speech and singing consists of three parts: (1) power, (2) source, and (3) filter (Fant, 1960; McKinney, 1994). The *power* of the voice is attributed to the breathing apparatus of the body, including the diaphragm, muscles of the thoracic wall, and the lungs. The *source* of the voice occurs through adduction of the vocal folds as air passes through the glottis, causing vibrations at different frequencies conditional to the length and thickness of the folds. These vibrations are amplified as they travel through the *filter*, consisting of the throat, mouth, and nasal passages (dependent on the aperture or occlusion of the lips and soft palate). Variations in shape and size of the vocal tract create different sounds (e.g., vowels and articulations) that form speech and singing patterns. In addition to these three elements, a *receiver* is needed to perceive the sound waves.

The quality of person's voice is fashioned by both anatomical structures and habitual use of their instrument. The length and mass of the vocal folds impact range, affecting the speed of vibration, which determines how high or low the pitch is perceived. The acoustic properties of the voice are affected by the amplification of sound as it is emitted from the body. Changing the position of the tongue, lips, and muscles of the throat enable different aspects of speech and singing, including variation in vocal timbre and resonance. Biological changes brought at puberty incite modification in vocal structures. Bodies assigned male sex at birth tend to sound lower than individuals assigned female at birth due to a lengthening and thickening of the vocal folds common in a testosterone-dominant puberty. Bodies assigned female sex at birth also change at puberty, but the effect on the voice is usually less pronounced. It is important to note the physical characteristics, primarily genitalia, that result in naming a body as male or female does not always indicate the chromosomal or hormonal makeup of the body. Variation in biology is possible, with bodies developing in ways atypical to the assumed nature of all men having lower vocal ranges and all women have higher ranges.

Azul and Hancock (2020) discuss understanding the voice from three perspectives: (1) biological determinism, (2) constructivism, and (3) sociocultural positioning. A biological determinist recognizes the voice as a product of biology, where male and female voices are a product driven by nature. In constructivist thinking, a human has self-agency of their voice in the ability to change range and timbre through "controlled manipulations of the voice organ" (Azul & Hancock, 2020, p. 563). In this view, habitual use of the source and filter influences vocal production. Sociocultural positioning provides context for how vocal sounds are perceived by others. The authors suggest, "Emphasising the auditory rather than the phonatory nature of voice . . . introduces the view that voice is an acoustic event accessible as an object of further process for anyone within earshot, and not under the speaker's control" (p. 564). A receiver might identify differences in vocal timbre and range, resulting in a gendering of one's vocal production. Mills and Stoneham (2017) assess that "our voice is totally individual and a deeply personal expression of our identity" (p. 21). Understanding gender as a sociocultural construct is important in affirming nonbinary singers in the applied voice studio.

Understanding Transgender

While a robust discussion of gender theory is beyond the scope of this chapter, understanding the intersection between gender and voice is valuable. Meizel (2020) contends, "The voice, as both biology and culture, reflects and contributes to the diversity of gender variance in human life" (p. 157). Gender theorists suggest that gender is a sociocultural construct bearing influence on human identity (Butler, 1999; Connell & Pearse, 2015; West & Zimmerman, 1987). Whereas sex is biological (i.e., anatomy, chromosome, and hormones), gender—as a separate paradigm—is related to the social behaviors of human bodies. Gender is considered a routinized performance entrenched in cultural conditioning. While characteristics of "masculine" and "feminine" are different from culture to culture, sexist beliefs dictate that women are inferior to men. Oppression of gender-expansive individuals occurs in the form of transphobia and cisgenderism, which is the assumption that everyone is cisgender[1] and that human behavior should be understood through a cisgender framework.

When a baby is assigned female sex at birth (AFAB), often that child is reared to be "feminine" with expectations to wear pink and to appreciate cooking, cleaning, and child rearing. Alternatively, an infant assigned male at birth (AMAB) is reared to have an affinity for trucks, football, and other stereotypically "masculine" leanings. The quotes around "feminine" and "masculine" are intentional to imply large variations that exist in how someone or something is considered feminine, masculine, neither, or both. A person for whom the sex they were assigned at birth does not align with their authentic gender identity might refer to themselves as trans, transgender, nonbinary, gender nonconforming, genderqueer, gender-expansive, or any other emergent identity marker. A person's inner sense of self is *gender identity*, with *gender expression* defined as the way a person outwardly expresses (or does not) their gender through clothing, hairstyle, and vocal production, among behavioral traits. For a more comprehensive list of gender vocabulary, see the GLAAD Media Reference Guide, 11th Edition (https://glaad.org).

Transgender theory proposes that gender is liminal and more expansive than the conventionally understood female-male binary (Roen, 2001; Shaw & Ardener, 2005; Wilchins, 2002). When a trans person transitions away from the gender designated to them at birth, this transition is a movement toward their authentic self of sense. In many discussions, the words *trans* and *transgender* serve as the overarching umbrella term for gender-expansive identities. Some trans individuals may live within the gender binary and not all nonbinary persons use the word trans to describe their gender identity. Gender nonbinary, gender nonconforming, genderqueer, or agender live as both, beyond, or in-between the binary. As mentioned in this chapter introduction, nonbinary persons account for 35% of the gender-expansive population, although discussions regarding the experiences and perspectives on nonbinary people seem less central. A review of gender-expansive voice literature indicates that nonbinary singers remain less explored than other trans vocal experiences.

Gender-Expansive Voice Literature

Discourse on gender-expansive voice has increased substantially in recent years, in both speech-language pathology (SLP) and vocal pedagogy. Related SLP research has examined voice feminization and masculinization, with limited resources for nonbinary clientele. Literature from vocal pedagogy has looked at practical measures for making studio teaching more affirming of gender-expansive singers by investigating variances in vocal technique, pedagogical language, and repertoire, all of which is laden with gender implications.

Speech-Language Pathology

Acoustical research suggests bodies assigned female at birth have a mean speaking fundamental frequency of 196 – 224 Hz (around G3 to A3 on a musical staff), while cisgender male bodies have a mean fundamental frequency of 107 – 146 Hz (approximately A2 to D3) (Britto & Doyle, 1990; Gilmore et al., 1992). One goal of speech-language pathology (SLP) work is to enable a trans person to approximate their voice within these target ranges. Voice "masculinization" in adult trans men typically involves the administration of exogenous testosterone, inciting a thickening of the vocal folds to cause a lower phonation range (Adler et al., 2012; Zimman, 2012). Though not every trans man engages in hormone therapy, SLP literature has focused on this kind of vocal modulation with a recent call for more focus on non-medical voice therapies. For adult trans women, SLP voice "feminization" has heavily looked at voice training through modification of the voice's source and filter. In some cases, trans women are encouraged to increase fundamental frequency of baseline speech to sound typical of a cisgender woman. Increasing pitch range occurs through changes in habitual use, discussed earlier as "controlled manipulations," or through surgical procedures that shorten or pall taut to vibrate at a faster frequency. Prosodic management might include deviations in word choice or the melodic inflection of pitch, such as employing *uptalk* at the ends of sentences or heightening variation in overall pitch range.

