The autonomy of private instrumental teachers: its effect on valid knowledge construction, curriculum design, and quality of teaching and learning

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Abstract

This research aims to open doors into the world of private instrumental teaching. As well as examining the varied nature of the profession and the work private teachers undertake, it seeks to uncover more about who private teachers are and the way they view that work which they carry out. Notably, in view of their position outside of institutional frameworks, the research seeks to understand the factors which influence what and how private teachers teach, and in particular, the way they perceive pupil input.

Despite the widespread and important role private instrumental teachers play within the music education sector, they inhabit a position which has often been described as isolated; their work taking place behind closed doors. Whilst the nature of one-to-one instrumental teaching has been examined in a variety of contexts, notably higher education, private teachers occupy an almost unique position, operating outside of institutional control. Private teachers have previously been seen as difficult to reach, and researchers have voiced concerns that research into private teaching may be seen as an invasion of teachers' privacy.

From a social constructivist position, and situated within an interpretivist paradigm, I conducted three unstructured interviews with private teachers. These provided the foundation for research which was then expanded to include an online survey of private teachers which received 486 responses. Using an iterative approach, ensuring constant dialogue between data gathered and existing literature, interview and survey data were thematically coded and analysed, and key themes identified.

Whilst private teachers were committed to the work they undertook, responses suggest they were often uncritical in their practice. The dataset indicates an emerging dichotomy between the autonomy private teachers possess and their ability to manage that freedom, leading to communities of practice which do not function at as high a level as they might.

This research makes a valuable contribution to an under-researched area of music education, highlighting a number of implications for practice. At a time when state-funded music provision is under threat, it is essential that key stakeholders better-understand the role private teachers play as part of the wider music education profession.

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Table of Contents

Table of Figures

List of Tables

1. Introduction and Background to the Study

Several years ago, I was asked what I did for a living. On telling the enquirer that I was a private music teacher, after a period of confused silence, they responded 'but, what do you do for a job?' In my experience, private music teaching is an often misunderstood profession, not least due to its historic status as what might be called a 'cottage industry' (Holmes, 2006, p. 29). A recent survey asked the general public what image came to mind when they thought of a private piano teacher, teaching from home. Amongst the responses were: 'probably an older, rather eccentric female'; an 'old lady next door' with 'cardigan, cats, musical erasers'; and 'a woman in her 40s or 50s sitting, slightly seriously, beside a wide-eyed child at an upright piano' (Wilson, 2014).

I have taught flute, piano and singing privately since 2001. Over the past 19 years, I have taught nearly 250 pupils who have ranged in age from five to 76. All the teaching I have undertaken has been done privately on a one-to-one basis, from my own home-based studio. Therefore, I have no personal experience of teaching peripatetically, and feel that as a teacher, teaching privately has allowed me to teach in a way which perhaps I would not have been able to if I was acting under the auspices of an institution. That said, I have built up a large network of colleagues from all over the UK, and beyond, including those who teach privately, those who teach peripatetically, and those who combine both. Through conversations with them, I have built up an appreciation and understanding of the differences between our roles.

When considering the world of private music teaching[1], researchers are confronted by a wealth of anecdotes, unanswered questions and a lack of an evidence base. At a basic level, existing research gives little information about who private teachers are and what they do, and despite previous attempts, questions such as these remain essentially unanswered. It becomes clear, all too quickly, that the private instrumental teaching profession is seen as one which exists behind closed doors. The nature of the 'closed door' is such that Burwell (2005), Creech (2010) and Jorgensen (1986) highlight the isolation of private teaching, whilst Robinson (2010, p. 4) refers to it as 'fragmented'. Despite these assertions, which appear to be commonplace when referring to private music teaching, little, if any evidence exists to support them.

In my experience, people outside of the profession are often amazed to find such teachers operate in an entirely unregulated way, and in response to this, intermittent calls are made

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[1] The terms 'private music teaching' and 'private music teacher' are used throughout to embrace all forms of lessons including instrumental, music theory and singing.

for private teachers and tutors to be regulated (Heslett, 2018). In the UK, no requirements exist about qualifications, lesson content, professional development, age, experience and many other such standards which would be highly regulated in other educational professions such as teaching in schools and higher education. In 2018, the UK government stated that 'all university-led and most school-led courses will provide a postgraduate qualification, usually a postgraduate certificate in education – or PGCE', regardless of whether an individual is training to teach in a primary or secondary school (Department for Education, 2018a).

Of course, the fact that no qualification requirements exist for private music teachers does not mean there have not been calls for their introduction. Indeed, the 2011 Henley Review into Music Education in England called for a new qualification for teachers to be developed 'which would professionalise and acknowledge their role in and out of school' and which would lead to the status of 'Qualified Music Educator' (D. Henley, 2011, p. 36). Borne out of this recommendation was the Certificate for Music Educators (CME), an optional qualification designed for, amongst others, instrumental and vocal teachers. However, access to the qualification is restricted to those who are able to study through 'approved centres' (Trinity College London, 2018), and thus, in the main, it has excluded teachers working privately. Several years on from the introduction of the CME, it continues to develop; however, the focus remains on teachers working for music education hubs and other such organisations (Stevens, 2018).

Private music teachers are not alone in being part of an unregulated profession, for it is estimated that there are a quarter of a million academic tutors working in the UK (The Tutors' Association, 2018). Whilst The Tutors' Association, a membership organisation representing private tutors in the UK, claims that 'membership of The Tutors' Association is a significant reassurance to parents that the tutors they employ would have successfully passed a DBS check and signed up to the Association's code of ethical conduct' (The Tutors' Association, 2018), parents are still encouraged to 'check the tutor's credentials, in other words look into their education, experience and references', credentials which for those working in an institution, would most likely have been checked by their employer (The Tutors' Association, 2017).

In a similar way, organisations such as the Council for Dance, Drama and Musical Theatre (CDMT) exist to provide teachers with a platform by which they might become accredited; however, as the organisation states, they exist primarily to work 'closely with member schools, awarding organisations and industry bodies to ensure standards remain at a level that secures the supply of quality practitioners for the future' rather than in a regulatory sense (CDMT, 2018). The Royal Academy of Dance offers a pathway course leading to

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Registered Teacher Status (RTS) (Royal Academy of Dance, 2018) in a similar way to private music teachers applying to the Incorporated Society of Musicians (ISM) to gain Registered Private Teacher status (ISM, 2018b). This shows that private music teachers are not alone in finding themselves in a somewhat anomalous position within the educational landscape.

Whilst my research focusses predominantly on the UK, the position overseas is not dissimilar. Where such parallels can be drawn, I have also cited research conducted outside of the UK. In the USA, 'any musician can open a studio and solicit individual students' (Fredrickson, Moore, & Gavin, 2013, p. 333), and similarly, reports into a study in Germany found that one-to-one teaching was 'neither strictly regulated nor under scrutiny by any authority' (Nafisi, 2013, p. 347). The autonomy possessed by private teachers in the UK appears not to be found in isolation, yet it is almost unique within the educational landscape.

1.1 Private teaching in context

It is appropriate to consider the wider role that private music teachers play within the music education landscape of the UK, for their teaching rarely exists in isolation. In the UK, instrumental lessons are primarily delivered in one of two ways: either through a private teacher, or through a teacher based in a school, college or similar institution. In the case of the latter, teachers may be employed directly by the institution or in the case of schools, through a local authority music service or hub. Teachers may also be engaged on a self-employed basis. Instrumental lessons taught in institutional settings may be charged for, delivered free or subsidised.

In recent years, the UK government has sought to ensure instrumental lessons remain accessible to all through the introduction of schemes such as Whole Class Ensemble Teaching (WCET) and First Access programmes which provide all children of primary age with at least one term per year of instrumental tuition (All-Party Parliamentary Group for Music Education, ISM, & University of Sussex, 2019, p. 6). These programmes of instrumental tuition were designed to support the statutory requirement for music to be taught until the end of Key Stage 3 (age 14) (All-Party Parliamentary Group for Music Education et al., 2019, p. 8). In contrast, private tuition is overwhelmingly accessible only to those who can afford it. Whilst in my own experience, I am aware of a small number of private teachers who offer scholarships, private lessons can be accessed by only a subset of the population.

In addition to the provision of instrumental lessons, it is important to consider the role of curriculum music as part of state-funded education. One of the primary reasons for the emphasis being placed on the provision of music in schools is that it is, in theory, accessible to all, regardless of financial background. That accessibility may cover the provision of both classroom music and instrumental lessons such as the government-backed schemes outlined above. As I shall explore below, the continuing decline of music in schools has severely impacted upon the notion of accessibility for all.

It is perhaps no surprise that given many of us will have experienced our first taste of music-making in schools, music in schools and music in the school curriculum is at the top of the agenda when it comes to the wider discussion of music education. That said, the place of and value placed upon music in schools, and indeed all arts subjects, is one which continues to be challenged, not least as a result of accountability measures, academisation and the introduction of qualifications such as the EBacc[2] (ISM, 2018a).

In a 2018 survey (Jeffreys, 2018), it was reported that nine in every 10 schools had cut back on arts subjects, citing funding pressures and a lack of resources as being common reasons for this. Schools also reported that arts subjects had been cut back in relation to the increased emphasis on those perceived to be 'academic' subjects. Indeed, the then chief of Ofsted[3], had stated that 'academic subjects were the best route to higher-level study' (Jeffreys, 2018). Similar research found that in 2017, around 19,000 fewer pupils opted to take an arts subject at Key Stage 4[4] compared to 2014 (Adams, 2017).

One of the reasons cited for such a decline in the value of music in schools is the introduction of the EBacc. Schools are being measured on their performance in EBacc subjects, and by consequence, are steering pupils away from non-EBacc subjects, such as the arts (see All-Party Parliamentary Group for Music Education et al., 2019). As the EBacc excludes 'creative, artistic and technical subjects' from counting in key school league tables this has led to a undermining of 'creativity in schools' (ISM, 2018c). Whilst outside the scope of this research project, many challenges face the provision of arts

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[2] In the UK, the EBacc, or English Baccalaureate is a set of subjects at GCSE (age 14-16) used to measure the success of the performance of a school, which includes English Language and Literature, Maths, Sciences, Geography, History and Languages (Department for Education, 2018b), but which excludes arts subjects.

[3] Ofsted, or the Office for Standards in Education, Children's Services and Skills, is responsible for inspecting and reporting on a range of UK educational institutions including schools.

[4] In the UK, Key Stage 4 includes school pupils age 14-16 in Years 10 and 11, in most cases, working towards their General Certificate of Education (GCSE) exams sat at the end of the Key Stage.

education in schools, and questions surrounding the value of music education continue to be raised.

In addition to the provision of music education as part of the school curriculum, the role played by county music services and music education 'hubs' in providing both individual and group instrumental tuition in schools, and in some cases, county-wide ensemble-based music-making opportunities should be considered. The music hubs were another initiative borne of the National Plan for Music Education, the premise being that 'schools, Local Authority Music Services, Arts Council England client organisations and other recognised delivery organisations should work together to create Music Education Hubs in each Local Authority area' (D. Henley, 2011, p. 18). Government funding for the hubs has been ring-fenced until 2020; however, there have been no additional funds allocated, a decision which has affected hubs facing increasing costs and associated spending (Hill, 2017).

Unlike the funding of music education hubs in England, in Wales, there is no ring-fenced funding for music services, and currently, some areas have no government-funded music service at all (Vann, 2018a). In England, the picture in some areas is equally bleak. As an example, East Sussex County Council announced plans to close its county music service by 2019 due to a funding shortfall of £80,000. It provided music lessons to around 7,000 children in schools, and a further 1,000 attended its music centres each week (Vann, 2018b). Other professionals have noted the decrease in instrumental tuition, for example, 'I have just become aware that the primary school my daughter is leaving this July will no longer have any children learning an orchestral instrument in the school from September…Having spoken to a number of colleagues, it seems this situation is not unusual' (Marshall, 2018, p. 8).

The changing provision of instrumental lessons in schools alongside the cited decline in school music provision as a whole, has the potential to impact on private teachers. Whilst the research was conducted in the USA, it was noted as far back as the early 1990s (Brown, 1994), that as a result of a reduction in the provision of instrumental lessons in schools, the number of pupils seeking to learn with a private teacher had increased. 20 years later, a parallel can be drawn with that research, as the same was discussed at some length on the Piano Network UK Facebook Group in 2015, one contributor saying:

> 'A good friend of mine who teaches [privately] told me that since the cutbacks in local education authority spending on music, she's seen a 27% increase in numbers of people wanting piano lessons. Some formally to take their gradings, and others to supplement the lessons they are having in school.'
>
> (Lamentation, 2015)

Access to music for children, both as part of the school curriculum and as extra-curricular opportunities remains precarious. The provision of classroom and instrumental music lessons in schools is testing the notion of accessibility for all. Children previously learning an instrument in school may seek a private teacher; however, the cost will be prohibitive for many. It is not yet clear how this changing picture may impact upon private teachers in the future, suffice to say, those teachers are not insusceptible to the effects.

Music education is something which all ages can engage in and this is an area which should not be overlooked nor underestimated. Whilst the focus is often on music education for children and young people, the benefits of music, especially later in life continue to be well documented (e.g. Hallam, Creech, McQueen, Varvarigou, & Gaunt, 2016), and in my own teaching, I have seen a considerable increase in adult learners. Currently, 60% of my pupils are over the age of 18, more than half of those being over the age of 60. Adult music learning is cited as another under-researched area in itself, and as stated by Shirley (2015, p. 1) 'the majority of music education research, training and educational material focuses on teaching children'. Given that most institution-based opportunities for music learning are aimed at children, private music teachers play an important role in the provision for older learners.

1.2 Research questions and rationale

Heeding the warning that 'a piece of research that is conducted by an unwilling or bored researcher could easily turn out to be unimpressive' (Cohen, Manion, & Morrison, 2011, p. 106), the autonomy that private music teachers possess is something which has always interested me, sufficiently so to maintain my research interest over many years. Through this research project, my aim is to advance our understanding of the private music teaching profession, so that there might be better engagement with, appreciation of the role of, and effective provision for these teachers going forward in the 21st century as part of the wider music education landscape.

When I first thought about this research, I had an underlying question in my mind: if no one tells you what to teach, how do you decide what to do? This is a fairly fundamental question: it has a huge impact on the way individuals, institutions and organisations engage with private music teachers. It affects everything from the books and resources available from publishers, to the courses and training opportunities provided by institutions and organisations. Fundamentally, I kept coming back to the issue of autonomy, and as a consequence of that, my three initial research questions were:

1. What constitutes valid knowledge in the context of private instrumental teaching?
2. How is the private instrumental teaching curriculum designed in order to facilitate the construction and realization of valid knowledge?
3. How does the autonomy of the private instrumental curriculum support and challenge the quality of teaching and learning?

In addition to considering the autonomous nature of the profession, especially in relation to pedagogy and curriculum, as a subsidiary to these three specific questions, I investigated whether there is any evidence to suggest that the underlying narrative of the 'closed door' approach cited in the literature is borne out. Inevitably, more questions have arisen, and my understanding of the above questions has evolved during the course of the project. This is particularly the case when embarking on a research project which does not benefit from extensive background literature.

Through the course of my literature review, interviews and main survey, it became clear that the private teaching profession is not sufficiently understood so as to be able to provide a clear background to underpin such research. Better understanding of the profession and the decision-making process which teachers engage with in terms of how they see their role, and their approach to curriculum and pedagogy will aid researchers' ability to address more in-depth issues of validity of knowledge, and quality of teaching and learning. With this in mind, these working questions also formed part of my project, and it is through exploration of these that I feel better placed to answer my original research questions:

1. Is there sufficient evidence to label private music teaching as a 'closed-door profession'?
2. Who are private music teachers and what does their role include?
3. How do private music teachers perceive the involvement of pupils in 'what' and 'how' they teach?

Overall, the research has been influenced by a constructivist approach to Grounded Theory. This has resulted in a mixed methods approach to data collection that has included interviewing, qualitative and quantitative surveys, with an underlying element of ethnographic and narrative inquiry. The research design and methodology are discussed further in Chapter 2 but here, I present an initial review of literature, as it relates to the research questions. Following the interviews discussed in Chapter 3, further review of literature was conducted, and this is presented in Chapter 4.

1.3 Background to the study

One of the problems with researching private teaching is that, like the nature of the work itself, there is no universally agreed definition of the term. I call myself a private teacher, and I have been giving private one-to-one lessons since August 2001. My definition of 'private teaching' is that all my teaching is done on a self-employed basis and has been delivered either from my home-based studio or by my travelling to pupils' homes.

The term 'private teacher' is commonly used in the UK. The Incorporated Society of Musicians (ISM) makes a clear distinction between 'private tuition' and 'self-employed visiting music teachers in schools' (ISM, 2016a); a subsidiary distinction is made between classroom teachers, private teachers and those teaching in higher education (ISM, 2016b). Similar distinctions can be found in separating a 'private instrumental/vocal teacher' from a 'school instrumental/vocal teacher' and a 'music service teacher' (ABRSM, 2014).

Distinctions are also made overseas. In the USA, Jacobi (2005, p. 34) differentiates between 'private teaching' and teaching in institutional settings. Confusingly though, some researchers apply the term 'private teaching' to those teaching, mainly on a one-to-one basis in a variety of settings including institutions (Fredrickson, Moore, et al., 2013, pp. 217–218). Equally, the term 'private teacher' has also been used to include those who teach in schools, colleges or community-based settings, and those hired by local authority music services, though a distinction is made in that those who travel to locations to teach outside the home are often termed 'peripatetic teachers' (AGCAS[6] Editors, 2016). Private teachers are generally, but not exclusively, considered to be self-employed (AGCAS Editors, 2016), for example, instrumental teachers who apply to be MMA[7] members are said to be 'self-employed' (MMA, 2015).

Other terms are less commonly used, including, particularly in the USA, 'independent teacher' (Klingenstein, 2009; MTNA, 2016; Siebenaler, 1997). Often associated with this term is the 'studio', the place designated as the location where the teaching takes place. Indeed, Parkes and Daniel (2013, p. 397) use the term 'studio' to mean a 'private lesson'. Creech (2010, p. 295) refers to the 'music studio' as a place where 'one-to-one tuition' is given on a 'freelance basis'. Within this definition, she includes instrumental teachers who rent studio space, those who teach from home-based private studios and those teachers who travel to pupils' homes. Creech's definition is closest to my own, and is, in my view,

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[6] The Association of Graduate Careers Advisory Services.
[7] MMA was previously known as the Music Masters' and Mistresses' Association.

the primary definition of private teaching in the UK. Thus, this definition underpins my research into the subject, though it should be noted that the outcome of this research has the potential to be limited by participants' own definitions.

Despite its common use, one potential problem with the term 'private teacher' is highlighted by Robinson (2010, p. 8) who says it implies that research would almost be an intrusion into a teacher's privacy. Nafisi (2013, pp. 347–348) demonstrates similar findings, saying lessons are 'traditionally a rather 'private affair'' resulting in little being known about what actually happens during the lessons.

One of the notable differences between 'private teachers' and teachers who work in schools, colleges and other organisations, is the degree of autonomy they possess. Jorgensen (1986, p. 127) found that private teachers had a 'wider decision-making role in which administrative functions were more prominent than that typically seen in institutional teaching'. At an ISM Members' Day[8] in 2014, there was some degree of debate as to whether private teaching should be considered under the umbrella of the special interest group called 'Music Educators'. Previously, there had been two sections, one for 'private teachers' and one for 'musicians in education'. Some members present felt that private teaching fell into a very different sphere to other forms of education, though there was some agreement that at the end of the day, all are music educators. This demonstrates the sense, at least amongst some music educators, that private teaching fulfils a very separate role to that of other forms of instrumental teaching. Importantly, Creech (2010, p. 298) identifies that private teachers are not subject to 'institutional factors' which would 'impact on issues relating to objectives, curriculum and assessment.'

This autonomy puts private instrumental teachers in an almost unique position in education; a position which has the potential to both help and hinder a pupil's musical development. As Chappell (1999, p. 261) says:

> 'Under the present system it seems unlikely that there will ever come a time when all instrumental teachers can be made accountable…Until that time the many excellent teachers that exist will still have to compete with those who have little idea of what is involved in the development of real musicianship.'

Any teacher who frequents one of the several online forums related to music education will probably be familiar with enquiries such as this:

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[8] I attended the ISM (Incorporated Society of Musicians) Members' Day which was held at the Royal Overseas League Club, Park Place, London, SW1A 1LR, on 24th April, 2014.

'I have recently been made redundant and have a little boy so as well as looking for a new (part time) job I am looking at my options and thinking ahead to when my son is at school…I completed my piano grade exams when I was in my late teens up to Grade 8. Although I don't have a piano at the moment and would be 'rusty' to say the least…I'm sure once I get a piano (I have been looking) I will pick it up again in no time and would love to teach in schools.'

("VCPiano," 2014).

This kind of message is not uncommon and brings home the reality of the profession. Would we, for example, be happy to have our appendix removed by a surgeon who had studied A-Level Biology and whose skills were 'a bit rusty'? The poster is, of course, not at fault, for there is no form of regulation. They are as entitled as the next person to teach, should they choose to do so.

Creech (2010, p. 298) found that there is 'relatively little' research into private teaching, although instrumental teaching in conservatoires, colleges and universities has been well-researched over the years. Burwell (2005, 2012) looked at the nature of interaction in instrumental teaching and its wider context within a university music department, in particular, exploring and challenging the notion of the 'expert teacher'. Gaunt (2008) examined the perceptions of one-to-one tutors in a conservatoire environment, suggesting that teacher dominance could lead to the suppression of student voice. Nerland (2007) wrote about instrumental teaching in a music college, specifically interactions within the context of cultural practice, finding that such mechanisms for learning and teaching were often taken for granted, and by consequence, lacked reflexivity. Renshaw (1986) examined the 'aims, structure, content and activities' of a conservatoire curriculum, suggesting ways in which it could reach out to and impact upon the wider community. There have also been a number of researchers who have examined the nature of instrumental lessons within schools, for example, West and Rostvall (2003) looked at patterns of interaction in instrumental lessons in a school in Sweden finding that the interactions were teacher-controlled, resulting in the suppression of student initiative.

Research specifically in the area of private teaching is almost non-existent. Whilst there are studies (e.g. Kooistra, 2016; Mackworth-Young, 1990a) which have been conducted within a private teaching environment, they do not specifically explore the autonomous nature of the teaching context. Similarly, several studies (e.g. Cathcart, 2013; Goddard, 2002) have been conducted in instrument-specific contexts such as private piano teaching. In a similar way to Cathcart (2013), L. Gibbs (1993) surveyed private teachers' professional development and training. The only study which has looked specifically at private teaching, decision-making and control, is Jorgensen (1986). She examined a range of issues which impacted upon a small sample of 15 private piano teachers in

London in the 1980s, including curriculum, pedagogy, business, training and qualifications.

Despite the lack of evidence, coupled with the fact that private teachers inevitably experience more autonomy in their teaching than, for example, either peripatetic teachers working in schools, or instrumental teachers working in universities, colleges and conservatoires, Creech (2010) finds some common features between private teachers and those working in institutions, thus, this body of research should not be discarded. There is therefore an important body of research which relates to instrumental teaching and one-to-one tuition in more general terms (e.g. Duke, 1999; Hallam, 1998; Mawer, 1999; Mills, 2007; Mills & Smith, 2003; Ward, 2004a; V. Young, Burwell, & Pickup, 2003).

The evidence for why the nature of private teaching has been largely side-lined in educational research is unclear. Creech (2010, p. 298) suggests that private teachers are possibly unwilling to participate in research because they 'do not benefit from the protection of a wider institutional framework'. As mentioned previously, Robinson (2010) suggests that private teachers may see research into their work as an invasion of privacy.

Interaction is a large part of learning a musical instrument. The primary interaction is between pupil and teacher in the course of the lesson, but the act of progressing is a shared journey of learning influenced by a wide range of external factors and experiences. I begin from a social constructivist point of view, something I explore further in Chapter 2 (section 2.1), that knowledge is constructed collaboratively in social settings (e.g. the instrumental lesson). Vygotsky, in particular, wrote extensively about pedagogies which arose in and were shaped by specific social circumstances (Daniels, 2001). As Vygotsky himself argued (1986, p. 36), 'the true direction of the development of thinking is not from the individual to the social, but from the social to the individual'. The idea of social interaction, and by consequence, the effect on the practice of a community, is something which I shall return to later in this thesis. As I am interested specifically in the construction of knowledge within social settings, it is not sufficient merely to measure the extent of a particular phenomenon, but rather there is a need to explore the reasons why such a phenomenon exists as it does. Therefore, a qualitative approach suits such a study, where the emphasis is on 'the world of experience as it is lived, felt and undergone by people acting in social situations' (Robson, 2015).

Whilst this chapter sets the scene for the research and gives brief overview of the literature and research design, both these are explored in more depth below (see Chapters 2 and 4). Some of the literature introduced here is also explored further in Chapter 3 in response to the analysis of the interview data collected in phase one.

1.4 Presentation of thesis chapters

The thesis is largely divided into chapters which reflect the order in which the research was undertaken. Following an overview and exploration in Chapter 2 of the research design and methodology, I then present an analysis of the interviews conducted in phase one (Chapter 3). This is followed by the main literature review (Chapter 4), and then the data gathered via the main survey in phase two (Chapters 5 to 7). The thesis closes with a discussion which encompasses data gathered in both phases, alongside relevant literature and theoretical frameworks (Chapter 8). The final chapter (Chapter 9) identifies the key stakeholders and the implications this research might have for them, in addition to outlining recommendations for future research.

2. Research Design and Methodology

Having considered in Chapter 1 the background to the subject area, the context of private teaching, and the overarching aims of the research, this chapter deals specifically with the way the research was designed and carried out in order to seek answers to the research questions. I shall first consider the design itself, specifically the purpose of the research and the framework which underpins that design. I will then discuss the methods used for the collection and analysis of the data. As I outline below, the overall aim of the research design and methodology has been to maintain an integrity to the research whilst allowing for flexibility and evolution in response to the data.

2.1 Research design and approach

The underlying object of the research was to find out more about the private music teaching profession, especially the way in which the autonomy private teachers possess affects their approach to curriculum and pedagogy. Somekh et al. (2011, p. 2) define research in the social sciences as:

> 'concerned with people and their life contexts, and with philosophical questions relating to the nature of knowledge and truth (epistemology), values (axiology) and being (ontology) which underpin human judgements and activities.'

I view music making, and indeed, music teaching as a form of social interaction. Even in a one-to-one lesson, knowledge and meaning are constructed within that particular context. Private teachers and the lessons which they teach do not exist in isolation, however isolated the teachers may themselves feel. I therefore adopt a social constructivist position, where, as stated by Robson (2015, p. 24), 'meaning does not exist in its own right; it is constructed by human beings as they interact and engage in interpretation'. Vygotsky (1978, 1986) in particular highlighted the importance of social interaction and its effect on learning, and as a result, emphasis is often placed on notions of partnership and apprenticeship within social constructivism. Whilst, as stated by Wheelahan (2010), there are different versions of social constructivist theories, Chappell (as cited in Wheelahan, 2010, p. 5) highlights an agreement that 'learning involves the active construction of meaning by learners, which is context dependent, socially mediated and situated in the "real world" of the learner'.

I was particularly interested in the way private teachers' understanding of knowledge, and the values which underpin this, is constructed in response to both individual and collective social contexts and interactions. As indicated by Robson (2015, p. 24), adopting a social constructivist position, I am interested in 'the world of experience as it is lived, felt and

undergone by people acting in social situations'. Charmaz (2014, p. 14) places the emphasis in such research on 'social contexts, interaction, sharing viewpoints, and interpretative understandings'. Similarly, Wheelahan (2010, p. 5) suggests that social constructivism emphasises the 'contextual, situated and problem-orientated nature of knowledge creation and learning'. In Chapter 4 (section 4.3.5) I discuss the development of social constructivism more specifically in relation to music education.

With that in mind, social constructivists are often situated within the interpretivist paradigm, that is they are 'interested in people and the way they interrelate' (Thomas, 2009, p. 75). In contrast to those situated within a positivist paradigm, Thomas (2009, p. 75) states that those researching, as I do, within an interpretative paradigm are interested in what understandings 'the people we are talking to have about the world, and how can we in turn understand these'. As outlined in Chapter 1 (section 1.3), given some of the labels previously applied to private teaching, most notably that their practice exists behind closed doors (Burwell, 2005; Creech, 2010; Jorgensen, 1986), my aim was to put the voices of the teachers themselves at the heart of the research. Therefore, the research seeks to explore how private teachers understand their role, and in turn, how those understandings might be interpreted.

My overall approach to the design of the research project was one of flexibility. Robson (2015, p. 133) states that in flexibly designed research 'you don't have to foreclose on options about methods. Ideas for changing your approach may arise from your involvement and early data collection'. With the aim to allow teachers' voices to come through, a flexible approach also allowed me to adapt and evolve my approach to data collection and analysis in response to these.

It quickly became clear that the lack of existing research which looked specifically at the autonomous nature of private music teaching (as opposed to simply 'one-to-one' music tuition or studies conducted within the private music tuition setting) was likely to prove a challenging aspect of this study. Birks and Mills (2013, p. 13) state that Grounded Theory is particularly appropriate where 'little is known about the area of study'. Whilst I have not sought to conduct a strict Grounded Theory study, my research design and methodology has been influenced in particular by a constructivist approach to Grounded Theory.

Grounded Theory originated from a seminal and often-termed, revolutionary, publication (Glaser & Strauss, 1967), which outlined a methodological approach which sought to derive theories systematically from human behaviour and empirical data. The overall aim of Grounded Theory was to offer researchers a means to control the research process in a way which allowed qualitative studies to move beyond mere description. Grounded

Theory consists of 'systematic, yet flexible guidelines for collecting and analysing qualitative data to construct theories from the data themselves' (Charmaz, 2014, p. 1). Overall, the aim of Grounded Theory was to focus on qualitative data itself, and to generate theories based upon it, as opposed to verifying existing theories (Urquhart, 2013), hence its attraction in studies where there are few, if any, existing theories to verify.

Grounded Theory has evolved beyond both Glaser and Strauss's collective and individual interpretations. Most notably, there has been a move since the 1990s towards a constructivist interpretation. This preserved much of the original approach, but sought more strongly to highlight the flexible nature of the method underpinned by an assumption that 'social reality is multiple, processual, and constructed' (Charmaz, 2014, p. 13). Alongside this, constructivists assert that the research itself is inherently affected by researchers' positions, interactions and perspectives. Ultimately, this removes the notion of the 'neutral observer' but emphasises the need for researchers to examine how their 'privileges and preconceptions may shape their analysis' (Charmaz, 2014, p. 13).

Thomas (2009, pp. 75–76) states that those who situate themselves within an interpretivist paradigm 'should be a participant in your research situation and understand it as an insider'. This was an important aspect of my research, for as stated by Cohen et al. (2011, p. 18), research can be undertaken with 'experience and understanding'. My role as a researcher is to 'begin with individuals and set out to understand their interpretations of the world around them' (Cohen et al., 2011, p. 18). Within an interpretative paradigm, the data gathered will reflect the 'meanings and purposes of those people who are their source' (Cohen et al., 2011, p. 18), reinforcing, once again, a desire to bring teachers' voices to the fore.

It is important to note that within this paradigm, the emphasis is not on the generation of universal theory, but rather 'multifaceted images of human behaviour as varied as the situations and contexts supporting them' (Cohen et al., 2011, p. 18). Approaching this research from within an interpretivist paradigm, I recognise that my 'social background, likes and dislikes, preferences and predilections, political affiliations, class, gender and ethnicity' (Thomas, 2009, p. 76) affect my interpretation. It is important to acknowledge this position; however, Thomas (2009, p. 75) also states that this can be used to 'help interpret the expressed views and behaviour of others'.

I approached the research with knowledge of existing literature which offered background to the study and a means to develop a research design and methodology which recognised that. Charmaz (2014, p. 306) states that 'researchers typically hold perspectives and possess knowledge in their fields before they decide on a research

topic'. Given that I approached this research from an interpretive paradigm, it was important to establish 'an indication of the extent of current knowledge and work undertaken in the field' (Birks & Mills, 2013, p. 22). As stated by Charmaz (2014, p. 308), 'the literature review gives you an opportunity to set the stage for what you do in subsequent sections or chapters', and with that in mind, I presented an overview in Chapter 1 (section 1.3).

One aspect of the things which contributed to the overall iterative nature of the study was the process of writing memos. According to Charmaz (2014, p. 162) 'memos catch your thoughts, capture the comparisons and connections you make, and crystallize questions and directions for you to pursue'. Memos were an important element of the data analysis in both phases, not least because this was an iterative rather than linear process (Robson, 2015). Throughout the whole research process, I have kept a series of notes as thoughts and ideas emerge both in response to the literature and the data itself. These have ranged from jottings in notebooks, to more complex pieces of writing as the project progressed. As suggested by Charmaz (2014, p. 165):

> 'Do what works for you but aim to make your memos increasingly analytic. Memos may be free and flowing, they may be short and stilted – especially as you enter new analytical terrain.'

The use of memos afforded me the opportunity as a researcher to reflect, not merely on the data, but on the research process too.

Another important part of the research process for me, and another useful way of keeping memos, was presenting at conferences. By formulating some of my research into coherent presentations during the process of data collection and analysis, I was able to explore emerging themes, in addition to gaining the insights of an audience (Barton, 2015, 2016, 2017). Another benefit of such presentations was not only the discussions which took place with other delegates, but also the reflection offered through post-presentation questions.

Having discussed my overall approach to the research design, I will now focus on each of the two phases in turn discussing the methods employed in each for the process of data collection and analysis. As discussed below (see section 2.2.3), it was not until phase one was completed that it was clear what phase two, if there was to be one, would consist of, and this, once again, reflects the flexibility of the research design.

2.2 Phase one

Taking my own experiences, the existing background literature, knowledge of the contexts in which private teachers operate, and the research questions themselves, I decided to conduct a series of interviews with private music teachers. The aim of this phase was twofold. Firstly, it was to test this methodology to see whether the data gathered would allow me to present a narrative of their stories, in other words, to demonstrate how they construct knowledge within their particular social settings. The second aim was to provide a platform which allowed teachers' voices to come through so that the research could respond to their own experiences, interests and concerns. As stated by Cohen et al. (2011, p. 18), 'researchers begin with individuals' and in the process of these initial interviews, I sought to put the voices of the teachers themselves at the heart of the study.

2.2.1   Interview design and construction

Interviewing is a widely-recognised data collection tool in qualitative research. In using interviews, researchers move from seeing individuals as mere units of data, to being autonomous individuals. Through interviewing, researchers move 'towards regarding knowledge as generated between humans, often through conversations' (Cohen et al., 2011, p. 409) which supports my social constructivist position. It is true that an interview is a 'planned event' rather than an 'everyday conversation' (Cohen et al., 2011, p. 409), but nevertheless, interviews 'lend themselves well to be used in conjunction with other methods, in a multi-strategy design or multi-method approach' (Robson, 2015, p. 279) such as mine.

The interviews I conducted were intended to be informal, the emphasis being on gathering a range of initial views on the issues previously identified, but also allowing opportunity for participants to talk about issues which they felt were important in the profession to which they belong, and which, in turn, may influence future research direction. Robson (2015, p. 280) terms this to be an 'unstructured' interview in which the researcher has a 'general area of interest and concern but lets the conversation develop within this area'. Thomas (2009) highlights the use of unstructured interviews as an effective data collection tool when approaching research from the interpretivist paradigm. Similarly, Edwards and Holland (2013, p. 5) cite this form of interviewing as reflecting a move away from a positivist approach, to one of 'reflexive construction, difference and shifting positionalities of researcher and researched'. In this type of interview, realities are co-constructed, and this is an important feature in relation to my interpretivist position (Lincoln, Lynham, & Guba, 2011).

Charmaz (2014, p. 85) terms this type of interviewing to be 'intensive', saying these interviews are 'open-ended yet directed, shaped yet emergent, and paced yet unrestricted'. Similarly, Charmaz (2014, p. 85) cites the ability to 'elicit a range of responses and discourses, including a person's concerns at the moment' as one of the primary benefits of conducting interviews in this way. As stated by Robson (2015, p. 280), 'face-to-face interviews offer the possibility of modifying one's lines of enquiry, following up interesting responses and investigating underlying motives', something limited in phase two.

The participants required for phase one of the study were found via my professional networks on social media. I posted a message explaining what my research was about and what I was looking to do and asked for willing participants who would be prepared to be interviewed. 10 private music teachers offered to take part, and three were chosen on the basis of geographical logistics and availability on a particular day. It is a limitation of this study that all three teachers were located in a similar geographical area which has the potential to influence outcomes.

There is considerable debate within the research community regarding the number of interviews necessary, and indeed, papers related to this subject often raise more questions than they answer (Baker & Edwards, 2012). Whilst some suggest that interviews are needed until saturation point is reached, others argue that the number will depend on the depth of analysis being undertaken. As Charmaz (2014, p. 108) states, seek 'excellence' rather than 'adequacy'. In my case, I felt that as an initial number, three interviews were sufficient to explore the general issues related to my research and to test the methodology.

In view of the original research questions and background to the study, I identified four areas for discussion in the interviews:

- Why did the participant want to teach?
- Why did they do some private teaching, and what were the differences between private teaching and other forms of instrumental teaching (e.g. peripatetic teaching)?
- Did they feel part of a profession as a private teacher, and was it a profession which is well respected?
- How did they decide what and how to teach, and what influenced these choices?

The first three discussion points were designed to explore teachers' values and beliefs about private teaching, both within their own social contexts and the context of the wider

profession. These points for discussion seek to shine a light on an industry which, as previously discussed in Chapter 1 (section 1.3), is not well understood. The aim here was that by better understanding the values, beliefs and motivations of the teachers themselves, it might be possible to better understand what and why they teach in the way they do. The final discussion point addresses this more specifically.

I felt it was important at this early stage that the participants were given time and space to relay their own views about the wider issues affecting the profession, thus the emphasis was not merely on gaining a set of answers, but rather 'with the researcher's interpretive interjections added on, but also [to] bring in an analytic lens on what Briggs has called "the larger practices of knowledge production that makes up the research from beginning to end"' (Brinkmann & Kvale, 2015, p. 108). The nature of an unstructured interview is such that the researcher can adapt the course of the interview in relation to the responses (Robson, 2015), something which was particularly important in this initial phase of 'testing the water'.

In consideration of my philosophical position discussed in Chapter 2 (section 2.1) above, I did not approach the interviews as merely a passive observer. I adopted in part, what Charmaz (2014, p. 91) terms to be 'constructivist interviewing', that is where interviews are seen as 'emergent interactions in which social bonds may develop'. There are, however, limitations to this approach. Given the interviews were to be generally informal, and, to a certain degree, the subjects known to me beforehand, there is the potential for researcher bias. Robson (2015, p. 157) highlights in particular, the problems related to bias associated with a 'close relationship between the researcher and the setting and between the researcher and the respondents'.

The three interviews were conducted on the basis of a professional talking to another professional. There were instances during the interviews where I have either agreed with something the participant has said, for example, in this discussion about the value of lessons beyond the music itself:

> 'Par: I'm very conscious that I'm probably, outside of their family…the only adult …they see one-to-one for half an hour every week, and that's actually an enormous privilege, but it's a huge responsibility as well.
>
> Int: It is. I think I've always said, perhaps unkindly, it's the only time they get a decent one-to-one conversation with another adult.'[9]

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[9] Par = Participant, Int = Interviewer

There were also instances where I have relayed something of my own experience. In this instance, it was in relation to a discussion about how much notice should be given for a lesson to be cancelled:

> 'Int: And in some ways, what use is 24 hours' notice anyway?
>
> Par: Exactly, yes, true, that's true.
>
> Int: Or 48 hours even, I mean I find myself quite often saying, well, you know, it's too late by then, people often say well "I'm sure you can fill the slot", but no, you know, it's too late, the week is organised. 24 hours, 48 hours doesn't actually make that any easier.'

Despite the potential for bias, there are advantages to such an approach, particularly in consideration of my philosophical position. Brinkmann and Kvale (2015, p. 109) term this form of interviewing to be participatory, in other words, the interviewer:

> 'does not treat the descriptions and stories of the interviewees as facts to be analysed but rather as utterances coproduced in the situated interaction of the interview…the interviewer is actively participating in creating a conversation.'

As I am part of the same profession as the participants, we share similar experiences, and indeed, Thomas (2009, p. 76) highlights the benefits of being an 'insider'. This leads to an ethnographic element, whereby 'the researcher will be both a member of the group and yet studying that group' (Cohen et al., 2011, p. 232). Acknowledging my philosophical position, whilst engaging with participants in this way introduces the potential for bias, it was nevertheless important to build up a degree of trust.

2.2.2   Ethical considerations

There were a number of ethical considerations in relation to the interviews. Participants were required to give voluntary informed consent; in other words, participants had to understand what was being asked of them and any effects their participation may have, notably:

- Participants had the right to withdraw from the research at any stage without being asked why;
- Participants were not obliged to answer any questions they did not wish to answer;
- Anything recorded in the interviews would be anonymised, as appropriate, before dissemination or further use (the boundaries of which were clear and shared), to ensure participants cannot be identified;

- To make it clear there were no 'right' or 'wrong' answers, and that I was merely seeking participants' views.

Participants were given an information sheet detailing the above, along with an overview of the research and nature of the data collection. Participants were asked to sign to say they had read and understood this. To this end, ethical approval was granted by the Institute of Education (IOE) Faculty Research Ethics Committee on 1st July, 2014.

2.2.3   Overall approach to coding, and phase one coding and analysis

Following the three interviews, all of which were audio-recorded, I transcribed the data ready for coding. It has previously been argued (Birks & Mills, 2013) that recording interviews is inefficient, producing large amounts of predominantly irrelevant data; however, more recent literature (Alsaawi, 2014; Robson, 2015) has highlighted the value in recording as a means to ensure accuracy and completeness in data, something seen as contributing to the validity of research. In addition, the retention of the original recordings as raw data is highlighted by Robson (2015) as a valuable part of the research audit trail.

In my case, although the transcription process was time-intensive, the interviews produced a rich dataset. It is worth noting that my transcriptions focussed solely on the spoken word rather than the use of body language, gesture and tone of voice. Whilst this is a limitation of the study, I felt this form of transcription was appropriate given the nature of the discussion, particularly with the interviews taking place on a one-to-one basis. Had the interviews taken place in larger groups, or had, for example, lessons been observed as part of phase one, greater focus on that beyond the spoken word, such as gesture and tone of voice would have benefited from greater transcription and analysis.

In consideration of the research design discussed in Chapter 2 (section 2.1), coding offered an effective way to analyse data gathered. Charmaz (2014, p. 109) states that coding offers the opportunity to 'stop and ask analytic questions of the data', and that such questions 'not only further our understanding of studied life but also help us direct subsequent data-gathering toward the analytic issues we are defining'. Gibbs (2007, p. 38) defines coding as involving 'identifying and recording one or more passages of text or other data items…that, in some sense, exemplify the same theoretical or descriptive idea – the code'. My overall approach to coding both phase one and phase two was similar, therefore, much discussed here, applies to Chapter 2 (section 2.3.6) below.

My approach to coding was one of thematic analysis, coding data for a range of pertinent themes. Given my flexible approach to the research design, Robson (2015) identifies thematic coding as a similarly flexible means of data analysis. More recent literature (Nowell, Norris, White, & Moules, 2017; Robson, 2015) has also identified the benefits of thematic analysis when dealing with large amounts of data, particularly when time for analysis is limited, something which was even more relevant in phase two. Thematic coding analysis has previously been identified (Guest, MacQueen, & Namey, 2012) as being advantageous in ensuring that the interpretation of themes generated, is rooted in the data itself. This form of coding and analysis supports my position within an interpretivist paradigm.

It should be noted, that there was also an element of open coding in my analysis, that is interpreting in addition to summarising data, an approach closely aligned to Grounded Theory. Moving from both summarising and describing data, to interpreting it, became more important as the coding process developed. That said, it has been argued (Braun & Clarke, 2006) that due to the flexible nature of thematic coding analysis, interpretation of data is always a possible option.

Following transcription of the interview recordings (see example in Appendix A), the process of thematic coding the data was an emergent one. There are many different approaches to coding, and different terms are often applied to similar concepts. There is some agreement that coding, whilst an emergent process, tends to include two distinct phases. These have been referred to as first- and second-cycle (Skjott Linneberg & Korsgaad, 2019) and first- and second-level (Robson, 2015, p. 475), though Charmaz (2014) applies the terms 'initial' and 'focussed' to the two stages. Similarly, 'code', 'category', 'label' and 'theme' are all often used interchangeably (Robson, 2015, pp. 474–475).

Robson (2015, p. 477) states that 'it is absolutely crucial that you thoroughly immerse yourself in the data as a first step'. As part of the coding process, the initial phase which took place before the first-cycle, was one of familiarisation, that is, reading and rereading the data. Charmaz (2014, p. 115) refers to this stage as 'entering an interactive analytic space', reinforcing the need to interact with the data on an ongoing basis, an important part of the coding process elsewhere identified (Nowell et al., 2017; Skjott Linneberg & Korsgaad, 2019). As part of this initial familiarisation stage, Robson (2015) encourages noting down initial thoughts and ideas, and as described in Chapter 2 (section 2.1) the act of memoing was important here.

Rather than a strict inductive approach to coding, where the codes and themes are derived purely from data itself, my existing knowledge and experience, coupled with knowledge of the context and an appreciation of the background literature, allowed me to approach the coding with an idea of what might emerge. Robson (2015, pp. 475–476) suggests that 'prior engagement with the literature can enhance your analysis by sensitizing you to features of the data that might otherwise be missed'. Indeed, one of the criticisms levelled at thematic coding (Braun & Clarke, 2006), has been that it is easy for important points to be missed, reiterating once again, the need for the coding process to be an 'active concern' (Robson, 2015, p. 475). As discussed in Chapter 2 (section 2.1) above, I approached the research from within the interpretivist paradigm, and acknowledge that in consideration of that, I was not merely a neutral observer. This means that the initial literature review and background to the study explored in Chapter 1 (section 1.3), has influenced the coding process.

Inhabiting a space between an inductive and deductive approach, I did not seek to look only for these pre-existing themes or to apply them as a template to the data, rather these emerged from the data alongside other new and developing ideas. As with the potential influence of background literature highlighted in the previous paragraph, I acknowledge that the codes result from my interpretation of the data. Another researcher viewing the data through a different interpretative lens might have coded in an entirely different way. As stated by Charmaz (2014), my codes are influenced by my own perspectives and professional experience, which presents itself as a limitation to this study. I also acknowledge that the codes I generated are my interpretation of a group of people in a particular context, and it is not possible to generate either a universal theory or to generalise based on these.

Following a period of familiarisation, initial, or first-cycle coding took place. Each interview was coded individually using a series of coloured pens to identify themes. Other thoughts, ideas and questions which emerged were also noted on the transcripts (see example in Appendix B). I did not, as is often the case in open coding, code pre-determined chunks of data throughout, for example, by individual word, line or sentence. Instead, the amount of data coded varied depending on its relevance to the theme. In some cases, for example, it was a whole sentence, and in other cases several words. Rather than being a closed process, thematic coding enabled me to move back and forth between the data coded as themes emerged. As the coding process developed, I was also able to move between individual interview transcripts, thus revisiting previous data and codes as part of an iterative process. Whilst it is a potential limitation that the amount coded was not standardised throughout, coding in this way offered a means to capture what Thomas (2009, p. 76) refers to as the 'naturalistic' sense of the data.

Following the generation of initial codes, the next stage involved a second-cycle of coding. Robson (2015, p. 481) identifies the task here to be to 'sort the different codes into potential themes and to put together all the relevant coded data extracts within the themes you identify', Charmaz (2014, p. 140) suggests that this focussed coding stage 'means concentrating on what your initial codes say and the comparisons you make with and between them'. As well as identifying repetition and similarities, Robson (2015) also highlights the need to identify differences and missing data. As part of this process, I undertook to compare data coded across the three interviews (see example in Appendix C). This was a useful method of beginning to group similar codes together and to compare responses. For example, I had coded 'financial considerations' and 'logistical considerations' individually; however, through comparison of interview transcripts, it was clear that these two were inherently interlinked, and thus more effective as a single code.

As part of this second-stage coding, two overarching themes emerged: codes which related to the values, beliefs and motivation of teachers (the 'why'); and codes which related specifically to curriculum and pedagogy (the 'what' and 'how'). Whilst these two themes link closely to the initial questions posed in the interviews as discussed in Chapter 2 (section 2.2.1), the coding process also generated a number of new areas of interest. For example, teachers spoke openly about their feeling of professional responsibility when teaching, an idea which had not previously emerged and not something I had considered. This introduced the idea of what 'should' be taught, a theme which I explored further in phase two. The two themes along with their codes are outlined in Table 1.

Themes	Codes
Values, beliefs and motivations	- Career choice; - Enjoyment of teaching and the varied nature of the profession; - The role of teachers in 'making a difference'; - Primary reasons for their choice to teach privately; - Logistical and financial considerations affecting private teacher's decisions; - Business autonomy in private teaching; - Reasons for feeling part of, or not part of a wider profession; - Views on collaboration and interaction with other teachers.
Curriculum and pedagogy	- Teacher control; - Choice over lesson content; - The effect of received teaching on lesson content; - External influences affecting lesson content; - Professional responsibility and its relationship to lesson content.

Table 1: Themes and codes resulting from the interviews conducted in phase one.

Following the collection and coding of the interview data, I undertook further review of literature as dictated by the data gathered. As discussed in Chapter 3, there were elements of the literature which both reinforced and contradicted the participants' responses. On reflection, I felt that the interviews alone were not sufficient to answer the research questions. I considered the option of conducting further interviews, both with the original teachers, and with additional teachers. The object of this would have been to explore further some of the issues with the original teachers, but also to see how their responses compared to those of others.

Whilst this approach would have generated further rich data, and indeed, would have added to my understanding of the subject area, I was concerned that it would not give me a sufficiently broad set of data for discussion. The practicalities of interviewing meant that there was a strong possibility that teachers would be located in a similar geographical area, even if different to the original participants, thus creating the potential for bias and adding to the existing limitations of this phase. Similarly, this method of data collection is likely to attract only those participants willing to be interviewed. I felt that there were other

teachers who may be willing to participate if data were gathered anonymously. An interview also requires teachers to commit more time than might be necessary for a survey.

It was at this stage that a large-scale survey provided a way forward in gathering the views of a far greater sample of teachers which was not based on participants' willingness to participate in interviews or limited by accessibility of geographical location or availability. Indeed, as Robson says (2015, p. 133), 'as you change or clarify the research questions, different means of data collection may be called for'. As discussed in Chapter 2 (section 2.1), my flexible approach to research design allowed for this. Robson (2015, p. 158) suggests that by expanding the research framework in this way, it can help 'counter all threats to validity'; however, he also cautions that 'it opens up possibilities of discrepancies and disagreements'. I acknowledge that this expansion framework introduces the potential for bias, as the survey construction, coding and analysis were influenced by data gathered in phase one. Whilst there were advantages of expanding the research in this way, as stated by Robson (2015), imposing such a framework can affect the overall interpretation. Ongoing reflection, memoing and maintaining an audit trail was an important part of the process, and the eventual discussion of outcomes is based on data from both phrases.

2.3 Phase two

Following the interviews and their subsequent coding and analysis, I embarked on undertaking a large-scale online survey. In this section, I will discuss the background to surveys as a data collection tool, and the way in which I applied this to my own study. I will also discuss how the survey data was coded and analysed.

2.3.1   Survey design and construction

The object of the survey was to compare the data gathered in phase one with the views of the wider private music teaching population. As Robson (2015, p. 235) says, surveys can be 'considered as a secondary method, perhaps administering a questionnaire after participants have been involved in an experiment'. The reason for choosing a survey as a means of data collection in the second phase was that it offered a means of sampling the wider population in a way which provided further opportunities for 'explanation and interpretation' (Robson, 2015, p. 242). In part, the survey was to be confirmatory (Cohen et al., 2011), in other words, to see whether the views of the three teachers who were interviewed in phase one were shared by a wider sample of the private teaching population. As with the interviews, the survey was also designed to explore a range of

issues in response not just to the phase one data, but as a result of my increasing interaction with the literature.

Despite it not always being considered an effective data collection tool for research within the interpretivist paradigm (Thomas, 2009), a survey will nevertheless gather factual information, and in particular, data related to attitudes, opinions and beliefs (Cohen et al., 2011). These were an important part of my study, and a theme which emerged during the analysis carried out in phase one. Through the gathering of a large bank of data, Cohen et al. (2011) indicate the results of a confirmatory survey such as this could indicate one of three potential outcomes: either they could confirm responses gathered in phase one; contradict them; or indicate a more complex and less confirmatory picture. My role as a researcher, in analysing and interpreting the data, was to explore 'where relationships are strong and where they are weak or non-existent' (Robson, 2015, p. 242).

Despite the obvious benefits, there are inevitably limitations to my survey design. Robson (2015, p. 239) describes survey respondents as 'uninvolved', going on to suggest their answers 'owe more to some unknown mixture of politeness, boredom, desire to be seen in a good light etc. than their true feelings, beliefs or behaviour'. With that in mind, it is not possible to know how truthful respondents were. That said, Cohen et al. (2011, p. 377) argue that in contrast, 'respondents are not passive data providers, and this raises a number of ethical issues, as discussed in Chapter 2 (section 2.3.2) below. I included classifying questions last, something which Lewin (2011) highlights as beneficial, as respondents may view these as the most personal. This allays some of the concerns identified by Cohen et al. (2011), that surveys are an invasion of privacy, something already identified as a barrier to research with private teachers (Robinson, 2010). Both suggest this can affect the way respondents answer. This has the potential to affect the way teachers responded to the survey questions. As highlighted by Robson (2015), there is often, in surveys, a discrepancy between attitude and behaviour, something I discuss in Chapter 4 (section 4.4.5) in relation to espoused theories and theories-in-use. That said, Robson (2015) also suggests that in contrast, anonymous surveys can encourage frankness.

It is the case that surveys do not offer the opportunity to probe deeper into respondents' answers, as was the case in phase one. Outcomes are dependent on respondents' interpretation and understanding of the questions, and it is not possible to clarify their answers or explore further their perceived definition of words used. It is important to stress that responses represent the views of a particular group of people at a particular point in time. Whilst the same survey could be undertaken with a different group of teachers, outcomes may be different. That group of teachers may well teach in different contexts at

a different point in time, and similarly, they may interpret the questions differently. Even if the survey was administered to the same group of teachers as in this study, responses could be different. Teaching contexts may have changed, people's values and beliefs can change over time, and the social conditions in the wider world may be different. Whilst these may be considered limitations to the reliability and validity of the survey, they are an important aspect of research from within an interpretivist paradigm. Indeed, Thomas (2009, p. 101) states that neither reliability or validity are the 'ground rules for interpretative research', and rather, outcomes should be valued as insights into a particular group of people.

The questions in the survey were designed to build on the data gathered in phase one. As stated by Robson (2015, p. 243), 'what goes into the pot, that is, which variables you seek information on, is determined by pilot work where potential mechanisms are suggested', in my case, the interviews conducted in phase one. The coding of phase one data, and the subsequent grouping of those codes into two overarching themes provided a basis for the generation of the survey questions. I acknowledge that my choice of questions inherently affects both responses and my interpretation of those. Different questions and alternative wordings of questions might have yielded different responses.

Firstly, the aim of the questions was to explore the values and beliefs held by private teachers, for example, those related to their definition of private teaching, how they viewed this type of teaching within a wider professional context, and their underlying motivation for engaging in teaching of this kind. Secondly, a number of questions were designed specifically to explore private teachers' views on and understanding of curriculum and pedagogy, in other words, the issues raised in the interviews and coded under the second theme. Given that a survey of this type is a major undertaking, I felt it was prudent to also ask a number of classifying questions regarding age, gender, geographical location and career choice. These questions allowed me to situate and seek to interpret private teachers' responses within a wider social context.

In order to align with the interview dataset, participants must have been undertaking some private music teaching, though they may range from those who teach privately alongside other work (as was the case in phase one, and which may be music- or non-music-related) to those who teach solely on a private basis. In respect of this, participants were asked a screening question before completing the main body of the survey. Although the survey focussed primarily on the UK (which reflects the means available to distribute it), it gathered data worldwide. The reason for this was that there was the potential to compare responses from teachers in different countries, which, although not necessarily the aim of this project, could offer options for future use of the data. As it happened, 82% of

respondents were based in the UK, so it was not possible to make meaningful comparisons between answers on a worldwide basis. Whilst having an awareness of the country which participants were from was useful in underpinning my overall understanding of the responses, it did not form part of the final analysis. Therefore, it is a limitation of this study that it focuses predominantly on UK-based teachers, and the situation abroad may be quite different.

The survey was made available online in order to reach the widest possible number of teachers, and to minimise costs with production and administration. I disagree with Robson's (2015, p. 240) assertion that internet surveys have a 'low response rate'; however, it was important to consider this as part of the overall design. Participants were required to self-administer and self-report the survey; on this basis, questions were made as clear and easy to understand as possible, something which was evaluated as part of the pilot survey discussed in Chapter 2 (section 2.3.3.) below. Although self-reporting introduces the potential for bias (Cohen et al., 2011; Robson, 2015), for example, over- or under-reporting, it was necessary to administer the survey in this way in order to obtain the largest possible dataset. Researcher-reporting would have been prohibitive in terms of time and cost and would have been unlikely to generate as large and diverse a dataset. In order to reduce the degree of bias, the importance of question wording cannot be overstated, and this was one of the reasons, as discussed in Chapter 2 (section 2.2.3), for the initial piloting of the survey.

It was also necessary when considering the survey, to ensure the highest response rate possible. A poor response rate was likely to arise through the wording of and ability to answer questions posed. As mentioned above, the ability to respond to the survey requires careful wording of the questions which enabled teachers to respond with ease. It was also necessary to consider the overall style and layout of the survey, primarily to ensure that its completion did not become too onerous a task. Research suggests that in internet surveys, it is beneficial to keep layout and presentation simple and straightforward, with advanced page layouts unlikely to translate to a greater number of responses (Cohen et al., 2011). Equally, limiting questions which require answers to be typed in, in favour of tick boxes and similar response methods, was found to be advantageous in internet surveys (Cohen et al., 2011). Keeping the introduction short, and limited to one screen, along with careful consideration of the opening question, are both important in retaining participants' interest and encouraging retention throughout the survey (Cohen et al., 2011). By using a third-party, commercially available survey platform, problems over browser compatibility, layout issues and software use can be avoided or limited, hence my decision to use the freely-available Google Forms as a means of distribution (Cohen et al., 2011). The decisions I took regarding the format and

wording of questions has the potential to influence responses, and indeed, some participants might have preferred to answer particular questions in a different way had another option been given.

As I found in the background literature discussed in Chapter 1 (section 1.3) and the data gathered in phase one, it was unclear how many private teachers were operating within the UK; thus, identifying how representative the sample might prove to be as part of the wider teaching population, was problematic. Whilst this was the case, I also needed to exercise judgement (Cohen et al., 2011), and by sampling the largest possible number, this could, in fact, go some way to establishing the number and breadth of private teachers operating in the UK and overseas. Striving for a large sample can allay some concern about the problems of volunteer sampling being unreliable in internet surveys (Cohen et al., 2011), although, as suggested by Thomas (2009, p. 101), regardless of the sample size, each individual has 'integrity in their own right'.

As has been identified in previous research (Burwell, 2005; Nafisi, 2013), because private teaching is generally hidden from view, it is necessary to accept that there will be a subset of the private instrumental teaching population, for example, those who do not belong to a professional association, read websites or are active on social media, who will not be reached. The fact that the survey was most likely to reach those teachers active and engaged with online communities is a limitation of this study.

My survey was to be essentially 'cross-sectional', in other words, it produces a 'snapshot' of that particular sample at one moment in time (Cohen et al., 2011, p. 267). Although cross-sectional samples may not show developing data over a period of time, they can be used to compare data gathered in a small sample (e.g. through interviews) with the wider population; additionally, the focus of my research was not to measure changes over time, thus, neither longitudinal nor trend studies were appropriate at this stage (Cohen et al., 2011). A cross-sectional study enabled me to quickly and cost-effectively gather a large sample of data which could be used to compare with previously gathered data (Cohen et al., 2011). As discussed in Chapter 2 (section 2.2.3), this means that the data gathered, both in phase one and phase two are a social construction and are not an exact picture of the world (Charmaz, 2014).

2.3.2   Ethical considerations

The primary ethical consideration is one of 'informed consent', in other words, respondents had the opportunity to withdraw at any time, or to not answer certain

questions if they choose not to (Cohen et al., 2011, p. 377). In the introduction to the survey, I made it clear that:

- The survey should take no longer than 15-25 minutes to complete;
- Participation was voluntary: no one was obliged to take part;
- Participants could withdraw and stop completing the survey at any point;
- Participants had the option to omit any questions they did not wish to answer;
- The data collected would be treated with full confidentiality, and participants would not be identifiable in any academic writing or publications.

By making the survey available for completion online, rather than through email collection, I also ensured anonymity. It was also important to ensure that the participants felt that the survey was bona fide, thus including my institution's logo and affiliation was necessary.

An additional consideration was to ask that if teachers wished to refer to particular pupils in their answers, they did this in such a way as to preserve the anonymity of those pupils. In one case, I made the ethical decision to remove words from one quoted respondent as I found it concerning that they referred to their pupils using such language, even if not identifying them by name.

To this end, ethical approval was granted by the Conservatoires UK (CUK)[10] Ethics Committee on 10th November, 2015, and participants were made aware of this approval on the introduction page of the survey.

2.3.3 Pilot survey

Following ethical approval and having drafted the survey, it was necessary to pilot it with a small group of teachers to test the methodology. The primary aim of the pilot survey was to ensure the intended meaning of the questions was understood, and that the procedures for administering the questionnaire were effective (Robson, 2015). I initially asked for 10 participants to pilot the survey and they were recruited via social media. These participants were also asked to feed back any comments or concerns they had about the layout, ease of completion, length, and wording of questions.

In response to this pilot, a number of points and suggestions were made. Most notably, some people commented on the time required to complete the survey. I had initially suggested 10-15 minutes, and several felt more time was required. This was therefore

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[10] Conservatoires UK.

adjusted to 15-25 minutes for the main survey distribution. In addition to comments about the length of time taken, a number of other suggestions were made about wording of questions and possible answers. One respondent suggested that providing a 'don't know' option would be useful; however, I made the decision to retain the options of 'yes' and 'no', and the option to simply not answer the question. Another commented that many answers were more complex than 'yes' or 'no', and I ensured that I provided sufficient opportunities for additional comments to be made throughout. The small number of adjustments were made before the main survey was distributed. The actual content and questions remained essentially the same.

2.3.4   Coding and analysis of the pilot survey

For the purposes of the pilot survey, I selected several questions to code in order to assess the suitability of both the coding process and to gain an overview of the types and quality of responses received. The process I employed here was essentially the same as that used in the coding of phase one data, discussed in Chapter 2 (section 2.2.3) above. The responses were printed out and coded by hand using highlighter pens in a similar way (see example in Appendix D). At this stage, I was looking not only to see if the themes and codes generated by the interview data could be applied here, but also to see if any new themes emerged. The thematic coding of the main survey data subsequently evolved from this and is discussed below. It was clear from the breadth and depth of responses in the pilot survey, that hand-coding would not be possible, and during the time the main survey was live, I investigated alternatives to this as discussed in Chapter 2 (section 2.3.6) below.

2.3.5   Main survey

Following the pilot survey, the main survey (see Appendix E), with the small number of amendments, was made live. The primary means of distributing the main survey was through social media, most notably through some of the Facebook discussion groups of which I am a member (e.g. Piano Network UK, Curious Piano Teachers etc.). It was also regularly 'advertised' on my own Facebook page and my Twitter account. In addition to social media, I asked a number of relevant organisations (e.g. ISM, Musicians' Union, AOTOS[11] etc.) to distribute the survey through their email lists and magazines where appropriate. All those approached were willing to do this, except the Musicians' Union who refused on the basis that distributing the survey could result in 'member fatigue'. As previously mentioned in Chapter 2 (section 2.3.1) above, it is a limitation of this study that

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[11] The Association of Teachers of Singing

the survey most likely reached those teachers already actively engaged in online communities and professional organisations.

Within a couple of days, 50 responses had been received, and it became clear that this was going to provide a thoroughly rich dataset. As time went on, the question arose of when the survey should be closed. After three months, 500 responses had been received and I made the decision to close the survey. At this stage, a large amount of data had been gathered, and any further responses would have made the task of coding and analysis almost impossible within the scope and timeframe of this research project.

2.3.6   Phase two coding and analysis

Four hundred and eight six responses (486) were received for the main survey[12]: these were received from music teachers working on a private basis worldwide, although predominantly in the UK. Thus, a large and valuable dataset has been created which required analysis and interpretation. I made the decision to apply the same process of thematic coding employed in phase one, and the principles of that, as discussed in Chapter 2 (section 2.2.3) above, apply here too. Although the overall approach to coding remained the same, it was necessary to make some adjustments to the practicalities of the coding process itself. Thematic coding analysis has been identified (Nowell et al., 2017) as a valuable analytical tool when faced with a large dataset; however, it was clear that following the pilot survey, the manual coding process I had employed in phase one was not feasible. In consideration of this, I decided to use the NVivo software for the coding process as I shall discuss below. To avoid loss of data, I chose not to undertake Component Analysis, for as stated by Thomas (2009), in interpretative research, every element of data can offer valuable insights. This may, however, be seen as a limitation of this study.

Although the process of coding remained similar to phase one, that is, it was conducted in two cycles, due to the large amount of data generated in phase two, I also made use of Bazeley's (2013, p. 15) four-stage framework: '*Read* and *Reflect*, *Explore* and *Play*, *Code* and *Connect*, *Review* and *Refine*'. This framework provided some additional suggestions which offered a more accessible means of dealing with the large amount of qualitative data. I have discussed the coding of phase two data below under those four headings:

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[12] Although 500 responses were received, 14 were discounted as they were either duplicates or blank submissions.

1. *Read* and *Reflect*

Once again, the initial phase was one of familiarisation. Robson (2015, p. 475) highlights the importance of starting the process of analysis at an early stage, 'looking out for issues of interest…including possible patterns or themes'. In the case of phase two, this process commenced once the survey was made live, as I was able to skim-read responses as they came in. As responses were received, I was able periodically to download data in a spreadsheet format, enabling me to read and reflect on it offline. This gave me a general overview, not just of the content of the responses, but also of the quality. It allowed me to reflect and see which themes were emerging, and to consider those in conjunction both with the literature and the data already gathered. For me, this was an important part of the process, especially when faced with such a large dataset as that which I had gathered. Robson (2015) cautions researchers against skimping on this stage, and for me, this initial familiarisation took place over a period of around three months.

2. *Explore* and *Play*

When it was first suggested that I should 'play' with the data, this struck me to be at odds with the strict, evidence-based nature of research. But, as Bazeley (2013, p. 15) says, '*play* games with your data. Explore and play with possibilities. Doing so will spur your imagination and help you to see and test connections'. This phase of exploration was a useful extension of the familiarisation process discussed above. As Charmaz (2014, p. 116) suggests, this is a time to 'see what you can learn'. A useful feature of the NVivo software, was the ability to explore the word frequency used in particular responses. This was a useful mechanism for 'playing' with the data in terms of gaining an overview of the kinds of words being used in responses. Figure 1 gives an example of a 'word cloud' showing the frequency of words used in the entire dataset. The larger the type size, the more frequently the word appears in the dataset.

Figure 1: Frequency of word use in entire main survey dataset.

Unsurprisingly, 'teacher', 'music', and 'teaching' are the most frequently-used words here. At this stage, it was interesting to note the appearance of other words such as 'needs', 'individual' and 'ability'. I was able to produce a similar word cloud based on the responses to just a single question. Figure 2 shows the frequency of words used in relation to the question 'if someone asked you what being a private teacher involved, what would you say?':

Figure 2: Frequency of word use in respondents' answers to the question 'if someone asked you what being a private teacher involved, what would you say?'

Here, the appearance of words such as 'patience', planning' and 'preparation' were of note, and later became codes in their own right. Whilst it might be argued that these are merely 'pretty pictures', they offer a useful visual representation of the data which gave me an overview of some of the key themes emerging. With such a large dataset, being able to explore the data in this way was crucial to the familiarisation and exploration process.

3. *Code* and *Connect*

This stage of coding is akin to the first cycle of coding discussed in Chapter 2 (section 2.2.3), and my approach was the same, that was to undertake thematic coding of data. It is important to note that as with the data gathered in phase one, I did not approach coding this dataset by seeking to apply pre-defined codes. Whilst by this stage, my awareness of the data and literature was increasing, the process allowed for the derivation of codes from data itself. Whilst I expected common codes and themes to emerge, there was still a desire to explore those ideas which had not previously come through. As there were some quantitative elements to my survey, coding of every question was not required, and

indeed, NVivo was able to automatically detect the questions which contained 'classifying data'.

When I embarked on undertaking the main survey, I did not expect to generate as many responses as I did, and I did not expect the responses, particularly those entered into text boxes, to be as lengthy as they were. Whilst this is a credit to the teachers who took part, in consideration of the word count of this thesis and the time constraints imposed, I had to make the difficult decision to code only certain questions. In particular consideration of the phase one data, I selected those most relevant to my original research questions. It is inevitably the case that coding different questions, or multiple questions and comparing answers would have offered both different and additional insights. This is a clear limitation to this study because analysing responses to other questions may have enhanced or challenged my interpretation; however, as discussed in Chapter 9 (section 9.4), the dataset has provided much scope for future research and analysis. In summary, including the classifying questions mentioned above, Table 2 shows the main survey questions coded, and the chapters in which responses are discussed:

Questions coded	Discussed in
Questions 2-7	Chapter 5
Questions 26-33	Chapter 6
Questions 37-38	Chapter 7

Table 2: Questions coded in the main survey.

Whilst in phase one I had coded by hand, NVivo offered a similar mechanism, but one more suited to dealing with a large number of qualitative responses. As with phase one, whilst I retained the original raw data, NVivo provided a means to maintain an audit trail of the coding process. These are things which Robson (2015) highlights as being of particular importance in consideration of the validity of research, especially where a flexible design has been used.

Having made a decision about which question responses I would code, I used the NVivo software to highlight relevant portions of text. As with the analysis in phase one, I did not undertake a word-for-word, or line-by-line analysis, and the amount of data coded varies. Again, the generation of codes was an emergent one, and indeed, one of the advantages of the NVivo software was the ability to refine, and later connect and merge codes. Figure 3 shows an example screenshot of the NVivo coding in practice. It demonstrates the way

in which individual answers to questions ('References') can be read and highlighted, with the highlighted pieces of text being added to an emerging list of codes ('Nodes').
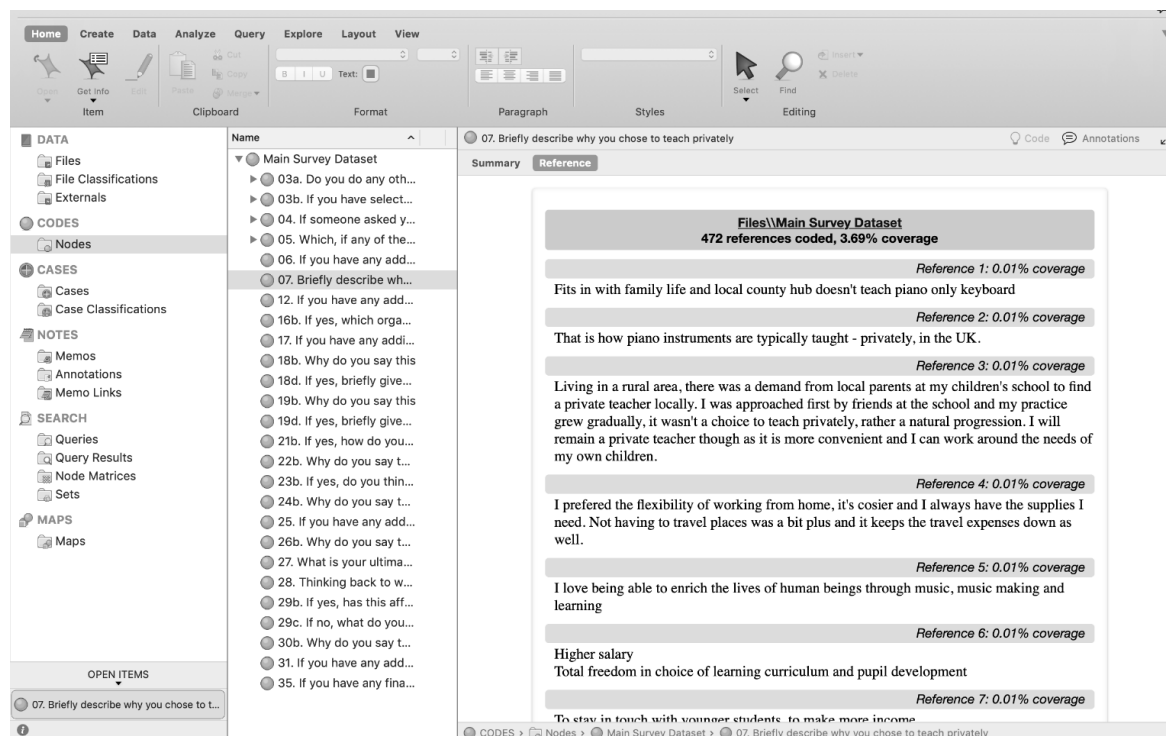
Figure 3: Example of NVivo coding of survey data.

Whilst the software is not a replacement for manual understanding and analysis, it is more likely to:

> 'find and include in a query procedure, for example, every recorded use of a term or every coded instance of a concept, it ensures a more complete set of data for interpretation than might occur when working manually.'
>
> (Bazeley & Jackson, 2013, p. 3)

It is worth noting that whilst the facility is offered, I did not use any of the 'auto-code' features of NVivo in my coding and analysis. Appendix F gives some examples of data being coded in NVivo as common themes began to emerge. They show the way in which portions of data ('References') have been allotted to a particular code ('Node'), in this case related to the ability to set boundaries and ability to communicate, both discussed in Chapter 5.

4. *Review* and *Refine*

Following coding of the data, after reviewing those codes, I made the decision, as in phase one, to combine a number of codes which were very similar, or closely linked. Whilst NVivo offered the mechanism to eventually merge codes, the process of reviewing

and refining them was done manually. Bazeley (2013, p. 192) suggests the following approach for constructing themes from codes: 'cut out (physically or electronically) exemplar quotes or expressions and arrange these into piles of things that go together. Name the piles to generate themes'. I found this manual approach to be an immersive experience as it included another layer of interaction with data. For each of the coded questions, data for each code were printed out (such as in Appendix F), and through a process of cutting and rearranging, were manually arranged into piles of common themes. The eventual grouping of themes and codes is given at the start of each chapter in which they are discussed, as outlined in Figure 5 above.

It is worth noting that throughout this thesis, some quotes are used more than once to illustrate different points, often in different sections. Even as a result of narrowing down the codes, there was still a degree of overlap between them. Although this presented an added challenge in terms of the analysis, it also illustrates the naturalistic way in which so many areas are interconnected, as I have explored more extensively in Chapter 5.

Having discussed my approach to research design and to the coding and analysis of data, in Chapter 3, I will consider the outcomes of the interviews conducted in phase one.

3. Phase One: Interviews

3.1 Introduction

In this chapter, I provide a summary of the data gathered in the three interviews conducted with private teachers in phase one. Following thematic coding as discussed in Chapter 2 (section 2.2.3), the data have been summarised and analysed for emergent themes. The discussion is divided into two main themes: material which relates to the values, believes and motivations of private teachers; and material relating to the curriculum and pedagogy in private teaching. Alongside these two themes, a series of individual codes are listed, and the numbering relates to the section below under which these are discussed. These are shown in Table 3 below:

Themes	*Codes*
3.2 Values, beliefs and motivations	3.2.1 Career choice; 3.2.2 Enjoyment of teaching and the varied nature of the profession; 3.2.3 The role of teachers in 'making a difference'; 3.2.4 Primary reasons for their choice to teach privately; 3.2.5 The ability to choose who to teach privately; 3.2.6 Logistical and financial considerations affecting private teachers' decisions; 3.2.7 Business autonomy in private teaching; 3.2.8 Reasons for feeling part of, or not part of a wider profession; 3.2.9 Views on collaboration and interaction with other teachers.
3.3 Curriculum and pedagogy	3.3.1 Teacher control; 3.3.2 Choice over lesson content; 3.3.3 The effect of received teaching on lesson content; 3.3.4 External influences affecting lesson content; 3.3.5 Professional responsibility and its relationship to lesson content.

Table 3: Coding of data in phase one.

Before discussing the interview data, I asked the three teachers to provide a short 'pen portrait' of themselves and their teaching to give some background to the discussion:

3.1.1 Teacher A

Teacher A teaches singing from home in the south of England. She currently has nine pupils aged between seven and 60. She also teaches music theory to one pupil, aged 13. She teaches 16 singing pupils at two higher education institutions in London, age range 18-70. She also runs a youth choir and a community choir. She studied music at the Royal Conservatoire of Scotland, gaining a BMus(Hons) degree with Community Music Diploma, before gaining a Graduate Diploma from the Royal College of Music, London. Continuing professional development has included music theatre voice training with Mary King, and teaching singing to primary age children with The Voices Foundation.

3.1.2 Teacher B

Teacher B has been teaching piano from home in the south of England for five years, following a career in finance. She currently teaches 45 pupils on a one-to-one basis, 30 of whom are aged 3-18 and 15 are adults. She has a DipLCM[13] in piano performance and the CertPTC[14], as well as a PGCE[15] in an unrelated subject.