Davies and Goldberg (2006) indicate the target range for gender-neutral speaking voices is 155 – 165 Hz (around D#3 to E3 on the musical scale), which dwells right between the target ranges for voice masculinization and feminization. See Figure 9.1 for fundamental frequency speech-level ranges considered "masculine," "feminine," and "gender-neutral," according to SLP research. A singing teacher will recognize that these fundamental frequency ranges are smaller and slower than singing ranges outlined in the traditional vocal *Fach* system.

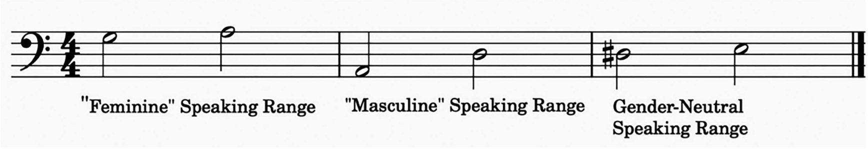
"Feminine" Speaking Range
"Masculine" Speaking Range
Gender-Neutral Speaking Range

Figure 9.1 Speech-level ranges according to speech-language pathology research

Note. These ranges shown in musical notation are drawn from ranges provided as frequencies in hertz (Britto & Doyle, 1990; Davies & Goldberg, 2006; Gilmore et al., 1992).

Although awareness of pitch range is valuable for some trans individuals, changes to timbre and speech-patterns are also vital to the perception of vocal gender (Hancock et al., 2014). Evaluation of and modifications to resonance and prosody have been found to be an important element in vocal gender expression. In some cases, uncovering a brighter sound has been found important for voice "feminization," where alternatively, a darker timbre has been considered more "masculine." Additionally, employing up-talk, where pitch increases at the end of phrases, or varying pitch frequency in speech has been found to be a perception of "feminine" vocal habits (Carew et al., 2007; Hancock et al., 2014). Vocal characteristics for "masculinization" and "feminization" often reside within a stereotypical understanding of gender and voice. Alteration in pitch range, either through hormone therapy, surgical procedures, or changes in habitual use, fulfills the biological determinist view of high pitch range for women and low pitch range for men. Timbral changes through shifting resonance and modulation of speech patterns run parallel with constructivism, where an individual can alter vocal production to meet sociocultural positioning of gendered voices.

In addition to transmasculine and transfeminine voices, SLP has explored the needs of nonbinary individuals. Shefcik and Tsai (2021) examined the voice-related experiences of nonbinary individuals (VENI) and developed a client survey to better understand their vocal needs. The authors suggest that a preexistent self-reporting assessment, known as the TSEQ (Transgender Self-Evaluation Questionnaire) for trans individuals, is inappropriate for a nonbinary person. Shefcik and Tsai found "that among nonbinary people who want to modify their voice, some may desire feminine, masculine, gender-neutral, or gender-expansive voices" (p. 294.e11). An individualized and client-centered therapeutic approach that does not "assume a singular voice for nonbinary individuals" (p. 294.e11) is essential in working with nonbinary clientele.

Bush and colleagues (2022) discuss the possibility of software-based voice and communication training (VCT) for nonbinary individuals. Although such software is still in development, smartphone apps might provide access to a greater number of individuals when traditional SLP training is expensive and often not covered by insurance. App designers might consider the following features: (1) fundamental knowledge, (2) feedback, (3) accountability, (4) goal setting, and (5) exercises. Research participants acknowledge the importance in learning fundamental knowledge of vocal functionality through written descriptions and video content. Interactive app features should include feedback on voice production, holding users accountable through notifications and long-term performance monitoring, and adaptable goals tailored by the client. Research from Bush and colleagues also found that the inclusion of vocal exercises is important in VCT apps.

Azul and Hancock (2020) developed an "ASSEMBLE" framework for SLP clinical practice with gender-expansive individuals. This model recognizes the vocal intersection of biology, constructivism, and sociocultural positioning. Azul and Hancock present the ASSEMBLE model as:

> **A**cknowledgement of ongoing and dynamic agency of:
> **S**peaker Practices (e.g., voice use practices, lifestyle voices)
> **S**ociocultural Mediation of Meaning-Making Practices (e.g. linguistic rules and standards, normative forces, socialisation practices)
> **E**xternal **M**aterial Forces (e.g., mechanical, chemical, biological, thermal, technical)
> **B**iophysiological Processes (e.g., genetic, hormonal, pathogenic)
> **L**istening Practices (e.g., perceptions, evaluations, interpretations, attributions)
> **E**lected Professional Interventions (e.g., behavioral, surgical, medicinal)
> (Azul & Hancock, 2020, p. 568)

This theoretical framework serves client and clinician to understand the varying forces—whether biological, habitual, or cultural—that impact vocal expression.

Azul and Quoresimo (2022) explain, "The ASSEMBLE model illustrates that the relationship between gender and voice is a complex construction that cannot be explained with reference to the theory of biological determinism or doing gender alone" (p. 139). The scholars clarify that the ASSEMBLE framework illuminates the complexity of voice and gender for both the producer and listener. Practicing culturally responsiveness and person-centeredness in working with all individuals, especially a gender diverse population, helps to fulfill the aims of the ASSEMBLE approach. A culturally responsive practice comprises four elements:

(1) *cultural humility*, which recognizes that each of us are limited in our comprehension of differing human perspectives and discrete cultural values (Azul & Quoresimo, 2022, p. 133);
(2) *cultural self-awareness*, which acknowledges the value of self-reflexivity to grasp how each of us are guided by our cultural upbringings, and the power, privilege, and oppression we experience from dominant ideologies (Azul & Quoresimo, 2022, p. 133);

(3) *cultural knowledge*, which accepts that each of us are responsible for becoming competent of other cultures and for understanding that each person's lived experiences are unique to them; learning from and about each other is important in a culturally responsive practice (Azul & Quoresimo, 2022, p. 133); and finally,

(4) *cultural reciprocity*, which calls on a client- or student-centered approach to ensure a clinician or teacher is emphasizing the goals and curiosities of a client/student over their own assumptions as guided by their socio-cultural positioning (Azul & Quoresimo, 2022, p. 134).

Client-centeredness in voice training focuses on the intentions and objectives of each individual person. While a speech-language pathologist serves as an expert guide in the client-clinician relationship, the client sets the agenda, pacing, and goals for vocal development.

A free, online video with Stephen Davidson of the Trans Voice Academy proposes the use of a "voice mixer" as a "toolkit" in working with nonbinary voice clients (Not A Phase, 2023). Designed like a sound mixing board with multiple channel faders/dials, the voice mixer is a visual aid for understanding different properties of vocal sound, including (1) resonance, (2) closure, (3) volume, (4) twang, and (5) pitch. Davidson explains that investigating different colors of resonance, from dark to bright, is created though changes in the length and shape of the vocal tract. Vocal fold closure denotes the depth of contact between the vocal folds, creating a heavier to lighter/breathier tone. Speaking the phrase "uh oh" with a strong glottal onset incites a heavier closure, while utterance of phrase with an initial /h/ or "aww" (as in referencing something precious) may foster a lighter vocal fold closure. Volume and pitch draw attention within a dualistic spectrum of loud/soft and high/low, respectively. Twang is associated with accents and projection in relation to nasality. Davidson encourages a person to find twang through elongation in the imitation of a duck's "quack" or a witch's stereotypical cackle. In discussing each of these voice elements, Davidson is forthright in explaining that there is much overlap, but that dividing the properties in this way can empower a client to explore different characteristic of their voice.

Vocal sound properties, such as twang and other elements of vocal production, are discussed in *The Voice Book for Trans and Non-Binary People* by Mills and Stoneham (2017). As aforementioned, scholarship from SLP, Mills, and Stoneham emphasizes a client-centered approach—one that aims to "lead from behind" (p. 26). Recognizing the role of biology and culture in vocal production, the authors affirm, "Communication style and habits are both highly individualized and influenced by the culture of family, friends and wider communities, and many of these behaviors are expressed unconsciously" (Mills &, Stoneham, 2017, p. 48). To this end, Mills and Stoneham provide a practical guide for authentic communication by helping trans and nonbinary individuals with conscious awareness of vocal expression. The book offers many exercises specifically developed to uncover a “feminine,” “masculine,” or “gender neutral” voice for a range of trans and nonbinary clientele.

Vocal Pedagogy

Beyond the scholarship of SLP, vocal pedagogy research has investigated the vocal needs and experiences of nonbinary singers. One of leading scholars in gender-expansive vocal pedagogy is transmasculine performer and teacher Felix Graham. Among their many publications, Graham’s dissertation *Singing while Female* provides a multinarrative study on gender, identity, and singing from cisgender, transmasculine, and nonbinary singers assigned female at birth (Graham, 2019). Two of Graham’s participants, Drew and Liana, are nonbinary singers. As a mezzo and soprano, respectively, Drew and Liana shared that mentors and colleagues in their musical spheres, including voice teachers and industry professionals, expected them to match the traditional vocal timbre of cisgender female singers. Graham notes that a hidden curriculum in voice teaching prevails. Although a teacher might not specifically ask a student to sound “feminine,” words like *high*, *light*, and *pretty* are associated with female singers. Graham asserts, “The messages they received about appropriateness in singing also extended to *how* a woman is supposed to sing” (Graham, 2019, p. 173). Expecting a student to sound like a famous recorded singer reifies a “feminine” aesthetic based not only on range but also on timbre and repertoire. Graham (2019) uncovered that “for their voice to really become authentic, to reflect their individuality, they had to break free of expectations—both around what their voice should be and what *they* themselves should be” (p. 144).

In *Voice and Communication in Transgender and Gender Diverse Individuals*, Graham (2023) focuses on “function over sound” (p. 119), outlining three models of gender-expansive voice: (1) unmodified voice, (2) hybrid voice, and (3) modified voice. An unmodified voice remains unchanged in terms of range, registration, and timbre. Students desiring a hybrid voice might seek some timbral changes but wish to “maintain the core range and method of vocal production” (2023, p. 121). The modified voice is one that undergoes substantial modification in range, timbre, and registration. Graham provides valuable vocal exercises for teachers and singers, alike, and brings attention to onset, vocal fatigue, warming-up/cooling-down, laryngeal positioning, and tension and functional disruption.

Graham (2019) proposes a “one size fits no one” (p. 266) model that moves beyond the adage of “no one size fits all” to underline student-centric teaching, where each person is provided a highly individualized approach to vocal training. Throughout Graham’s scholarship on the teaching of singers, he employs a holistic approach, recognizing the importance of mental wellness in the applied voice studio. Graham notes, “Helping transgender or gender nonconforming students build or regain their voices, and by extension build and regain their whole self, is an extremely fulfilling experience, and it's a gift that we, as voice teachers, are uniquely positioned to give" (Graham, 2018, p. 91). Circumventing a problem-based archetype of teaching singers, Graham suggests mitigating student negative self-talk, modeling discussions that focus on functionality over sound, and increasing positive remarks. Amplifying gender-neutral language in teaching, Graham offers: "Using neutral language often mitigates some of a student's internalized discomfort about their voice, and even if we can't change the outside world, changing the student's inner perceptions can work wonders for their confidence" (Graham, 2018, p. 90). Providing a theory-to-practice framework, Graham examines the teaching of gender-expansive clients from multiple levels, from socioemotional to mechanical functionality.

The Singing Teacher's Guide to Transgender by Jackson Hearns and Kremer (2018) is a valuable publication in gender-expansive vocal pedagogy literature. The authors offer perspectives on voice classification, repertoire, hormone therapy, registration, resonance, and vocal health. Near the end of the book appear interview transcripts with trans singers talking about singing. One interview is with Regina, a bigender singer who lives as both male and female. In choral settings, Regina sings as a tenor; in voice lessons, Regina is female, working on developing their treble range. Regina explains: "The majority of the time I sing as a male, but at times I also sing as a female. I want to be authentic each way which is difficult" (Jackson Hearns & Kremer, 2018, p. 170). Despite recognizing challenges in exploring a wide vocal range that fits within both female and male categorizations, Regina finds affirmation in fulfilling their bigender identity with their voice, through developing variations in range, registration, resonance, articulation, and other elements of vocal expression.

Challenging the entrenched gender percepts in vocal pedagogy and voice classification, Sims (2018) acknowledges:

> Gender nonconforming singers may or may not experience voice dysphoria if they do not identify with either male or female. If they have masculine days sometimes and feminine days at other times, there may be some dysphoria related to voice use when the gender presentation does not match the perceived voice gender.
>
> (p. 94)

Sims's writing brings attention to issues of conventional labeling of voices that have historically been along the gender binary paradigms. While there seems to still be no uniform gender-neutral lexicon to discuss voices, discourse on evaluating voice functionality over timbre is a move in this direction. One example of this practice is eliminating phrases such as head voice, chest voice, falsetto, light/heavy mechanism for nomenclature regarding muscular functionality, including thyroarytenoid (TA)-dominant muscular action for chest registration and cricothyroid (CT)-dominant for head voice (Graham, 2023).

The application of queer theory on vocal pedagogy seeks to query all aspects in the training of singers, including teacher-student rapport, technical know-how, pedagogical language, and repertoire (Sauerland, 2022). The act of queering is iterative and moves away from a static or traditional model vocal pedagogy to a process of constant self-interrogation and student-centeredness that challenges the master-apprentice model. Through portraiture analysis (Lawrence-Lightfoot & Davis, 1997), Sauerland's (2022) research offers depictions of two nonbinary singers and their singing teachers in the applied studio. Singing lessons allowed nonbinary individuals to grow their singing ranges and experience heightened comfort in their speaking ranges. The teachers in Sauerland's research modeled affirming pedagogical practices, giving consideration to vocal, mental, and emotional well-being. One technical concern that surfaced was a need to stabilize vocal registration to avoid imbalance in the voice. Teachers gracefully guided nonbinary students through exercises and repertoire that enabled TA-dominant and CT-dominant muscular action, while always honoring the curiosities and goals as set forth by the student.