3.1.3 Teacher C

Following a career in accountancy, Teacher C teaches REDACTION: instruments taught both from home and at schools in the south of England. She currently teaches 47 pupils on a one-to-one basis, ranging in age from five to mid-60s. REDACTION: qualifications

REDACTION: qualifications

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[13] The DipLCM (Diploma of the London College of Music) is the first-level diploma offered by LCM Examinations, and is accredited in the UK as requiring a standard equivalent to the end of the first year of an undergraduate degree (LCM Examinations, 2017).
[14] The CertPTC (Certificate of the Piano Teachers' Course) is the non-accredited award achieved at the end of the Piano Teachers' Course run by the European Piano Teachers' Association (EPTA) in the UK (EPTA UK, 2016)
[15] The PGCE (Postgraduate Certificate in Education) is generally a postgraduate teaching qualification leading to Qualified Teacher Status (QTS).

REDACTION: qualifications

She takes occasional ad-hoc lessons and attends masterclasses and workshops. She is a member of several online discussion forums and is currently working towards a

REDACTION: qualifications

3.2 Values, beliefs and motivations of private teachers

3.2.1 Career choice

Participants spoke openly about their reasons for choosing one-to-one instrumental teaching as part of their career, though in all three cases, it was clear that this route was one which had evolved, mainly through happenstance, and often as an extension of their own received teaching. Participant A had started teaching relatively young (age 16) as an alternative to a 'Saturday job', whilst the other two had started teaching following careers in areas unrelated to music. One of these career changes came about in response to being asked to help a friend's child with their piano lessons (Participant B), and the other as an extension of their own private lessons, and through their own teacher (Participant C). The former of these two made the career change following acceptance of voluntary redundancy. Previous research (Taylor & Hallam, 2011) recognised that some individuals come to teaching having previously worked in a different career area. As part of this change, research found these teachers often demonstrated greater enthusiasm for teaching, drawing effectively on their previous life experiences.

Effectively, all three teachers had found themselves engaged in teaching through little other than happenstance; they are not alone, for at one time or another, most musicians find themselves involved in some form of teaching or instruction, though not necessarily individual or even private teaching (Lehmann, Sloboda, & Woody, 2007). Much research (Bennett & Bridgstock, 2014; Creech, 2010; Creech et al., 2008; Latukefu & Ginsborg, 2018; Nafisi, 2013; Teague & Smith, 2015) suggests that teaching often forms part of a wider 'portfolio' of work. This situation is not unusual, as portfolio careers, defined as 'a flexible approach where the sachets of jobs and life can be mixed in different amounts and in different ways' (Hopson & Ledger, 2011, p. 4) are now found in other professional areas unrelated to music. Following the erosion of the 'job for life' career, it might be fair to say 'every job is temporary' (Hopson & Ledger, 2011, p. 5) where 'security is not resting on a relationship with one organisation but on the sheer depth of experience and resourcefulness an individual has acquired by engaging with a much wider universe' (Hopson & Ledger, 2011, pp. 5–6).

Many musicians and music educators have always had, to one degree or another, a portfolio career, and therefore, what is seen as a relatively new phenomenon in wider

42

society, is nothing new in the profession. Two out of the three teachers interviewed (Participants A and C) were engaged as instrumental teachers in an institution, in addition to their private teaching. Participant A also worked as a performer and was engaged professionally for recitals and other such work. Overall, participants' responses reflected a wider acceptance that musicians and music educators teach as part of a wider portfolio career. Some of the reasons for choosing to teach, and to teach privately are outlined below. On balance, all three teachers interviewed had 'found' themselves teaching, rather than having arrived at that state via a pre-planned career pathway.

3.2.2 Enjoyment of teaching and the varied nature of the profession

It should be noted that first and foremost, all three participants were clear in that they enjoyed their teaching, Participant A saying: 'I ended up really enjoying it…I enjoy the fact it's so varied…I don't think I could ever get bored of it'; and Participant C saying 'I'm loving what I'm doing and it's just such an almighty change from what I was doing'. The fact that participants volunteered to take part in this study suggests that the enjoyment they derive from their teaching is, in some ways, not surprising. That said, I think it is important that these statements were included, particularly as teachers had not been asked explicitly about what might be termed the 'enjoyment factor'.

The varied nature of the job, both in terms of the age and ability range of the pupils being taught, has been highlighted in previous research, for example, Jorgensen (1986) found that out of the 15 teachers surveyed, the ages taught ranged from three to 60+, and Mills (2004) cites an example of a private teaching practice which ranged from a gifted eight year-old to a lady in her 60s fulfilling a desire to play works by a particular composer. This was reflected in participants' responses here.

Participant C, who had also started private teaching as an evolution of their own lessons, highlighted the varied nature of private teaching, particularly in terms of age range, saying in schools:

> 'they're all aged between five and 12, all very nicely brought up and well-behaved pupils who I know will be in a certain place each day and all come to me for nice, neat half hour, one after the other lessons.'

but privately

> 'age ranges are from seven to 88. Some of them come to me here, some of them I visit. Much wider range of things they want to achieve in their music. School tends to be an exam factory much more than the private teaching does.'

I think it is important to note that all three teachers spoke with a good degree of passion about their teaching. They were clearly committed to what they did and derived a good deal of enjoyment and satisfaction from it. The varied nature of the work as indicated above, coupled with some of the hallmarks below, was one of the primary reasons for their career 'choice' in terms of its continuation and development.

3.2.3   The role of teachers in 'making a difference'

There was a general consensus that their teaching made a difference to pupils' lives; responses included '[I] found I was making a difference to people' and 'I think it's probably something I was, I'm meant to do' (Participant B). This is reflected in the literature: Mills (2004, p. 195) cites a teacher who said 'you can't look at music as a job, it is a vocation really'. Similarly, Parkes and Daniel (2013, p. 398) found in their research, that there was a 'strong sense of vocation prevalent…and the sense of being *"compelled"* to do it'. Participants also highlighted the feeling of privilege at being able to do the job, saying 'I think we're enormously lucky to be able to have that kind of regular contact with our students…it's not just the piano, it's seeing how they grow up' (Participant B). This is a hallmark previously identified (Lehmann et al., 2007) as a reason why teachers choose to teach on a one-to-one basis, as a more close relationship can be formed.

3.2.4   Primary reasons for their decision to teach privately

In terms of private teaching itself, two participants (A and C) taught privately as part of portfolio careers which included peripatetic instrumental teaching and performing, whilst one (Participant B) taught solely on a private basis. There were a number of reasons cited for these choices, including logistical and practical considerations outlined in Chapter 3 (section 3.2.6) below; however, Participant A highlighted the 'draining' nature of school-based instrumental teaching in contrast to private teaching, indicating that she chose to limit the amount of school-based teaching she did in response to this.

Participant B had not considered going into schools to teach and had generated enough private pupils for her business to be successful. She thought this decision was mainly based on the fact that she, herself, had been to a private teacher as a child, so thus it was a natural extension of this experience. The same teacher highlighted the advantages of private teaching, saying 'I want to work for myself. I want to set my own hours, I want to set my own rates, I want to work at home'. It is interesting to note that she might have considered going into schools if she had not generated enough business privately, alluding to teaching in schools as potentially inferior to private teaching.

Participant B also highlighted a desire to avoid teaching in institutions because she would not want that pressure on her from an institution. She went on to say, about private teaching 'I'll get it [pressure], particularly some parents, but, you know, I can deal with that, but when you get that from the institution that's employing you, it's a slightly different ballgame'. Her responses suggest that although she could see some advantages to institutional teaching, there was a preference for private teaching. Some of these preferences appeared to come from her own experience of private teaching, whilst some were based on perception and pre-conceived ideas about, for example, peripatetic teaching in schools.

3.2.5 The ability to choose who to teach when teaching privately

One of the factors highlighted as an advantage of private teaching was the ability to choose who you taught. Participant A said:

> 'you can actually choose who you teach. If I was, say, at the schools that I teach, I can't refuse anybody, even if they're completely talentless or I feel that it's going nowhere I can't say "I don't want to teach you", you have to, you have to do it. But if I teach privately at home, I have a choice as to whether I want to teach that person or not.'

The same teacher went on to highlight the fact that teaching in schools could be draining due to the fact 'you're teaching people that you wouldn't necessarily want to teach'. One issue here, and one which is a huge subject in itself, is the definition of talent, or, whether it is even possible to establish whether someone is talented. Holt (1991, p. 103) goes as far as to say:

> 'it is not our proper business as teachers, certainly not music teachers, to make decisions and judgements about what people are or are not "capable" of doing. It is our proper business…to try to find ways to help people do what they want to do.'

Despite this, Participant A's responses suggest that perceived talent could be a consideration when choosing who to teach privately.

Similarly, Participant B relished the ability to be able to choose who to teach and who not to teach, although it was accepted that there was a degree of trial and error in this approach, and that the choice was made as a result of experience:

> 'Interestingly…one of the things I'm actually thinking about saying now is that I won't take transfer students, because… I did take a transfer student a year ago last September who was working towards her Grade 4 and…I just found her very, very difficult, not as, she's not a difficult person, she's a very nice girl, but she

wants to do her Grade 4 and again, it's one of those situations where I've learnt so much about how, what not to do from this experience.'

Whilst private teachers have a good amount of control over a wide variety of aspects of teaching and business, they also have the ability to choose who to teach. Participants' responses suggested that in institutional settings, teachers felt obliged to teach whoever they were presented with, whether they thought them suitable for lessons or not. As highlighted in these responses, this has the potential to impact on the teacher's enjoyment of their work, something identified previously as an important hallmark of their careers.

3.2.6   Logistical and financial considerations affecting private teachers' decisions

Participants identified a number of factors related to logistics and finance which also influenced their choice to teach privately. Notably, Participant A identified that at a practical level, the logistics of teaching privately at home were advantageous, saying 'you can fit more people into a shorter space of time rather than travelling elsewhere'. Participant C identified the problem of timetabling in schools as being a disadvantage, citing one school she taught at where she was 'not allowed to teach there during the school day' so had to 'teach there either before or after or at lunchtime' resulting in difficulties structuring her day.

Financially, Participant A cited low start-up costs as an advantage of teaching, saying 'all you needed was a room and a piano'. She also indicated it would not be possible to rely on an income purely from performing but said she could live off the income generated teaching in schools, though chose not to do this.

Although there was acceptance that, as suggested in the literature identified in Chapter 1 (section 1.3), private teaching was not location-specific, and could include travelling to teach in pupils' homes, at the present time, all three teachers taught from home. Some of the logistical considerations appear to impact upon this choice, as do the elements of teacher control discussed below.

3.2.7   Business autonomy in private teaching

Continually highlighted in terms of private teaching as a business, was the ability to control a range of issues which, in an institution, may be outside of a teacher's control. Issues related to this included the ability for teachers to set their own fees, cancellation policies, determine how long lessons are, the number of pupils taught, and hours worked. Despite this, these abilities were not always seen as advantageous, Participant A saying about one of the schools she taught in, 'they manage the building I'm working in, they

46

recruit my pupils for me…and if I have a dispute with parents, I can ask the school to intervene, so they provide a support structure for me'; however, she went on to say 'overall I am more in control as a private teacher than at school, but there's not a huge amount in it'.

It is important to note that a good number of the factors which prompted teachers to teach privately, were specifically business-related. Other factors focussed primarily on curriculum and pedagogy discussed in Chapter 3 (section 3.3) below. Whilst these teachers, in the main, relished their autonomy as a private teacher, they also recognised its limitations and lack of support network. Participant A, in particular, identified the need for more business training:

> 'at the end of the day, you're doing that [running a business], and you leave [music college] with virtually no skills in accountancy or how to deal with certain issues when they arise… as somebody who is self-employed and trying to make a living, it's really important…so I feel that that is an area that I'd love more help and more support in.'

3.2.8   Reasons for feeling part of or not part of a wider profession

All three teachers were asked how they felt about instrumental teaching as a profession. The responses were mixed: Participant A, when asked whether she felt she belonged to a profession, said 'sometimes I do, and sometimes I don't', and Participant B said 'I do, yes'. The former felt that it was hard to belong to a profession where there were such a diverse range of approaches; she went on to say that as a private teacher, she felt even less part of a profession. The latter said she felt part of a profession, mainly because of her experience on the EPTA[18] course, though she did say she thought she would have felt differently had she not had that experience. She also highlighted the fact that 'the little old lady who sits round the corner with her cats kind of thing' was probably less prevalent now than maybe it was 20 years ago, although again, she felt her view of this was heavily influenced by the EPTA course. She went on to say that some local teachers advertise with posters on lampposts which she considered unprofessional. Participant C felt part of a profession, and generally, felt that when teaching in schools, although she was teaching on a self-employed basis, she was accepted as one of the instrumental teaching staff at the school.

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[18] The Piano Teachers' Course was run annually by the European Piano Teachers' Association (EPTA) in the UK, and led to the award of a non-accredited, but 'professionally-recognised' certificate (EPTA UK, 2016).

Mainly in relation to the views of the profession expressed in Chapter 3 (section 3.2.8) above, participants exhibited mixed feelings about interacting with other teachers. The benefits of collaboration and interaction are well documented, Aspin (2000, p. 77) saying:

> 'We now realise that by collaborating with each other and correcting each others' work we all, as a group, make progress faster than if we shield our work from each other.'

A number of key benefits can be found in collaborating with others, notably: sharing, debating and acknowledging good practice; identifying issues and questions related to teaching and learning; supporting a rationale for change based on evidence; and provision of a foundation for future development (V. Young et al., 2003). With private teachers generally working in isolation, Creech (2010, p. 296) highlights the need for organisations which allow private teachers to 'network, share resources and access professional development opportunities'. Organisations do exist in the form of professional membership bodies such as the Incorporated Society of Musicians (ISM) and Musicians' Union (MU), as well as instrument-specific organisations such as the European Piano Teachers' Association (EPTA).

As a peripatetic singing teacher in a school, Participant A found it advantageous to be part of a community of practitioners who supported each other; however, as a private teacher, she did not feel she craved such a support network, saying:

> 'you make your own decisions, and, because there's nobody else there to witness what's going on, so you can't ask anybody for specific advice because there's nobody else there to witness what's going on.'

Overall, she felt that she would not miss the interaction found working in schools and would not necessarily seek out such interaction as a private teacher. She felt very much more conscious when teaching in schools about how she would be viewed by other teachers, saying 'if at school people started to drop off…everybody's going to be thinking, "why are they all leaving their singing lessons?"'.

Participant B felt that she had gained a lot of support through the EPTA course, and along with social media and online blogs, felt she had a good network of fellow professionals. She felt that without those contacts, it would be a very isolated job, and one she felt she would not enjoy as much without such contacts. Participants A and C highlighted the importance of having their own teachers to act as both mentors and 'sounding boards'. Both were grateful to be able to ask their own teachers about matters relating to their own

pupils, and where necessary, to seek a second opinion. In that respect, Participant C, in particular, highlighted the benefits of continuing to take lessons as a teacher:

> 'I'm fortunate that because I still take lessons, and in particular, I'm having regular violin lessons, there is a teacher that I talk to a lot, and we discuss teaching issues a lot. We share a number of pupils who go to her for violin and me for singing, and so we can discuss issues with these particular pupils and so on.'

These mixed responses, do, in the main, reflect existing writing on the subject. Indeed, Holmes (2006) suggests that it is this isolation which means private teachers feel they do not belong to a 'profession'. From the interviews undertaken, responses suggest that although private teachers may feel isolated, this was not necessarily a prerequisite of wanting to interact with other teachers. Indeed, as illustrated above, teachers do not necessarily crave such interaction. This is despite the fact research suggests that instrumental teachers (in this case, in a university music department) 'welcomed the opportunity to be involved in reflection and dialogue about their own teaching' when invited to do so (V. Young et al., 2003, p. 140) and in another case the author cites a 'growing interest in instrumental and vocal pedagogy' (Creech, 2010, p. 298).

3.3 Curriculum and pedagogy in private teaching

3.3.1   Teacher control

Several studies previously conducted appear to show a teacher-dominated relationship. Persson (1996) looked at a teacher and her student's perceptions of who took the initiative in the lesson. The teacher estimated that on average it was a 50/50 split, whilst students averaged a teacher/student split of 64/36. One student estimated that the teacher/student split was 100% in favour of the former. Another study (Persson, 1994, p. 226) found that one teacher 'is generally a very dominating teacher and demands more or less total compliance to the suggestions and solutions she provides her students with'. Duke (1999, p. 305) found similar with 'teacher talking' taking up 65% of 'instructional time'. Studies suggest that as a result of such dominance, lessons are often controlled predominantly by the teacher. As Jorgensen (1986, p. 127) found, 'teachers perceived themselves as having a significant degree of control'.

Interview participants all commented on the amount of control they felt they possessed in their lessons. There was general agreement that there is not a 'one-size-fits-all' approach to teaching, and as highlighted above, this was one of the attractions of private instrumental teaching. Participants A and B felt that they were generally in control, whilst Participant C felt the control was shared. Of the latter, the teacher felt she needed to have

more control teaching children rather than adults, but overall, the reason for sharing control was:

> 'I get a much better commitment to actually practising the stuff. If I try and impose without having that sharing, occasionally you can get away with it, most of the time you get resistance and a much harder work lesson.'

Similarly, the same teacher highlighted the fact that learning to play a musical instrument is a voluntary undertaking and therefore there was a need to attempt to meet the needs and interests of individual pupils as a partnership. She said, 'if somebody doesn't want to do it, they won't do it, so you're always going to have to obtain agreement, acceptance'.

This echoes Rogoff (1990, p. 39) who places clear emphasis on the notion of a partnership, saying:

> 'Shared problem solving – with an active learner participating in culturally organized activity with a more skilled partner – is central to the process of learning in apprenticeship.'

Of course, teaching and learning is about much more than mere solving of problems, for example, that of a particular technical challenge related to the instrument. Rogoff does, however, emphasise a sense of collaboration in which both parties may learn together, with knowledge being constructed collectively, hallmarks found within a community of practice (Lave & Wenger, 1991; Wenger, 2008). Participant C alludes to what might be termed to be a 'mentor-friend' model of teaching, in which there is a 'greater exchange between teacher and student', as teachers seek to 'facilitate student experimentation and provide musical ideas for the student to consider', allowing teachers to be 'more responsive to the individual needs of the students' (Lehmann et al., 2007, p. 187).

By consequence, it seems the case that an increase in teacher control results in a decrease in pupil choice. In other words, by way of an analogy, the more of a playing field is fenced off, the less choice there is as to where to play. All teachers interviewed recognised that it was necessary to offer pupils some degree of choice, but there was a degree of reticence, Participant B saying:

> 'we might come across something they're really interested in and spend a lot of time on that, but it's very rare that somebody will say "actually, I don't want to do this, and then I want to do that" and I'll say OK then.'

I wonder if a degree of reticence exists because teachers are aware that in order to offer more choice, they may need to relinquish control? What may be suggested here, is the notion that pupils are allowed some input into the lesson content, but rarely instigate it; it

50

is unclear whether this is because the teacher does not facilitate such input, facilitation being identified as a feature of the mentor-friend model mentioned above. This might be an example of what Freire (1996) terms 'false generosity', in which the teacher might attempt to 'soften' their power and control. Similarly, it might be suggestive of Foucault's (1979) argument that subjects are being controlled so that they can be conditioned to the accepted 'norm'. Overall, despite agreement that some sharing of control was necessary, none of the teachers appeared to teach in a way which might be termed pupil-directed learning, something which Mackworth-Young (1990a, p. 83) says was responsible for 'increasing interest, positive attitudes and motivation'.

Control over curricula and lesson content was one of the things highlighted as being an advantage of private teaching. Participant A indicated it was easier to maintain her principles when teaching privately, saying:

> 'you can't get on with everybody, you can't please everybody, and I'll stick to my principles whether that means doing solid technique for eight lessons in a row, but if that's what they need, that's what they need, whereas I wouldn't do that in school… you're not pleasing a third person, you are your own boss, so you can make your own decisions, whether people like it or not… you're less likely to be bullied in your own home than in an institution.'

She also felt that people taking private lessons were doing so for different reasons, and thus, this affected her approach:

> 'at school, all of the peripatetic teachers would…be working towards trying to keep their hours up, trying to keep people happy, trying to keep them coming back, whereas privately, I never give that a thought…I wouldn't pander to everybody's whim at school, but I would certainly bear people's enjoyment in mind more, because also I find…they're doing lessons for different reasons than the people that come to your home. They take it much more seriously, if someone's coming to your home…(a) they've had to seek you out, (b) they've had to get to your house, and (c) they've had to think about it…I'd be more likely to change my teaching style in a school to…accommodate the pupil than I would do at home, so I would feel like I had more authority at home, and I care less about pleasing people at home, because there's no, there's kind of no middle person…when I'm teaching in a school, you do get all sorts of people. You get people who want to come in and do rap! Well, I am no expert in rap whatsoever; I don't listen to it, I don't know anything about it, all I know is that I don't like it, but, I'd maybe, I think what I'd do is give them something that had elements of that style in it, but not solely that style, so I'd give it a go because you're being employed by somebody else to cover every aspect of singing, you have to at least give it a go and do it to the best of your ability.'

Although the teachers interviewed generally agreed it was necessary to specialise to a certain degree, all accepted the need to maintain an open mind. This is highlighted by Leibman (2005, p. 86) who writes 'being open minded and using a variety of styles

including pop, jazz and traditional folk styles alongside classical music helps your pupils experience the widest range of music'.

Participant A also indicated that in the past she had travelled, as a private teacher, to teach in people's houses; however, she found this was more similar to school teaching, saying:

> 'you may be the cleaner, the level of importance is just right at the bottom for some people, especially when they're used to having people turn up at their houses, you know, to do various tasks or various jobs and things, and you end up sort of feeling like…some kind of worker in their house…you don't have the same level of authority that you would have in your own home.'

This implies, as a perception or otherwise, that teachers feel more in control, not just teaching privately, but also when that private teaching takes place in their own home. In Chapter 1 (section 1.3) above, I defined private teaching as including both teachers who teach from home, and those who travel to pupil's homes or an outside studio to teach. The experience cited above may suggest a two-tiered system of private teaching, the home-based studio being the place where teachers have most control. Although teachers interviewed were aware that it was preferable, mainly for motivational reasons, for pupils to have some control over the lesson content, there was little sense this was 'built-in' to the lesson planning or overall curricula, and that instigation by the pupil, usually rare, arose on an 'as and when' basis.

3.3.2   Choice over lesson content

As I explore further in Chapter 4 (section 4.4), a number of studies have sought to explore the aims and objectives of instrumental teaching (e.g. Brown, 1994; Chappell, 1999; Mawer, 1999; Mills & Smith, 2003). Whilst a range of different areas of skill and knowledge have been identified as desirable, there is still no universal agreement as to what should be either taught or learnt.

Burwell (2012), through her research at Canterbury Christ Church University in the UK, highlighted a desire to move away from the 'concert soloist' as the end result of undergraduate study, arguing that students needed to possess a much wider skill set when the reality is that few students will end up with solo performance careers. This highlights the need for pupil independence, and thus, she argues that teaching needs to cultivate this. As she says (2012, p. 212), 'mere quizzes are not enough to cultivate genuine independence in the student musician'. Crozier (ABRSM, 2004, p. 3) also agrees with this, saying:

52

> 'It is very easy for teaching to become a mechanical routine with lessons always following the same pattern. This sort of teaching may produce acceptable exam results from your students but is unlikely to enable them to become musically independent, which is the real goal of effective teaching.'

The autonomy of the private teacher poses a basic, but fundamental question: how do such teachers choose what to teach? Lehmann et al. (2007) say that the primary responsibility of the teacher is to determine what a student should learn and to devise the best way of accomplishing it. They go on to say that a 'curriculum indicates what content is to be taught and in what order' (2007, p. 188), saying (2007, pp. 188–189):

> 'Whether or not they use a written, formal curriculum, all teachers make decisions as to what their students will study and how to go about it. Taken together, the individual decisions they make define the long-term music learning experiences of their students.'

All teachers were asked how they chose what to include in the lessons they taught. Responses here were mixed; teachers were able to articulate what they included, for example, which method books they used with beginner pupils, but their reasons for how they arrived at their curricula were less clear. This is not dissimilar to Jorgensen's (1986, p. 124) experience where she cites the attitude of the teacher who said 'she did not know what teaching was or what it accomplished and she was constantly surprised by the effects of her actions'. In her study, she also found that of out of the six respondents to a question about curriculum design (less than a half of the total interviewed), none saw curriculum design as a problem, though as she discovered, 'information on how teachers had developed their present approaches to lesson format was sketchy' (1986, p. 124). She cites (1986, p. 120) the example of the teacher who, over the years, had devised a 'loosely structured syllabus – a progression of certain "winner" pieces that had proved popular with students in the past and continued to be effective at present'. Overall, she found that in order of importance, 'technique development', 'music reading and aural skills', and 'knowledge of repertoire and performance practice' were the top three curricular objectives.

Bernstein (1975) found that the curriculum itself is the definition of what counts as valid knowledge. He found that inevitably teachers devote more time to some curriculum areas than others, and as in schools, there is likely to be a degree of variety in those parts of the curriculum which are compulsory and those which are optional. Swanwick (1993, p. 153) regards it an 'absolute requirement to have a structure for educational programs'. That said, Small (1998, p. 8) argues that 'the fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do'. He proposed a definition (Small, 1998, p. 9) for the term 'musicking' being:

'to music is to take part, in any capacity in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.'

Elliot (1993, p. 36) argues that the act of making music in itself ('musicking') makes the amount of constructive knowledge it is possible to acquire limitless, and thus, subject to limitless enjoyment. He argues that successful curriculum development in music education is dependent on three things (1993, pp. 36–37):

1. Depth ought to take precedence over breadth, in other words, 'growth in constructive knowledge is correlated with growth in procedural knowledge';
2. Development of musicianship must be 'meaningful' and sequentially developed;
3. Skills need to be appraised by 'teachers who *know how* to make music musically and who are themselves *connected* with the music-making procedures', in other words, a process of induction.

It should therefore be no surprise that the curriculum is ever changing, perhaps summed up usefully by Aspin (2000, p. 77) as 'temporary, provisional, conditional and constantly changing', 'experimental, tentative and problem-orientated', 'criticisable, corrigible and subject to change'.

From within the data gathered, it is hard to identify any of the hallmarks identified above. Participant A talked about the need to start from a technical basis, from which repertoire choices would be made in order to address areas of technique. One of the reasons cited for working this way was that it gave pupils a good grounding from which they could then sing a wide variety of pieces. Her approach was to start from technique rooted in classical singing, which could then be applied to other genres. Another reason for this approach was the desire to instil good habits to prevent vocal damage at a later date. This does demonstrate some aspects of the development of pupil independence, as highlighted by Burwell (2012).

As there is a range of possible skills which could be included in any instrumental lesson, Participant A was asked, for example, why she chose to exclude the skill of improvisation from her lessons, this being one of the skills highlighted by Chappell (1999). There was recognition that different teachers place different emphases on different areas of learning; she went on to say:

'It's not something that I would, that I've ever taught, although if however somebody said to me "I'd really like to explore improvisation", then I'd certainly think about it, and think about how I'd go about that, but it's not something that I've done much of or would place a great deal of importance on, but then again, it depends what the overall outcome of the person… I don't think I've ever taught improvisation to be honest, but then again, if someone asked for it, you'd have to think about it.'

I thought this response was particularly interesting, for Hallam (1998) recognises that the instrumental curriculum is largely borne out of the aims of the pupil; she offers a template (1998, p. 288) for developing a curriculum in which a pupil's aims allow the teacher to set out the content and context of the curriculum. Participant A demonstrates the need to be open to new areas of learning identified by the pupil, even if the teacher has no previous knowledge and experience of that skill.

Participant B also highlighted the fact that lessons could include a variety of different skills, though in the main, her curriculum was based around the method books used; she cited *A Common Approach* as a good way of checking whether her lessons had a good balance of materials, for example:

> 'I'll go and look at it to make sure I'm not missing something, do you know, I haven't done enough ear work, or I haven't done enough of this, or I haven't done enough of that, and then I'll try to kind of incorporate it.'

A Common Approach was developed in 2002 as a 'ground-breaking initiative, providing for the first time an instrumental curriculum drawn together at national level' (Federation of Music Services, Royal College of Music, & National Association for Music Educators, 2002, p. 3). Ward (2004a, p. 213) assessing *A Common Approach*, went as far as to say 'in reality [*A Common Approach*] is neither accepted nor approved by the majority of teachers who – if the grapevine means anything – would sooner have nothing to do with it'.

Participant B felt secure in using the method books as the basis of her teaching, because:

> 'there's been a huge amount of…very intelligent people…and research gone into producing these things, so…I don't feel I need to reinvent the wheel…I'm pretty confident I've got a good method book, because everything I've seen and you know and I've seen some really bad ones out there as well, so I think, if I use that as my framework but then build around it and adapt it depending what's going on.'

Thirdly, Participant C indicated that she built her lesson content around the music the pupils wished to play, extracting technical or interpretative learning points from with the repertoire as they arose. She also described how pupils range from those with a 'very exam-hungry parent who will bring me the syllabus and the piece books' to those who 'come in and just say "I want to be able to sing, what shall I sing?"'

Another hallmark of controlling lesson content as a private teacher was identified by all three teachers as being the issue of graded examinations and other external assessments. All three felt that they had a greater degree of control as a private teacher,

and that their lessons were less exam focussed than they might be if teaching institutionally. Participant B said:

> 'from what I know about people who've taught in schools, it's very much a pressure to just get them through the exams, particularly I find with independent schools.'

Participant A said:

> 'I think I would put less importance upon exams privately than I would at school. There is always an element of, "So what grade is he on?" at school, but privately, that doesn't exist…there's more of a dialogue as to what's best for the pupil, rather than box-ticking, CV-filling.'

Thirdly, Participant C said:

> 'School tends to be an exam factory much more than the private teaching does. I'd say, only a third of my private pupils take exams.'

These issues around exams inevitably affected the lesson content, Participant A saying:

> 'I mean, there are some people I've taught [privately] who've never done an exam in their life, and I wouldn't dream of putting them in for an exam because, because it wouldn't be of any benefit to them, psychologically and emotionally…I had some adults who never in a million years would be able to do the sight-reading for Grade 5 for example, but they don't want to be able to do sight-reading, and that's fine by me. But, if I was teaching a child in a school, I would put equal importance upon every aspect of the exam, and that would be…a fair thing to do, because you're exposing them to all the different elements that make you a good musician, not just a good singer.'

Hallam (1998) suggests that many instrumental teachers employ a curriculum which is based largely on the graded exam system. Similarly, Jorgensen (1986) found that fundamentally, teachers believed that the content of lessons should be individualised and tailored to each pupil; however, despite the desire to develop the right curriculum for each pupil, 10 out of the 15 teachers she interviewed based their curricula on the syllabus of one of the boards offering graded exams in music. Despite this, from the interview data gathered, certainly as private teachers, participants placed very little importance on graded exams, and felt, in general, less under pressure to make use of them.

3.3.3 *The effect of received teaching on lesson content*

There is evidence to suggest that what a teacher decides to include in their lessons is likely to be heavily influenced by their own cultural context and received teaching; this is borne out in the interview data gathered. Nerland (2007, p. 399) found that a 'teacher's close ties

to the professional community of music, the ubiquitous presence of musical works in the teaching-learning situation, and the authority given to the performance traditions' means that lessons tend to be based upon a model of maintaining cultural practice. This highlights the inevitable tension between the culture of the teacher and that of the other stakeholders, most notably the pupil and parent, for it is not a given that all will be rooted in the same sociocultural context. Nerland's research (2007, p. 412) found that:

> 'the teachers are themselves discursively constructed, they have gained their expertise by participating in social practices, and as musicians they are embedded in practices for which they as teachers operate as cultural agents.'

Mills (2007, p. 140) reinforces the familiar instrumental teaching scenario in which teachers pass on their own experience of teaching:

> 'staff notation, rather than music, became the centre of the musical life of my growing private practice of violin and viola students. I had not been trained as an instrumental teacher, and thought simply that this was what one did in instrumental lessons.'

Hallam (1998, p. 241) reinforces this situation further, saying 'the ways that they [the teachers] teach tend to be those that were used by their teachers in teaching them', concluding that the instrumental teaching profession is naturally 'conservative'. This conservatism is highlighted by Jorgensen (1986, p. 121) in her examination of private teachers' attitudes to curriculum design where she found that 'all respondents rated their present approaches in curriculum design as good and did not intend to change in the immediate future'.

All three teachers interviewed spoke about the way in which the teaching they had received affected their own approach to teaching now. This included drawing both positive and negative aspects from their own experiences and adjusting their teaching in response to these. Traditionally, instrumental tuition has been based on a 'master-apprentice', or 'conservatoire' model. Creech (2010, p. 298) considers this to be arguably the 'most pervasive and prevailing one'; in the interviews I conducted it was clear that the master-apprentice model was still very much in evidence. Participant A described the way she used exercises and materials which her own teacher had taught her. Although she recognised that not all of these would work for everyone, she said it was possible to vary and adapt them. The same teacher went on to say:

> '[the] kind of lessons you had as a child and how they were structured. I think…that is the template whether that be the right thing or not…it is very difficult to move out of that box you've been used to.'

This approach to teaching from a technical basis was highlighted in the research of Young et al. (2003) who cited examples of a teacher-dominant form of teaching in which pupils directly copy the model set by the teacher, a teaching model which Lehmann et al. (2007, p. 189) find to be 'technique-heavy'.

Participant B spoke extensively about her experience studying on the EPTA course and the way in which this influenced her teaching. She spoke of her own experience learning the piano as a teenager, saying, 'I was very much on the exam treadmill, I mean, I did Grade 8 at 14, and I did appallingly badly in my aural, because I was never really taught aural'. In view of this, she said 'I certainly…don't think I teach like I was taught'.

Participant C talked about the positive learning experience she encountered, particularly as a 'late starter' (she did not have her first lesson until she was 35). She spoke openly about the desire to continue the work of her own teacher who had died several years earlier:

> 'because I was very, very fortunate in the models I had as my teachers, I've emulated, certainly from [name removed], my singing teacher a lot of his attitude and expectation. He always found more in people than they expected, and I have tried to do that. He was always someone who was very positive, without being "Yes, yes, that's lovely", but he was always very positive, so that's something I've tried to live up to, and quite often, I've found myself, if I've got an issue, having to go away and think, "What would [they] have done?" One of the great sadness's was of course he died in 2009, he was only 61. A pity really as it would have been useful to be able to ring him up and say "[name removed] I've got an issue here", so he was a wonderful mentor.'

There was, however, recognition that she was a teacher in her own right, saying 'I'm not copying [my teacher], but I am trying to use him as the example of what I do. I couldn't copy [my teacher], I am not [my teacher]'. This ties in with research conducted by Gaunt (2008, p. 221) who found that six of the 14 teachers interviewed in her study referred to 'fulfilling a debt of gratitude for the knowledge and skills they had gained themselves by ''transmitting'' them to the next generation'. In one interview, speaking about her own teacher, Participant B said:

> 'he enormously influences my teaching, yes, you know, I take a lot of his kind of tips and stuff like that, and kind of condense it or adapt it and use it in my teaching…if I could teach 10% as well as [my teacher] I'd be happy.'

Jones and Parkes (2010, p. 52) found similar experiences, with a large percentage of music students keen to teach in order to 'share the importance of music with others'.

Bernstein (1975) alluded to a system of self-perpetuation in which subject loyalty is established and transmitted by teachers. This notion of self-perpetuation can also be found in the structure of lessons themselves where it was accepted that lesson structure had 'arisen from tradition and habit, unquestioned over many years as generations of apprentices have become the next master teachers' (Gaunt, 2008).

3.3.4   External influences affecting lesson content

The teachers interviewed felt that their own teaching was influenced by a variety of external factors. There was a sense, as Participant A said, that 'there are things you just pick up along the way, and then things that you develop yourself'. She talked of the things she had picked up on choral courses, for example, and the way in which these could be adapted for an individual lesson. Secondly, Participant B spoke of her experience on the EPTA course and how this had quite dramatically changed her outlook on teaching:

> 'I consider the EPTA qualification a professional qualification, and I'm very pleased that I've got it. I can see that I have a professional attitude towards to my, what I do, both from a business perspective and also from a pedagogical perspective.'

Both these teachers demonstrated that although their teaching was firmly rooted in that which they themselves had received, they were not closed to new ideas and methods, and all showed a willingness to consider additional or alternative approaches.

3.3.5   Professional responsibility and its relationship to lesson content

All three teachers spoke about a sense of professional responsibility, where, despite their autonomy as private teachers, they felt a duty to draw boundaries. Participant A spoke of the need to ensure their teaching was safe, saying:

> 'I think there's…a level of care that you need to take…the only time that I would refuse to do something is if I thought it was going to be harmful for them, technically, if I was going to do any damage to their voice which I wouldn't, I wouldn't want to be responsible for, and if they were hell-bent on doing it anyway, I'd say, in that case, I'd go to somebody else if you want to do that because I don't want to be a part of a negative impact on your voice.'

Although this teacher was concerned about professional responsibility, in this case, she also realised the limitations of what she could control, and how this affected her professional reputation:

> 'I've never thought about my reputation, and I've, I think it's very unfair to be judged upon your pupils. I mean, people say "you're only as good as the person you're teaching"…but, I don't think they bear any resemblance actually.'

Participant B, speaking about allowing pupils to have some input into the curriculum, stated that although she welcomed it, there had to be some teaching point to be derived from it, saying that unless these points existed, pupils may as well learn the piece from YouTube or suchlike. Overall, she felt she was well respected as a teacher, saying:

> 'I think all the parents of my kids respect me, but I think they respect me as someone who their kids like, they enjoy the lessons, they know that I'm kind of, you know, organised and reliable and all that kind of stuff.'

Participant C felt that it was necessary, on occasion, to draw a boundary about what was and was not suitable for a pupil to learn, although such a problem did not arise regularly:

> 'I think the only time I've refused to do something was when an eight year old brought in a song she'd chosen which was full of language and concepts which I wouldn't have aired with somebody of that age, which is possibly something which is unusual to singers, and I made her show the words to her mother, and we dropped the song very, very quickly after that.'

She also recognised her own limitations in being able to judge this, alongside balancing the requirements of the individual pupil:

> 'One does have to draw a line, but that's about the only time that I've done that, usually I would be of the view that we will proceed with caution bearing in mind that I do not think this is a good idea. There is this chance I might be wrong!'

Participants have spoken previously about the varied nature of the work they undertake (see Chapter 3, section 3.2.2). This exchange, in part, shows that the age of the pupil has some bearing on the approach of the teacher, in other words, the teacher makes a judgement about what is or is not suitable for teaching to a particular pupil. In this context, this related specifically to the subject matter of a song, but given the diverse nature of private teaching, the effect of pupil age on teacher approach and control warrants further exploration.

Highlighted here is perhaps some misinterpretation of what student-led learning actually entails. Johnston (2001, pp. 25–26) asserts that 100% pupil control is not realistic; speaking about her school's own collaborative curriculum, she says:

> 'I slowly came to realize that there were some decisions that were not open…It was unfair to ask them [the pupils] to be involved in a decision when the conclusion was already known… I came to believe that limitless freedom was insensitive to their [the pupils'] development needs and abilities, as well as irresponsible on my part.'