Though scholarship from music educators (Bartolome & Stanford, 2017; Garrett & Palkki, 2021; Nichols, 2013; Palkki, 2020; Palkki & Sauerland, 2019) falls outside vocal pedagogy, this work has been critical in the wider discussion of gender-expansive singers. Palkki (2020) wrote about the experiences of three transgender singers in the choral environment, including Skylar, who is agender. Skylar expresses that they are not "working toward presenting as a specific gender" (Palkki, 2020, p. 136) and later suggests it would be better if society did not gender voices at all. Palkki's research provides more narrative-based research of singers whose voices do not fit within conventional gender binary thinking.

Though scholarship from speech-language pathology, vocal pedagogy, and music education is emergent, discussions of gender-expansive singers and singing have progressed rapidly in recent years. Researchers have examined gender-expansive voice for both speech and singing, with a recent emphasis placed on a person-centeredness that allows a nonbinary individual to serve as the primary guide for their vocal development. In this model, a teacher can maintain expertise in a learning environment, but journey alongside—as both learner and leader—a gender-expansive student to enable each student growth as appropriate to their identity and interests. The next section of this chapter will distill the findings of the related literature into practical steps for affirming nonbinary singers in applied voice instruction.

Practical Steps for Teaching Nonbinary Singers

Applied vocal instruction for nonbinary singers should include examination of (1) pedagogical language, (2) vocal development, (3) repertoire selection, and (4) policy and advocacy. Stemming from the related literature, this section offers practical steps that align with student-centered and culturally responsive pedagogies. For the purpose of readability and practical routinization, each section is organized by behaviors and practices, those to avoid and those to amplify. Table 9.1 at the end of this section provides a summation of these practical steps.

Table 9.1 Practice to amplify and avoid for gender inclusivity

	Practices to amplify	Practices to avoid
Pedagogical language	Using gender-neutral language Engaging student-centeredness for voice classification and timbre discussions Staying up-to-date on emerging LGBTQIA+ language	Using of unnecessary or unwanted gendered language (such as "ladies & gentlemen") Describing voices or learners with gendered language Assuming a person's pronouns
Vocal development	Establishing goals with students to honor their interests Circumventing harmful vocal behavior that might incite long-term vocal health concerns Considering mental and emotional health of students alongside vocal health Checking in with students regarding registration and range development Maintaining playfulness in exploring tone qualities and techniques	Forcing or coercing a student into specific exercises or ways of singing Assuming one style of singing is the best kind of singing Valuing a master-apprentice model of "teacher knows best" over a collaborative learning-teaching approach
Repertoire selection	Offering a wide range of song possibilities Celebrating repertoire written especially for trans and nonbinary singers Changing keys of songs to match a student's range	Assigning repertoire without student input Programming repertoire that reinforces gender stereotyping
Policy and advocacy	Inviting a student's chosen name and pronouns during onboarding Including your own pronouns in studio materials Establishing a nondiscrimination and antiharassment policy Reevaluating audition/admission requirements and language Amending curricular and assessment requirements Allowing gender-neutral performance attire Advocating for changes in institutional and organizational policies to increase gender-affirming practices	Relying on hegemonic policies that do not affirm all singers Misgendering or "deadnaming" a student Honoring antiquated customs or traditions that no longer serve current or perspective students

Pedagogical Language

Practices to Avoid

Teachers should be mindful to circumvent gendered language. Though it might be difficult to notice, everyday parlance is embedded with gender implication. Although outside music, common words and phrases like mailman, chairman, women's basketball, or "guys" as a catchall for everyone are all gendered. Self-reflection of language provides an opportunity to evade unnecessary and hegemonic gendering. Take, for example, descriptive language of timbre and registration: words such as light, bright, dark, heavy, high, low, head/falsetto, and chest have gendered insinuations. Similarly, traditional range classifications of soprano, mezzo, countertenor, tenor, baritone, and bass propagate notions of gender. In group settings, teachers should eschew phrases like "boys and girls" or "ladies and gentlemen" when addressing learners and audiences.

Practices to Amplify

Gender-neutral pedagogical language affirms all singers. Discussions of vocal tessitura and range using specific pitches circumvent labeling a singer within conventional voice taxonomy. A student-centered teacher approach might focus on having the singer themselves describe their timbre, both in how they perceive their current voice and in how they would like to sound in the future. Language that highlights functionality and mechanics (TA-dominant or CT-dominant) brings attention to a physiological process of singing without gendering an individual's voice or body. Attention to staying up-to-date is valuable since new language on gender is ever-emerging. A teacher would do well to stay informed on modern gender-expansive vocabulary. When addressing a group of individuals, using words like "all," "everyone," "singers, and "honored guests" are just a few gender-neutral options.

Vocal Development

Practices to Avoid

The pedagogical practices of every voice teacher are guided by prior life experiences, including their relationship with their voice, learned (conscious and unconscious) skills, and behaviors from their own singing lessons, and all forms of teacher training. Although the role of a teacher is to provide expertise feedback toward cultivating vocal production, avoiding dominance in how a person's voice is supposed to sound or develop is key. Honoring a student's musical and vocal interests over a teacher's assumed knowledge of what is "right" is affirming for all students. Forcing a student into specific exercises, repertoire, or ways of singing will fall short of a student-centered and culturally responsive practice. Teachers should avoid dictating the *what* and *how* a student develops vocally.

Practices to Amplify

A teacher should consider that vocal development begins with a singer establishing goals, curiosities, and intentions for their singing lessons. Though a singer might have ambitions that far exceed their current vocal abilities, allowing a singer to articulate their vocal dreams in a radically accepting learning environment can initiate a shared journey toward vocal development. A teacher might need to redirect harmful vocal behaviors or gently navigate a singer to smaller and more accessible goals. A teacher should also concern themselves with the mental and emotional well-being of each student as their voice relates (or not) to their gender identity. Providing options for vocal training, through various exercises or repertoire, without forcing a student into a specific vocal box empowers a student to sing in a way that feels authentic to them.

The related literature indicates that a nonbinary singer might wish to develop one area of their vocal range over another. Think of singer assigned female at birth who may wish to develop a lower range, or a singer assigned male at birth whose goal is to sing mezzo repertoire. In cases where a person wants to develop a vocal range that initially appears out of the realm of possibility, or inaccessible to them, a teacher will need to sensitively explain vocal limitations without shunning a student's ambitions. A teacher may provide exercises that healthfully explore range development without taxing the voice. Exercises that foster a balanced onset, such as semioccluded vocal tract exercises including straw singing or phonation on a voice fricative consonant, might strengthen muscular action without over-pressurization.

In some instances, a teacher might find it valuable to help a singer balance registration by exploring a singer's full range. In this case, student-centeredness is employed by inviting a singer to phonate higher or lower, as appropriate for them, but without forcing them into a range that incites gender dysphoria. A quick check in, such as, "How are you experiencing this range?" or "Would you be interested in taking this exercise higher (or lower) in your voice?," maintains student autonomy. Explaining the benefits of exercising different intrinsic laryngeal muscles can heighten a discussion of functionality that removes notions of a "masculine" or "feminine" sound. For example, if imbalance appears to be an issue with a student assigned female at birth who only wishes to phonate in TA-dominant, it might be beneficial to explain that CT-dominant phonation can support TA-dominant functionality. This brings the conversation to a level of mechanics and away from the notion that treble-range singing is "feminine." In a 2023 article from the *Journal of Singing*, McCarther and Arneson suggest, "Registration is a continuum, not a binary" (2023, p. 140). Even outside gender-expansive discourse, vocal pedagogues are adopting the teaching of singing through a nonbinary lens.