Whilst this relates to school classroom teaching, it highlights the need both for boundaries, and to be sensitive to pupils' needs. Both these are important considerations in relation to autonomy and control. I shall return to these ideas in Chapter 7.

Overall, all three teachers interviewed demonstrated a strong sense of professionalism and a desire to meet the needs of pupils in a constructive and effective way. Although it might be seen from the above that not all their approaches are based on evidence or have strong pedagogical roots, this should not, in any way, detract from the overall professional approach to their teaching.

3.4   Discussion

Whilst it is true that research, particularly into private teaching, is scarce, the teachers' responses here echo some of the results found by Jorgensen (1986) in her study of private piano teachers, conducted over 30 years ago. Based on the results of her study, with reference to a range of other literature and the results of my own study, I would suggest that in most cases, Hallam's assertion (1998, p. 241) that the profession is 'conservative', appears to be borne out.

Overall, participants saw many advantages to teaching privately, and in the main, this appeared to be the preferable option. Although there were financial and logistical considerations, the notion of teacher control was primarily at the heart of their choice. All three felt they had more control teaching privately, demonstrated in particular by their views on exams. Generally, they found advantage in having control over a range of aspects of their teaching, not only the curricula, but over a variety of business decisions related to such areas as fees and studio policies. Overall, there was a strong sense that increasing autonomy had a positive effect on their teaching.

The responses regarding control, not just in terms of the overall teaching business, but over lesson content too, were mixed. Although there was an awareness that as teachers, they needed to share the experience with the pupil, this was not always actively sought. In some ways, this is unsurprising; Bernstein (1975) found that in order to offer more pupil choice, teachers needed to relinquish control. Here, teachers appeared very much in control, and combined with the sense of duty to their own teachers, and a sense of professional responsibility, relinquishment of that control may appear threatening. Freire (1996, p. 53) describes such an approach to teaching as 'banking', in which education 'becomes an act of depositing, in which the students are the depositories and the teacher is the depositor', thus the oppressor and the oppressed. He describes any change to such

a structure as undermining the oppressors' purposes 'to avoid the threat of student *conscientização*' (critical consciousness) (1996, p. 55).

The content of the teachers' lessons was primarily based upon their own received teaching, whether that was positive or negative, and a strong desire to transmit this to the next generation. Although they demonstrated an awareness of alternative approaches, and a sense of remaining open to new approaches, all three seemed happy with the way they currently taught. Jorgensen (1986) found similar in her study, particularly the sense that teachers felt secure in their approach, even if they had little awareness of how they had arrived at it.

The interviews suggest that the lesson content is primarily constructed as a result of the teacher's own experiences and cultural context. Although this research suggests input from a range of external factors, and from pupils themselves, this is still the primary basis on which their judgement is based. Interview data suggest teacher control, and maintenance of that control is at the heart of the lessons themselves. Although teachers were not closed to change and different ways of working, this required a degree of control relinquishment on their part. The primary focus of the curricula was to transmit what the teachers termed to be 'valid knowledge', and it may therefore be assumed that if that has been effectively transmitted, pupils have been subject to a high-quality learning experience.

Debates about the value and place of music education in society, and indeed, the arts in general, continue. The Protect Music Education Campaign, supported by over 130 organisations, has been particularly active in the past five years and amongst other things has raised awareness of the cuts to music education services in Wales (ISM, 2015). I too have written on the challenges facing and changes within music education (Barton, 2014) and similarly, in the last few years, a report on the power of music and the contribution it makes to society and education has been published (Hallam, 2015). Private teachers are clearly an important and extensive part of the music education landscape, and as we collectively seek to maintain and raise the profile of the subject, their input should be considered of significant value.

Whilst in the course of these interviews, the three teachers offer insights into how they approach their role, there is much still open to exploration. Not least, the way in which teachers perceive pupil input, and indeed, teacher control, is something which warranted further exploration. In view of this, these two themes in particular form part of my survey of private teachers and are explored further in Chapters 6 and 7. As has already been noted, researchers know relatively little about the private teaching profession, but through the

survey, I am able to offer, albeit a snapshot in time, a much clearer picture, and this is explored in Chapter 5. Prior to exploring the survey data, in Chapter 4 I draw together a range of literature for review, including some already mentioned above and discussed in later chapters.

4. Literature Review and Theoretical Frameworks

4.1 Introduction

This chapter reviews the literature and theoretical frameworks relevant to my research. The chapter has constantly evolved during the course of my research in response to the developing picture illuminated by the data. The iterative approach employed meant that as much as the data have been informed by the literature reviewed, so the literature has been informed by the data analysis. This chapter is presented primarily as a follow-on from the background to the research discussed in Chapter 1 (section 1.3) and phase one of the data collection (Chapter 3); however, it has also developed in response to the data gathered in phase two, and thus summarises a range of literature, much of which is referred to later on in the course of this thesis. Figure 4 below shows the way in which each stage of the research has influenced and been influenced by the literature review.
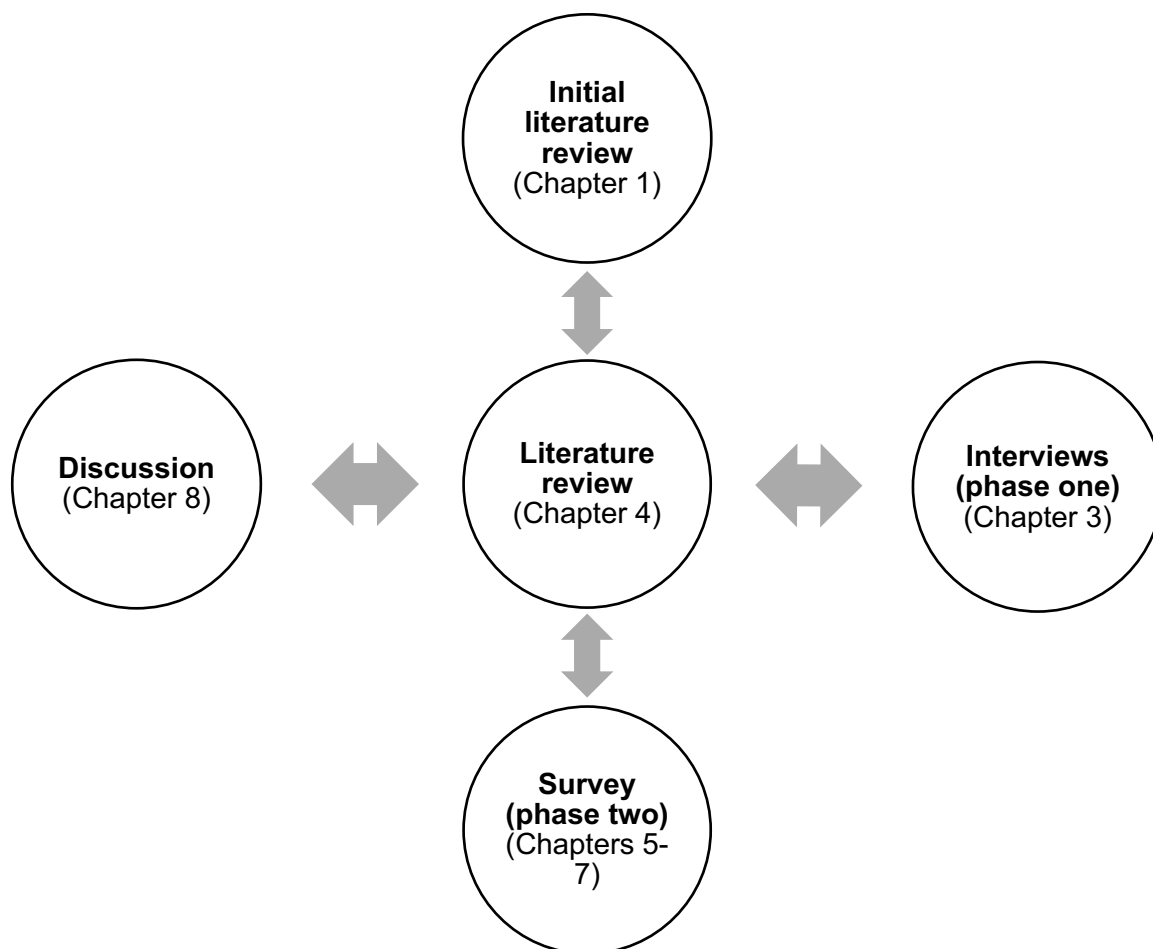
Figure 4: Progression of the research and its effect on the thesis' literature review.

As discussed in Chapter 1 (section 1.3), literature which refers specifically to one-to-one private instrumental teaching is scarce. Indeed, Brown (1994, p. 102) called for further research into the 'instructional process', saying that 'the current findings on the subject only scratch the surface of the complexities in a one-to-one tutorial relationship'. This, of course, was written nearly 25 years ago, and both previous and subsequent to that, attempts have been made to fill this gap (e.g. Cathcart, 2013; Creech, 2010; L. Gibbs, 1993; Jorgensen, 1986). Whilst there is much which could be covered here, I have attempted to concentrate on the features of each theory or concept which pertain to my research questions. Similarly, whilst there are many examples of instances where such theories and concepts have been applied, I have sought to refer to those pertaining primarily to music education.

At this chapter's opening stage, it is worth pointing out that although I have primarily divided this chapter into three sections, teaching, learning and knowledge, there is clearly a good amount of overlap between each. Although I have referred to a theory under the heading of 'learning', it is not possible to remove the concept of knowledge, and indeed, that of teaching from the equation. Finally, I look at a number of theories and concepts which, in particular, relate to control and how this can be impacted by all three of teaching, learning and knowledge. I begin here with a brief overview of what is already known about private teachers.

4.2 One-to-one teaching in context

Chapter 1 (section 1.3) gave a brief overview of the literature related to private teaching, placing private teaching in its wider educational context. It is worthwhile taking a moment here to consider who private teachers actually are, before exploring in greater detail the academic research and theories which are relevant to my project.

It is virtually impossible to even begin to estimate the number of instrumental teachers working privately from home-based studios in the UK. A search of the online directory *Music Teachers* (Bridgewater Multimedia Ltd, 2010) revealed that there were over 2,000 teachers advertising their services within a 30-mile radius of my home postcode in Staffordshire. Clearly, there are limitations to such a site which is unchecked, meaning that we do not know how current the listings are. Nevertheless, it reveals the potential for tens, possibly even hundreds of thousands of teachers operating privately in the UK. Despite it being a profession perceived as being well-hidden from view, and despite the potential for such huge numbers, Holmes (2006, p. 29) describes such teaching practices as dominantly part of a 'cottage industry', and those engaged in such teaching were described by Morgan (1998, p. 1) as 'shadowy figures'.

The question of numbers has remained generally unanswered by researchers, and in light of the above, it is possible to see why. Hallam (1998, p. 4) talks of 'many' pupils learning with a private teacher, and Robinson (2010, p. 4) talks of 'vast' numbers of private teachers. Brown (1994) identified a rapid expansion of such teaching, with Cathcart (2011) estimating there could be as many as 35,000 piano teachers in the UK alone. Creech (2010, p. 296) says it is:

> 'extremely difficult to calculate just how many private instrumental teachers there may be in the UK, because this strand of work so often forms part of a wider portfolio of musical activity.'

The Musicians' Union (MU) found that of their 30,000 members, 60% said that teaching formed part of their 'portfolio' of work (Musicians' Union, 2012). Despite this acceptance of the portfolio career, research suggests that higher education institutions and conservatoires are not always effective in training their students accordingly (Zhukov, 2013).

A 2006 report (Youth Music, 2006) found that just under 6% of the 1,295 children aged 7-19 who were surveyed learnt with a private teacher, thus only around 78 in this instance. The 2011 Census (Office for National Statistics, 2014) recorded 8,633,800 young people aged 7-19 living in England and Wales: accepting there are obvious limitations and generalisations here, based on a figure of 6%, it raises the potential of over half a million young people learning with a private teacher, a not insignificant number. This also, of course, excludes anyone under the age of seven or over the age of 19.

Jorgensen's research (1986) found that out of the 15 teachers she surveyed, the number of students each teacher taught ranged from five to 39. At an average of 19 pupils, numbers quickly add up. Goddard (2002) found that out of the 42 piano teachers she surveyed, teachers had anything between four and 60 pupils each. Based on the obvious multiplication of such figures, a figure of over half a million seems not unreasonable, and potentially significantly underestimated.

These numbers are perhaps unsurprising given the argument which says that at one time or another, most musicians find themselves involved in some form of teaching or instruction, though not necessarily individual or even private teaching (Lehmann et al., 2007). Previous research (Fredrickson, Moore, et al., 2013) has suggested that even teachers themselves realise that their pupils may one day end up teaching. Lehmann et al. (2007) cite one of the reasons some teachers choose to work on a one-to-one basis is because a more close pupil-teacher relationship can be formed, more so than with class music teachers or ensemble directors. Previous research (Wöllner & Ginsborg, 2011) has

also suggested that whilst there are benefits to group teaching, the lack of individual attention, as found in one-to-one lessons, was a potential negative. There may also be practical reasons for choosing private teaching, for example, childcare ("VCPiano," 2014), or even 'flexisecurity' where:

> 'security is not resting on a relationship with one organisation but on the sheer depth of experience and resourcefulness an individual has acquired by engaging with a much wider universe.'
>
> (Hopson & Ledger, 2011, pp. 5–6)

The primary focus thus far has been on face-to-face 'live' one-to-one private teaching, but it should be said that teachers do engage in other forms of music education on a private basis, including group tuition and virtual tuition, the latter an area which is likely to 'impact on the future careers of studio teachers' (Creech, 2010, pp. 297–298). Nafisi (2013, p. 352) found that 'many' respondents in her study ran their own private studios in addition to teaching in a variety of institutional settings. Creech (2010, p. 295) finds that for many musicians, teaching forms part of a wider 'portfolio career'. Out of the 263 violin teachers she surveyed, 75% taught from private studios, though many others were teaching in additional settings, including 39% in state schools, 43% in independent schools, 12% in music colleges or university music departments, and 11% on junior conservatoire programmes.

There is no formal requirement for studio-based teachers to have undertaken any training or qualifications. In a conservatoire context, Burwell (2005) found that out of the 19 instrumental teachers studied, none had formal qualifications, and Purser (2005) writing also about conservatoires found instrumental teachers employed mainly on their playing rather than teaching ability. Purser (2005, p. 287) went on to highlight the fact that once these teachers were appointed, they may be 'left alone to get on with teaching…for the most part unmonitored', suggesting that even in institutional contexts, one-to-one lessons can remain what Nafisi (2013, p. 347) terms a 'private affair'. Although Haddon (2009, p. 59) found that none of the teachers in her study possessed a teaching qualification, some did possess performance diplomas. The problem which arises is that a good performer is not necessarily a good teacher, for 'great music teachers possess specialized skills, which are largely distinct from those of the performer' (Lehmann et al., 2007, p. 185). It is said that people are 'not born great music teachers' and that 'being an effective teacher requires more than just being a skilled performer' (Lehmann et al., 2007, p. 203). Previous research (Persson, 1994, 1996; Ward, 2004b, 2004a) has also highlighted differing attitudes between performer-teachers and educator-teachers, the former favouring those pupils who they perceived to be self-motivated (Fredrickson, 2007). Indeed, Purser (2005) called for the introduction of training for performers teaching in conservatoires.

Cathcart (2011) found that out of the piano teachers surveyed 55% held a post-graduate or graduate music qualification. Mills and Smith (2003) found that 83% of instrumental teachers working in schools or higher education had a music qualification from a conservatoire or university, at degree-equivalent or diploma level. Haddon (2009) found that out of the 23 participants in her study of final-year undergraduates who were already teaching, only one had any training, and none had a teaching qualification. As Robinson (2010, p. 3) says, 'taking lessons with a "qualified" teacher is not a prerequisite for achievement'. Even with a range of qualifications, courses and training opportunities on offer, there is no universally-agreed benchmark for teaching ability, and, as has already been said, none are mandatory.

Cain (1990, p. 253) found that teachers' qualifications were 'not important to most students'. Why some teachers choose to work towards formal qualifications or undertake training is unclear; however, Creech (2010, p. 297) found that 'qualifications and experience did not have an impact on teachers' earning power', and it exists in previous research (Upitis, Abrami, Brook, Boese, & King, 2017) that teachers themselves self-report high levels of engagement with training and development opportunities. Haddon (2009, p. 60) found that students often learned to teach through experience and that this could result in 'teaching habits based on subconscious transference of behaviours and methods from their former teachers'. In view of the fact that experience is likely to be heavily influenced by their own received teaching, it is interesting to note that she highlights the lack of resourcefulness in teachers' approach to the lesson content. Indeed, Kite (1990) argues that the teaching of teachers should be a vital component of any musical training undertaken.

One feature of private teaching is its very existence outside of any institutional frameworks. It has been suggested that collaboration is an important part of any educational context:

> 'We now realise that by collaborating with each other and correcting each others' work we all, as a group, make progress faster than if we shield our work from each other.'
>
> (Aspin, 2000, p. 77)

A number of key benefits (Bjøntegaard, 2015; Johansson, 2013; Jørgensen, 2000; Lennon & Reed, 2012; V. Young et al., 2003) can be found in collaborating with others, notably: sharing, debating and acknowledging good practice; identifying issues and questions related to teaching and learning; supporting a rationale for change based on evidence; and provision of a foundation for future development. With private teachers generally working in isolation, Creech (2010, p. 296) highlights the need for organisations

which allow private teachers to 'network, share resources and access professional development opportunities'.

Aspin's definition of the role of the teacher (2000, p. 77) does not, fundamentally include 'teaching', saying 'arts teachers can only help, teachers can only facilitate, teachers can only accompany and assist the student.' Educationalist, Professor Sugata Mitra states that the role of the teacher was 'not a guide, not an expert, just a friend' (D. Evans, 2014), and Abramo (2014, p. 64) likens the role of the teacher to a 'mother' figure. Lehmann et al. (2007, p. 193) say that 'a teacher's role is not to merely broadcast information that students may or may not receive. The quality of teaching is defined by the learning that takes place'. I think this point is crucial and I shall return to look at this later in this chapter in terms of behaviourism and the notion of 'banking' in education. Davidson, Moore and Sloboda (1998, p. 155) cite the example of a teacher who was 'friendly, chatty, relaxed, and encouraging', and suggest that establishing a friendly and relaxed relationship in the early stages is essential. Mills and Smith (2003, pp. 7–8) cite one teacher who said the primary hallmark of a good teacher was 'enthusiasm', with the aim to encourage and be 'sensitive to individual needs'. Creech (2010, p. 298) says that:

> 'First and foremost effective practice in this area of work clearly requires musical competence, knowledge of one's instrument and understanding of teaching and learning.'

Liebman (2005, p. 86) identifies 'competence, qualifications, energy and reliability, as well as superb levels of communication, organisation and time management skills' as hallmarks of a good teacher. Lehmann et al. (2007) reinforce the idea of a teacher's playing competency, saying that one of their primary functions is to model aurally performances for their pupils, in other words, the ability to demonstrate.

Whilst little literature exists which pertains specifically to private instrumental teaching, it would be wrong to dismiss the body of information available which refers more widely to one-to-one instrumental teaching. One of the first, and classic texts on the subject came from Susan Hallam (1998), and indeed, it was one of the first books I acquired after I started teaching. Hallam (1998, p. xv) sought to draw on her experience as a professional musician and teacher in a way which provided instrumental teachers with 'an understanding of human learning and how to promote it in their pupils'. Several years later came the late Janet Mills' (2007) book on the same subject in which she sought to 'help teachers teach in a manner that is true to the nature of music and what musicians do' (J. Mills, 2007, back cover). It should be noted that Mills' text is slanted towards instrumental teaching in schools, and indeed, it was written as a companion volume to her 2005 book, *Music in Schools*. Others (Creech, 2010; Creech & Gaunt, 2012) have also written more

generally about instrumental teaching, in particular its place within the wider educational landscape. Creech (2010, p. 310) refers to the private music studio as an 'enduring feature of many professional musicians' portfolio of professional practice'. It is recognised that private teaching can be a precarious career and that access to training and development opportunities can prove challenging (Creech, 2010; Creech & Gaunt, 2012). Burwell's (2012) text relating to what she terms, 'studio-based' instrumental teaching is perhaps the most recent book on the general subject of instrumental teaching, although one which is primarily slanted towards practices in higher education institutions. Above all, her text seeks to offer a framework around which teachers can base their reflections, highlighting notions of both vertical transmission of knowledge and horizontal collaboration amongst practitioners.

Beyond what might be termed to be general writing about instrumental teaching, a number of studies have looked, more specifically, at particular phenomena related to music education in the one-to-one context. Examples of this include Baughman (2015) who examined the methods singing teachers used to teach their students how to practise. She found that whilst teachers incorporated a variety of different strategies in their lessons, there was no overall formula or consistency in their approach to practice strategies. Indeed, the idea of practice outside of the lesson is investigated further by Burwell and Shipton (2013) who looked at developing strategic self-regulatory, self-evaluation, and time management skills for instrumental learners. Similarly, previous research (Jørgensen, 2002) has highlighted the benefits of effective home practice on progress.

Just as students might be expected to practise their instruments, research has examined the way in which instrumental teachers have developed their own practice. In one study, researchers concluded that 'musicians who teach private lessons agree that learning to teach should be part of the musicians' educational process' (Fredrickson, Geringer, & Pope, 2013, p. 230). A similar outcome was found when surveying music majors in the USA (Fredrickson, 2007).

A number of studies have examined the nature of teacher identity in relation to instrumental teaching. For example, Abramo (2014) found that instrumental teachers experienced conflict when instrumental music is required to compete with other academic disciplines, as well as conflict resulting from pedagogical differences. This is something highlighted in Chapter 1 (section 1.1) in relation to the place and value of arts subjects in schools. Similarly, in her study, Bowles (2010, p. 57) found that teachers of adult instrumental learners were aware that these pupils' 'responsibility-laden lives' posed challenges when it came to teachers' existing notions of planning, attendance and practice. Overall, Bowles (2010) recognised that whilst there were similarities between

adult learners and children, the former in particular required age-appropriate materials and flexible methodologies.

Other studies (Burwell, 2005, 2016b; Jørgensen, 2000; Parkes, Daniel, West, & Gaunt, 2015) have examined one-to-one instrumental teaching in different contexts, for example, college, university and higher education environments. In particular, Jørgensen (2000) highlights a lack of institutional responsibility for students' instrumental learning in higher education, whilst Parkes et al. (2015) suggest a complex interplay between teacher and performer identities in similar contexts. One-to-one teaching in a conservatoire context has also been examined (Gaunt, 2008; Purser, 2005; Renshaw, 1986). Of particular note are the power dynamics identified by Gaunt (2008) and the way in which these can challenge notions of relationship, reflection and responsibility in one-to-one conservatoire teaching. Previous research (McCarthy, 2017) has also considered the nature of music and leisure, in which, unlike higher education contexts, teachers, professionals themselves, are unlikely to be teaching would-be professionals.

A number of studies have looked at the teaching of specific instruments, for example, the subject of a thesis by Cathcart (2013) which explored the practices, values, expertise, motivation and attitudes of UK piano teachers, and also a related study concerning a 'whole-brain approach to piano teaching' (Chappell, 1999, p. 253). Cathcart (2013) argues that an over-reliance on Victorian approaches to piano teaching means that accepted teaching standards should be agreed in order for progress in the profession to be made. Similarly, Cheng and Durrant (2007, p. 197) explored the teaching of strings in a variety of contexts, including the 'individual lesson', finding that 'the pupil initiated the discourse and learning activities most of the time'. String teaching features again in a study of interactions within a violin teaching studio (Creech & Hallam, 2010, p. 403), which concluded that in this context was seen a 'model of a "responsive leader", providing authoritative direction but also compelled to respond to the individual pupil needs and parental wishes or circumstances'. Once again, strings were the feature of a study which examined teacher and student behaviours in lessons, concluding that 'excellent Suzuki teachers' instruction regarding music repertoire is characterized by a great deal of active student involvement' (Duke, 1999, p. 304).

Whilst there is clearly some overlap with other areas of research already mentioned, some studies have looked specifically at the interactions within the one-to-one teaching context. For example, Creech (2006) investigated the interactions between pupils, parents and teachers within instrumental learning, and in particular the way these could be reframed in the context of complex and interconnected social systems. Creech and Hallam (2011) explored the dynamics between pupils, parents and teachers, and the effect this had on

learning (see also Creech & Hallam, 2003). Daniel (2006, p. 204) explored interactions within a variety of contexts, including instrumental teaching, finding that the:

> 'one-to-one footage features a teacher-dominant mode of transmission, with a relatively limited level of student interaction, exchange, or contribution to the learning environment beyond responding to directed tasks.'

A number of other studies have previously highlighted the teacher-dominance found in one-to-one lessons (Burwell, 2016a; Gaunt, 2008; West & Rostvall, 2003).

Surprisingly little literature exists which refers specifically to instrumental teaching and graded music exams; however, interaction before, during and after exams is examined in a study by Davidson and Scutt (1999) suggesting that exams both aided and hindered learning.

Whilst interactions between teachers and students, and indeed between teachers, students and parents have been investigated (Creech & Hallam, 2010; Macmillan, 2004; Upitis, Abrami, Brook, & King, 2016), wider collaboration with others, including individuals and institutions remains unclear. 25 years ago, Gane (1996, p. 49) called for better collaboration between instrumental teachers and schools, suggesting a model of teaching which 'will enable the unique character of what instrumental music has to offer to be maintained whilst enriching it with wider curriculum perspectives'. A similar study (Goddard, 2002, p. 243) also concluded 'an awareness exists of the need to develop teaching philosophies that relate the private lesson to music in the National Curriculum'.

In this section, I have considered a range of literature related to one-to-one instrumental teaching. Whilst the majority of studies relate to instrumental teaching in higher education, a number of key themes emerge which are also of relevance in consideration of the autonomous nature of private teaching. In particular, the balance of power, and by consequence, control, is documented in a number of studies, reinforcing notions of teacher dominance. Literature suggests that the question of how many private teachers there are remains unanswerable, something which goes to further underline the complex nature of the profession. Whist it is a sector which is perceived as being hidden from view, studies suggest that private teachers teach a wide range of age and ability levels, resulting in high degrees of adaptability and flexibility. These are hallmarks previously identified as being beneficial when such work occurs, as is often the case with private teachers, within the framework of a portfolio career. The literature explored raises a number of questions regarding qualifications and training, and in particular, how accessible and valuable these are. Private teachers operate without agreed benchmarks with some studies suggesting this results in an overreliance on the approaches of their

own past teachers. Above all, the literature discussed highlights the complex and interconnected interactions which take place, both within the one-to-one lesson itself, and outside.

4.3 Learning

Having considered the research which relates specifically to one-to-one instrumental teaching, I will now consider literature related to learning. Amongst the many theories related to learning, it is defined as everything from a passive activity in which learners essentially act as receptacles for knowledge, through to those who argue it occurs as a result of social processes and engagement (McCormick & Murphy, 2008). Learning is defined in the dictionary as 'the acquisition of knowledge or skills through study, experience, or being taught' (English Oxford Living Dictionaries, 2018). It is important to note here that learning does not necessarily take place as a result of teaching alone.

What is clear in the sphere of education is that learning, and the means by which learning occurs, is much contested and debated. It is an area which has evolved over time as one theorist builds on the work of another, and is an area of study which continues to evolve (see Illeris, 2018). It is important to point out that although learning is theorised, and whilst the majority of teachers operate 'according to a theory or theories of learning and within the context of a philosophy of what education should fundamentally be about', that does not necessarily mean that such theories are held and acted upon consciously (Moore, 2012, p. 1).

Once again, there is inevitably a good deal of overlap between theories of learning, and although it might seem that one progressed seamlessly from another, the landscape is, of course, significantly more complex. Similarly, learning theories often reflect society, for example individualism and capitalism in the West, versus community and communism in Russia. As a result, theories are often deeply political, and this is worth bearing in mind. There are many theories of learning in existence, and I have, by necessity here, concentrated on those which relate more specifically to my research questions.

4.3.1 Behaviourism

It is appropriate to begin by considering one of the very early theories of learning, that of behaviourism. Through the observation of human behaviour, and in some cases, animal behaviour, psychologists were able to better understand how people acquired new skills and knowledge. The underlying principle of the behaviourist theory, is that of 'classical conditioning', through which 'new signals are acquired for existing responses' resulting in

people creating associations between them (Bartlett & Burton, 2016, p. 211). These associations become the way by which people learn. At the root of behaviourist theory is that 'all behaviour can be explained in terms of the laws of operant and classical conditioning' (Hargreaves, 1986, p. 18).

Developed by Skinner (1936), 'operant conditioning' is the means by which reinforcement of a behaviour encourages individuals to behave in a certain way. Through his work observing the behaviour of rats, he argued that by removing an unpleasant experience, a behaviour could be further strengthened. It must be noted that although the use of rewards and punishment are often cited in connection to Skinner's theory, he argued that whilst both these might change a behaviour in the short term, it is through positive and negative reinforcement that a behaviour is strengthened (Nye, 1979). In applying such a concept to the practice of instrumental teaching, when a pupil arrives for their lesson having not practised, whilst it might be tempting to apply some form of punishment, for example, scales all lesson, this is unlikely to produce any long-lasting change in behaviour beyond potentially practising for the next lesson. However, lesson time spent revising strategies and approaches to practice at home offers positive reinforcement and is more likely to produce a longer-term modification of behaviour.

In reference to music education, Garnett (2013, p. 161) defines a behaviourist approach as one 'in which learning music consists of becoming proficient in a range of musical behaviours or skills'. Sink (2002, p. 315) suggests that behaviourist approaches to music education are heavily focussed on a 'teacher-centred instructional model and purposeful change of behaviour' in which the teacher 'leads and directs students to acquire and generate specific, clearly defined knowledge'. This is more widely reflected in the studies previously cited in Chapter 4 (section 4.2) above which related to teacher dominance in one-to-one instrumental lessons. What is unclear here is how the development of musical knowledge and skill might occur as a result of operant conditioning. Is this acquisition a result of punishment and rewards, or as a result of positive or negative reinforcement? As Skinner (1936) argued, the use of extrinsic motivation to alter human behaviour should not be used in place of nurturing intrinsic motivation. In other words, in my example previously mentioned, is a pupil more or less likely to develop the skills of effective practice as a result of the threat of an all-scale lesson? As highlighted by Richelle (1993), learners needed to derive their own satisfaction and pleasure from the process, suggesting that much can be gained through experience.

What is clear in relation to behaviourism, and indeed, which is why it might be found it to be so heavily teacher-focussed, is that its reliance on demonstrable behaviour fails actively to engage the mind of the learner. Indeed, without engaging the learner beyond a

level of simple stimulus and response, learning becomes dangerously uncritical, and lacking in emotional involvement (J. Henley, 2018). It might be argued that just as through reinforcement, Skinner's rats were taught to undertake specific actions, a pianist who is repeatedly shown where Middle C is on the piano will eventually become proficient in finding and playing it. What this fails to consider, is the wider context, for example, how Middle C relates to other keys, the sound it makes and to the notation on the page. As Fautley (2010, p. 45) states, 'sensory-motor coordination is not enough to produce a musical result'.

In connection to the learning of an instrument, previous research has highlighted that much more needs to be considered in terms of the mind itself and wider social interaction (Fautley, 2010). As Hargreaves (1986, p. 18) says, 'it became apparent to many learning theorists that the full complexity of human development could not be explained in terms of simple learning principles without the introduction of some more *mentalistic*, or *cognitive* constructs'.

4.3.2   Stage theory

Swiss-born Piaget (Piaget & Inhelder, 1969) developed a theory which focussed specifically on how children think and learn; in particular, how they acquire knowledge, how their cognitive development is different to adults, and how that development can be divided into stages (Jarvis & Chandler, 2001). Recognising that children are intrigued by the environment around them, he suggested that it is through these environmental interactions that learning proceeds. In order for such learning to proceed, however, children need to make meaning from their experiences (Piaget & Inhelder, 1969). In addition to creating meaning of the world around them, Piaget argued that children needed to understand the rules by which the world functions, and that these are assimilated as the brain matures, rather than through experience. It is from this understanding, that Piaget developed his stage theory (Piaget & Inhelder, 1969).

Outlined in his seminal text, *Psychology of the Child* (1969) Piaget defined the first stage in his theory to be that of 'sensorimotor' (ages 0-2) in which the main development is that of sense and movement. It is at the end of this stage that children begin to increase in mobility, and further seek to explore the environment around them. At the second stage, or 'preoperational' stage (ages 2-7), Piaget recognised that a child begins to develop the ability to think based upon symbolic thought, in addition to that based upon physical sensation. Children were able to understand the idea of permanence, that is that although a physical object might be out of sight, it is not out of mind. At this stage, Piaget also asserted that in general, children could concentrate on only one thing at a time.

At the third stage, 'concrete operational' (ages 7-12), children begin to perform more complex tasks, developing the ability to solve problems that are real or concrete, as opposed to hypothetical scenarios. At the final stage, 'formal operational' (ages 12-19), children are now able to solve hypothetical problems, engaging also in the use of abstract terms. Whilst Piaget's theories are well recognised within the field of child psychology and development, one of the criticisms levelled is that the essence of childhood has changed, and that the application of ages at the four stages should be more fluid (Flanagan, 1998; Mitchell & Ziegler, 2007). Indeed, Jacobi (2005, p. 37) argues that Piaget's stages, particularly in terms of their age bandings, cannot be seen as 'definitive'. That said, even in today's fast-paced and technologically-driven world, much in childhood music education can be observed in relation to Piaget's stages, for example:

> 'Children might be expected to play in a particular way at a particular age/stage, and there would be generalised, sequential pathways of musical play that would be anticipated as the child matures.'
>
> (Huhtinen-Hildén & Pitt, 2018, p. 15)

Some have argued that Piaget's assertion that children learn best in isolation is out of step with modern thinking in education (Aubrey & Riley, 2016), although this could, of course, favour the concept of one-to-one instrumental teaching.

What is important to note about Piaget's stage theory is that children are seen to develop more or less naturally in response to the world around them (Moore, 2012). Whilst we tend to associate behaviourist theories of learning with the notion of teacher-dominance, Piaget's stage theory focuses on the child as an active maker of meaning (Moore, 2012). This is an idea which has come under criticism from those who favour teacher-led learning, something which in the UK, has been favoured by Conservative governments in relation to learning in schools (Moore, 2012).

Piaget's stage theory has often been applied in music education settings, and I shall return later in this chapter to consider it in relation to the construction of knowledge. Whilst Piaget set out a means by which a child's cognitive development might be understood and responded to, in addition to this understanding, teachers, and indeed all adults, need to be equipped with the critical skills required in order to assess a child's progress against particular stages, something which could be applied wherever a comparison to a benchmark is required (Garnett, 2013). This raises a potential problem in its application to instrumental teaching where there are no agreed benchmarks; however, it might be loosely applied in assessing a child's development against the progression of an exam syllabus for example. All that said, Piaget's stage theory was an important development. It moved beyond the behaviourist idea in the sense that it set children's learning against an

environmental backdrop, arguing that their development took place in response to experiences of and interaction with the environment around them. Indeed, theories of developing expertise recognise that progression, or lack of progression, does not simply occur as a result of perceived inherited ability (Hallam & Bautista, 2012).

4.3.3 Constructivism

Although his theories were not necessarily defined as such, the roots of constructivism can be found in Piaget's stage theory. According to Bartlett and Burton (2016, p. 246), constructivism is the idea that 'people make their own sense of things in a unique way'. The theory places importance on the nature of learners learning as individuals, and the way in which they assimilate new information in terms of their former 'knowledge, experiences, beliefs and attitudes' (Bartlett & Burton, 2016, pp. 246–247). From a teacher-learner point of view, this places the emphasis upon the teacher to create situations in which an individual learner can construct their own knowledge, the teacher's primary function being to facilitate, guide and support. One of the features of constructivism is that in order for an individual's understanding to move forward, their mind needs to be disturbed (Fosnot & Perry, 2005).

It has been suggested (Welch et al., 2004, p. 262) that unlike other curriculum subjects, science for example, 'constructivist views of learning appear to have had less impact on the teaching of music'. Welch et al. (2004) suggest this is potentially because the focus of music education research is rarely on teachers' roles, and this is one of the reasons why, in my study, I have looked specifically at teachers' views, beliefs and attitudes. It is worth noting that early constructivist theories such as those of Piaget have formed the basis for a developing understanding of musical development (Gooding & Standley, 2011), so the assertion that such views have had little impact does not exist without challenge.

Cope (1998, p. 263) argues that constructivism has had a major impact on music education 'such that the belief that children learn by passively soaking up pre-determined chunks of knowledge is now very much less prevalent'. Indeed, Ofsted criteria for assessing music in the classroom advocated an 'environment where learning experiences are designed which allow the student to engage actively in music learning' (Major, 1996, p. 184). Garnett (2013, p. 161) references the constructivist nature of the National Curriculum in the UK, saying that in terms of music, learning is essentially about 'cognitive development'. All these things suggest that constructivism has had a clear impact in music education. Indeed, McPhail (2013) suggests that music educators now, have much still to learn from the constructivist theories of learning.

4.3.4 Spiral learning

It is worth pausing briefly to consider the work of Bruner (1960), and in particular, his concept that in the curricula, it was not necessarily depth that was important, but rather, breadth. His concept of 'spiralling' argued that rather than learners making incremental progress, step-by-step, they might also step sideward and backward. He suggested that unlike Piaget's stage theory in which children pass through pre-defined stages of development, learners progress by building upon and revisiting prior learning. Whilst there are many similarities in their work, and indeed, both have constructivism at their heart, Bruner was concerned with the process by which learners return to previous learning and understanding in light of new learning experiences (Moore, 2012; Scott, 2008).

Bruner divided development into three stages. In the 'enactive' stage, children learn themselves through play action. In the second stage, termed the 'iconic' mode, children begin to comprehend images, pictures and numbers. In the third stage, that of the 'symbolic' mode, children understand abstract concepts, language and reason (Bruner, 1960). What is perhaps most important to note about Bruner's theories, is the value he placed on culture and environment. Bruner recognised that culture had a significant impact on a child's learning and development, and, over time, he became increasingly concerned about the effect of social injustice on this (Bruner, 1996), something which also concerned Freire (1996).

Reid (2001) suggests a similar progression in music education; five levels in which pupils progress from learning an instrument, to learning to express personal meaning through playing the instrument. Likewise, the Swanwick-Tillman spiral of learning to compose suggested four stages between the age of three and 15, those of materials, expression, form and value (Swanwick & Tillman, 1986). Hargreaves and Galton (Hargreaves, 1996; Hargreaves & Galton, 1992), and Lamont (1998) have also made the case for similar developmental frameworks which build on the theories of Piaget and Bruner (Welch et al., 2004), although some (Partington, 2017) have criticised the Swanwick-Tillman spiral as implying there is a 'normal' developmental pattern.