Some nonbinary singers might engage in hormone therapy to alter their vocal structures. If a singer is engaging in testosterone therapy, a voice teacher should thoroughly read literature on trans voice masculinization. A teacher of a nonbinary singer who is interested in oriented more toward voice feminization should study the available material for trans women. The literature reviewed for this chapter did not suggest that many nonbinary singers desire an ambiguous or androgynous sounding voice, but this might be of interest in some singers. A gender-neutral timbre is subjective (as is all singing), and thus, student-centeredness is key in supporting the vocal development of the student.

Playfulness with vocal development using the aforementioned "voice mixer" is a suggested teaching method. Rather than aiming for a specific vocal quality or aesthetic, striving to uncover different vocal qualities, involving range, resonance, twang, volume, or vocal fold closure, can create a judgment-free zone of vocal exploration. Leading through inquiry ("What would happen if we tried a higher pitch with more volume on /o/ vowel?" or "How might this lower exercise feel if you modified the vowel to /i/ and added a sense of brightness to the tone?) fosters colearning that some students might appreciate over direct instruction that could feel pejorative, derivative, or critical. Each student—nonbinary or otherwise—will be unique in not only what they want to vocally develop but also how the learning should occur. Honoring this process should be met with joy and an opportunity for lifelong learning. If Graham's assertion that "one size fits no one" is accepted, this provides freedom in the learning-teaching space to move away from what is "right" as based on traditional pedagogical practices often steep with Eurocentric ideologies, to what is appropriate and valid for the student at this moment.

Repertoire Selection

Practices to Avoid

While in some schools of voice teaching it is deemed proper for a voice teacher to assign repertoire for study and performance, this should be avoided in working with a gender-expansive student unless requested by the student. Coercing a student into singing traditional art song repertoire, even if well-fitting for their vocal range, does not model a culturally responsive practice. As noted earlier, learning from and about each other is elemental in culturally responsiveness, and similarly, cultural reciprocity calls on a teacher to learn the music of a student's culture. To this end, emphasizing only a narrow style of music should be avoided.

Practices to Amplify

Offering a wide range of repertoire that is vocally appropriate enables students to select songs from a teacher's curated list. Listening deeply to a student's musical interests and allowing them to offer song ideas respects student agency. As discussed earlier, a teacher need not abdicate all authority in the studio space but lean into cultural reciprocity by emphasizing the goals and desires of the student. In Sauerland's (2022) research, a nonbinary student was working with their singing teacher on three musical theatre songs: a tenor-range belter song from a modern musical, an alto-range ballad from a classic 1950s musical, and a soprano-range song from an operatically inspired musical from the 1980s. All three pieces were from the perspective of different characters, yet related to different aspects of the singer's vocal goals. The student steered repertoire selection with each piece being chosen to explore and grow their vocal and performance artistry. The student also felt affirmed in their repertoire by being able to encounter different range and tonal areas.

A teacher should be knowledgeable of gender-expansive composers and lyricists writing for nonbinary singers. Though still emerging at this time, there is a growing compendium of music expressly written for gender-expansive singers. Teachers will want to look at the *NewMusicShelf* anthology for trans and nonbinary voices curated by Feltkamp (https://newmusicshelf.com/product/trans-nonbinary-v1/). Trans composers Mari Ésabel Valverde (she/hers) and Michael Bussewitz-Quarm (she/hers) deserve greater amplification. Outside of music written for gender-expansive singers, a teacher should be prepared to suggest repertoire from a nongendered perspective. Folksongs and poems of nature or love that assuage a gendered perspective might be suitable.

Finally, a teacher should be prepared to shirk traditionalism. If a nonbinary singer wishes to sing a tenor song in a soprano range, or vice versa, allow them to do so long as they are not inciting vocal damage. Likewise, changing the key of a song is possible due to modern technology. Although some composers are persnickety about repertoire in specific keys, many songs work well in different ranges. This allows a singer the opportunity to explore a character's perspective or identity while singing in a range available to them. Finally, in applying culturally responsive pedagogy in music instruction, a teacher should consider not only the kind of repertoire a student is learning but also the process used in learning it. Although a Handel aria or a song from midcentury musical theatre might begin with score study, some modern music or music from around the world might be taught by rote or begin with improvisation. Allowing the student to learn a piece as the culture of origin might teach it, or differentiating instruction to meet the student's learning style is a component of culturally responsive pedagogy (Bond, 2014).

Policy and Advocacy

Practices to Avoid

While the practices outlined later are intended for studio teachers, leaders of music institutions and professional music organizations should implement these soft and hard policy changes in whatever capacity possible. Teachers who are unable or unwilling to implement the above recommendations are not likely well-prepared to teach gender-expansive singers. Though pedagogical language, supporting vocal development, and repertoire selection might seem innocuous, or even obvious, enacting these practices on a daily basis and not falling back into master-apprentice habits requires constant effort until routinized. Self-interrogation of own's one cultural self-awareness is an ingress into being open and affirming. Teachers should avoid narrow-mindedness and a need to be right all the time. A spirit of willingness to shift perspective or knowledge on singing and artistry is fundamental in a student-centered and culturally responsive approach. Misgendering and other pervasive acts of transphobia and cisgenderism are—to put it plainly—unacceptable.

Practices to Amplify

Teachers should invite and use a student's chosen names and pronouns. Including space for chosen name and pronouns on a student, parent, or volunteer on information/contact sheet standardizes this practice. Pronouns can also be added in an e-mail signature and print materials for studio voice teachers. Teachers working within a school structure should note that course rosters and other school documents might not be up-to-date (or even welcoming) of a student's chosen name. Teachers are recommended to invite names and pronouns at the start of each semester. A teacher might also serve as an advocate for a student in a school that continues to use the student's birth name against their will—an act that is known as "deadnaming." Using a student's chosen name and voice type, if included, on a recital program is critical to affirm a gender-expansive student. Some singers might wish to be labeled using a conventional *Fach*, while others might prefer a nongendered marker such as "vocalist" or a new descriptive label that feels affirming to them.

Singing teachers are recommended to include an antiharassment and nondiscrimination statement on their professional website and other official documentation (e.g., studio handbook, student-intake form). Although a disclaimer against harassment and discrimination might read like legal jargon, enshrining the importance of safety through a written statement is valuable. Example policy statements are provided by Jackson Hearns and Kremer (2018) and Sauerland (2022). Teachers may consider the following language in crafting a policy statement appropriate for their context, for example: The [name of studio] upholds the safety and well-being of all students and constituents. Discrimination and harassment of any kind is not permitted toward any individual on the basis of gender expression, gender identity, parental status, national origin or ancestry, race, religion, sex, or sexual orientation. Actions and behaviors considered a breach of this policy may result in dismissal from the studio and all future studio events.