Bruner's approach to learning, in which the notion of discovery is at its heart, is one of 'scaffolding' (Bruner, 1960). That is the idea that a learner is helped by an experienced 'other', for example, a teacher or other adult, by 'starting tasks, simplifying problems and highlighting errors to a point where the child can do tasks for themselves' (Aubrey & Riley, 2016, p. 109). For such 'scaffolding' to be effective, it required a continual shift of responsibility from the more experienced 'other', to the learner.

As highlighted by the notion of 'scaffolding', Bruner's theories are particularly pertinent in terms of the role of the teacher. He argued that teachers need to reflect on the way in which they engage with learners, and that it was vital that they acted as both a 'motivator and a catalyst' (Aubrey & Riley, 2016, p. 108). This is something also previously highlighted in the field of instrumental teaching, especially in relation to the need for teacher self-reflection (Bjøntegaard, 2015; Carey & Grant, 2015; Carey, Harrison, & Dwyer, 2017; Küpers, Van Dijk, & Van Geert, 2014). Bruner suggested that as part of the learning process, children needed to explore and discover, and as a consequence of that, teaching needs to be about more than simply delivering facts (Aubrey & Riley, 2016). In the light of Bruner's theories, Moore (2012, p. 23) suggests that 'it is pedagogically misleading for the teacher to assume that there is one standard way or set of ways in which learning takes place'.

4.3.5   Social constructivist theories

Social constructivism is, in some ways, a natural progression from constructivism itself, the essence of the theory being that knowledge and meaning is constructed not only in relation to an individual's prior experiences, but in relation to their continuing interaction with others and the world around them. Whilst Bruner in particular was concerned with the way in which development and learning occurred as a result of interaction with the environment, it was the Russian researcher and theorist, Vygotsky (1978, 1986) who argued more prominently for the consideration of social interaction and its effect on learning.

At the heart of Vygotsky's theories was the idea that in addition to the influence of culture and environment, an individual's learning was facilitated through understanding the social and cultural interactions from which that learning derives (Vygotsky, 1986). In Vygotsky's writings of the early 1930s, not published in the West until after his death in 1937, he argued that learning occurred as a result of historical process, social process and mediation, that is the employing the tools of language, number and symbol. Vygotsky argued that thoughts and feelings are gradually trained to slot into historically determined cultural systems (van der Veer, 2012). What is important to understand here is that Vygotsky argued that rather than waiting for a child's natural development to take its course as they mature (e.g. Piaget's stage theory), teachers can actually influence that development. In particular, Vygotsky's theories suggest that as well as teaching being student-centred, it should also offer space for children to 'verbally elaborate developing concepts…that involve the teacher in something approaching a partnership model' (Moore, 2012, p. 14). In Vygotsky's own words, 'human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those

around them' (1978, p. 88). Vygotsky believed that social interaction was crucial to cognitive development (van der Veer, 2012). Essentially, Vygotsky's model of education was one at odds with what might be termed the traditional one where the teacher acts as a transmitter, and student as a receiver. Vygotsky was concerned that knowledge can become framed within 'elaborate systems of technical terms' (van der Veer, 2012, p. 8), something which could render it exclusive to certain groups.

Vygotsky developed the ideas surrounding what he termed to be the 'zone of proximal development', (ZPD) (Vygotsky, 1978, 1986) a 'gap, expressed in 'mental age', between what a child can do unassisted and what that same child can achieve with the benefit of adult assistance' (Moore, 2012, p. 15). The idea is a controversial one, not least in determining the meaning of 'mental age'. Indeed, Vygotsky himself was unsure, but still, the main point to be derived is that children's progress cannot be assessed by mere standardised tests alone (Lambert & Lines, 2000), and that the acquisition of skill and knowledge is dependent on learners working and conversing with others through social interaction (Moore, 2012). Indeed, previous research (Jørgensen, 2002) has highlighted the need for discussions surrounding student responsibility and independence, to be carried out within a social context.

It is of note that Vygotsky's ideas began to emerge in the 1920s and 1930s but did not come to prominence until the 1980s (Aubrey & Riley, 2016) at which time the Cold War was coming to an end, and relations between Russia and the rest of the world began to improve. In some ways, it might be considered that social constructivism came after constructivism, but they in fact developed at the same time, and would have almost certainly interacted earlier had they not been supressed by political restrictions.

In relation to music education, some (Küpers, Van Dijk, Van Geert, & McPherson, 2015, p. 354) have argued that learning to play an instrument comes as a result of 'the joint effort of the teacher and student is to push the boundaries of the zone of proximal development'. Similarly, Roesler (2016, p. 3) suggests that in relation to Vygotsky's ZPD, instrumental learners may acquire new skills and knowledge 'through the assistance of a more knowledgeable other - a teacher'. Andrews (2013, p. 129) suggests that apprenticeship is key to the concept of ZPD, and as a result, 'might be the most appropriate for instrumental tuition'. However, Kastner (2014, p. 75) notes that:

> 'teachers may struggle in implementing social constructivist practices and face several "conceptual," "pedagogical," "cultural," and "political dilemmas" as they not only develop new skills but also "reorient" their personal philosophies.'

This highlights the competing cultures of both teacher and pupil, and the identity shifts required in order to collaborate fully, something highlighted in previous research (Abramo, 2014; Partington, 2017). Unlike constructivism where the mind of the learner needs to be disturbed, in social constructivism, both the mind of the teacher and learner need to be disturbed in order for learning to take place. This links with Vygotsky's notion of ZPD and the need to push boundaries, summarised by van der Veer (2012, p. 13) who writes 'children can profit from education when it falls outside of their zone of proximal development'.

Vygotsky's theories (1978, 1986) assert that rather than simply being able to regurgitate facts, in the same way they might perform a repetitive physical action, learners need to achieve 'conscious mastery' over what they have learned. He was keen that children should acquire the skills of independent processes of learning rather than simply memorisation, and this also has an impact upon the transferability of skills between subject areas (Moore, 2012). Previous research (Carey, Bridgstock, Taylor, McWilliam, & Grant, 2013) has found that such an approach in instrumental learning increases student-ownership of the interactions taking place.

In consideration of the nature of music-making, it is hard to detach it from its existence as a social entity. There are obvious instances where social interaction takes place in music-making, for example, an orchestra, choir, or ensemble. In addition to these more formal settings, informal music-making such as a get-together for adult learners, also embraces social interaction. In fact, the very essence of playing for and with other people is a social interaction, even if it is just between pupil and teacher. This collaborates closely with Vygotsky's theory which emphasises the importance of social interaction. Indeed, 'instrumental music learning is rooted in participation and comprises (mediated) goal-directed action' (Burnard & Dragovic, 2015, p. 6).

As discussed in Chapter 2 (section 2.1), I approach this research from a social constructivist standpoint. As a private teacher myself, I have always stood by my assertion that learning an instrument should be about more than just a weekly one-to-one lesson. Indeed, even as a private teacher, I have highlighted the importance of community within my own studio setting. In practical terms, this has resulted, for example, in a termly newsletter and a Facebook page for pupils to interact. I have also sought to develop opportunities for group interaction in the form of workshops, pupil concerts and informal performance opportunities. I have seen, at first-hand, the immense benefits pupils gain from meeting other learners and interacting socially. Although my personal belief is that learning an instrument should encompass more than one-to-one lessons, J. Henley (2009, p. 90) offers a note of caution, saying:

'If the learner wishes only to learn for the sake of learning an instrument and has no desire to participate in the social creation of music, then being part of a community of practice where the practice is that of learning an instrument on an individual basis may suffice.'

It is, however, through social constructivism that it is possible to see the boundaries between teacher and pupil beginning to blur, and as previous research (Küpers et al., 2014) has stated, an overlap between teacher and pupil actions.

4.3.6   Situated learning and apprenticeship

It might seem on first glance that there are many similarities between the works of Vygotsky (1978, 1986) and Lave and Wenger's (1991) ideas around situated learning; however, in the case of the latter, learning is socially situated, that is, the emphasis is strongly on the social participation, nurturing of relationships, and shared purpose. In the words of Gredler (2005, p. 8), situated learning 'should be viewed as sociocultural approaches instead of social constructivist'. In essence, the theory of situated learning is underpinned by the idea that a person learns in the situation they are in, and as a progression from that, 'learning is an integral part of generative social practice in the lived-in world' (Lave & Wenger, 1991, p. 35).

Lave and Wenger (1991) were particularly interested in the concept of apprenticeships. Their theory of legitimate peripheral participation emerged from research into 'craft apprentices' conducted in the USA. The original research suggested that unlike the traditional view of apprenticeships, learning was significantly more complex. It involved social interaction and 'was not just a routine' and, unlike behaviourism, not simply a 'mechanistic matter of the learner copying what is done by the old-timer or master' (Aubrey & Riley, 2016, p. 172). The important outcome of the research into craft apprentices was that all except butchers offered 'effective learning opportunities' (Aubrey & Riley, 2016, p. 172). The research found that all the apprenticeships were concerned with the development of an increasing level of knowledge and participation which was used to overcome difficulties encountered. This links with Vygotsky's earlier ideas around ZPD.

Through further analysis, Lave and Wenger (1991) found that different apprenticeships had differing levels of 'situatedness'. In the cases where this was most effective, they found that legitimate peripheral participation was embraced by the community as a whole. Thus, they found that through legitimate peripheral participation, practitioners were able to learn from more experienced peers and, in time, becoming fully-fledged members of the community. By new members joining, and others leaving, a community is constantly

evolving (Creech & Gaunt, 2012). Aubrey and Riley (2016, p. 173) define such a community as 'a truly interactive and dynamic practice'. Participation is centred around interpretations of knowledge which are socially situated, which, in turn, lead to a shared view and understanding between trainers and novices. Above all, Lave and Wenger's theories were centred around learning in a social context:

> 'The individual learner is not gaining a discrete body of abstract knowledge which (s)he will then transport and reapply in later contexts. Instead, (s)he acquires the skill to perform by actually engaging in the process.'
>
> (Lave & Wenger, 1991, p. 14)

As a follow on to their earlier work (Lave & Wenger, 1991), and in response to a largely institution-based and individual-centred approach to learning, Wenger (2008) developed the idea of communities of practice. The primary beliefs that underpin this theory are that learners are 'active participants in the *practices* of social communities' and are 'constructing *identities* in relation to these communities' [emphasis in original] (Wenger, 2008, p. 4). The basis of a community of practice is that it is underpinned by social interaction, and that as individuals learn, so their identities change, the communities are refined, and that organizations become effective through the connecting of these communities. The potential benefits to instrumental teaching, and indeed, to music education in general, to be derived from the ideas of a communities of practice have been previously documented (Bjøntegaard, 2015; Jørgensen, 2000; Kenny, 2014, 2016; Lennon, 1996; Virkkula, 2015).

The three underlying features of a community of practice are therefore defined by Wenger as a shared repertoire, mutual engagement, and joint enterprise. In other words, members of the group use a range of tools, actions and artefacts, to support and work with each other in a way that not only 'shapes what we do, but also who we are and how we interpret what we do' (Wenger, 2008, p. 4). Wenger (2008, p. 5) subsequently put forward a theory that 'meaning', 'practice', 'community' and 'identity' were all required in order to facilitate social engagement, and thus, learning and knowing.

It is pertinent to note Wenger's point that whilst participants in a community of practice, whether they be institutions or individuals, may attempt to exert power over a community, this is always mediated by the 'community's production of practice' (Wenger, 2008, p. 80). Socially-mediated learning highlights a far greater overlap between teacher and pupil identities (Küpers et al., 2014). This ongoing negotiation and collaboration is embodied in the idea of 'mutual accountability', central to which is the treatment of information and resources as 'something to be shared' (Wenger, 2008, p. 81). The result of this is a situation in which no one person is the single dominant force in a community, and thus,

this is in opposition to earlier theories such as behaviourism which are often seen to be teacher-dominant.

A one-to-one private music lesson, even though it is a transaction conducted between teacher and pupil is a scenario to which the idea of a community of practice can still be applied. A private teacher-pupil relationship is one of collaboration in which learning progresses 'within a common cause or profession' (Bartlett & Burton, 2016, p. 250). Both teacher and pupil belong to numerous communities of practice beyond the private lesson itself, and therefore bring much in terms of learning and knowing from outside. For example, teachers may have formed communities of practice with the institutions at which they studied, and indeed, this can have a significant effect upon their teaching. The embracing of cultural traditions is something central to any community; however, communities of practice exist to both reinforce and challenge traditionally held concepts. Jorgensen (2015, p. 2) notes that each musical community 'has its own value sets'.

Henley (2009) cites the example of a learning ensemble as a community of practice, in which participants' learning evolves through their membership of the group. Applying the same idea to a one-to-one private lesson, a pupil's learning evolves not just through their interaction with the teacher, but through social interactions and negotiated meanings experienced in communities of practice elsewhere.

Music education, and instrumental learning in particular has often been linked to what has been termed the 'master-apprentice' or 'conservatoire' model, something which Lehmann et al. (2007, p. 187) define as a situation in which 'the role of teachers is to tell of their experiences and demonstrate their craft', the result being that 'students want to emulate their teacher's musical and professional life'. However, Young et al. (2003) cite it as a teacher-dominant form of teaching in which pupils directly copy the model set by the teacher, and Lehmann et al. (2007, p. 189) write that the teaching within this model is 'technique-heavy'. Reid (2001) also highlights a limited learning experience tending to be technique-dominant.

Robinson (2010, p. 5) says that 'anyone embarking on a career as an instrumental teacher in Britain has to accept the cultural significance of the traditional conservatoire model of instrumental teaching'. That said, previous research has suggested that in some cases whilst the master-apprentice model of teaching seems outdated, some pupils expect this (Burwell, 2013, 2016b). Other research found that students, and perhaps teachers too, assume that the 'master' is more important than the apprentice (Burwell, 2005) and that the teachers' expertise is the dominant force in lesson interactions (Rumiantsev, Maas, & Admiraal, 2017). Lehmann et al. (2007, p. 187) find the model to be

'common' in one-to-one settings and potentially characterised by a 'one-way communication'.

Some argue (V. Young et al., 2003, p. 140) that the sector is seeing a move away from the 'conservatoire model' of teaching. Indeed, Lehmann et al. (2007, p. 187) refer to a mentor-friend model which reflects a 'greater exchange between teacher and student', as teachers seek to 'facilitate student experimentation and provide musical ideas for the student to consider', allowing teachers to be 'more responsive to the individual needs of the students'. Previous research (Carey et al., 2013) found that where students were taught in a predominantly transformative style, they felt mentored as a musician. According to Lehmann et al. (2007) one of the reasons why the master-apprentice model is still so widely accepted is because in order to adopt the mentor-friend model, teachers need to give up a degree of autonomy; autonomy which is then taken up by the pupil themselves. Previous research has suggested that the very nature of instrumental teaching as a 'conservative' profession (Hallam, 1998) means that in the main, instrumental teachers tend to stick with what they are comfortable (Baughman, 2015).

4.3.7   Metacognition and self-regulation

The theory of metacognition, often referred to as 'learning to learn', was first proposed by the American developmental psychologist, John Flavell in the 1970s. Bartlett and Burton (2016, p. 253) refer to it as the 'process of coming to know more about one's own learning strategies, such as strategies for remembering, ways of presenting information when thinking, [and] approaches to problems'. It is unsurprising therefore, that a number of researchers have sought to apply the principles of metacognition to music education, not least due to the nature of practising. Metacognition allows learners to not only understand the demands of the pieces they are playing, but to select appropriate strategies to work on pieces and thus to structure practice and learning effectively (Colombo & Antonietti, 2017). An understanding of and application of metacognitive principles was also seen as something which, if possessed, applied and discussed by teachers, had the potential to positively affect pupils' own practice and performance, not least through the development of independent learning skills (Hallam, 2001).

Another very closely related area to metacognition, is the notion of self-regulation, for if pupils are 'helped by their teachers to become more reflective and aware of processes they are developing, they will become more able to take control of their learning' (Bartlett & Burton, 2016, p. 254). Research into self-regulation in relation to learners' ability to effectively practise has been well-documented (P. Evans & Bonneville-Roussy, 2015). Bloom (1956) originally developed his 'Taxonomies' as a way to ensure that educational

assessment practices avoided the mere memorisation of facts. Through his three domains: cognitive, affective and psychomotor, teachers were able to develop learning objectives which sought to go beyond the factual. Similar approaches can also be applied in the field of self-reflection and effective questioning, in other words, whether a question elicits only a factual answer.

It should be noted that in addition to the application of self-regulation to learners, it can also be applied to teachers themselves. Upitis and Brook (2015, p. 3) identified a three-phase application of self-regulation to the professional development of independent music teachers, notably in 'planning, doing and reflecting'. Once again, the study linked the teachers' developing understanding of self-regulation as having a positive effect on their own pupils' learning who said that they found it both 'attractive and accessible' (Upitis & Brook, 2015, p. 11). Whilst metacognition and self-regulation are closely associated, the latter has been accused (Thoutenhoofd & Pirrie, 2015) of losing sight of the social aspect of the learning process in favour of focussing more closely on the individual learner.

4.4 Knowledge

Having explored learning theories which describe the way in which knowledge is constructed and formed, it is appropriate to consider what knowledge actually is. As I have illustrated in reference to the learning theories outlined above, the way in which knowledge is formed can take many different trajectories, from those who see knowledge as pre-defined facts to be transmitted, to those who see knowledge as something which is socially constructed. I will begin by briefly considering the aims and objectives of learning an instrument, as highlighted in the literature.

There are no universally agreed aims and objectives for instrumental teaching. Brown (1994, p. 8) writes that the important outcome of musical training is 'proficiency on a musical instrument'. Chappell (1999, p. 259) argues that learners need to be 'musically literate' but should 'also play by ear, internalise and improvise confidently'. Indeed, the skill of playing by ear is highlighted elsewhere (Varvarigou, 2014). Mills and Smith (2003) found variable aims amongst instrumental teachers. One teacher said their aim was to try to 'lay the foundations for good technique and habits, while trying to keep lessons fun and interesting', thus a music-specific aim. Mawer (1999, p. 180) argues that:

> 'Instrumental teaching – and the teaching of performance in the broadest sense – must never be merely about technique and physicalities, but rather about the holistic development of musicianship…powers of thought, analysis, evaluation, communication, and self-development, including that of the teacher.'

At a past ISM conference (Ward, 2004a, p. 192), Dr Andrew Padmore, head of the Private Teacher's Section of the ISM, listed these aims and objectives as being those he believed instrumental teachers should adhere to in their lessons:

> 'Develop skills in musical understanding and performance; Give the tools for achieving artistic and intellectual fulfilment; Build a rapport, with respect and trust; Increase confidence; Help in the development of a wide range of personality and communication qualities.'

What this demonstrates is a huge range of views about what the purpose of instrumental learning and teaching should be, and from this, it is easy to see why previous research has highlighted a lack of agreement as to what should be taught (Baughman, 2015; Lennon & Reed, 2012).

4.4.1   Philosophy of knowledge

Existing research (Morgan, 1998) suggests that instrumental teachers lack an understanding of the philosophy of music education. However, in order to explore the concept of knowledge further, it is necessary first to understand some of the philosophical viewpoints which underpin our relationship, not just with music education, but with music itself. In the Ancient World, music is found as something which existed for primarily 'social and ethical uses and values' (Elliott, 2012, p. 17). In such societies, music was a 'social praxis', 'praxial', or 'pragmatic in its nature and value' (Elliott, 2012, p. 17). The same can be said for the existence of music in many other world cultures, and in some areas, this continues to be the case today. Music existed primarily as a social entity, and whilst people were not disconnected from the concept of the sound itself, it was 'heard' in relation to 'historical/social/cultural needs, experiences, values and contexts' (Elliott, 2012, p. 18).

Although aestheticism in music had existed previously, it rose to prominence in the context of the Western Classical Tradition in the eighteenth century, whereby the 'value of music resides entirely in the formal structures of musical "works" - in "the music itself"' (Elliott, 2012, p. 18). In many ways, music, which had previously been seen as something which existed in social and practical terms, was now seen as 'artistic', that is, its value was judged as if it were a fixed object being compared to other fixed objects. It was at this time that music was elevated to a special 'aesthetic realm', separated from the lives of the ordinary people whose experiences it had once encompassed. Väkevä (2012, p. 4) highlights this, saying:

> 'Musical practice was rationalized as a means of mediating between a discordant everyday world and the harmonious order of the world of ideas. As a consequence, musical value was elevated to the ideal sphere; musical sense

perception (or *aesthesis*) was subjugated to universal concord, best grasped by theoretical speculation.'

Gilbert (2015, p. 68) sums up this philosophical shift, saying that it was at that time, 'the gods and mysteries fell away, and suddenly we put all the credit and blame for creativity on the artists themselves…in the process, we also venerated art and artists beyond their appropriate stations'. As Väkevä (2012, p. 8) writes, 'modernity built its claims to the pedagogical significance of music on the core notion that fine arts were created specifically for aesthetic judgement or appreciation'. It is from this point that much thinking in relation to music education has emerged, to the point of causing 'many music teachers to assume that everything that is not "serious" music is merely popular, entertainment, or mass music' (Elliott, 2012, p. 19). It is through this that it can be seen why the desire to be a classical concert soloist is still seen by many people, and institutions, as the pinnacle of musical learning (Burwell, 2013; Cope, 1998; Sloboda, 2008). Indeed, previous research (Daniel & Bowden, 2013) found that whilst popular styles of music often proved more popular with pupils, music from the Western Classical Tradition still dominated lessons.

The aesthetic value of music has tended to underpin the school music curriculum in the UK. In reference to the position in the 1970s, Walker (2001, p. 3) writes:

> 'In England, an educated musician was someone who knew Western music history, theory, and musical forms, and had a wide repertoire at their disposal, as well as being a competent performer in the repertory of the Western Canon. A good music educator applied this knowledge in teaching pupils and ensured that they performed and studied widely.'

On the introduction of the National Curriculum in England in 1988, Walker (2001, p. 4) highlights the ongoing reinforcement of the aesthetic value which began at university level and beyond, and gradually permeated down the education system:

> 'The UK curriculum in all subjects at the secondary level was directly shaped and at the same time bounded by the subject contents of the national examination system for students aged 16 and 18 years, the General Certificate in Education (GCE), the content of which was decided on by university-run committees.'

As Swanwick (1988, p. 9) found in relation to the National Curriculum in schools 'the curriculum seemed largely determined by the 'philosophy', that is to say the theoretical perspective of individual teachers'.

It is pertinent to pause and consider the work of theorist John Dewey. Dewey's seminal text was his 1934, *Art as Experience* (Dewey, 2005). Above all, Dewey argued that human needs and interests result in an experience which is 'had' rather than 'known' (Väkevä, 2012). In other words, Dewey argued that if we confined aesthetic experience merely to

88

the judgement of particular objects, 'we compromise our recognition of its vital role in human life' (Väkevä, 2012, p. 10). Dewey suggested that it is perfectly possible to have an experience without knowledge, and by consequence, 'the idea of art education is not to control but to fertilize experience' (Väkevä, 2012, p. 19). This is an important consideration for music education as it suggests that as valuable as it might be to know about music, it is equally valuable to experience it. Dewey argued that humans do not exist merely to acquire knowledge, but to experience things which require more than just knowing (Väkevä, 2012). Paynter (1992) cites the work of Dewey in connection with music education saying that in contrast to the views in the 1700s, the mind is now seen as contributing to the process of understanding in an active way. In other words, education is an active process.

The evolution of education in the United States was somewhat different, and during the 20th century, was heavily influenced by the ideas of Dewey. In music education, this translated into a system where:

> 'all children were considered equal and important and all knowledge was to be made available to all children who were encouraged to learn in their own way and time, most importantly starting with their music, even if some never found out about anyone else's.'
>
> (Walker, 2001, p. 5)

Tongue-in-cheek, Sloboda (2008, pp. 82–83) gives a summary of music education in much of the 20th century and possibly beyond, saying:

> 'Classical artworks (as epitomised by Bach or Beethoven) represent the pinnacle of musical value. Deeper appreciation and understanding of such artworks is the most important (and universally applicable) aim of music education…Music is necessarily taught by people trained in the understanding and performance of the classical canon…whatever broadening of the syllabus is contemplated, music education must remain controlled by those who have been through a full classical training themselves, since this remains the pinnacle of the musical pyramid, to which all, in the end, aspire.'

This demonstrates the complex debate when considering music and value, and illustrates why reaching any kind of agreement in relation to a philosophy of music education will always be challenging.

Reimer (1970) was one of the first people to cultivate anything approaching a philosophy of music education that was taken up by the wider establishment. One of the challenges of a US education system which sought to encompass all, and in which children learnt music through playing in bands and singing in choirs, was that it resulted in high dropout rates. Reimer argued for 'the worth of music for all children through listening' (J. Henley,

2018, p. 277). At the heart of Reimer's philosophy was that music essentially equals 'works of music', and that 'musical works are valuable because they are symbols of human feeling that educate feeling when we listen aesthetically, or make music' (Elliott, 2012, p. 15). Reimer placed much emphasis on listening as being the activity which underpinned our understanding of music. Reimer defined a musical work as 'sound organised to be expressive', and this led to Reimer's assertion that only 'good music' should be taught; in other words that music embodies an expressive form (Daugherty, 1996).

Overall, Reimer considered that listening should be the main focus of music education, and that an emphasis on performance reduced people's ability to develop 'aesthetic sensitivity' (Daugherty, 1996). Reimer's philosophy of music education reinforced the situation in the UK, and only served to reiterate music's aesthetic value and its existence as an 'elitist subject' (J. Henley, 2018, p. 277). Although Reimer had done much to advance our consideration of music education philosophy, he was not without his critics. Reid (1974, p. 154) argues that even if it is true that 'knowledge of art is a form of "knowing-that"', the:

> 'total importance for human beings of art as a unique form of knowledge could never begin to be compassed, or even indicated, in this partial and conceptually-bound account of knowledge.'

In contrast to the concept of 'absolute music' (J. Henley, 2018, p. 280), Elliott (1995, p. 14) sought to develop a new approach which was 'fundamentally different from and incompatible with music education's official aesthetic philosophy'. Elliot saw music as something which people do, and this manifests itself both in listening to and making music (Daugherty, 1996). Elliott differs from Reimer predominantly due to the fact that rather than fixed entities, he sees musical works as 'the outcomes of particular music making practices, the product of musical thinking in action' (Daugherty, 1996).

Elliott was particularly keen on the acquisition and development of musicianship, something which he saw as 'procedural knowledge', or 'knowing how', as opposed to the more formal 'knowing that' (Daugherty, 1996). Elliott (2005, p. 11) states that 'musicianship is the key to achieving the values and aims of music education'. Elliott (2005, p. 11) also sees musicianship as something which is 'context-sensitive' or 'situated', in other words, 'the precise nature and content of musicianship and listening differ from one musical practice to another', something that can be linked to Lave and Wenger's idea of situated learning (Lave & Wenger, 1991). The combination of music as both cognition and action, led to the development of his 'praxial' philosophy of music education.

90

Elliott (2005, p. 9) was also concerned with the social aspect of music making, saying 'musical pieces and musical style-communities (or practices) constitute and are constituted by their social contexts'. Elliott's (2005, p. 11) philosophy is clear in terms of what learners should be taught:

> 'all music students ought to be taught in the same basic way: through performing, improvising, composing, arranging, conducting, and, of course, listening to live and recorded music whenever possible. Listening ought to be taught and learned in direct relation to the music that students are learning to make.'

Beyond simply considering the aesthetic value of a musical work, Elliott (2005, p. 14) argues that an 'understanding of the nature and significance of music involves more than an understanding of pieces or works of music'. It is interesting to note, that despite this, previous research (Daniel & Bowden, 2013; Jorgensen, 1986; Upitis et al., 2017) suggests that it is the repertoire itself which is often considered the most important aspect of instrumental teaching.

Like Dewey and Elliott, Paynter and Aston (1970) recognised the value of experience. At the heart of their approach to music education was a belief that education 'does not begin with specialist boxes filled with facts to be memorised' (Paynter & Aston, 1970, p. 2), and that knowledge is gained through practical experience. Rather than music being seen as a collection of 'highly-developed disciplines' (Paynter & Aston, 1970, p. 2), they suggested it is made up of a range of areas of experience. As with the work of Elliott (2005) and Lave and Wenger (1991) discussed above, Paynter and Aston (1970) argued that music as a discipline does not reside alone in a box, and that knowledge comes from the experience of living. As they point out, even music history cannot be detached from people's lived experiences. It is interesting to note that Paynter and Aston (1970, p. 2) differentiate between those 'concerned solely with certain clearly-defined skills such as the techniques of playing musical instruments' and those teaching music as part of a child's general education. Ultimately, Paynter and Aston (1970) argued that music education should be child-centred from the start so as to meet the needs of each individual, and that teachers should not control the work.

Swanwick (1996, p. 104) terms knowledge to be 'problematic', stating that 'it is impossible to specify what is worthwhile and desirable in any universal sense'. That said, during the latter part of the 20th century, he contributed much to developing our understanding of knowledge in relation to music education. Swanwick (1994) sought to divide knowledge into two broad categories, those being propositional and direct. Swanwick (1994) defined propositional knowledge as 'knowing that', in other words, factual knowledge. Whilst he acknowledges the value of propositional knowledge in music education, he is primarily

concerned with direct knowledge, something he terms 'acquaintance knowledge' (Swanwick, 1994, p. 17). This aligns with Paynter and Aston (1970) who, as discussed above, cautioned against a reliance on factual knowledge.

Swanwick (1994) divided acquaintance knowledge into three layers: 'knowing how', 'knowing this' and 'knowing what's what'. Swanwick (1994) defined the first layer, 'knowing how', as the materials and skills of music, in other words, knowledge displayed in action. Paynter and Aston (1970) suggested that much could be learnt through the exploration of such materials. Whilst Swanwick (1994, p. 17) values 'knowing how', he also recognises its limitations, saying 'skills allow us to find our way into music but they can also divert us from further musical understanding'. Swanwick (1994) argued that to advance our understanding of music, knowledge by acquaintance was necessary, of which the second layer is 'knowing this'. He defines this layer as comprising expression and form, areas of understanding of music which transcend mere skills and materials, in other words the 'knowing how'.

Finally, Swanwick (1994, p. 19) identifies a third layer, that of 'knowing what's what'. He states (1994, p. 19) that individuals can 'respond to music with varying levels of commitment, or with none at all'. He finds this engagement to be 'deeply personal', 'highly subjective' and varying both from person to person, and from day to day (Swanwick, 1994, p. 19). At the heart of this third strand is a sense of value. Firstly, there is music valued directly 'when we as individuals find quality in an encounter', and secondly, there is a recognition that music can hold value for others, even if we experience no personal response to it (Swanwick, 1994, p. 20). Reimer (1989, p. 171) argued that 'what people choose to value is their own business'. The importance of value is also highlighted by Paynter and Aston (1970) who highlight the way in which it helps individuals respond to the world around them.

A common thread amidst this discussion of knowledge is the emphasis placed on the situated nature of music, in other words, the placing of music within a wider context (Elliott, 1995; Paynter & Aston, 1970; Reimer, 1989; Swanwick, 1994, 1999). It is important to note, as argued by Swanwick (1994, p. 170), that 'musical knowledge – whilst arising in a social context – cannot be permanently locked into a cultural background'. This in particular relates to the core features of a community of practice, for whilst these may remain constant, a community continually evolves in response to social interaction and construction of identities (Wenger, 2008). Just as Swanwick (1994) refers to the materials of music, so Wenger (2008) refers to the tools of a community which shape who individuals are and how they interpret what they do.

Swanwick (1996, p. 113) sought to articulate his own philosophy of music education, in which he saw music as having meaning, which is 'influenced by social settings but, at a profound level, operates through the biological and psychological characteristics of human beings'. This in itself highlights the range of interpretations of knowledge, but also the importance of music as a social experience. It is clear that there is never likely to be any universal agreement on what constitutes valid knowledge in music education, and in general, it is defined as much by the individual teacher's experiences, as it is by any external influences. As stated by McCullough (2006, p. 91), Elliott criticised Reimer, and Swanwick 'in return, criticised Elliot's interpretation' of Reimer's work. The philosophy of knowledge in relation to music education continues to be much-contested, and as stated by Swanwick (1999, p. 176), 'ultimately, all "meaning", all "knowledge" is a personal, individual interpretation of life experience'.

4.5 Autonomy, power, control and choice

The autonomy of the private teacher poses a basic, but fundamental question: how do such teachers choose what to teach? Lehmann et al. (2007, pp. 187–188) say that the primary responsibility of the teacher is to determine what a student should learn and to devise the best way of accomplishing it. They go on to say that a 'curriculum indicates what content is to be taught and in what order'. They further suggest that:

> 'Whether or not they use a written, formal curriculum, all teachers make decisions as to what their students will study and how to go about it. Taken together, the individual decisions they make define the long-term music learning experiences of their students.'

The importance of the instrumental teaching 'curriculum' cannot be overstated. It has far-reaching consequences in terms of a pupil's musical journey. That said, there is little evidence to suggest how teachers arrive at a decision as to what to include as the content of their lessons. Previous research (Baughman, 2015) suggests that teachers teach that which they, themselves are comfortable with. Swanwick (1993, p. 148) sums this up, saying:

> 'When music making and music taking are abstracted from everyday psychological and cultural life…it becomes necessary to make decisions as to *what* music is included or excluded and *how* teaching and learning are to be managed.'

Swanwick (1993, p. 148) goes on to say that 'what counts as academic knowledge is largely defined by schools, colleges, teachers and assessment systems'. This highlights two issues: firstly, private teachers do not have their curricula directly defined by schools or colleges; and secondly, assessment is optional, in other words, not all pupils wish to

validate their skills and knowledge via an external assessment system. The challenges faced by teachers are far-reaching, for, as Swanwick (1993, p. 151) says, how can teachers be teaching 'something that it is not agreed that anyone has the desire to know?'

4.5.1   Classification and framing

Bernstein (1971), was, like many others, concerned with social class, and the impact that had on power and control, not just in education, but in many walks of life. In education, it is often necessary to define what counts in terms of knowledge, and as a consequence of that, what is taught. Bernstein (2000) refers to the classification of knowledge as the 'voice of power'. The way in which that knowledge is framed is 'structured by social relations of control', in other words 'the way knowledge is framed shapes the way the voice of power is expressed' (Wheelahan, 2010, p. 29).

Bernstein defined classification to be the boundary between different types of curricula. A strong classification suggests a curriculum primarily made up of traditional subject knowledge (Bernstein referred to this as a 'collection' type), whilst a weak classification, or 'integrated' type suggests very loose borders. Bernstein's second layer, framing, offered a means by which it is possible to establish 'what matters as educational knowledge through pedagogic practice in schools'. Framing offers a means to see how much control both pupils and teachers have over the organisation and choice of knowledge. Thus, a strong framing suggests a restricted choice, and a weak framing, greater choice and flexibility (Goodson, 2001).

If these devices are considered in practice, it is important to note that Bernstein considered the school curriculum in Europe to be of a 'collection' type, and that in England particularly, the number of subjects of closed content reduces over time and leads to specialization. As Bernstein (1975, p. 81) says, 'with the more specialized form of collection, as you get older you know more and more about less'. In other words, breadth gradually narrows in favour of depth. Bernstein argued that it is partly through this, that identity in education is 'clearly marked and bounded'. Bernstein found that it was not uncommon for there to be much dispute about where borders were to be placed between subjects in terms of what should and should not belong. As a consequence of this, Bernstein (1975, p. 82) suggests that:

> 'Your membership category is established relatively early and your particular status in a given collection is made clear by streaming, examining and a delicate system of grades. Subject loyalty is systematically developed in pupils and students, with the length of the educational life, and then transmitted by them as teachers and lecturers. The system is self-perpetuating.'

Indeed, it has been previously argued that an approach such as a the master-apprentice model of instrumental teaching embodies this self-perpetuation, as one generation learns from the previous generation of 'master teachers' (Gaunt, 2008). This also suggests that progression in music education favours children. For adults for whom such a membership category was not established early on, progression outside of such as 'system' can be problematic.

Bernstein found the collection type curriculum to be fairly rigid and hierarchical, and for those who did not progress beyond the novice stages, he says it 'can often be wounding, and sometimes may even be seen as meaningless' (Bernstein, 1975, pp. 82–83). By contrast, the far more open integrated curriculum focusses on breadth rather than depth. At its simplest level, the teacher has less control, and the pupil more choice. Bernstein (1975, p. 83) states that:

> 'Such a change in emphasis and pedagogy is likely to transform the teacher-pupil-lecturer-student authority relationships, and in particular, increase the status and thus the rights of the pupil or student.'

More recent research (Mark, 2007) found that where pupils were offered more choice, they exhibited better learning behaviours which, through drawing on prior experience and knowledge, greater exploited their potential.

Although the focus of difference between collection and integrated curricula might centre around what is taught, it is equally focused on changing patterns of authority, power and control (Bernstein, 1975). At the heart of Bernstein's theory is that in order for teachers to offer greater choice, they must themselves relinquish control, and thus, the knowledge they transmit becomes more weakly framed. This has the potential to be problematic in instrumental teaching, which has in the past, been concerned with the concept of the 'master teacher' being the expert, in opposition to the pupil as apprentice. In response to such tensions, Bernstein (2000) outlined three 'democratic rights' to which all students should be afforded: enhancement, inclusion, and participation. I discuss these further in Chapter 4 (sections 4.5.2 and 4.5.3) below.

4.5.2   Pedagogy of the Oppressed

Freire (1996, p. 52) argued that when examined at any level, the teacher-student relationship might be analysed as a narrative in which the teacher narrates their subject to the student who listens. Indeed, he argued that 'education is suffering from narration sickness' (1996, p. 52). The problem, as he saw it, was that 'education thus becomes an act of depositing, in which the students are the depositories and the teacher is the

depositor' (Freire, 1996, p. 53). Freire used the analogy of 'banking' as a means to explain the relationship in which the student becomes merely a receiver, filer and store of knowledge without reference to and engagement with the world around them. Indeed, Freire (1996, p. 53) says that in this approach 'knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing'.

The outcome as Freire (1996) saw it, of this type of approach to education was one in which students' creative power is reduced or even eliminated. To this end, Freire labels the teacher as the 'oppressor', and the student, the 'oppressed'. In instrumental teaching, it has previously been cited (Gaunt, 2008) that teacher-dominance can oppress a pupil's artistic voice. The result of such a relationship manifests itself in the need for the teacher to dominate and thus retain, or even increase their control. Rather than facilitating a situation in which the student is allowed to develop their own approach to problem-solving, Freire (1996, p. 55) argues that the 'more the oppressed can be led to adapt to that situation, the more easily they can be dominated'. In more recent times, Jorgensen (2015) has explored similar themes, asking why music educators should be concerned with justice and social justice. Amongst her arguments is that which says an awareness of issues relating to justice, can 'enrich music education whilst also challenging its thought and practice' (Jorgensen, 2015, p. 19).