Policies around audition/admission requirements might need to be reevaluated if gender is imbedded in the process. If a student must select a voice type on an audition form, the audition organizer is recommended to replace the traditional voice (SATB) classification for a fill-in blank or a range denotation. Though many students will continue to label themselves as a "soprano" or "baritone," a fill-in blank enables a nonbinary student to write in their range or provide a description that is gender-neutral. In instances in which an unprepared monologue is to be sight read during an audition, the auditionees should have multiple options, with at least one that avoids gender stereotyping. Other assessments, such as an end-of-semester evaluation (historically called a "jury"), might also need some reworking, particularly around repertoire selection. While nonbinary singers should be held to the same high standard as any vocalist, we should recognize that traditionalism in music has long prioritized specific kinds of repertoire as the gold standard for singing. A culturally responsive and student-centered pedagogy will give more flexibility in repertoire while still maintaining a high-level performance standard. Likewise, if a nonbinary singer is engaged in hormone therapy, some patience might need to be granted if a student's voice is in transition.

Performance attire has customarily been regulated along gender lines. Adult sopranos have typically been required to wear dresses, while mezzos can wear pants if singing trouser roles. Tenors, baritones, and basses have conventionally been forced to wear a suit or tuxedo. Policy requirements for performance attire should be flexible to allow all students to feel comfortable. A "concert black" that gives multiple options might work best. Similarly, a teacher should be mindful that many "gender neutral" options follow notions of androcentrism. Women dressing more masculine has been deemed appropriate, but men dressing more feminine is not. In concert or recital attire, we should recognize that options deemed "gender-neutral" often involve trousers and some kind of suit jacket. One person may feel comfortable in this fashion, while another person might be more comfortable in a feminine blouse and skirt. Allowing persons to dress on stage as they are comfortable within nongendered guidelines heightens affirmation.

Policy changes in local and national professional music organizations might be necessary. Teachers of nonbinary singers can serve on the frontline of inciting affirmative policy changes in professional organizations. A singular voice in support of gender-expansive students can advocate discussions that lead to gender-affirming policies. National organizations in the United States like GLSEN (glsen.org), which works to support LGBTQ+ students in schools, and HRC (hrc.org), the Human Rights Campaign, serve as excellent models for other professional organizations. Teachers might also look to GLSEN, HRC, or the Safe Zone Project (thesafezonproject.com) for resources to promote diversity, equity, and inclusion in schools and to learn more about gender-affirming teaching practices. Leaders of professional organizations and educational institutions should support studio teachers in their efforts to support gender-expansive students—especially in policy amendments to auditions, curriculum, and assessment.

Conclusion

Literature from speech-language pathology and vocal pedagogy on nonbinary voice is emerging. A review of the current scholarship suggests that no two nonbinary singers are identical, and thus, teachers should model student-centered and culturally responsive pedagogies. The practical steps for teaching nonbinary singers above are a distillation of ideas gathered from the reviewed literature. Many of the cited studies included a small sample size, and additional research is needed to increase external validity for generalization.

Discussions within and about the gender-expansive community focus on the importance of transitions. For many gender-expansive individuals, a transition might entail revealing their authentic self by modifying their clothes, hair, and other outward forms of gender expression. For others, a transition might be biological, in which hormones and/or surgeries are administered to alter the body. Yet, still, for others, this transition might be an internal self-actualization. No matter the case, transitioning can be challenging as societal and legislative movements push against access and belonging for gender-expansive individuals.

Practicing radical affirmation might mean a teacher goes through a transition, too. Not only does a teacher need to "come out" as an advocate of gender-expansive singers, being inclusive and affirming becomes a daily practice. Pasting a Safe Space sticker in a studio or adding pronouns to an e-mail signature is a terrific first step, but a teacher's transition is wholesale to avoid performativity of inclusion. Challenges may await the teacher-advocate as factions of society retaliate against educational initiatives for diversity, equity, and inclusion. Nonetheless, this is where we find ourselves. An affirming teacher of gender-expansive students cannot simply be an ally—we need to be advocates in the struggle for equal rights for all students—for queer, trans, nonbinary, and all students who face oppression.

Note

1 Cisgender is a term for anyone whose sex assigned at birth is congruent with their gender identity.

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Conclusion

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10 The Future of the Applied Music Studio in Higher Education

Ryan Daniel and Kelly A. Parkes

Introduction

The preceding pivotal chapters serve to illustrate important areas of the applied music studio, seating the latest information in recent research, with a view toward giving practical suggestions for applied music studio teachers to apply from various perspectives. In Chapter 1, Daniel and Parkes highlight the salient body of previous literature in the area, mostly from the early 21st century. They focus on the research that exposes the influences on applied music studio teachers, citing researchers over the past 20 years that have investigated the interactions and behaviors between applied music studio students and teachers with lesson analyses. Daniel and Parkes note that researchers have examined how applied music studio teachers are motivated, what their teaching identities consist of, as well as issues related to assessment of student learning and continued professional development. In Chapter 2, Blackwell and López-Íñiguez explore the research that supports best practices for fostering affect, rapport, and care in the applied music studio. They investigate and explain affect, rapport, and care and give suggestions that may assist applied music studio teachers develop positive relationships with students. Part of developing positive relationships between students and teachers in the applied music studio rests on the use of feedback, the use of modeling, the use of nonverbal behaviors, and also an understanding of the latent area of motivation in order to optimize student learning, motivation, and wellness.

In Chapter 3, Simones focuses on approaches that maximize teaching practices, based on applied music studio teachers' values, knowledge, skills, and competencies. Simones supports the use of reflective and reflexive practices and builds a framework to improve the quality of applied music studio teaching. This framework relies on collaboration, on the recognition of diverse communities, and on inclusivity. Burwell, in Chapter 4, deeply investigates the aspect of authoritative instruction in the applied music studio with a theoretical perspective then an empirical perspective. Burwell underscores the need to ask both how and why authority and instruction are used in the applied music studio. Her approach allows the reader to see both

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the constraints and affordances of authoritative instruction. In Chapter 5, Latukefu and Awale present a pedagogy of care specifically for the subpopulation of international students in applied music settings. In general, there is very little scholarship that examines the lived experiences of the international student in any country in the applied music studio setting. This population of students faces culture shock in their new settings and often find themselves being forced to assimilate to their new culture with very few supports. More unsettling, they find that their home culture is not respected, represented, nor seen as a strength. Latukefu and Awale's approach centers on a duty of care for applied music studio teachers, along with essential suggestions for diversity in recruitment and cultural diversity across the many facets of music in higher education, especially in assessment practices and community engagement.