Freire (1996, p. 26) highlights the problem of such a relationship in terms of the power and control wielded by the teacher. He goes on to suggest that teachers often attempt to 'soften' their power in favour of the student; however, such an act 'almost always manifests itself in the form of false generosity' in which this perceived 'softening' seeks only to strengthen the control of the teacher. Indeed, Freire (1996, p. 26) asserts teachers who approach education in this way 'become desperate at the slightest threat to its source'.

Whilst Freire's analogies may seem extreme, there is no denying that much literature refers to teacher-dominated relationships in music education. Coupled with the fact that instrumental teaching is seen as a conservative profession (Hallam, 1998) reluctant to change (Baughman, 2015), Freire's notion of oppression is noteworthy, even if it is predominantly an unintended consequence. Freire's concept of 'banking' in education ties in with the behaviourist theories outlined in Chapter 4 (section 4.3.1) above, versus, that of student problem-solving, something which has social constructivism at its heart. Ward (2004b, p. 252) compares instrumental teaching to an approach likened to engineering, where the concern is with the construction and delivery of content, which, by necessity, is teacher-led. Persson (1994, p. 231) cites the example of a clarinet teacher, Mrs Greenfield, who 'dominated lessons completely'. In the vein of Freire's 'banking' analogy,

96

McPhail (2013, p. 230) suggests that the 'individual instrumental lesson is characterized by a teacher-dominated transmission of knowledge'.

Above all, Freire (1996, p. 53) sought to find a solution to what he saw as the 'teacher-student contradiction', that is that they should become both teachers and students simultaneously. He argued that through the concept of banking education, educational practices merely mirrored those of society. Students' social oppression experienced outside the classroom was simply mimicked by the teacher, a figure who knows everything, teaching those who know nothing. Research suggests (Rakena, Airini, & Brown, 2016) that in the case of instrumental teaching, these kinds of relationships prevail. The teacher chooses, and the students comply. The teacher is at the heart of the learning process and the students are simply objects; passive receivers (Freire, 1996). All of this leads to the minimizing or annulling of students' 'creative power', and thus, ultimately serves the interests of the teacher as oppressor (Freire, 1996, p. 54). Finney (2016) has argued that schools embody the notion of banking education as they seek to ensure that pupils are equipped with the necessary skills and knowledge to function in the workplace.

Freire was not without his critics, some of whom argued that his was an over reaction. Young (1998, p. 24) argued that Freire, whilst highlighting the problem with 'curriculum as fact', failed to recognise the potential of social reality 'which teachers *act on*, and thus transform'. Henley (2009) writes that whilst Freire took into account the socio-cultural environment, he saw this in itself as oppressive. Previous research found that in the wider sphere of education, children can be unsure how they should express themselves (Mackworth-Young, 1990b), and as a consequence, this can feed teacher dominance.

4.5.3   Foucault

Foucault, a French philosopher, attempted to unpick some of the ideas which surround the application and our understanding of power, knowledge and control. Foucault (1979) sought to challenge the traditional and conventional ways in which we think and relate both to ourselves, and to others. As many have argued (Ball, 2013), Foucault's ideas are complex, difficult to understand, and in some cases, fairly abstract, but from someone who sought to challenge our established ways of thinking, perhaps this is unsurprising.

At the heart of Foucault's ideas was the concept that knowledge equals power. Foucault was particularly interested in the notion of discourse, the language which is used to communicate with one another. The idea that language is inherently related to knowledge and power is one which Bernstein (1971, 1975, 2000) also wrote extensively about, as

highlighted in Chapter 4 (section 4.5.1) above. At the heart of the matter, is the argument that the more specialised a language, and the more complex the terminology becomes, the more exclusive that knowledge becomes. Although Foucault centred his text on prisons, much can be applied to education, particularly the notion that such institutions are concerned with their ability to govern subjects in a way which ensures their obedience to the system.

Perhaps the most pertinent of Foucault's ideas was that of discipline, the notion that in such institutions, discipline is imposed from above in a way such as the subjects involved can be controlled. Foucault argued that people can be judged by how much or how little they differ from the accepted 'norm', and based upon those outcomes, 'disciplinary techniques can be used to homogenise and normalise, and, of course, exclusion can be justified as a means to these ends' (Allan, 2013, p. 25). As argued by Foucault (1979, p. 200), the danger of this control is that the subject, be they prisoner, or student, 'is seen, but he does not see; he is the object of information, never a subject in communication'. Above all, Foucault argued that human beings should both work towards, and be agents of transformation (Oksala, 2007). On this basis, it is easy to see how Foucault's ideas, along with those of Freire and Bernstein previously mentioned, might precipitate a desire for collaboration and community within educational institutions and practice.

4.5.4   Informal learning

The term 'community music' is a much contested one, but it is perhaps no surprise, that in that field, practitioners have sought to move away from a traditional teacher-dominated relationship. Camlin and Zesersen (2018, p. 16) argue that:

> 'By experiencing their tutors' approaches to facilitating their learning as being situation-dependent and dialogic, it enables students to appreciate, in more general terms, how control of the teaching-learning situation might be opened up to, and shared with, learners more effectively.'

The authors see this as a way to resolve what Freire saw as the 'teacher-student contradiction', whereby both teachers and students are students and teachers simultaneously. Others (Georgii-Hemming & Westvall, 2010, p. 24) have also cited the potential benefits of such an approach, particularly those of informal learning in which students are provided with 'opportunities to participate in their societies as active citizens, both on a musical and more general level'. Similar benefits were also found by Narita (2015), who highlights Freire's concept of positioning the teacher as being not just in the world, but with the world, and in conjunction with other people.

Much of the practice now loosely termed to be 'community music', has at its heart, the theories and understanding of informal learning. Since the turn of the millennium, there has been an increased interest, and as a result, research into the concept of informal learning. Folkestad (2006, p. 136) highlights the shift from formal to informal as being 'from teaching to learning', and as a consequence of that, 'from teacher to learner'. Whilst in formal learning situations, often occurring in institutional settings, the emphasis is on teaching methods, and thus, the results of those as seen from the teacher's perspective, in informal learning practices, the emphasis is on what is taught and how it is learnt (Folkestad, 2006). In the field of community music, the notion of control is much debated, and there is a strong emphasis placed on collaboration (Higgins, 2006). This suggests that community music and its emphasis on collaboration, is a field which closely aligns with the hallmarks of a community of practice, as discussed in Chapter 4 (section 4.3.6).

Folkestad (2006, p. 136) makes a crucial point about the socio-cultural aspect of music education, saying that:

> 'the question of whether or not to have, for example, popular music in school, is irrelevant: popular music is already present in school, brought there by the students, and in many cases also by the teachers, as part of their musical experience and knowledge.'

Previous research (Daniel & Bowden, 2013) in instrumental teaching found that teachers cited popular styles as of greater interest to their pupils. Green (2005, p. 27) writes 'music educators in many countries have attempted to close the gap between two musical worlds: that of pupils' musical culture outside school and that of the classroom'. In that sense, many believe that formal learning has much to learn from informal learning practices. Indeed, rather than seeing formal and informal as opposites, they are simply part of a wider continuum of learning (Folkestad, 2006). Again, as illustrated by the point about popular music above, Folkestad (2006, p. 136) suggests that:

> 'a lot of musical knowledge is acquired outside school, in informal musical practices, and that this is the learning experience of many students, regardless of whether they are small children, adolescents or adult students in Schools of Music and teacher education programmes.'

However, previous research has highlighted potential problems in the application of informal learning practices to instrumental learning. Echoing Paynter and Aston (1970), it has been suggested that informal learning practices are not wholly conducive with knowledge which many perceive has to be acquired in instrumental lessons (McPhail, 2013). Robinson (2012) found that it was teachers' own experiences of informal learning which dictated to what extent they applied these in their own teaching.

4.5.5 Espoused theory and theory-in-use

Argyris and Schön's (1974) exploration of theory in practice emerged from a 1971 project which sought to ascertain how educational administrators could effectively enter existing schools to begin a process of reform. They considered whether 'the trouble people have in learning new theories of action may stem not so much from the inherent difficulty of the new theories as from existing theories people have that already determine practice' (Argyris & Schön, 1974, p. viii). From this, they examined such theory at two levels: espoused theory and theory-in-use.

If someone is asked what they do, they will give their espoused theory for that situation. This is a theory of action to which the individual 'gives allegiance, and which, upon request, he communicates to others' (Argyris & Schön, 1974, p. 7). In contrast, the theory that actually governs someone's actions in practice, is referred to as a 'theory-in-use'. A person's theory-in-use 'may or may not be compatible with his espoused theory' and 'the individual may or may not be aware of the incompatibility of the two theories' (Argyris & Schön, 1974, p. 7). If an individual's espoused theory matches their theory-in-use, then they are said to be in congruence. This means their inner feelings are expressed in action, and both internal and external states are integrated (Argyris & Schön, 1974). In contrast, incongruence means that the theory-in-use does not match an individual's espoused theory. Another way to think of this, is that an espoused theory is the set of values on which an individual believes their behaviour is based, whilst a theory-in-action is the values implied by their behaviour. Argyris and Schön (1974, p. viii) wondered whether 'the difficulty in learning new theories of action was related to a disposition to protect the old theories-in-use'.

Teacher control and dominance within instrumental learning has been previously highlighted (Jorgensen, 1986; Persson, 1994, 1996; West & Rostvall, 2003). Coupled with a strong sense of loyalty, a theme which emerged in my interviews (see Chapter 3, section 3.3.3) and which has been cited in previous research (Jorgensen, 1986), private teachers may seek to safeguard their theories-in-use. Indeed, as discussed in Chapter 8 (sections 8.2.3 and 8.4), survey responses suggested a keenness to preserve an heritage of Western Classical Music, something which Finney (2016) argues can be packaged and easily passed on.

In order to protect existing theories-in-use, Argyris and Schön (1974) suggest that each individual possesses governing variables, values which they wish to keep within what they perceive to be an acceptable range, something I discuss in Chapter 7 (7.4.1) in relation to my own study. Action strategies are used by the individual as means to keep those

governing variables within this acceptable range, and such strategies will have both intended and unintended consequences. Through a series of case studies, Argyris and Schön (1974) developed a model of practice (Model I) which sought to account for theories-in-use. They suggest that the need to define and achieve goals, maximise winning and minimise losing, minimise generating or expressing negative feelings, and the need to be rational, were the predominant governing variables. They suggest that an action strategy such as controlling and retaining control of the agenda is considered winning. In a similar way to Freire's concept of false generosity, Argyris and Schön (1974) argue that with such governing variables, individuals are prone, as part of their action strategy, to withhold their true intentions. At the heart of this model, Argyris and Schön (1974, p. 15) suggest that theories-in-use become a 'means for getting what we want', a concept which resonates with the ides of Freire and Foucault discussed in Chapter 4 (sections 4.5.2 and 4.5.3) above, and something which I discuss further in Chapter 8 (section 8.4) in relation to my research study.

Argyris and Schön (1974) proposed a second model of practice (Model II) in which, similar to the mentor-friend model discussed in Chapter 4 (section 4.3.6), rather than being the opposite of Model I, placed emphasis on cooperation and collaboration. They saw this model as being effective, for 'as individuals feel higher degrees of freedom of choice, trust, and authenticity, they are more likely to test their assumptions publicly' (1974, pp. 91–92). They suggest (1974, p. 97) that in order for an effective transition to be made from Model I to Model II, there needs to be 'little inconsistency within the espoused theory, within the theory-in-use, or between the espoused theory and the theory-in-use'.

4.6 Summary

In consideration of my research questions and in response to both phases of my study, I have discussed a range of literature related not just to instrumental teaching, but also to wider notions of learning and knowledge within education. Literature in relation to instrumental teaching (see Chapter 4, section 4.2), whilst not necessarily directly concerning the private teaching context, identifies a number of areas of interest related to my study, in particular, notions of teacher dominance and control. Previous studies related to instrumental teaching focus predominantly on one-to-one tuition in higher education, and whilst not without relevance, further underline the lack of research specifically related to the autonomous nature of private teaching. Overall, studies reinforce the varied nature of a private teacher's work, often as part of a portfolio career, something which can result in a high degree of adaptability and flexibility.

Whilst the way in which learning occurs is something much contested and debated, I have discussed a range of literature in relation to learning theory (see Chapter 4, section 4.3), and in particular, the way this links to instrumental teaching and music education more widely. A common thread which runs through the literature reviewed in this chapter is the changing and emerging role of the teacher, something which is highly important in a one-to-one teaching context. Behaviourist theories of learning are often cited as relying heavily on demonstratable behaviour, something which can result in teacher dominance. In contrast, constructivist theories of learning emphasise the role of the teacher in facilitating situations in which learners can construct their own knowledge. Closely linked to constructivism, Bruner's concept of spiral learning has previously been applied to music education; however, like Piaget's notion of a staged development, it is problematic when considered in terms of instrumental learning which has no agreed benchmarks. In other words, it is hard to know what knowledge students might be expected to construct in such situations and how this could be measured.

Social constructivist theories such as those of Vygotsky highlight the way in which learning can be affected by social interaction. Indeed, the acquisition of skills and knowledge with the assistance of a more knowledgeable 'other' has previously been linked to instrumental learning. That said, it is also necessary to acknowledge that this requires identity shifts which could be affected by the competing cultures of both teacher and student. This is of particular interest in a one-to-one teaching scenario where studies suggest the master-apprentice model still prevails.

Closely linked to such theories, Lave and Wenger's notions of socially situated learning highlight the role of apprenticeships, where learning is supported by participation in an activity alongside others. These theories, in part, led to the development of the idea of a community of practice where learning takes place through a process of participation and negotiation, and where no one person, for example, the teacher, dominates. The latter is of particular relevance in connection to an emerging understanding of community music and informal learning, and sits in contrast to the previously-cited dominance of teachers in one-to-one instrumental lessons.

Following the emerging theme of teacher dominance and control, I have discussed and reviewed (see Chapter 4, section 4.5) in particular the work of Bernstein, Freire and Foucault, and alongside the work of Argyris and Schön, they offer insights into the potential factors which might influence such teacher behaviour. Bernstein suggested that in order to offer greater choice, teachers would have to relinquish a degree of control. Foucault argued that knowledge could lead to power and as a result, institutions may seek to govern participants in a way which makes them obedient to an accepted system. Freire

was concerned that if students were merely receptacles for knowledge, this could lead to teacher dominance, and as found by Argyris and Schön, teachers may employ a range of methods by which they can retain control and govern their 'subjects'.

A wider discussion of the philosophy of knowledge within music education (see Chapter 4, section 4.4) raises a number of questions regarding the value of music as both an aesthetic experience and social practice. Coupled with that discussed above, the literature reviewed reinforces the complex and interconnected nature of instrumental teaching as part of a wider network of communities, institutions and influence. Overall, the literature reviewed suggests a disconnect between the wider practices of education, and those of instrumental teachers. The dominance of the master-apprentice model of teaching, which, in itself, proliferates a self-perpetuating, strongly loyalty-based 'system', seems only to widen such a gap. In Chapter 5, I will explore further the specific roles which private teachers undertake, before considering in greater detail, aspects of control and choice in private instrumental teaching in Chapters 6 and 7.

5. Who are 'private music teachers' and what does their role include?

5.1 Introduction

The aim of this chapter is to uncover more about the role which private music teachers play in the music education landscape. Through the 486 survey responses I received, I present a 'snapshot' of the profession in 2017, before considering in greater detail the way in which these teachers view their role and identity. I believe that by better understanding the interactions and underlying assumptions which occur in the course of private music lessons, all are better placed to probe more deeply into some of the finer details of the profession. The original survey, as was made available online, is given in Appendix E.

5.2 General statistics

One of the original aims of the research, and something which came out of phrase one, was the sense that we, both as a community of teachers and as researchers, needed to know more about who private teachers actually were, and how they view the work they do. Part of the main survey was designed to gather a range of data which sought to shed further light on a profession which has previously been seen as hard to access and hidden from view. I begin by considering questions related to the number of pupils taught, their age, and the additional work undertaken private teachers.

5.2.1 Number of pupils taught

Table 4: How many private pupils do you currently teach? (n=485)

Number of private pupils taught	Number of teachers teaching that number of private pupils	
1-9	153	31.5%
10-19	119	24.5%
20-29	92	19.0%
30-39	63	13.0%
40-49	29	6.0%
50-59	14	2.9%
60-69	8	1.7%
70-79	3	0.6%
80-89	2	0.4%
90+	2	0.4%

Mean average number of pupils taught: 20

5.2.2 Age of pupils taught

Table 5: What is the age of the youngest pupil you currently teach? (n=484)

Age of the youngest pupil taught (years)	Number of teachers for whom this is the youngest pupil taught	
9 and below	371	76.7%
10-19	91	18.8%
20-29	9	1.9%
30-39	6	1.2%
40-49	2	0.4%
50-59	2	0.4%
60-69	2	0.4%
70+	1	0.2%

Mean average age of the youngest pupil taught: 9 and below

Table 6: What is the age of the oldest pupil you currently teach? (n=478)

Age of the oldest pupil taught (years)	Number of teachers for whom this is the oldest pupil taught	
9 and below	9	1.9%
10-19	120	25.1%
20-29	16	3.4%
30-39	22	4.6%
40-49	40	8.4%
50-59	57	11.9%
60-69	107	22.3%
70-79	73	15.3%
80-89	30	6.3%
90+	4	0.8%

Mean average age of the oldest pupil taught: 48

5.2.3   Additional work undertaken

Overall, 86.3% of private teachers undertook additional paid work alongside private teaching of which peripatetic teaching was the most popular. These types of additional paid work are summarised in Table 7 below:

Table 7: Do you do any other paid work alongside your private teaching? (n=483)

Other paid work undertaken alongside private teaching	Number of teachers doing that paid work alongside private teaching	
Accompanying	122	25.3%
Composing	46	9.5%
Performing	206	42.7%
Peripatetic teaching	219	45.3%
Other music-related work	195	40.4%
Other non-music-related work	106	22.0%
None – private teaching is the only source of income	66	13.7%

5.2.4   Nature of additional work undertaken

Sixty-seven (67) different occupations were listed here, of which the top ten are shown in Table 8:

Table 8: If you have selected 'Other music-related work' or 'Other non-music-related work', briefly describe what this is (n=275)

Other paid work undertaken alongside private teaching	*Number of teachers doing that paid work alongside private teaching*	
Classroom teaching	33	12.0%
Administration	32	12.4%
Choral conducting	31	11.3%
Teaching in higher education	23	8.4%
Early years music teaching	18	6.6%
Workshop leading	15	5.6%
Conducting	12	4.4%
Music examining	11	4.0%
Proof reading	11	4.0%
Audio-visual recording and production	10	3.6%

Of the remaining work areas identified, a number of these were related to music; for example, training for music educators, music publishing, instrument repair, music promotion and music retail. A wide range of non-music-related work areas was identified, and these were as diverse as to include roles such as seamstress, osteopath, matched betting, local councillor, gardener, delivery driver, comedian, childminding and running a bed and breakfast.

A number of observations can be made from these statistics, but overall, they demonstrate what a wide and diverse range of teaching is undertaken, in addition to other work. From an economic point of view, it is possible to see why, with an average of only 20 private pupils, over 80% of teachers undertake additional paid work alongside their teaching. This also ties in with the notion of the portfolio career. Also notable is the wide range of ages being taught, right from the age of three, to those not far short of 100-years-old. This, once again, highlights the need for private teachers to be adaptable as they react to a wide range of different learners.

It is also appropriate here to consider the overall demographics of those who completed the survey itself.

5.2.5   Gender of survey respondents

Table 9: Gender of survey respondents (n=477)

Gender	Number of private teachers of that gender completing the survey	
Female	395	82.9%
Male	82	17.1%

5.2.6   Age of survey respondents

Table 10: Age of survey respondents (n=479)

Age group	Number of private teachers in that age group completing the survey	
Under 18	1	0.2%
18-24	25	5.2%
25-34	105	21.9%
35-44	111	23.2%
45-54	131	27.3%
55-54	92	19.2%
65-74	12	2.6%
75-84	1	0.2%
85+	1	0.2%

Clearly, it is a crude analysis, but taking the results of both the above, it might be deduced that the 'average' private teacher who completed this survey is a female aged between 45 and 54.

Table 11: Location of survey respondents (n=481)

Country in which private teaching is based	*Number of private teachers in that country completing the survey*	
United Kingdom	396	82.5%
USA	21	4.4%
Australia	17	3.5%
Canada	16	3.3%
Republic of Ireland	6	1.3%
Germany	5	1.0%
Netherlands	3	0.6%
Denmark	2	0.4%
Spain	2	0.4%
Sweden	2	0.4%
Belgium	1	0.2%
Brazil	1	0.2%
Cyprus	1	0.2%
France	1	0.2%
India	1	0.2%
Indonesia	1	0.2%
Italy	1	0.2%
Norway	1	0.2%
Portugal	1	0.2%
Switzerland	1	0.2%
Turkey	1	0.2%

5.3 Role and identity

Overall, 19% (n=93) of responses mentioned one-to-one interaction in one form or another. In general, this related to the teaching of their chosen instrument (or instruments) on an individual basis. There were, however, a number of responses which qualified the nature of this one-to-one interaction further. [19]P40 mentioned 'dealing one-to-one with

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[19] All survey participants were given a number in NVivo and that number is prefaced by 'P' to refer to each participant. These numbers do not reflect any particular grouping of responses. Unless clarification was required, extracts from the survey dataset are presented in their original form.

students', and from a linguistic sense, 'dealing' suggests a role which encompasses more than teaching alone. Two participants mentioned one-to-one teaching in terms of time, P224 saying lessons took place on a 'regular basis' whilst P126 talks of giving lessons 'over a period of time'. Two responses mentioned one-to-one teaching in terms of its setting, P42 saying that teaching took place specifically in a 'one-to-one' setting, and P45 saying it involved 'sitting alone in a room with a student'.

P294 emphasised the nature of needing to 'communicate on a one-to-one basis', but perhaps most importantly, P130 defined private teaching as consisting of a 'significant proportion of…just valuable human one-to-one interaction'. This point in particular links back to Participant B's response in Chapter 3 (section 3.2.3), who said 'I think we're enormously lucky to be able to have that kind of regular contact with our students'. Following on from responses relating specially to one-to-one teaching, three participants mentioned the independent nature of the role of the private teacher. P4 talks of 'teaching independently', whilst P76 said 'I enjoy the independence'. Similarly, P184 highlighted 'independence' as a particular feature of private teaching.

The employment status and financial nature of teaching privately were mentioned by a number of survey respondents, and this further highlights the independent and self-regulative nature of the profession. 5% (n=25) of respondents talked of private teaching taking place on a 'self-employed' basis, but a number of responses described especially the financial arrangements made directly with pupils, parents and guardians being of importance. In addition to teaching on a 'fee-paying basis' (P3), three respondents (P104, P114 and P186) explicitly mentioned being paid directly without an intermediary. Furthermore, P244 stated that 'my time and expertise is paid for by the student'.

Further highlighting the independent nature of the role, three participants described agreements being made directly with clients: P200 stated that in the case of private teaching, 'all income and administration [are] going through me'; P142 indicated that teaching took place 'via an agreement directly with parents/carer'; whilst P295 references teaching as taking place under a 'privately made arrangement'. These responses are further summarised by P475 who states that in the case of private teaching, 'you give lessons in exchange for money with no other parties involved other than teacher and student'. As with the data gathered in phase one, evidence suggests private teachers were conscious of the business side of teaching, and by consequence, the finances of it. This appears to be in slight opposition to previous research which has suggested teachers were more concerned with sharing their skills and knowledge than with any financial reward (Jones & Parkes, 2010).

Two conflicting views were presented on the financial solvency of self-employment, P156 indicating that as a private teacher, they were 'earning a precarious income', whilst P178 stated that by teaching on this basis they '[earn] well'. Finally, of particular note is this response from P45 who indicated that by teaching on a self-employed basis, they were required to provide 'value to them [the students]'. As well as the self-employed status of private teachers highlighted here, responses suggest the independent nature of the role is once again at the fore. Whilst private teaching can offer both positive and negative outcomes in terms of earning potential, there is a sense that with self-employment comes not only independence, but also responsibility.

As an extension of the above, it is also important to note that whilst great emphasis has been placed on teaching independently on a one-to-one basis, private teaching can also encompass groups. 3% (n=15) of participants described teaching 'small groups', but also 'groups' in general, and more explicitly, P354 mentioning teaching 'pairs' of pupils. It is worth noting that much of the above related to independent teaching can also apply to teaching groups on a private basis (e.g. agreements made directly with clients), and indeed, there has been an upsurge in recent years in the potential for group teaching, whether that be some form of crossover lessons, or 'buddy lessons' (Cantan, 2018b) or a complete transition from individual to group teaching (Topham, 2018). It is necessary to be cautious though, as previous studies have not been wholly in favour of group teaching (Wöllner & Ginsborg, 2011).

As a result of the thematic coding of survey data discussed in Chapter 2 (section 2.3.6), I will now examine in more detail how private teachers defined, described and perceived their role and job. Data here relate to survey question seven: 'if someone asked you what being a private teacher involved, what would you say?' Following coding, four overall themes emerged, each of which included a range of individual codes. These are given in Table 12, and each is discussed below:

Themes	Codes	
5.4 Attributes required for being a private teacher	*5.4.1*	*Awareness of pupils' individual needs*
	5.4.2	*An ability to set boundaries and expectations*
	5.4.3	*Control over what's taught*
	5.4.4	*Commitment, dedication, reliability, purpose, respect and generosity*
	5.4.5	*An ability to organise and be organised*
	5.4.6	*Self-motivation and commitment to reflection*
	5.4.7	*Personality traits*
	5.4.8	*Expertise, experience and skill*
5.5 Purpose and aims of being a private teacher	5.5.1	*Supporting and collaborating with other professionals*
	5.5.2	*Sharing the joy of music*
	5.5.3	*Sharing your experience as a musician*
	5.5.4	*The private teacher as mentor, facilitator and guide*
	5.5.5	*Developing the skills required for independent and lifelong learning*
	5.5.6	*Enabling pupils to fulfil their ambitions, goals and potential*
	5.5.7	*Developing pupil-teacher relationships and friendships*
	5.5.8	*To inspire, encourage, nurture and care for pupils*
	5.5.9	*To boost confidence, motivate, and build self-esteem in pupils*
5.6 The business of private teaching	*5.6.1*	*Provision of a suitable learning environment*
	5.6.2	*Marketing their business*
	5.6.3	*Administration and financial considerations*
	5.6.4	*Qualifications and continuing professional development*
	5.6.5	*Professional integrity and responsibility*
5.7 Private teaching activities	*5.7.1*	*Planning and preparation*
	5.7.2	*Making, buying and acquiring resources*
	5.7.3	*Teaching and delivering lessons*
	5.7.4	*Preparing pupils for exams*
	5.7.5	*Preparing pupils for performances, auditions and competitions*
	5.7.6	*Giving feedback and making assessments*

Table 12: Coding of phase two data related to the roles of private teachers.

5.4   Attributes required for being a private teacher

In this first section, I discuss those attributes which respondents to the survey felt were necessary to possess as a private teacher. In some cases, these attributes were referred to in terms of the ability of teachers to undertake a particular role or task, and in others, they referred to the personal attributes of the teacher themselves, perhaps what might be defined as 'teacher personality'.

5.4.1   Awareness of pupils' individual needs

There was a strong response from private teachers with over a quarter of all respondents referring to the need for teachers to be aware of the individual needs of pupils. Many of those participants referred to the need to understand how pupils learn and to be aware of their individual learning styles. P100 referred specifically to the three learning styles being 'aurally, kinaesthetic and visually', whilst P120 talked of the need for a holistic approach to each pupil 'dealing with body, mind and psychology of the student'. P165 took an even wider view of learning, saying teachers need an 'understanding [of] how the human body works'. Reference was also made to the way in which individuals learn an instrument, P158 saying teachers need 'an understanding that learning a musical instrument is a process, not a means to an end'. P302 provides a summary of their practice, saying private teachers are 'developing a variety of pedagogical approaches to meet different learning styles and needs'.

As found by Mills and Smith (2003), six survey responses referred to the need for teachers to be sensitive to the ability of pupils and to adapt their teaching accordingly. P38 refers to the need for teachers to have 'sensitivity to their [the pupils'] boundaries'. Whilst it is the case that sensitivity is an important consideration, it is also the case that through student and teacher negotiation, boundaries, or even perceived boundaries, can be challenged (Küpers et al., 2015). A number of participants talked of the need for teaching and lessons to be taught in a way as to best suit the individual needs of each pupil. In addition, P125 outlined the need to balance the needs not just of pupils, but of third parties too, saying 'I have to consider what the children want, what their parent wants, how they feel, how much time they can spend'. Several respondents expressed the need to be sensitive to the age of pupils. P343 refers to the physical limitations of pupils, saying that some pupils will be 'playing 'with' an instrument rather than on it', implying that in the earliest stages, pupils encounter a degree of experimentation with sound, rather than playing in the traditional sense of the word. The culture of individual pupils was also mentioned, P383 highlighting that 'it's about helping them find their own way but still function within cultures and traditions'.

As found by Wöllner and Ginsborg (2011), several respondents highlighted the fact that they, as teachers, were able to afford pupils individual attention in the course of their private lessons. Interestingly, P170 refers to the perceived benefits of private tuition in this respect, saying that lessons need to be a 'suitable pace for the individual child…it has to suit the individual. Otherwise it may as well be a class'. P305 summarises many of the responses, saying 'for me, it is about offering a personal service that meets the needs and wishes of the student'.

Responses suggest that private teachers see the ability to offer a bespoke service as important, so it is also interesting to consider the benefits of this awareness and adaptability which they mention. P42 asserts that through this ability to adapt and tailor lessons accordingly, 'student's learning needs are addressed in such a way as to ensure optimal learning and success'. P254 highlights the ability to specialise, saying that lessons can be 'geared towards student specialism', and P491 refers to the satisfaction that this tailoring of lessons can offer, saying that 'being able to tailor bespoke lessons for each student…is very satisfying for both parties'.

In the main, responses highlighted the idea of being adaptable in terms of the lessons themselves. P42 suggests that private teaching involves 'adapting lessons as necessary so that the student can learn in the manner that best suits him/her', and similarly, as highlighted by P93, an ability to change and adapt lessons and ideas 'to ensure your student understands'. Likewise, P99 writes that private teaching involves 'being prepared to adjust your plan depending on speed of progress and lots of other factors'. Also highlighted was the need for private teachers to have the attribute of being quick thinkers, with the ability to react in the moment. P212 writes that private teaching involves an 'ability to think quickly and adapt' whilst P411 writes of the need for an 'ability to react and change on the spot'. Above all, there was recognition that as private teachers, it was necessary to 'sometimes deviate from the norm' (P266), whatever the 'norm' might be.

Closely related to the need for private teachers to adapt to the individual needs of each pupil, was a need for flexibility. In general, there was a sense that private teachers needed to possess 'an ability to be flexible' as suggested by P341. Similarly, P412 writes that private teaching involves 'being very flexible', whilst P433 says 'great flexibility' is needed. P17 suggests that private teachers need to 'be open to a lot of flexibility about how the learning might progress'. This might include, as suggested by P72, the need for 'flexible ideas', or as highlighted by P172, a 'willingness to be flexible to tackle things in new ways'. The range of potential pupils is also highlighted, P155 saying that private teaching involves an ability to 'flex quickly, from teaching a young child to a teenager to an adult'. This in particular was highlighted in the statistics related to age of pupils outlined in

Chapter 5 (section 5.2), where data indicate pupils ranging in age from three to 95 were being taught. In more practical terms, the need to be flexible in working hours was also highlighted, for example P349 saying that private teachers need an 'ability to have a flexible schedule (work evenings and weekends)'.

In addition to the suggestion that an ability to be adaptable and flexible were important attributes of being a private teacher, P17 suggests that private teachers, 'need to be open-minded', with both P44 and P99 highlighting similar attributes. P44 also suggests that private teaching involves 'thinking outside the box'. In contrast, it was also recognised by P6 that 'being "private" and solitary can contribute to staleness'.

Responses point to an overriding sense that good communication skills were an essential part of being a private teacher, with 14% (n=69) of respondents highlighting this. This also extended to the need to be good listeners. It was accepted that part of the role involved dealing with a wide variety of people: for example, P287 says that private teaching requires them to 'GET ALONG WELL WITH SO MANY, WIDELY DIVERSE STUDENTS [respondent's capitalisation]', and this is summed up by P256 who says private teachers need to know 'how to communicate well with a wide variety of ages, stages and personalities'. The need for teachers to get along with students and parents was widely mentioned, P457 saying there is a need to work 'in partnership with student and parents'. P470 says that as a private teacher, they needed to build 'a rapport with the pupils and their parents', with both P144 and P359 saying that teachers need to be 'approachable'. In relation to the need for communication skills, especially with parents, P80, P122 and P203 mention the need for 'diplomacy'; P358 the need for 'resilience'; P164 and P411 the need for assertiveness; and P453 the need for 'tact'.

5.4.2   An ability to set boundaries and expectations

Responses implied that in addition to flexibility, private teachers also needed to set boundaries. P84 talks of the need for 'clear boundaries' and P341 the need for 'good boundaries' whilst P230 writes of the need for the 'ability to establish clear expectations both for students (learning expectation) and families'. P230 talks of family expectation in terms of matters related to scheduling, rearranging lessons etc.; the sense of instilling boundaries in relation to these is picked up by P263 who writes that teachers need to decide 'how flexible you are prepared to be with regard to rearranging lessons to suit the pupils' requirements'.

Two respondents explicitly mentioned the need to maintain 'ethical boundaries' (P309); P319 states that teachers need an 'awareness that we're not therapists, but sometimes

need to act as if we were, and must avoid overstepping the boundaries or messing with people's minds'. That said, as I shall discuss further in Chapter 5 (section 5.5.8) below, survey responses suggest private teachers were aware of their role as, amongst other things, life coaches and counsellors. Finally, although not explicitly mentioning boundaries, P268 says that one of the features of being a private teacher is 'trying to make the lessons fun and engaging whilst achieving targets'. This theme raises an interesting question regarding teacher control and boundaries, and I shall to this in later chapters.

5.4.3 Control over what is taught

Related to the need for private teachers to set boundaries is the degree of and ability to control what is taught in lessons. Whilst responses mainly centred around teacher control, pupil freedom and choice were also mentioned. For example, P71 writes that when teaching privately, students can 'enjoy the freedom to follow their interests as they make progress', though they go on to say 'I am in control of what gets taught, when, and how'. Equally, P201 simply says 'you're [the teacher is] in control'. This suggests that whilst pupils may enjoy a degree of freedom, as highlighted in previous studies (Burwell, 2016a; Gaunt, 2008; McPhail, 2013; Persson, 1994; West & Rostvall, 2003), the teacher dominates.

There is also a sense that as found by Lehmann et al. (2007) in relation to one-to-one teaching, the autonomy of private teaching offers teachers a greater degree of freedom. P109 states that as a private teacher, 'I have the freedom to teach in a way that is the summation of my life time's experience as a teacher'. P306 suggests that this freedom leads to consistency in approach, saying 'which for me is that classical vocal training is the basis and comes before pupils broaden to popular music. Some pupils need me to ease up on that, but I usually bring them round in the end'. This is a theme which also emerged in phase one (see Chapter 3, section 3.3.1) whereby Participant A indicated their approach to teaching singing was rooted in classical music, and the technique learnt through that could be utilised with additional genres in the future.

Responses suggest the lack of an overarching institutional framework allows private teachers greater autonomy. P188 defines private teaching as 'teaching without the involvement / infrastructure of a third party (school, institution, etc.)' and equally, P206 reinforces this, saying that private pupils are undertaking 'tuition outside of any other establishment i.e. Out of school/ college/ music centre'. P92 highlights the benefits of such freedom, saying there are 'possibilities to explore wider areas than in formal music

education controlled by curricula'. Similarly, P219 says 'I can select syllabuses and methodologies and not be pressured by government or school policies'.

The element of freedom identified above, was also highlighted by three participants in terms of pupils choosing to have lessons, and teachers having control over who they taught. P3 states that one of the features of private teaching is teaching pupils who 'opt in voluntarily'. Again, this relates to one of the interview responses in Chapter 3 (section 3.2.5). Related to this is the sense that pupils who 'opt in' are likely to be more interested, P356 saying that private teachers teach pupils 'who actually want to learn rather than being faced with an uninterested school class'. In turn, this highlights the potential motivational differences, P392 saying that private teachers are afforded 'peaceful lessons with motivated students who are generally fully toilet trained'. This implies students learning music in a classroom setting are perceived to be uninterested, whereas in a one-to-one lesson, they are fully motivated to learn.

If one of the attributes of being a private teacher is the ability and freedom to adapt their teaching to meet the needs of individual learners, then it may also be the case that another attribute is a teacher's ability to manage that freedom of choice, and as a necessary extension of that, their control. Whilst teachers persistently highlighted in their responses their ability to tailor private lessons to the needs of individual pupils, they also highlighted the need to set boundaries, and in some cases, to be 'in control'. This is suggestive of an emerging dichotomy between the freedom which private teaching affords teachers, and the way in which they manage this.

5.4.4   Commitment, dedication, reliability, purpose, respect and generosity

Whilst I have considered some of the practical attributes needed by private teachers, a range of further attributes were highlighted as being beneficial to their personalities. The largest of these mentioned by 7% (n=35) of respondents was the idea of commitment, both to their teaching, and to their pupils. P300 highlighted the fact that private teaching needs a 'long-term commitment', whilst P433 suggests that being a private teacher involves 'a commitment of time'. P192 highlights the role teachers play in pupils' lives, saying 'commitment and [dedication] in the lives of children are really what gets you in this kind of job'. The idea of dedication was mentioned elsewhere too, in particular, P427 saying that as a private teacher, they are providing a 'dedicated education to a student who requires a more independent learning environment'.

The idea of commitment and dedication was portrayed in other ways too, for example, P249 says that as a private teacher, 'you must be fully present with each student'.

Similarly, P306 writes that private teaching involves 'high levels of focus', and likewise, P314 suggests that private teachers need to be 'highly concentrated'. P329 says that private teaching requires '100% involvement', and similarly, P334 writes that private teaching requires teachers to be 'totally devoted'. The idea of involvement and dedication is perhaps summarised most effectively by P331 who says that private teaching involves 'spending half an hour a week giving your sole attention to the pupil to move them forward in [their] music education and direct them in [their] practice'.

Linked to the above is a sense that private teachers need to be reliable. Indeed, P287 writes that as a private teacher, it is 'IMPORTANT TO BE RELIABLE [respondent's capitalisation]'. Also linked to the idea of reliability, is the need to be 'conscientious' (P195) and have 'determination' (P204). In addition to the above, and closely related to the idea of devotion, P213 suggests that being a private teacher requires 'generosity of spirit', whilst P266 says private teaching involves 'being prepared to go beyond the call of duty'. P341 indicates that above all, private teachers should have 'deep respect' for their pupils.

5.4.5 An ability to organise and be organised

As previously highlighted by Liebman (2005), the need for organisational skills was mentioned by over a quarter of respondents. P237 says that private teaching involves 'being well-organised' whilst P253, P266 and P363 all say that it involves 'being very organised'. P272 says that it involves 'extreme organization skills' whilst P310 says 'I feel I have [to] be super organised'. P411 suggests that private teachers need 'highly effective organisation abilities', and P416 says 'strong organizing skills' are needed. Organisation was referred to specifically in terms of running a business, P273 saying private teaching requires 'good organisation skills that comes along with running a business' and P474 saying an 'organised business-head' is needed. Organisation was mentioned especially in terms of scheduling and timetabling. P325 says that private teachers 'have to be able to organise their schedule' whilst P437 says they need to be 'very well organized in terms of scheduling'.

As also highlighted by Liebman (2005), closely related to the need for organisation, is that of time management, something mentioned by 12% (n=59) of respondents. Primarily, this was referred to in relation to scheduling. P39 says that private teachers have to 'arrange lesson times' whilst P410 says that private teaching involves 'setting aside time for teaching'. Responsibility for their own scheduling was identified, P219 saying 'I work to my timetables, timescales and strategies', whilst P231 says that private teaching involves 'being in charge of my own timetable'. P373 suggests that private teaching requires 'good time management', with P411 saying 'excellent planning and time management' is

needed. Time management was also mentioned in terms of the lessons themselves. P234 suggests that private teaching involves being 'an excellent time keeper' whilst P479 writes 'you have to plan your time well, be vigilant that you are not going overtime during lessons'. P444 suggests that private teaching involves a 'hectic schedule', and as identified by P312, 'punctuality' is needed.

As an extension of the need for good organisational and time management skills, the notion of private teaching involving 'hard work' was highlighted in 6% (n=30) of the responses, P52 saying 'a lot of hard work' was required. P315 suggests that 'being a private teacher involves working hard' whilst P252 writes it involves 'hard grind'. That said, responses suggest hard work is not automatically a negative, P381 saying that being a private teacher involves 'a lot of hard but rewarding work'. Alongside 'hard work', the need for 'energy' was also highlighted, something previously indicated by Liebman (2005). P193 says private teachers need 'positive energy – even on the days you feel bad'.

Responses point towards an acceptance that the hours associated with private teaching were not always convenient in terms of a wider work-life balance. P22 says that private teachers need a 'willingness to work at all hours', whilst P269 suggests that private teachers are 'working the hours many people are winding down'. Similarly, P259 highlights the fact that private teachers are often 'working long hours', and likewise, P296 talks of private teachers 'working long antisocial hours'. Again, P288 refers to private teachers working 'anti social hours and long days', whilst P280 says 'it's also a lot more work than just the 30-60 minutes your student is in front of you'. As a possible consequence of the above, a number of teachers have referred to the tiredness experienced. P214 says that private teaching involves possessing a 'willingness to get tired!', whilst P288 highlights the fact it can be 'very tiring'. As suggested by P94, 'it is an intense job', and similarly, P238 says it 'can be mentally very tiring'.

Related to the one-to-one nature of the job, and to its hours, five participants mentioned the problems associated with isolation and loneliness. P94 states that private teaching can be a 'lonely job unless you go out of your way to meet other teachers'. P144 highlights the working hours as a potential reason for such loneliness, saying 'it is often anti [social], working after school hours' and indeed, goes on to say 'this is why I prefer to base my teaching in schools as much as possible'. Evidence in the dataset suggests isolation and loneliness may go hand-in-hand, P312 stating that private teaching inevitably includes 'some isolation', and P201 saying that if you only teach privately, you 'accept that you may feel isolated'.

5.4.6 Self-motivation and commitment to reflection

According to P161, 'a successful private teacher has to be very self-motivated', something also highlighted by P365 and P469. Closely related to the idea of self-motivation is the need for self-discipline, P238 writing private teaching involves 'much self discipline', whilst similarly, P312 says 'discipline (of self!)' is needed. P411 summarises these, saying that being a private teacher involves the 'ability to work both logically, analytically but above all creatively at the same time'.

Seven participants highlighted the need for teachers to be reflective in their work. P115 writes that private teaching involves 'reflection and self-criticism', and P266 says that as a private teacher, you 'need to reflect on your own teaching'. Similarly, P358 highlights the need for private teachers to have 'insight and the ability to reflect and consider [one's] own teaching skills and identify our strengths and weaknesses', and as suggested by P302, this 'continual reflection' is required in order 'to improve practice'. There was also the suggestion from P302 that this kind of ongoing reflection contributes to personal growth, saying that it allows teachers, to gain 'new grounds mentally and physically'.

5.4.7 Personality traits

It is appropriate to highlight some of the words used by survey respondents to describe what might be termed the 'personality traits' required by a private teacher. The need for empathy with students, was mentioned by eight respondents, for example P375 says private teaching requires an 'empathetic disposition'. Similarly, 'understanding' was mentioned, and also highlighted was the need for 'compassion', 'kindness' and 'humility'. Seven respondents to the survey highlighted the need for private teachers to possess a sense of humour. P147 writes that being a private teacher involves 'having a sense of humour', whilst P237 says it involves 'maintaining a sense of humour'. Indeed, P329 says the role of the private teacher involves the ability to 'always find the persons sense of humour'.

Closely linked to the need for a sense of humour, 11 responses highlighted the notion of 'having fun', something which was mentioned both in terms of teacher- and pupil-satisfaction. P259 suggests that private teaching involves 'having fun with people', whilst P342 says it involves 'having fun with music'. Both P89 and P99 say that private teaching involves 'lots of fun', whilst P45 says private teaching involves 'just having a nice time'. There was also a sense, as suggested by P98, that private teachers are involved in 'making music fun', and similarly, P150 says that teaching needs to be 'entertaining'.

There were 60 references to the attribute of patience in the dataset, and these responses suggest it is clearly something many teachers feel is an important requirement of being a private teacher. A number of responses highlighted the amount of patience needed, for example, P9 writes that private teaching involves having 'a lot of patience'. Indeed, P213 writes of the need for private teachers to have 'immense tolerance', whilst P245 highlights the need for 'endless patience', and P309 the need for 'infinite patience'. P375 suggests that private teaching involves having 'unlimited patience' whilst P435 writes of the need for a 'high degree of patience'. P411 writes that overall, as private teachers 'boundless tenacity and patience are a must!' The notion of patience was also highlighted in terms of its relationship to individuals. P55 says that private teaching involves 'being patient enough to deal with small children, grown adults and everyone in between'. Similarly, P86 highlights the need for 'patience (for all ages)' and P172 the need for 'patience with both students and parents'.

Linked to the notion of adaptability and flexibility, are the responses which highlight the need for teachers to be creative and imaginative, something mentioned by 12 respondents to the survey. For example, P358 suggests that private teachers need a 'creative ability', whilst P213 indicates a private teacher needs to be 'imaginative' and 'creative'. P309 highlights a link between creativity and the ability to respond to the individual needs of pupils, saying that private teaching involves 'endless creativity in how to teach the same ideas many different ways'.

Four percent (4%, n=20) of respondents highlighted the notion that private teaching required 'enthusiasm'. In some cases, this referred to the amount of enthusiasm required, P22 saying that being a private teacher involves 'a lot of enthusiasm', and P269 saying that it involves 'maintaining high levels of enthusiasm'. The idea of 'enthusiasm' was also mentioned in specific terms, for example, P148 suggests that private teaching involves 'being enthusiastic towards any attempt at music making', whilst P300 says it involves 'keeping enthusiastic about all types of repertoire'.

The 'love of music' was mentioned by eight respondents. P29 says that as a private teacher, 'you've got to love music', but equally P460 highlights the limitations, saying that private teachers need 'skills for teaching; Not just a love of music.' Alongside this, was a desire to encourage pupils themselves to acquire a love for music. P97 suggests that teachers need to 'nurture a love of playing an instrument', whilst P103 says private teaching involves 'encouraging a love [of] music'. Similarly, P345 says that private teaching involves 'creating a love of music', whilst P399 suggests it involves 'teaching students how to learn, and how to love music'.

Related to the notion of a 'love of music' is having a 'passion for music', highlighted explicitly in 11 responses to the survey. In the main, this was mentioned in general terms, with a number of respondents saying that private teaching involves 'passion'. P439 says that private teaching involves having 'passion and interest for your subject', and similarly, P76 says 'I'm passionate about sharing the skill with anybody who wants to play'. Likewise, P129 says that private teaching involves 'being passionate and vocational about music teaching as a profession'.

5.4.8   Expertise, experience and skill

As found by Creech (2010), an ability to play the instrument being taught was also a concern for the private teachers surveyed, this being referred to in 10% (n=49) of responses; however, the degree to which that skill extends was variable. P158 suggests that private teachers require 'a high level of skill and clear understanding of [their] own instrument', whilst P273 indicates 'a high level of competency on your instrument'. Perhaps at the lower end of the spectrum, P312 indicates that private teachers require a 'good knowledge of subject', whilst in the case of P37, appeared an afterthought, as they responded with 'oh and playing the instrument', possibly seeing this as something which was a given.

Much in terms of the ability to play the instrument was related to the need to demonstrate to pupils, something previously highlighted by Liebman (2005). Again, there was a good degree of variation in answers here, with P310 saying that private teachers need to have the 'ability to demonstrate / model everything that is being asked of the student', whilst P172 says they need to 'be willing to demonstrate regularly but not always'. There was some suggestion that private teachers should have 'good performance skills' (P168) and even be 'a performer' (P266), and as outlined by the statistics above (see Chapter 5, section 5.2), 42.7% (n=210) of private teachers responding to the survey indicated they also undertook paid performing engagements alongside private teaching. Evidence suggests that experience is important for the private teacher, P437 saying 'a strong background in your instrument' is required. Overall, whilst it was recognised that a love of music and ability to enthuse and inspire pupils was important, technical ability on the instrument, and a wider knowledge of musical concepts was also important.

In addition to the practical instrumental and vocal skills mentioned above, respondents also cited a number of knowledge areas with which they felt that private teachers should be familiar. The need for private teachers to be familiar with the repertoire of their instrument was mentioned in six survey responses, and specifically, being familiar with 'A WIDE RANGE OF REPERTOIRE [respondent's capitalisation]' (P287). The requirement

for private teachers to possess historical knowledge was specifically mentioned in terms of being able 'to play stylishly' (P40) in addition to awareness of the history of music. Also mentioned was the need for theoretical knowledge (P40), musical knowledge (P5 and P245), and subject knowledge (P159). This suggests that teachers may be aware of the different types of knowledge encountered, and these echo Swanwick's (1994) layers of knowledge discussed in Chapter 4 (section 4.4.1).

The area of knowledge mentioned most was that of technical knowledge, something highlighted explicitly in 3% (n=15) of responses to the survey. This relates closely to the practical instrumental and vocal skills mentioned above, as suggested by P271 who said that private teachers need 'expertise in specific instrumental technique'. Also mentioned was the need for 'technical know-how' (P38), 'clear technical understanding of own instrument' (P158) and 'continual exploration of technique' (P9). P45 wrote that private teaching involved 'serious technical discussion'.

5.5 Purpose and aims of being a private teacher

In this section I explore some of the outcomes identified by survey respondents as being part of the purpose and aim of being a private teacher. These range from how teachers see their role within the wider landscape of music education, to the ways in which they interact with their own pupils on a one-to-one basis.

5.5.1 *Supporting and collaborating with other professionals*

Eleven responses highlighted the need for private teachers to collaborate with a range of other professionals. P457 indicates that private teaching involves 'working in partnership', P284 saying that this may include working with both 'teachers and other professionals'. P6 highlights the benefits of collaboration, saying that private teaching involves 'collaborating with others in the profession - because together we're stronger'. Within these responses teachers wrote specifically of the need for 'meeting with other teachers' (P13), P167 saying 'it's important to mix with other musicians and teachers to exchange ideas', something previously highlighted by Aspin (2000). P341 highlights the need for private teachers to be 'connected to wider professional networks'.

Seven responses highlighted the importance of the private teacher supporting what is taught in the school classroom. P37 suggested that private teachers should have 'respect for all the processes that are going on in the classroom and outside of it'. P149 indicated that the things taught by private teachers should be linked to those being taught in school,

saying 'creating a scheme of work that aids the pupils learning at school within the curriculum'.

In addition to supporting the school music curriculum, responses indicated that private teachers should work in a way which supports and prepares pupils for their school music assessments. P69 highlights the need for 'maintaining close links with students' school music teachers in order to prepare students for assessment tasks', and similarly, P149 highlights the need for private teachers to be 'working with schools and music teachers to help with any GCSE/ A Level/ Btech performance work'. P75 writes that private teaching involves 'teaching repertoire suitable for school music exams too', and in addition to school-based assessments, P71 assists with 'Duke of Edinburgh assessments'. There is however, the suggestion from P347 that this involvement is not universal, saying 'I'm also keen to liaise with students' class teachers if they are preparing for GCSE, but I get the impression from them that I am in the minority here: I do think it's my responsibility!'

5.5.2   Sharing the joy of music

Six percent (6%, n=30) of respondents wrote of the role private teachers played in sharing the joy, love and enjoyment of music and music-making. Responses indicate that music was clearly important to private teachers, and that this should be transmitted to their pupils. P486 demonstrates their own passion for music, saying private teaching involves 'inspiring and engaging a music student into the wonderful world of music'. Similarly, P413 writes that for them, being a private teacher involves 'imparting my love and knowledge of music'.

Many of these responses highlighted private teachers' desire to pass on their own enjoyment of music. P162 and P236 suggest that private teachers are required to pass 'on the love of music', and P175 writes that private teaching involves 'inspiring a love of music in your pupils'. Similarly, P214 highlights the need 'to communicate the love of music to all my students' whilst P276 responded saying that 'fostering a love of music in students through enabling them to play their instrument' is an important role played by the private teacher.

Evidence suggests that this ability to pass on the joy of music was seen as a privilege, P238 saying it allows them 'the [privilege] of introducing people, young and old, to the magnificent world of music at so many levels'. There was a sense amongst many survey responses that the enjoyment which teachers had gained from music should be available to the next generation, P387 saying that private teaching involves 'ideally helping a new generation find pleasure in learning an instrument and developing a skill that will last them

for life'. Similarly, P337 says that as a teacher, they are 'trying to see that music becomes a friend for life for the pupils who pass through my hands', and likewise, P355 says they are 'trying to stimulate and maintain an interest in and enthusiasm for music'.

In addition to sharing the enjoyment of music, P470 highlights the need to nurture pupils, saying that private teaching involves 'nurturing on a one to one basis the technical skills, musicality, and hopefully enjoyment involved in playing an instrument'. Also highlighted is the desire to help pupils, P441 saying private teaching involves 'helping them to enjoy playing the piano, improving their understanding of music, it's ongoing and fascinating'. P258 talks of 'fostering a love of music in students through enabling them to play their instrument' and P275 says that private teaching involves 'instilling in them a love for and a curiosity about music'.

Also identified were the benefits of music-making in the wider world, P417 saying that private teachers are 'using the power of music to inspire, excite, heal, and to develop positive relationships and thus transform lives'. P334 suggests that private teachers need to be 'totally devoted to developing the love of music in the student'.

5.5.3   Sharing your experience as a musician

Whilst 6% (n=30) of respondents described the role private teachers played in sharing the joy and enjoyment of music, by contrast, 4% (n=20) of teachers specifically described sharing their own experience. Responses suggest that a teacher's own skills are something which should be passed on to their pupils, P86 saying that being a private teacher involves 'passing on my skills'. Similarly, P173 describes 'passing on experience' whilst P265 writes that private teaching involves 'giving expertise'. P281 says that being a private teacher involves 'enthusiastically passing on musical knowledge and skills' whilst P231 highlights the need to be 'passing on what I've learned - from my own teachers, and also from my pupils'. P205 suggests that private teaching involves 'passing on technique and knowledge of the instrument and its traditions'. These responses align with those of Participant C interviewed in phase one (see Chapter 3, section 3.2.9) who said that:

> 'I was very, very fortunate in the models I had as my teachers, I've emulated, certainly from [name removed], my singing teacher a lot of his attitude and expectation. He always found more in people than they expected, and I have tried to do that.'

This highlights that found by Gaunt (2008, p. 221) who writes that instrumental teachers were 'fulfilling a debt of gratitude for the knowledge and skills they had gained themselves by 'transmitting' them to the next generation'. Similarly, Jorgensen (2015, p. 5) argues too,

that 'music education is centrally concerned with transmitting and transforming a plethora of musical traditions from one generation to the next'.

Although there was a sense amongst survey responses that experience and expertise was something to be passed from private teachers to their own pupils, some mentioned this in a 'sharing' sense. P355 says that private teaching involves 'sharing knowledge and expertise with the pupil(s)', whilst P433 talks of 'sharing in learning together'. P76 said that as a private teacher, they are 'passionate about sharing the skill with anybody who wants to play' and P98 talks of being a 'guide to show pupils the journey into music'. There was also the suggestion that private teaching allows teachers to share their experience without external or institutional control; once again, I highlight P109 saying 'I have the freedom to teach in a way that is the summation of my life time's experience as a teacher'. I feel it is important to make the differentiation here between 'passing on' and 'sharing' as both could suggest differing levels of collaboration.

5.5.4   *The private teacher as mentor, facilitator and guide*

Although the primary focus has been on the notion of 'teaching' and being a 'teacher', a number of responses highlighted other ways in which teachers interact with their pupils on a one-to-one basis, and I feel it is important to highlight the language differences used here. 10 responses mentioned the role of the private teacher being a 'mentor' to and 'mentoring' their pupils. P486 wrote that 'a private teacher should be a mentor for the student guiding him/her to a holistic music learning'. One teacher (P169) said that being a private teacher involved being a 'challenger', whilst P97 saw their role being to 'facilitate the development of skills', something also highlighted by Aspin (2000).

Eight responses highlighted the role of the teacher as a 'guide', 'guiding' their pupils. For example, P47 writes that being a private teacher is 'to guide pupils to understand music', whilst P281 says that as a private teacher 'you are constantly guiding and educating students not only as young musicians, but developing their overall qualities as human beings as well.' Similarly, P449 says that private teaching involves 'guiding the student through playing, without dictating what they should do'. This reflects what Creech and Hallam (2010) refer to in terms of being a responsive leader. In light of previous research, the idea of mentoring and guiding is interesting and could be suggestive of a teacher-pupil relationship whereby they journey alongside one another, working towards common outcomes, hallmarks identified as important within communities of practice (Wenger, 2008). This could suggest also, a sense that some teachers wish to move away, or have moved away from the traditional master-apprentice model, to one which might be termed to be one of mentor-friend (Lehmann et al., 2007).

Four participants referred to the role of the private teacher as a 'coach', 'coaching' their pupils. P372 writes that being a private teacher involves 'one to one specialist coaching' whilst P395 says their role involves 'coaching the student to develop specific practice methods to foster the necessary technique for the instrument'. Nine teachers highlighted the role of the teacher in 'supporting' their pupils. P19 responds saying that private teaching involves 'providing help and support', whilst P24 highlights their role in 'supporting the student'. There was also a sense that pupils' musical development should be supported, P223 saying a private teacher's role is to 'help [develop] the musician inside who wants to play' whilst P93 responds, saying the role of the private teacher involves 'supporting their [the pupils'] development'.

5.5.5   Developing the skills required for independent and lifelong learning

It was recognised that as well as the work done with pupils in lessons, teachers also felt it their responsibility to ensure pupils had the necessary skills to work outside of the lessons and at home. 22 respondents referred to the need to facilitate the development of independent learning skills. Firstly, responses centred on the need for teachers to teach pupils how to practise. P37 says that private teaching involves '[teaching] how to [practise]', whilst P330 responded in a similar way, saying they help 'students to learn the techniques to practise to be able to play their instrument'. It was also recognised that effective practice offers benefits to pupils, P434 saying that private teaching involves 'teaching students how to practice, put in hard work and gain the benefits'. One response (P346) went as far as to say that as a private teacher, 'generally my lessons are on how to practice more than anything else'.

In addition to teaching pupils how to practise, responses also highlighted the need for pupils to 'develop good practice habits' (P12). P56 writes that private teaching involves providing pupils with 'practice strategies', whilst P151 says it involves offering 'practice tips'. One response, P395, highlights the link between coaching and practice, saying private teaching involves 'coaching the student to develop specific practice methods to foster the necessary technique for the instrument.' There was also a link to the idea of supporting pupils' work outside of the lesson, P243 saying that the role of the private teacher was to 'support practice at home'.

Linked to the idea of practice outlined above, a number of respondents specifically mentioned the need for pupils to develop the skills needed to learn independently outside of the lesson, something highlighted by previous research (Colombo & Antonietti, 2017; P. Evans & Bonneville-Roussy, 2015; Hallam, 2001). P11 suggests that private teachers should be 'giving individuals the tools to develop skills in and understanding of music', and

similarly, P10 says teachers should be 'giving people the opportunity to experience the pleasure and satisfaction of being able to make music for themselves'. Likewise, P28 says private teaching involves 'teaching pupils the appropriate skills and attitudes to allow them to develop to fulfil their musical potential and ambitions'.

Responses suggest that private teachers are conscious they are teaching a skill for life, P24 saying private teaching involves 'teaching a life skill'. P477 suggests that 'a private instrumental teacher must have an enthusiastic commitment to helping students become the best musicians they can be and encourage life-long love of their instrument' and closely connected to that, P345 says that private teaching involves 'preparing students for the future'.

Also highlighted were means by which teachers could enable pupils to be independent learners. For example, P470 says that private teaching involves 'asking questions to elicit the pupil's own self-teaching abilities' and at another level, P399 says it involves 'teaching students how to learn'. P388 suggests that private teachers are 'educating discipline in the pupil', whilst P175 says private teaching involves 'imparting the techniques to acquire the skills necessary to be an expressive musician on the instrument'. Other skills identified which enable pupil independence include teaching 'text interpretation, phrasing, form' (P56); encouraging pupils to 'research the pieces they are working on' (P56); teaching 'interpretation' (P75 and P56); and also teaching the skills of 'concentration and self-discipline' (P103). This suggests that teachers are aware that engagement with music on different layers is desirable. As suggested by Swanwick (1994, p. 25), a progression from propositional to direct knowledge, or knowledge by acquaintance, leads to the 'deepest levels of musical experience'.

Overall, responses suggest that private teachers are 'giving them [the pupils] the tools to one day do this on their own' (P274) and 'enabling a student to be able to play their choice of music once lessons have stopped, whenever that may be' (P266). P195 suggests that private teachers are involved in 'addressing the needs of the student in developing a love for and command of all aspects of music - it's sound, theory, history and culture and the technique required to communicate said music', P241 saying they are responsible for 'stimulating a life-long, life-enhancing love of music making'.

Survey responses suggest it was valuable for private teachers to reinforce the pleasure and satisfaction associated with learning and playing an instrument. This is perhaps best summed up by P10, who suggests that the role of the private teacher includes 'giving people the opportunity to experience the pleasure and satisfaction of being able to make music for themselves'. In addition to lifelong learning, responses suggested that music

was there to be enjoyed in the present too, P258 saying that private teaching involves 'fostering a love and enjoyment of music'. This resonates with Paynter and Aston (1970) who emphasise knowledge as coming from the experience of living. Similarly, P262 highlights the role of the private teacher in possessing 'a sincere love for sharing music and helping others enjoy music'. There was also a sense, as highlighted by P34 that the private teacher can also acquire satisfaction, saying that in their role, there is 'great satisfaction seeing people learn…setting work for them to stimulate, not frighten and make fun!'

5.5.6   Enabling pupils to fulfil their ambitions, goals and potential

Although the responses here were few in number, the language used in participants' responses is noteworthy. P19 suggests that private teachers are enabling their pupils to 'perfect the art' of playing, and similarly P431 indicates that private teaching involves 'teaching them [the pupils] how to improve musical proficiency in their chosen instrument'. In addition to the notion of perfection and proficiently, there was a sense from some responses that pupils should be 'successful', P42 saying 'student's learning needs are addressed in such a way as to ensure optimal learning and success'. That said, respondents also recognised that learning involves more than just success and achievement, P45 stating that private teachers are 'ideally seeing progression and improvement in their [the pupils'] playing'. It is a limitation of this research that it is not possible to know how private teachers define terms such as 'success' and the 'art' of playing.

Responses indicated that the role of the private teacher included enabling pupils to fulfil their ambitions and goals. Overall, there was a desire to meet the objectives of students individually. P72 highlights the need for teaching to 'suit their [the pupils'] objectives', whilst P68 suggests that the role of the private teacher involves 'enabling the student to get closer to achieving what they want from their singing'. P170 highlights the role of private teachers in 'working towards the individual's goals', though in the case of P180, there was a need to work 'towards common goals'. 'Common goals' is suggestive of joint enterprise, a hallmark of a community of practice (Wenger, 2008).

In terms of teaching itself, P28 suggested private teachers should be 'teaching pupils the appropriate skills and attitudes to allow them to develop to fulfil their musical potential and ambitions'. P183 goes as far as to suggest that the role of a private teacher is to 'make sure that students achieve their goals (whether those are formal or informal.)' P449 suggests that in order for pupils to reach their goals, private teaching involves 'making

sure they have the technical knowledge'. P350 states 'my private students are professionals and their goals are very specific'.

In terms of potential, the general consensus amongst relevant responses was that private teaching involves somehow unlocking the potential in pupils which already exists. P38 indicates that the role of the private teacher is to 'help encourage them [the pupils] to reach their potential', whilst P45 suggests private teachers are 'bringing out a person's potential as a musician'. P51 suggests that private teachers can unlock potential by 'building their capacity wherever possible', whilst P474 writes that private teachers need to 'enjoy engaging with pupils and stretching their abilities in a gentle way!' Responses suggest that, as highlighted by P329, private teaching involves encouraging pupils to 'aim for the best that they can achieve!' These responses suggest an awareness that learning, and development can occur in response to the environment and through social interaction, both important features of constructivism and social constructivism.

Five responses referred to the private teacher's role in developing pupils' talent. P50 responds, saying that the role of the private teacher includes the ability to develop pupils' 'musical talents', whilst P268 says that private teaching involves 'developing young musicians.' P466 highlights the role private teachers play in allowing pupils to grow, saying it involves 'nurturing many different levelled music students to enable them to foster and grow in their talent and achieve mastery of their instrument through sequential lessons'. Similarly, P141 writes of the need for private teachers to help pupils 'improve their talent to be the best they can be'. P467 stated that private teaching may involve 'extra coaching of talented students that requested that'.

In phase one (see Chapter 3, section 3.2.5), Participant A spoke of their ability as a private teacher, to avoid teaching anyone who, to them, appeared 'talentless'; however, as Holt (1991, p. 103) argues: 'it is not our proper business as teachers, certainly not music teachers, to make decisions and judgements about what people are or are not "capable" of doing.' The concept of talent is inherently problematic as indicated by the conflicting responses here; however, survey responses suggest that private teachers may see pre-existing talent as something which can be built upon.

5.5.7   Developing pupil-teacher relationships and friendships

Six percent (6%, n=28) of responses highlighted the need for and importance of the development of an effective working relationship between pupil and teacher. P69 states that private teaching involves 'establishing [a] relationship with individual students', P45 extending that to include 'developing a relationship with someone over time'. P98 said that

as a private teacher, they were 'relating personally to each pupil', and P215 describes the need for private teachers to build 'a strong positive rapport with the students (and their parents)'. The relationship with a pupil's parents and its effect on the overall pupil-teacher relationship is also highlighted by P219 who says, 'the relationship with the students is more personal and this may in part be due to the parental involvement'. P376 also highlights the need for private teachers to build 'a close relationship with the student and their family'. At another level, P248 says that private teaching involves 'getting to know lots of lovely pupils' with P287 saying that private teaching involves 'an ability to truly get along well with so many, widely diverse students'. In respect of developing the pupil-teacher relationship, P411 says that private teachers need 'good understanding of psychology of both tutor student relationship, and student motivation'.

Responses suggest that teachers were aware of the need to take an interest in their pupils, P67 saying that private teaching involved 'taking an interest in them [the pupils]'. P94 highlights the role a private teacher might play in the overall development of pupils, extending beyond the lessons themselves, saying 'you get to hear about your students travel through life; often hearing things that are personal'. The idea of a private pupil sharing personal information and experiences with their teacher is also taken up by P266 who says private teaching involves 'being a great listener, not only to music but also things that a student wishes to share, sometimes very personal', going on to say they offer 'a shoulder to cry on; and probably much more'. P355 goes as far as to say that for them, private teaching involves 'acting "in loco parentis" in pastoral matters'. Similarly, P347 also highlights the emotional involvement which private teachers invest in their pupils, saying 'I find myself getting a lot more emotionally invested in my private students than the ones in schools, so I guess being a private teacher involves a lot of personal relationship building too'. P444 says that for them, private teaching involves 'a lot of personal / intimate / emotional feelings to share with little [pupils]'.

The pupil-teacher relationship was also mentioned in terms of its effect on the teaching itself, P71 saying 'we make decisions, together'. P400 suggests that a good pupil-teacher relationship is important, so a 'child feels safe to explore the instrument'. That said, P383 highlights the fact that private teaching involves more than just the teaching itself, saying 'it's about more than just teaching music - it's social skills and personal development both [intellectually] and emotionally'. Highlighting the importance of social interaction, P130 states that as a private teacher, a 'significant proportion' of the lesson time 'is just valuable human one-to-one interaction'.

Seven respondents mentioned friendships with pupils. P30 writes that being a private teacher involves being a 'friend' to their pupils, whilst P29 says it involves 'being friendly'.

The idea of friendship is summarised by P23 who says that 'teaching is an all encompassing profession...we are teachers, mentors, friends and all to our students'. In relation to this, Mitra (cited in D. Evans, 2014) suggests a teacher is 'not a guide, not an expert, just a friend'. He goes on to say, 'this is no longer the century where we can say "I know best what you should do, just listen to me". That time has gone'.

5.5.8   To inspire, encourage, nurture and care for pupils

P6 highlights an overarching theme, that private teaching should 'POSITIVELY impact the lives of others through music and learning about music [respondent's capitalisation]'. 5% (n=25) of responses highlighted the need for private teachers to 'inspire' pupils with P130 saying this included 'inspiring musicality'. Similarly, both P121 and P342 suggested that private teaching involves 'inspiring creativity'. Some teachers also felt that it was their responsibility, as highlighted by P120 to inspire the 'next generation of musicians'.

Twelve (12) respondents mentioned the need to encourage pupils. In addition to a general sense of 'being encouraging', some specific areas were identified, for example, P103 saying that private teaching involves 'encouraging a love of music'. P252 highlights the fact that private teaching involves 'encouraging a wide range of abilities, ages and interests', whilst P289 suggests that private teaching requires 'encouraging their [the pupils'] love and knowledge of singing'.

Ten (10) responses explicitly highlighted the role of the private teacher in nurturing pupils. P466 responds saying that private teaching involves 'nurturing many different levelled music students', and similarly, P470 says it involves 'nurturing on a one to one basis the technical skills, musicality, and hopefully enjoyment involved in playing an instrument'. In addition to nurturing pupils, responses suggested that private teachers felt responsible for their pupils' own personal development as individuals. For example, P107 responds saying that private teaching involves 'teaching them about themselves'. Similarly, P155 says that private teaching 'involves great personal care, as I find I teach best when I've come from whole hearted space'. Overall, P185 states that private teaching involves 'love for one's fellow human'.

Twenty-one (21) respondents referred to the role the private teacher plays beyond music itself. P403 suggests being a private teacher involves 'being more of a counsellor than a music teacher, since private teaching is so personal'. Similarly, P371 writes that private teaching involves being a 'part time counsellor', P329 going as far as to say a lesson can be '40% counselling'.

Similarly, a number of these responses highlighted the role a teacher might play in being a 'life coach' (P30). P129 writes that as a private teacher, they are often a 'mentor and sometimes life coach'. Some respondents saw their role in more specific terms, P169 saying that they acted as a 'social worker, psychologist, [and] physiotherapist'. A number of teachers referred to the psychological support they offer, for example, P129 saying that being a private teacher involves 'being a psychologist'. Likewise, P155 says that being a private teacher involves being a 'psychologist and sometimes, parent', whilst P468 says that a teacher provides 'psychological support'.

Overall, responses suggested that private teachers needed to be good listeners. P288 states that as a private teacher they need to be a 'GOOD LISTENER (EVEN A PSYCHOTHERAPIST!) [respondent's capitalisation]' and similarly P366 says 'you have to be a good listener as well as pupils come with their life's problems'. P183, P353 and P471 all said that private teaching involves 'being a therapist', whilst P319 says private teachers require 'counselling/therapy skills'. This echoes the contents of an article which suggests that learning to sing is a cheap form of therapy; an anonymous singing teacher writes:

> 'In a nutshell, teaching singing is a responsibility, rather than a job. If you understand that some of the people you teach are never going to be singers, but just need an hour to relax, disgorge personal information, have someone really listen to them, or even an hour just to feel special, then you have got what it takes to be a singing teacher. Of course, knowing how to sing is helpful too.'
>
> (Anonymous, 2016)

Responses suggest that private teachers are used to, and perhaps even expect to, fulfil roles beyond teaching the instrument itself, and from the examples given above, this may extend to roles such as psychotherapy which are highly regulated professions in their own right.

5.5.9   To boost confidence, motivate, and build self-esteem in pupils

Eight percent (8%, n=39) of responses highlighted the role of the private teacher in 'boosting confidence' (P67) and 'confidence boosting' (P54). Responses suggest that private teachers were aware of the need to develop pupils' confidence (P103) and to improve 'their [the pupils'] confidence levels' (P107). P205 highlights the need for private teachers to have 'confidence in the student'. P397 suggests that the role of the private teacher includes 'giving students confidence, so they can begin to explore and develop their singing voice'.

Similarly, a number of these participants highlighted the role the private teacher plays in motivating pupils. Responses suggest that private teachers themselves may feel

responsible for this, P310 saying their role was to be 'motivational for my students', and similarly, P329 saying they needed to be '100%...motivational and inspirational'. P388 suggests that the role of the private teacher includes 'motivating pupil's interest'. P451 suggests that private teachers need a 'motivational personality', and P441 highlights the need for private teachers to have a 'good understanding of…student motivation'.

P266 highlights the role private teaching plays in 'encouraging self-belief', going on to say their role involves being 'a builder of self-esteem'. They suggest that this includes 'encouraging acceptance of mistakes' and 'encouraging a determination to succeed'. Overall, as suggested by P37, private teachers may play a role in ensuring pupils experience the 'joy of conquering' themselves. Similarly, P318 highlights the role private teachers play in pushing pupils 'beyond their perceived ability', and as suggested by P335, 'getting the best out of them'.

5.6   The business of private teaching

In light of the interviews conducted in phase one, it is perhaps unsurprising that many responses referred to the business aspect of being a private teacher. Indeed, responses suggest that this was one of primary factors setting private teachers apart from those teaching within an institution or similar framework.

5.6.1   Provision of a suitable learning environment

Generally, private teachers referred to either teaching from home, teaching in pupils' homes, or a combination of both. This is summarised by P254 who says that private teaching involves teaching in an 'environment away from school'. Three respondents went on to highlight this further: P475 said private teaching involved 'teaching someone outside of a pre existing network of music lessons and teaching eg. Within schools or a city music service' whilst P476 writes that private teaching involves 'teaching [the] instrument outside of [an educational] establishment eg teacher/ pupil's home, other mutually convenient place'. P483 summarises both these responses, saying that private teaching involves 'teaching singing or music in any setting except schools'.

It is worth noting that in terms of pupils having lessons at the teacher's house, a number of responses suggested that teachers were aware this involved opening up a space which would normally remain private; for example, P117 highlighted the fact that private teaching involved 'opening your home to some pupils and their parents'. Likewise, P164 said private teaching 'involves allowing people into your home and also their families'. Similarly, P226 says that private teaching involves 'having people into your own home for

lessons'. P324 highlights the fact that private teachers need to be 'willing to let people into your home'. Responses suggest that a shift, both physically and mentally is required for the home to become an optimal space for learning, for as one respondent (P353) highlighted in very practical terms, there is need to 'keep the downstairs loo clean at all times!' Whilst this is a concern in many areas of education, including those not related to music, in contrast to private teaching, teachers do not necessarily under normal circumstances expect to undertake such tasks themselves.

A number of advantages of teaching from home were highlighted, P76 saying private teaching involved 'working at home with my own instruments and teaching resources'. Responses indicate that pupils coming to the teacher's home was also of benefit; for example, P308 said 'I like working from home, the pupils come to you'. That said, not all respondents saw teaching from home as advantageous, P319 saying that undertaking private teaching from home required an 'ability to negotiate with other members of the household so that the space can be shared'.

A number of responses highlighted the importance of providing an optimal learning environment for pupils in which the learning could take place. Some responses highlighted the practical nature of this, P341 saying that private teaching involves 'having a good space in which to teach', whilst P360 says it involves 'making sure your house/music room is suitable for the task'. Likewise, P437 suggests that private teachers need to 'have an appropriate studio space' and in this respect, P394 says private teaching involves 'tidying up my house fast'.

Other responses described an optimal learning environment in an atmospheric sense. For example, P50 suggests that private teachers need to create a 'happy and positive learning environment', whilst P323 suggests similar, saying a 'supportive, student focussed and student friendly setting' is needed. The way in which the environment had a positive effect on learning was also highlighted, P42 saying that in these circumstances, 'student's learning needs are addressed in such a way as to ensure optimal learning and success'. Similarly, P37 highlights the need for private teaching to involve 'cultivating an open and creative environment that is challenging and [trust building]'. These responses suggest an awareness that the environment can have an effect on pupils' learning.

Responses from those who travelled to pupils' homes to teach suggested this experience was not wholly positive. P366 said that private teaching involved a 'lot of travel', whilst P377 responded that private teaching involved 'travelling, travelling, travelling'. This echoes the experiences of Participant A (see Chapter 3, section 3.3.1) who talking of travelling to pupils' homes to teach, said:

'you may be the cleaner, the level of importance is just right at the bottom for some people, especially when they're used to having people turn up at their houses, you know, to do various tasks or various jobs and things.'

This reinforces the varying perceptions of the status of private teachers.

5.6.2   *Marketing their business*

Twenty (20) respondents referred to the need for private teachers to be effective in their advertising and marketing. P38 highlights the need for private teachers to undertake marketing in order 'to ensure a steady stream of pupils', and likewise, P55 reiterates that private teachers need to ensure they have 'enough students to pay the bills'. Likewise, P187 highlights the need to generate income, saying private teachers need to use 'marketing and communications to maintain income'. References to advertising and marketing referred, in the main, to finding new pupils, with an awareness, as highlighted by P187, that there is 'always need to promote yourself'. P327 mentions the need for private teachers to be 'proactive about finding new work', whilst P455 writes that private teachers need to undertake 'heavy recruiting'.

The skills needed for effective marketing and advertising were also mentioned. P86 highlights the need for private teachers to know 'the local market value of what [they] do to ensure that [they] keep students'. Also highlighted was the fact that private teachers are required to have the 'ability to "sell oneself" and describe lessons to prospective students' (P230). The practicalities of advertising and marketing were rarely mentioned, with only P353 saying that private teaching involves 'advertising your business, having a website, creating and maintaining a presence on social media sites'. As has been the case in previous research (Zhukov, 2013), a lack of what teachers saw as 'business training' was also highlighted by Participant A in phase one (see Chapter 3, section 3.2.7).