In Chapter 6, Parkes continues with a focus on assessment practices, noting that there is a paucity of support for applied music studio teachers when they are looking to define assessment and decide which assessments to use in their studios in order to illustrate student learning. Parkes argues that applied music studio teachers are not given professional development to build effective assessments as part of their teaching and makes that case that assessment can measure learning. Assessment can also be used for learning and assessment can be seen as learning when embedded into instruction. In Chapter 7, Yuen challenges the traditional view of the applied music studio model, interrogating access and equity. Yuen outlines the background, the benefits, and limitations of the traditional master-apprentice model. Using a lens of diversity, equity, and inclusion, Yuen addresses the inequity and biases often found in the applied music studio setting. Yuen offers suggestions for improving communications between applied music studio teachers and their students, from audition to graduation, in an effort to better support historically marginalized populations of students. These communications include breaking down barriers and establishing clear guidelines for students, along with undertaking systematic inquiry into the status quo of the applied music studio. These communications also include recruiting and retaining marginalized students, using new affordances of technology for teaching that have become readily available since the COVID-19 pandemic.

Dumlavwalla pursues related sociocultural issues specific to the applied piano studio in Chapter 8. Her suggested approach has the potential to also reduce barriers and foster collaborative learning, facilitated by technology, and encourage creative thinking. In Chapter 9, Sauerland brings immediate awareness of transgender and nonbinary individuals' needs in the applied music voice studio. The body of gender-expansive voice literature is growing, and Sauerland's chapter allows applied music voice teachers to address an area that has previously been untouched and offers suggestions for teaching that are student-centered and culturally responsive.

All these chapters offer progressive approaches, 21st-century and modern methods, based on empirical current research literature. The suggestions given by the authors all respond to the current state of applied music studio teaching. The profession of applied music studio teaching is poised for change; such change must be inevitable for this section of higher education if it is to remain relevant to artistry, to the education of future musicians, and to continue the applied music studio contributions to higher education as a whole.

The Applied Music Studio Profession

The applied music studio teaching profession is arguably far more significant and influential than many policy makers and professionals in other industries and sectors realize. It is global; it introduces millions of young people and adults into concentrated experiences of learning an instrument or voice; it has the potential to positively impact motivation, identity, and sense of well-being; and it provides a very valid form of employment for musicians seeking to have a long-term career in creative industries. In the tradition of the master-apprentice model of learning, the applied music studio has shaped the lives of many in the way that it has fostered a love for music and the potential to share this love with future generations.

While the history and traditions of the applied studio model are important and laudable, it is also the case that this history and set of traditions be considered more carefully for the future benefit of teachers, students, and their communities. The implicit reverence to the great composers, the great master-teachers, and performers is commendable, but equally critical at present is the need to look toward more contemporary methods for the applied studio model that build on these traditions of conserving those composers and still respond to current needs. It is necessary to continue to respect the past, but it is concomitantly important to look to the future and the ways in which the applied studio model might be even more effective and robust as an educational system. The chapters in this text all point to the need for innovation, for reimagining the model, and for looking to enhance the learning outcomes for students.

Education and educational methods have progressed considerably in the last few decades, and there is now a wealth of scholarly literature, evidence, and knowledge about how to provide learners with the most effective systems for learning and personal development and, particularly so, in relation to class-based music education. The extent to which the applied studio profession has progressed in this way is less clear, and with the exceptions of best practice referred to in this text and some examples in the wider literature and discourse, there remains a great deal of "hidden" practice and mystery surrounding the work and activities that occur both during lessons and between lessons where students—regardless of level—are expected to spend considerable time working on the goals determined in lessons and in anticipation of the next and subsequent lessons. It raises a key parallel question for those in the sector—how do applied studio teachers better understand and track the work that students do between their lessons?

The applied studio is without question a potentially very isolated environment for teachers and students. The master-apprentice model, when successful, is especially powerful, so on the one hand, this isolation need not necessarily be seen as a negative. The solitude and joy experienced while engaging intimately with learning an instrument or the voice is, for many teachers and students, a truly wonderful experience. There can be significant challenges in the studio at times, largely due to difficulties with students and teachers finding the right level of rapport, leading to potential feelings of isolation. In order to counteract this potential situation, it is imperative that the sector look to broaden the learning environment from the sole focus on one-to-one tradition, to establish peer support systems for students, to more seriously consider small-group learning environments for advanced students (not just second-instrument students needing basic keyboard skills and not just occasional master classes), communities of practice for teachers, and to embed a sense of trust among the participants that shared learning and the broadening of the remit of the studio lesson to include more creative approaches and activities is not a threat to the integrity of the lesson but an opportunity to add significant value to the teacher and student learning experiences.

As has been raised by the authors within this text, there is great potential for incorporating new creative learning and teaching strategies within the studio learning experience and environment. This includes such activities as self- and peer-assessment, the use of video as a recording and analytical tool, alternative assessments such as reflective tasks and portfolios, inviting students to collaborate with composers on the creation of new work, the direct engagement of students in learning plans and expected outcomes, and that gives them more agency in their learning and their intellectual and personal growth. Other creative approaches led by teachers potentially include a greater focus on care and care ethics, systematic frameworks for teacher reflection and professional development, greater attention to cultural diversity and inclusion, improvisation and cross-over musical styles, and further embedding professional and community musicians in the learning experiences for those in higher education seeking a career in music.

Valuing and Supporting Applied Studio Teachers

As indicated already, applied music studio teachers play a critical role in the cultural fabric of societies. They introduce students to music as an art form, to the specifics of a music instrument or the voice, they provide mentorship and guidance about a range of matters, and those who teach novices lay the platform for others to build on in the more advanced learning years. It is a profession that, beyond the most prestigious music schools, does not perhaps garner the respect that it deserves. A shift in emphasis from seeing a career in applied studio teaching as a deficit or failure in comparison to a global performance career needs to be addressed, given the vast majority of higher education music graduates will not achieve the global successes that they have so earnestly fought for and for many years. The importance of the applied music studio cannot be underestimated. Applied music studio teachers do more than simply instruct; they aim to develop in their students the principles of hard work, excellence, passion, and respect for the art form. They provide the basis and foundation for many lifelong skills and values. In addition, the applied music studio has the potential to be a wonderful vehicle for the embracing of diversity and equity, across genders, nationalities, and ages.

There are certain myths that continue to need to be challenged in relation to the applied studio. There is a perception that great performers necessarily are great teachers. This is not always the case; however, the more elitist and often self-proclaimed prestigious institutions worldwide have a tendency to continue to recruit internationally regarded performers more so than those who might have an outstanding track record in pedagogy. In addition, the higher education sector for applied music studio teaching is one where most teachers have not had any formal training in educational theory, pedagogy, or curriculum design. The reality of applied music studio teachers teaching how they were taught is real and recent research continues to evidence this, as has been referenced in this text by several authors. If this perpetuation of teaching styles can be linked to quality curriculum design and pedagogy, this is a positive; however, if it perpetuates problematic and teacher-centered pedagogy, it may not necessarily provide good outcomes for students.

There is a significant imperative for leaders in higher education music institution to install well-designed frameworks to support their applied teaching staff. Researchers have demonstrated that these applied music studio teachers gain significant benefits from participating in communities of practice, in mentoring schemes, in informal and formal professional development opportunities, and in being encouraged and supported to reflect on their practice and engage in a quality assurance cycle of self-audit, prove, and improve. The applied music studio model is essentially akin to the model of postgraduate supervision, where one supervisor works with a master's or doctoral student on a regular basis, in a master-apprentice situation and behind closed doors. In higher education, there is a wealth of investment in supporting these research supervisors to develop their skills, to maintain currency with the field, and to be required to show evidence of continuous development and improvement. This level of investment needs to also be provided for those in applied music studio teaching, given it remains the dominant format by which millions of higher education students worldwide learn their craft. While applied music studio teacher associations endeavor to provide support to their member teachers outside of higher education, they often do so on very limited and even nonexistent budgets, whereas the higher education sector in general has a far richer array of resources that they could direct toward those teaching in the applied studio environment, should institutional leaders choose to do so.

Assessment and Feedback

It is clear that the applied music studio is ready to challenge learning and assessment norms based in the traditional master-apprentice model. Several chapters in this text provide applications and suggestions for an evidence-based move away from traditional summative recital and jury assessment approaches. Recital and jury assessments are authentic and, as such, offer students and teachers the opportunity to determine whether the student is able to perform in high stakes situations. This is authentic to the expectations in professional orchestras; however, there are perhaps additional skills that professional musicians need (such as collaboration), and it is a responsibility for applied music studio teachers to ensure their students are growing in those areas as well. For example, collaboration is necessary for small chamber group work, yet it is sometimes unclear for students what the expectations are for effective collaborative work. Applied music studio teachers can address this in studio classes, or performance classes, where all the students of the studio come together to perform for each other or to perform in smaller groups. Applied music studio teacher could use this weekly opportunity for students to gather collaborative skills.

The notion of feedback is also ready for reconsideration in the applied music studio. It is the case, stemming from the master-apprentice model, that teachers give feedback during lessons. Blackwell and López-Íñiguez clearly explicate the ways in which feedback should be given in the applied music studio. Another consideration for feedback is to question the source of feedback. If, perhaps, teachers asked students more questions rather than constantly giving feedback, students would not need to rely so heavily on teacher feedback. Applied music studio teachers could ask students "what did you hear in that section?" or "what is giving you trouble there?" or "what did you think was successful?" This gives students agency in the assessment of their performances, even within settings such as lessons. This may also allow students to develop independence as they learn to self-assess. The use of recordings in lessons can be helpful in this regard, both within a lesson and afterward with prompts for reflection. Some teachers find technology to be supportive in the applied music studio, as they can take a quick video on an iPhone to show the student their posture or to ask them to listen to a passage played back to self-assess their playing.

Applied music studio teachers are asked in the preceding chapters to consider how they use their authority and power within the teaching and learning paradigm. The evidence presented within this text offers explicit and effective approaches for the structuring of feedback, the setting of expectations, and state, without question, the need for the involvement of students in decisions. Assessment of performance, especially, can be reimagined, moving away from only recital and jury assessments of learning and the adoption of assessment *for* learning and *as* learning approaches. Several chapters in this text offer compelling uses for reflection in both teachers and students, along with a reflexivity toward the work of applied music studio teaching. Ultimately, the effective use of assessment in the applied music studio serves to illustrate the ways in which teachers are teaching and the ways in which students are learning. It can hold teachers and students accountable to achieving learning goals and outcomes.

Focus on Students

Another prevalent theme across many chapters in this text is the focus on the student. This move, away from the traditional master-apprentice model where the power is only held by the teacher, allows for greater diversity, equity, and inclusion: for gender and cultural diversity, for care of international students, for the respect and acknowledgement of students' cultural backgrounds, for support of their prior learning and musical traditions, and for the recognition of strengths that every student brings to the applied music studio. The time for applied music studio teachers to reconsider their power in the studio is now. An obvious place to start is at decisions about repertoire and this means examining whose music is chosen, why it is chosen, and whether there is a representation of a variety of cultures. It can be uncomfortable for applied music studio teachers to give up their authority, to yield to the student, for example, to ask the student "what repertoire would you like to play?" The benefits of this, as clearly shown in several chapters in this text, lead to students feeling valued, to students being motivated, to students feeling that they can be successful. Applied music studio teachers know the technical skills needed for students as they develop their proficiencies. Effective applied music studio teachers also recognize that almost all repertoires allow for the development of one or more these desired skills. The western canon does not have to be the *only* music played in the applied music studio. There is a move in music higher education to create new music, to commission modern works that address sociocultural issues of the day, and to have applied music studio teachers collaborate with both composers in residence, along with groups of student composers. This would, as several authors in this text argue, promote a sense of community between performers and composers. For students, these collaborative approaches could also foster their sense safety, inclusion, and creativity. These are outcomes that the 21st-century applied studio should be delivering at every level. There are tremendous benefits to student-centered learning approaches and the involvement of students in the decision-making regarding their studies, which no doubt will improve their future success as musicians.

Conclusion

The future for the applied music studio includes the potential for many largely unforeseen additional benefits for teachers and their students. Following the impact of COVID-19, there is now a genuine opportunity for teachers to continue to use online technologies for teaching, such as through Zoom, given it provides a means of access for students who are based in remote or rural locations and who would previously never have had the opportunity to engage with expert musicians based in large city centers. Teaching via Zoom is also a way to cater for students or teachers who may be feeling unwell, or for teachers who may want to have an occasional session with a few of their students who are in diverse locations. These virtual teaching technologies will only improve with time, including the quality of audio and video transference, the ability to record and analyze lessons taught through Zoom for example, and as audio latency issues continue to be addressed and resolved.

One of the most revolutionary digital disruptions yet to have a direct on the applied music studio is the rapid emergence of artificial intelligence tools. In a similar way to how education and society learnt quickly how to accommodate and integrate the internet when it emerged in the 1980s, it is now a time when education and society need to learn how to work with AI tools and capabilities. It is here to stay and despite the negative press and fear about its possible impact, there are potentially massive positives for learning and engagement and including the applied studio lesson. For example, in a similar way to how students can upload their essay drafts to AI platforms for feedback, will students be able to upload recordings of their work and have AI platforms provide feedback based on comparison with the exemplars that teachers identify, such as their own, that of a peer or one of the great master performers? At what point will AI be able to be harnessed to be in a position to provide real-time feedback to students as they practice and rehearse between lessons, akin to the notion of having a virtual version of their teacher in the room? Perhaps students can use the capacities of AI to build their own vision of what a career in music performance can be.

There continues to be an ongoing and compelling need for stronger leadership for those associated with the applied music studio profession, given it is an unregulated profession and industry. Policy makers, government leaders, institution directors, and department heads have great responsibility to build frameworks and programs to support both teachers and students, who, certainly at higher education level, invest thousands of hours every year working in and outside lessons to perfect their craft on an instrument or in voice. Higher education is the peak time for students to receive the support and guidance for a long career in music. It is a critical time and needs the best possible resourcing, institutional support, and respect. The applied studio is here to stay and, in general, for very good reasons. It is a powerful environment when it works at optimum levels; however, there is much work to be done to continue to justify its place in higher education and as one of the most important ways for students to learn and to thrive as musicians. This will require the combined efforts of all stakeholders with an investment in applied studio teaching and the willingness of teachers to reconsider their practice and to open their door to share practice, in order that this tradition and specialist form of learning continue to survive in the higher education global sector.

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