5.6.3   *Administration and financial considerations*

In continuation of the theme above, 20% (n=99) of respondents referred to the need for private teachers to be versed in the administration of running a business. In particular, being responsible for their own financial record-keeping was highlighted. In that respect, it was recognised, quite extensively, that being a private teacher involved the aspects of being self-employed or a 'sole trader' which would affect any other business operating on a similar basis. P164 points out that private teaching involves the 'usual jobs associated with being self-employed', and similarly, P92 highlights the overall need for an 'awareness of teaching as a business'. P220 suggests that private teachers are effectively running as a 'SMB; small/medium sized business' or alternatively an 'SME (small/medium

enterprise)'. In summary, P439 indicates that private teachers are effectively 'small business owners'.

Whilst the majority of responses recognise many of these administrative activities as essential parts of running a business, several responses suggest that not all teachers see these as positive aspects of teaching. P96 suggests that private teaching requires and involves 'more administration than you might think there would be!' whilst P296 suggests that an additional amount of time is spent, unpaid on 'administration'. This is in contrast to responses which recognised that pupils are not paying solely for the lesson time itself, but additionally, all of the administration and associated work which goes with that lesson. Responses related to finance and in particular, tax, dominated; for example, invoicing, accounting, self-assessment tax returns, banking, bookkeeping, collecting and managing payments were all mentioned. Also related to financial concerns were the need to issue and maintain appropriate contracts, policies, or sets of terms and conditions.

Also mentioned was the need for private teachers to be appropriately insured. Responses recognised that this may vary depending on circumstances, but may also be dependent on the hiring, renting and maintenance of facilities. These responses suggest private teaching does not necessarily have to be a home-based business. Also highlighted were general administration tasks such as paperwork (e.g. exam entries) and reporting to parents (e.g. lesson notes and written reports). These responses are summarised by P296 who says 'as a private teacher you have to pull all aspects of business or tuition together & present [it] as a package'.

5.6.4   Qualifications and continuing professional development

Eighty (80) responses related not just to the notion of private teachers being qualified, but also that private teachers felt responsible for and committed to their ongoing training and development. P124 suggests that a private teacher needs to be a 'self-starter' requiring a 'lust for continual professional development'. P168 highlights the need for private teachers to possess a 'willingness to learn', whilst P195 writes that 'one has to be conscientious about one's own professional development'. Similarly, P269 says that as a private teacher, you need to take 'charge of your own CPD'. P311's response highlights the potential isolation of private teachers, saying 'as I don't teach around other teachers I find that I have to keep up to date with CPD (continuing professional development) courses etc to make sure that I am up to date'. Previous research (Upitis et al., 2017) found that teachers reported high levels of engagement in CPD.

Responses indicate that professional development can take many different forms. P18 suggests private teaching involves 'keeping up my own CPD by reading up on best practice, and participating in subject related CPD such as The Curious Piano Teacher's website, as well as attending courses like The Music Education Expo'. Other respondents cited other examples of CPD such as workshops, online courses and masterclasses.

The need to keep reading about one's subject was highlighted; for example, P56 relates their desire to read 'articles on professional singing and vocal health tips'. P302 writes that private teaching involves 'reading journal articles'. In addition to reading, listening was also highlighted, P306 saying 'encouraging listening broadly to others singing' is a 'part of the process of learning'. Responses suggested there was a need for private teachers to remain up-to-date with the latest research, whether that be in the form of general research or as P40 says, 'researching ideas'. P129 writes that for them, private teaching involves 'constant learning in the field of pedagogy/vocal science'. P82 suggests that private teaching involves 'staying up to date with teaching methods' with P85 highlighting the need to keep 'up to date with the latest repertoire'. P52 also highlights the need for teachers to research repertoire. P102 writes that private teaching involves 'keeping knowledge up to date', and similarly, P129 highlights the need for private teachers to stay 'up-to-date with musical trends'.

Also highlighted was the need for private teachers to continue having lessons themselves. P13 writes that private teaching involves 'personal musical development (practising and taking lessons)'. P252 suggests that private teachers should also continue developing their performance skills, saying there is a need for 'keeping one's own playing and performing ability' in focus. Despite this, P151 highlights a notion that private teachers are 'juggling music study too', suggesting there are time constraints. Related to that, P201 indicates that for private teachers 'all CPD would be self-funding'. That said, responses also suggested that CPD could be seen as an investment, P302 saying private teachers need to 'invest in coaching / lessons / masterclasses'.

Although the majority of responses related to the development of musical or teaching skills and knowledge, also mentioned was the benefit of developing skills outside the teacher's specific field, for example, P304 highlights the development of 'related skills in Alexander Technique and…Yoga, Pilates, Tai Chi'.

Echoing previous research (Burwell, 2005; Haddon, 2009), only two responses indicated there was a need for private teachers to be qualified. P229 says that 'a private teacher should be as qualified as one found in a school/institute setting, and specially trained' but goes on to say 'this opportunity I find lacking in the UK'. P234 writes that private teachers

should have undertaken 'proper training first and foremost. A full time course in music college to achieve good standards of one's own performance and that must include principles of teaching'. No responses mentioned the need for private teachers to gain additional qualifications once teaching.

P8 highlights the need for private teachers to have 'pedagogical skills'. P437 suggests that private teachers should undertake 'pedagogy courses', whilst P168 says that a 'wide knowledge of Piano Pedagogy and repertoire' is needed. P309 suggests that private teaching involves 'pedagogy – a fascination with the theories and art of teaching and learning'. Similarly, P158 says that private teaching involves 'understanding the process of development (physical, cognitive and emotional) in children and teenagers'. Echoing the need for specialised teaching skills (Lehmann et al., 2007), P439 indicates private teachers require 'ideally not just knowledge of music/instrument/topic but also education', and similarly, P465 says 'excellent knowledge and teaching skills' are needed. Pedagogy was also mentioned in relation to a specific approach, P276 saying private teaching involves 'always incorporating [Kodály] Principles of teaching music'.

5.6.5 Professional integrity and responsibility

There is inevitably some overlap here, as responses suggested CPD was seen as being closely related to professional integrity. An overarching response came from P37 who wrote that private teaching involves 'having respect for your own professional integrity'. A number of responses related specifically to the idea of teachers being professional. P465 responds saying that private teachers need to be 'professional in every way' whilst P446 says that private teachers need to 'work in a professional manner'. Similarly, P302 highlights the need for private teachers to maintain 'professional standards', whilst P131 writes of a need for 'professional conduct'.

In practical terms, a variety of aspects were mentioned in terms of being professional, from the overriding sense that private teachers are 'making lesson day a priority so that you are available to students regularly and routinely' (P230), to the need for a 'high work ethic, and pride (in the sense that one is not "just" a private teacher)' (P229). The idea that someone is not 'just a private teacher' is touched on by P146 who states that private teaching involves 'being as professional as when I was working as a peripatetic teacher but without the stress of poor equipment and surroundings'.

Closely related to the notion of professionalism, was that of integrity, P266 responding that private teaching involves 'honesty and integrity'. The idea of honesty was picked up also by P309 who stated that private teachers need 'honesty about what one can't do or

doesn't know'. The idea of reputation was highlighted by P375 who said the private teaching involves 'building up a good reputation', and P306 states that private teaching involves 'maintaining high standards'. Also highlighted was the need for teachers to be careful, P289 saying that private teachers need to 'work towards a sound and safe singing technique'.

P22 suggests that private teachers require trust in their 'own skills', and this is further highlighted by P365 who states that private teachers are 'accountable to yourself and your success is reflected in the pupils enjoyment and continuation'. Confidence is also highlighted, P229 saying that private teachers 'must be confident' in their teaching.

A number of participants highlighted the importance of belonging to a professional association. P360 states that as a private teacher, it is 'essential to be a member of ISM and EPTA, for the benefits they give'. Similarly, P365 states that private teaching involves 'paying membership fees for being part of the local/national music teachers associations'. As well deriving the wider membership benefits of belonging to such organisations, the CPD opportunities they offered were also highlighted, for example, P325 saying 'it is important to develop as a teacher, so being a member of ISM, AOTOS and other organisations can help to keep abreast of research and development'.

Closely related to the need to belong to a professional association was the need to remain up-to-date with current law and legislation. P327 writes that private teachers need to ensure they 'stay up to date with legislation, such as safeguarding awareness and child protection'. Similarly, P201 responded, saying 'T&C, public liability, DBS (if you can get it), proper insurances and registering with HMRC are all essential' whilst P168 writes that private teachers require 'membership of a good association [such as EPTA] to provide good insurance'.

Responses suggest that whilst teachers were aware of the need for training and development, and the need to be professional, the requirement for private teachers be qualified appeared either less important or was possibly taken as a given. As P156 highlights, private teachers are 'competing with an unregulated workforce'; however, suggesting highly contrasting views in this area, P307 suggests that everything else involved in being a private teacher is secondary to 'being qualified'.

5.7   Teaching activities

Finally, I will explore some of the activities which respondents indicated were undertaken in the course of delivering the individual lessons themselves.

5.7.1 Planning and preparation

Thirteen percent (13%, n=64) of responses mention planning and preparation, generally in terms of individual lessons rather than a curriculum or scheme of work. Again, mention was made for the need to plan for each student individually (P94) and to provide bespoke lessons (P218). A number of teachers have referenced the need to be well-prepared for lessons, P90 saying that as a private teacher, they need to be 'well-prepared so that during lessons we can focus entirely on music'. Likewise, P272 writes that being a private teacher 'involves a lot of careful planning', and P273 highlights the need for a 'high level of preparation for lessons'. Also mentioned is the need for private teachers to have the ability (P375) and skills (P314) to plan lessons accordingly. The specific act of 'lesson planning' is rarely mentioned, although P100 says 'lesson plans include weekly, termly and yearly'.

Although much was mentioned about planning generally, only a small number of these responses related to planning a curriculum or programme of study, something reflected in Jorgensen's (1986) study. A number of responses related to designing a curriculum which, once again, needed to suit the needs of individual pupils. P45 said that being a private teacher involves developing 'a programme designed to suit the student individually', and similarly, P147 says private teachers need to decide 'on a curriculum for each individual pupil'. As argued by Paynter and Aston (1970), P195 reiterates the need for private teachers to develop a 'pupil-centred curriculum', whilst P434 writes of the need for private teachers to plan 'an appropriate pace and curriculum for each student'. Also mentioned was the need for private teachers to provide 'structure' (P63) and a 'sense of direction' (P448). P466 highlights the notion that pupils need to 'grow in their talent and achieve mastery of their instrument', and this can be achieved through 'sequential lessons'.

5.7.2 Making, buying and acquiring resources

Twenty-two (22) responses referred to the need for private teachers to be responsible both for buying and making resources for use in lessons. Responses suggested that by being responsible for this, it enabled teachers to keep their teaching and lessons fresh. For example, P71 writes 'I decide which books to use and make purchases with knowledge, most of the time, and try new books and approaches to keep things fresh'.

Similarly, responses indicated there was also a need for private teachers to keep abreast of the latest repertoire and resources, P85 saying there is a need to keep 'up to date with the latest repertoire' and P280 highlighting the act of 'going out and sourcing new music

on a fairly consistent basis'. Mention was also made of the need to maintain a knowledge and understanding of technological developments, P309 writing that teachers need to invest in and understand 'technology, e.g. microphones, amplifiers, music and recording software'.

Responses suggested that private teachers were aware they were providing and teaching with their own resources (P405) rather than those provided by an institution. Similarly, mention was made of the need for private teachers to create their own resources, but also in terms of composing (P9) and arranging (P266) music specifically to suit the needs of individual pupils. Specifically, P338 writes that they compose 'pieces of music for students (I work with a lot of 4-8 year olds and find that the easiest way to teach them is to write up lots of easy tunes rather than dive into a music book that it will take them three years to clock on to.)'. P5 specifically highlights the role of the private teacher in providing 'stickers' to pupils, suggestive of a desire to praise and motivate pupils.

5.7.3   Teaching and delivering lessons

Twenty percent (20%, n=98) of responses talked specifically about teaching and delivering lessons as being part of the role teachers play. A number of responses here highlighted that the role of the private teacher included teaching and working with both children and adults, although others such as P83 specifically mentioned that the role of the private teacher is to 'teach children how to play a musical instrument'. Similarly, P108 talks of 'teaching children' and P117 responded that private teaching involved 'spending 20-30 minutes tutoring a wide variety of individuals (mostly kids) in how to play an instrument'. In addition to teaching, a number of participants used words related to 'instruction', for example, P160 says private teaching involves 'encouraging people with some music ability to work towards improving their skills with their chosen instrument through instruction'. Similarly, P361 talks of 'instruction of weekly lessons'. P69 indicated that private teaching involved 'intensive teaching'. No teachers referred to the provision of musical experiences.

Respondents mentioned a range of skills which they taught, and which they saw as a necessary part of the private teaching they undertook. These included teaching composition, improvisation, executive skills, aural, ear-training, musicianship, and sight-reading. The two areas which were expanded on more fully were teaching technique, and teaching music theory and musical knowledge. P47 writes that private teaching involves 'enabling them [the pupils] to master the correct technique', and similarly P165 suggests it involves 'teaching good technique'. Responses suggested that any technique taught should promote safe use of the instrument and body. P449 talks of the need to make 'sure

142

they [the pupils] have the technical knowledge needed to achieve their goals', and similarly, P395 suggests that private teachers should 'foster the necessary technique for the instrument'. P450 highlights the role technique plays more widely, saying that private teaching involves 'making sure they [the pupils] have the technical knowledge needed to achieve their goals'. Indeed, previous research (Lehmann et al., 2007; V. Young et al., 2003) found that 'good' technique was highly valued by teachers.

The responses in respect of the teaching of music theory and musical knowledge related predominantly to note-reading and, as suggested by P75, 'how to read music'. Other areas mentioned included teaching meter and rhythm (P132), keyboard harmony (P224), form (P330), music history (P433), scales, chords, arpeggios and cadences (P443). Like P284, a number of respondents mentioned the role private teachers play in 'teaching theory alongside practical', and overall, responses indicated private teachers should be 'instructing pupils in the skills and knowledge they need to make music' (P12). In contrast to Paynter and Aston (1970), these responses suggest that teachers compartmentalise these skills.

5.7.4   Preparing pupils for exams

Eight percent (8%, n=40) of responses explicitly mentioned the role private teachers play in preparing pupils for graded music exams and assessments. Overall, responses suggested that teachers prepared pupils for graded exams 'where appropriate' (P243 and P275). Some responses demonstrated an acceptance that not all pupils wish to take exams, for example, P117 writes 'some may not wish to go down this route'. P256 highlights the different reasons people learn an instrument, saying that private teachers are required to teach to 'individual needs- eg exam, non exam, hobby'. P394 highlights the role of the private teacher in making an assessment about exam readiness, saying they need to be willing 'to put pupils through exams and tell them honestly when they are not ready'.

There were, amongst the mentions of graded exams and assessments, two opposing views. P357 suggested that private teachers should be pro-exams, actively encouraging pupils to take them, highlighting the role of exams as 'milestones (demonstrating skill levels attained)'. In contrast, P34 highlights that as a private teacher, there is 'great satisfaction seeing people learn, being able to judge your pupils progress without Grades'. This is suggestive of the greater freedom which teachers may possess when teaching privately, where, as mentioned by Participant A (see Chapter 3, section 3.2.2), there does not exist the institutional pressure to measure pupils' progress through exams.

5.7.5   Preparing pupils for performances, auditions and competitions

Twelve (12%, n=59) of respondents referred to the role private teachers play in preparing pupils for performances. The performances mentioned included concerts, recitals, festivals, competitions, recording sessions and auditions. Some teachers saw it as part of their role to seek out suitable opportunities in which pupils could perform. For example, P85 writes that private teaching involves 'finding suitable performance opportunities for pupils'. However, responses suggest an awareness that it might be necessary for private teachers to arrange their own performance opportunities for pupils, as suggested by P263 who says that private teaching involves 'finding performance opportunities (either putting on your own concerts or entering pupils for festivals/competitions)'.

The idea of arranging opportunities in which pupils could perform was mentioned fairly widely. P74 writes that being a private teacher involves 'providing performing opportunities', and similarly, P296 says 'organising performance opportunities'. Several of these responses mentioned, for example, the need for private teachers to be 'organising student concerts and performances' (P82), with P254 highlighting the need for teachers to be 'offering performance opportunities such as concerts.' In addition to concerts, P334 refers to a wider range of opportunities, saying that 'organising masterclasses and workshops are also an important part of teaching a musical instrument'. Also highlighted, was an awareness of the need to offer opportunities to adult learners, for example, P285 says that being a private teacher involves 'putting on concerts for them [the pupils] and my adults to appear in; performance opportunities they wouldn't necessarily have otherwise'.

In addition to performance opportunities, some respondents referred to the notion of teaching pupils how to perform. For example, P56 suggests that being a private teacher involves teaching pupils 'how to present themselves [in] auditions and competitions' whilst similarly, P395 writes of 'mentoring of [students] in handling [performance] techniques'. Likewise, P357 highlights the role private teachers play in 'supporting pupils' development of performance skills, including presenting opportunities for them to perform (which may include recording)' and P486 suggests that private teaching includes 'helping him/her to communicate with an audience and express his/her emotions through music'. Another area mentioned was the psychological and emotional support which teachers provide, for example, P357 highlighting the role teachers play in 'supporting pupils through auditions, which will inevitably often be unsuccessful'.

5.7.6 Giving feedback and making assessments

P71 suggests that private teaching requires teachers to 'assess their [the pupils'] progress and discuss this with them'. P151 says that private teaching involves 'measuring progress', and P450 highlights the involvement private teachers play in 'assessing performance'. Assessment was mentioned mainly in terms of giving feedback, for example, P306 suggests that private teaching involves 'offering constructive feedback in the lesson and follow up email where needed', whilst P18 says it involves 'giving feedback to the student and where appropriate their parent(s)'. Responses also indicate that giving feedback may include providing written reports for parents (P426).

Associated with feedback and assessment is the notion of problem solving and the ability of teachers to analyse a pupil's progress and performance. P80 says that private teaching involves 'being analytical and able to solve problems'. P249 expands on this, saying that private teaching involves 'analyzing all facets of their position and performance, and be able to extrapolate and identify blocks to progress that they have or might have, providing solutions and recommendations to rectify issues and/or problems'. Similarly, P76 says 'I like the fact that every pupil is different and every lesson involves interesting diagnostic and problem solving activities'. Linked to the idea of problem-solving is that of having a good ear, P287 saying that private teachers need 'AN EXCELLENT PAIR OF EARS TO DETECT THE SMALLEST TECHNICAL DIFFERENCES [respondent's capitalisation]'.

5.8 Summary

Responses suggest that the role of the private teacher is a hugely diverse and complex one. Teachers are required to undertake numerous roles, of which only a proportion relate to the actual teaching of music itself. Overall, there is a strong sense that by teaching privately, teachers are able to offer their pupils bespoke programmes of study, tailoring their teaching approaches to each individual. Evidence suggests teachers felt that through doing this, they were best-placed to facilitate pupils in reaching their goals and fulfilling their ambitions.

Analysis of the data suggests there are multiple layers of teaching and learning at work, something akin to Korthagen's (2004, p. 80) 'onion' model related to teacher identity shown in Figure 5 below:

Figure 5: Korthagen's 'onion': a model of levels of change.

Korthagen's (2004) argued that only the outer two layers, 'behaviour' and 'competencies', can be observed by others. Teachers in the survey talked about their mission, their identity and their beliefs, and whilst these influence their competencies, behaviour and environment, they cannot be explicitly observed. I will, however, return to this idea in the subsequent chapters, as it links with the notions of espoused theory and theory-in-use discussed in Chapter 4 (section 4.5.5).

Statistics from my survey suggest that private teaching is a female-dominated industry with 82.9% (n=395) of survey respondents being female. This is a slightly higher figure than Cathcart (2013, p. 98) found when surveying piano teachers alone, with 79% (n=324) in her study being female. Data indicate private teaching appears to be an industry dominated by teachers aged 35 and over, with over 70% of respondents to my survey indicating this, with some teaching well into their 80s. My survey suggests that in comparison to Cathcart (2013, p. 99) who found that around 70% of piano teachers were aged over 46, the inclusion of teachers of other instruments may lower the average age of teachers.

Overall, responses to my survey suggest private teachers take their role very seriously. They feel both a professional responsibility, and a responsibility towards their pupils. When it comes to their pupils, that responsibility often extends beyond the music itself to take into account their wider life experiences and development. That said, responses suggest that teachers felt it necessary to set and be clear about boundaries, and that

despite the individualised nature of the service they provide, responses tend to indicate they believe they should retain some control over what is taught.

Survey responses suggest that private teachers feel fairly confident in describing what they consider the most important aspects of their teaching to be. In some cases, this might by the acquisition of technique, while in others, it might be instilling a lifelong love of and passion for music of all kinds. The length and breadth of responses suggest that teachers think deeply about what they offer their pupils, and much was written about the need to keep up-to-date with new repertoire and wider developments within education and beyond.

Evidence in the dataset suggests that private teachers recognise the benefits of continuing professional development and ongoing training, though the acquisition of specific qualifications appears to be of lower priority. There was an awareness that professional development and training was something which private teachers were solely responsible for, and that within that, time and financial constrains may exist. Whilst teachers recognised the value in belonging to a professional organisation, they were aware that opportunities for developing skills, particularly those beyond the music itself, were limited. In their role as private teachers, many different skills were needed: these ranged from instrument-specific knowledge and technique to pedagogical skills; from bookkeeping and accounting to marketing and self-promotion. Responses highlighted extensively an awareness that teachers were running a business.

Responses to the survey suggest that teachers felt that by teaching privately, they had a greater degree of autonomy. Overall, evidence indicates they feel this enables them to offer an individualised service to a wide and diverse range of different pupils. In the next two chapters, I will consider how teachers make choices about what is and is not covered in their lessons, and how private teachers perceive teacher control and pupil input when it comes to making such decisions.

6. Private teachers' perceptions of involving pupils in 'what' and 'how' they teach

6.1 Introduction

In Chapter 5, I considered the ways in which private teachers saw their role, both as individual practitioners, but also the way in which their engagement with pupils can affect their practice. In the survey responses, teachers described a variety of skills, concepts and activities which they included in their lessons, ranging from the basics of technique, to composition, improvisation, and performance skills. Responses suggested that teachers have clear views about what their lessons should include. This chapter takes this a step further, and centres on the survey questions in which teachers were asked how they involved pupils in both 'what' and 'how' they taught.

6.2 Statistics

In the survey, teachers were initially asked how important it was for them to be able to choose what and how they taught. They were asked to respond to these questions indicating whether this choice was very important, important, somewhat important, not important, or something they had never considered. The outcomes are given in Tables 13 and 14 below and are shown as a comparison in Figure 6.

Table 13: As a teacher, how important is it to be able to choose WHAT you teach? (n=484)

Very important	287	59.3%
Important	132	27.3%
Somewhat important	57	11.8%
Not important	6	1.2%
Never considered it	2	0.4%

Table 14: As a teacher, how important is it to be able to choose HOW you teach? (n=484)

Very important	370	76.5%
Important	90	18.6%
Somewhat important	16	3.3%
Not important	5	1.0%
Never considered it	3	0.6%
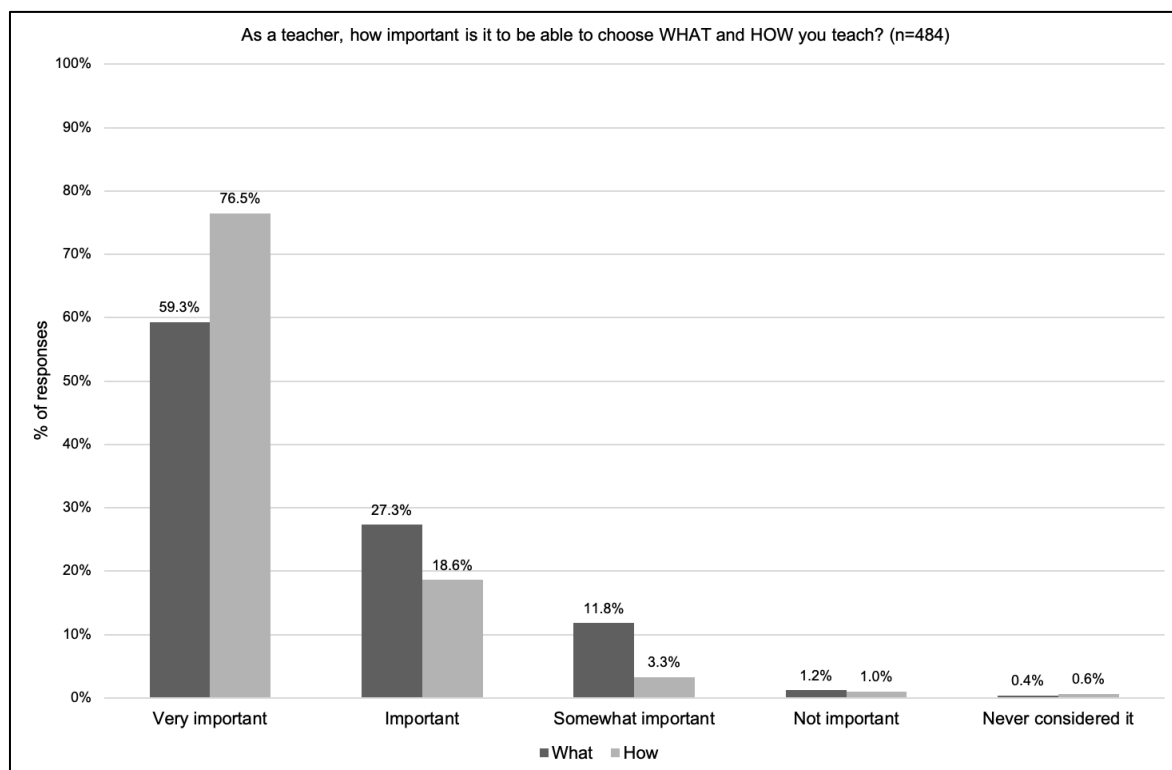
Figure 6: Comparison of responses related to the importance teachers placed on their ability to choose WHAT and HOW they taught.

Responses to these two questions indicated that all but a handful of private teachers considered it important that they retained the ability to choose what and how they taught; however, as shown in Figure 10 above, a greater number felt it was very important to be able to choose how they taught as opposed to what they taught.

Teachers were also asked whether they involved their pupils in choosing what and how they taught. These outcomes are given in Tables 15 and 16 below and are shown as a comparison in Figure 7.

Table 15: Do you involve your pupils in choosing WHAT to teach? (n=482)

Yes	467	96.9%
No	15	3.1%

Table 16: Do you involve your pupils in choosing HOW you teach? (n=479)

Yes	279	58.3%
No	200	41.7%
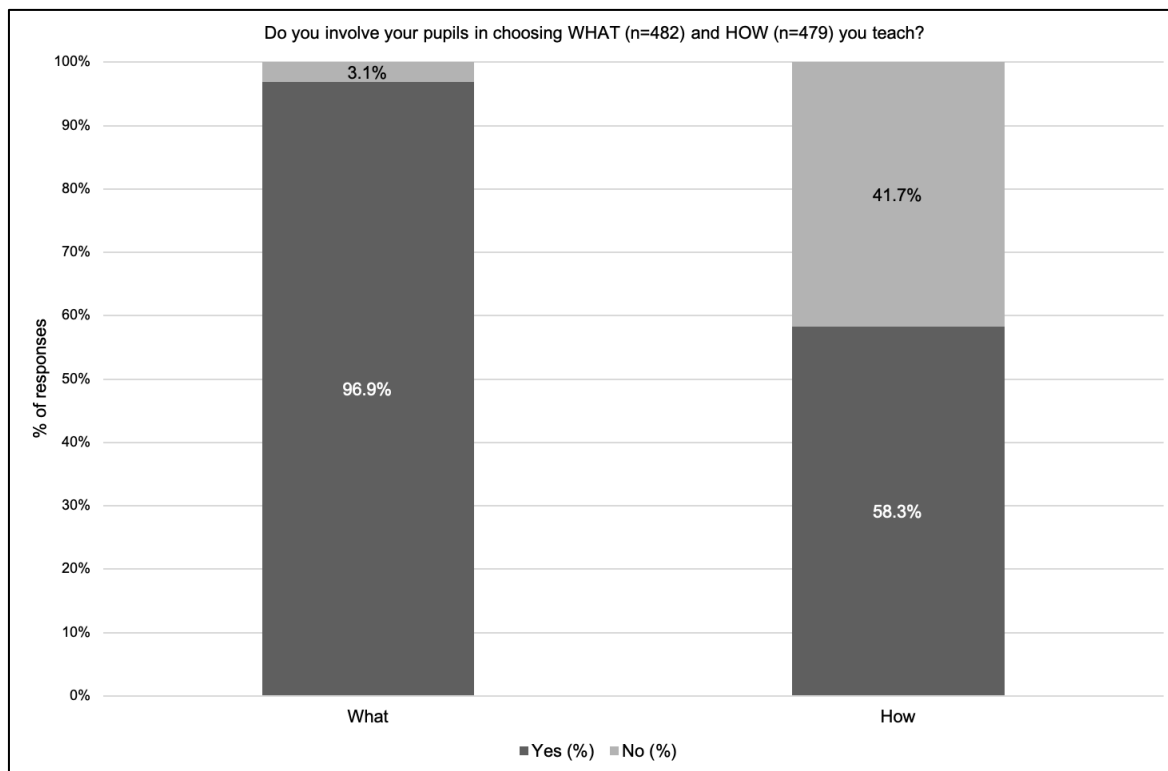
Figure 7: Comparison of responses related to the involvement of pupils in choosing WHAT and HOW they were taught.

Comparing both responses to this question, it is possible to see that private teachers involve their pupils far more in what, rather than how they teach. This may suggest that although private teachers place more importance on their ability to choose how to teach, they involve pupils less in this.

6.3 Involvement of pupils in choosing what is taught

In this section I will consider how teachers perceived that they involved pupils in choosing what was taught, in other words, the lesson content, or the curriculum. Data discussed here relate to questions 27 and 29, and as discussed in Chapter 2 (section 2.3.6), thematic coding of these responses took place. Responses are discussed here under the following eight headings:

6.3.1   Repertoire choice;

6.3.2   Exams;

6.3.3   Lesson structure;

6.3.4   Practical approaches to choice;

6.3.5   Pupils make particular requests;

6.3.6   Discussion and consultation with pupils;

6.3.7   Listening to and asking pupils;

6.3.8   Collaboration with pupils.

6.3.1 Repertoire choice

When asked how they involved pupils in choosing what was taught, survey responses suggested that, in the main, this manifested in a choice of repertoire. Previous research has highlighted the central role repertoire plays (Daniel & Bowden, 2013; Jorgensen, 1986; Upitis et al., 2017), and indeed, P224 responded to this question, saying 'I assume you're talking about repertoire, here'. In the main, responses suggested that teachers were willing to give pupils a choice over the pieces and songs they learnt during their lessons, and that by allowing pupils to learn things they wanted to, this had a positive effect on motivation and by consequence, practice at home. This positive effect has been documented in previous research (Mackworth-Young, 1990a; Mark, 2007), though as discussed in Chapter 5 (sections 5.4.8 and 5.6.4), survey responses indicated that teachers saw the selection of repertoire as one of the roles required of a private teacher.

Although teachers appeared keen to offer their pupils choice, responses suggested there were a number of limitations placed on this, for example, P28 says 'I give pupils choices in repertoire when appropriate'. Responses suggest that these limitations often manifested themselves in allowing pupils to choose from a selection of pieces pre-chosen by the teacher. For example, P2 writes, 'I make suggestions and I play pieces to see if they [the pupils] like them', and similarly, 'I perform a selection of pieces so that they [the pupils] can choose those which they wish to learn' (P15). Likewise, P39 writes, 'I often give them [the pupils] options of a few pieces – I play to them and they choose'. By pre-preparing a selection of pieces from which pupils could choose, this suggests that choice of 'appropriate' repertoire is something teachers may wish to retain some control over.

Based on the survey responses, teachers often required pupils to choose from a relatively small number of pre-chosen pieces, three being a particularly popular number. For example, P69 writes that they 'sometimes [I] show them 2-5 pieces to choose from', and similarly, P276 says, 'when the occasion arises I often give a small choice from what I had previously selected – i.e. a fairly narrow choice'. In some cases, the allowed selection was restricted to two pieces, for example, P20 says, 'I give choices to my younger students by playing them a couple of pieces and ask them which they would like to learn'.

In addition to choosing pieces, some teachers used the same approach when allowing pupils to choose repertoire books, P40 saying, 'sometimes I give them [the pupils] choices between a few books for what we are going to move on to'. P257 writes that they 'show them [the pupils] the book of music and if they do not look keen I would obtain something else'. This suggests that there may be situations where teachers only offer an alternative choice if pupils do not like that with which they are first presented. This issue is also

highlighted by P67, who says, 'normally I demonstrate and hope they like my suggestions! If they don't I might think again'.

Some teachers highlighted that by using an approach such as this, they could encourage pupils to play pieces from a range of different genres, for example, P52 says they play 'examples of many different styles of music' from which pupils can choose. Even so, such an approach also has the potential to restrict choice, P4 saying 'I will often give pupils a choice of pieces to learn in a particular genre'.

Data suggest that allowing pupils to choose repertoire was something best suited to 'own choice' pieces, suggesting that these are to be considered differently to those chosen by the teacher. For example, P12 writes, that they involve pupils 'in the selection of "Own Choice" pieces by playing a selection'. A number of responses suggested that repertoire choice was permissible so long as the pieces chosen fulfilled the teacher's aims, for example, P137 offers their pupils 'a choice of repertoire which covers the skills I need to teach', and similarly, P167 says 'I play them a selection of pieces covering what I want them to learn next and they choose'. Responses suggested that by allowing pupils to choose pieces from a pre-defined selection, this ensured pupils were acquiring what teachers considered to be the necessary technical skills, for example, P107 writes, 'I decide on the technical skill we'll work on, then find a choice of pieces that work on it. They then get the choice of which they learn'.

Responses suggest that choice was primarily facilitated as a result of the teacher playing a selection of pieces from which pupils could choose; however, listening to recordings of potential pieces was also highlighted as an alternative approach. For example, P23 says they, 'give them [the pupils] listening lists of pieces they can choose from', and similarly, P68 says that choosing new pieces can happen 'by playing recordings to them [the pupils]'. P193 offered an alternative approach, saying, 'when we have [finished] with an etude for example I then let them choose the next etude. They have to find an etude out of a pile of music which I will give them'.

Teachers were aware of the importance of repertoire, and appeared keen to encourage choice over that by allowing pupils to bring their own pieces or ideas, for example, P47 writes, 'pupils often mention pieces they want to learn, and this gives them a feeling of achievement', and P71 says 'my pupils are encouraged to bring music they find or have been given'. As in previous research (Duke, 1999), responses suggest that some teachers placed a good deal of importance, especially in terms of motivation, on this, P233 saying, 'I am always delighted when they [the pupils] suggest pieces that they want to learn'. Although teachers were sometimes surprised at the choices pupils brought, for example, 'I

encourage them [the pupils] to give me ideas of what they want to play. This has even involved them bringing in music that they have sourced which accompanies their computer games!' (P351), overall, they saw this as a positive.

Whilst pupils were often encouraged to bring their own repertoire ideas to their lessons, responses suggest that teachers felt there were limitations to this, for example, P429 says, 'they [the pupils] bring ideas along…but I have the right to veto!' P281 felt that if pupils were to bring their own materials, these were in addition to the repertoire chosen by the teacher, for example, 'if they bring me some music they'd like to learn I'm willing to teach them this alongside the other pieces I've set them'. In contrast, P224, suggests that pupils bringing their own pieces to work on was a negative influence on the lessons, as they write, 'sometimes, pupils bring music to me, and I don't always regard it as useful to learn, but encourage them to look at it on their own'. Responses such as this suggest that whilst teachers teach pieces which they value directly, they may not actively seek to teach those which hold value for others (Swanwick, 1994).

A number of responses suggest that whilst pupils bringing their own ideas was to be welcomed, these should be used alongside teacher-chosen pieces as supplementary material. For example, P3 writes, 'although the curriculum, learning aims and core repertoire are set by me, my pupils are given the opportunity to try out and select different [genres] of supplementary repertoire to achieve the learning aims', and P30 says 'I give my students choice of supplementary music'. It is unclear whether such 'learning aims' are set by the teacher or pupil, or as a result of collaboration, and therefore by consequence, it is not possible to tell how this might affect the choice offered. Overall, responses suggest that often, pupil-chosen pieces were seen as 'extras', for as P7 says 'regarding the overall system of learning there are no choices left to the pupils but they can choose a few extra pieces'.

Teachers who talked about pupils bringing their own music to be used to supplement that chosen by the teacher, referred several times to 'pop' music falling into this category. For example, P5 says, 'they [the pupils] can decide on popular pieces' and P437 writes, 'for pops, they [the pupils] certainly have a say in what they would like to learn'. Similarly, these 'supplementary' pieces appeared also to be seen as 'fun' pieces, for example, P363 says their pupils can 'choose "fun" pieces (e.g. Disney, music theatre)'. These responses suggest that as found by Green (2005), teachers may be aware of a gap between pupils' musical culture outside and inside the lesson. It is not possible to tell whether teachers sought to close this gap; however, as previously cited (Daniel & Bowden, 2013), teachers were aware that popular styles of music were often of great interest to their pupils. In some ways, as suggested by Folkestad (2006), there is no question of whether popular

music should be part of music lessons; it is often already there by virtue of being part of the pupils' musical culture outside. Of course, its presence as part of a pupil's musical culture, does not necessarily mean it is acknowledged or embraced in the lesson.

6.3.2 Exams

Although teachers were asked about how they involved pupils in choosing what they taught, many responses focussed on exams, some solely on them. Firstly, some teachers indicated that they offered pupils choice over what they were taught by allowing them to decide whether or not they wished to take exams, for example, P62 writes 'they can choose if they want to do exams or not' and similarly, P349 says 'I usually discuss with the students (and their parents) whether they want to work towards taking exams'. P46 indicates that as a teacher, they 'let them [the pupils] decide the pace and quantity of graded exams' which may suggest that taking exams is not necessarily optional. In other cases, teachers offered pupils a choice over exam boards (P284), for example, P140 says 'they [the pupils] engage with choice [of] syllabus'. P149 says that 'in their first few lessons I give students a taster of different graded [syllabuses]', although it is not possible to know whether this is at the request of the pupil, or because it is expected that all pupils will take exams.

In addition to the choice of whether or not to take exams, and the potential choice of exam boards, teachers' responses indicated that they offered pupils a choice of the repertoire pieces they learnt for the exam. In contrast to the responses above (see Chapter 6, section 6.3.1), some teachers indicated that pupils were given free rein to choose from the entire syllabus, for example, P45 says 'for graded students they [the pupils] always have the choice of the whole syllabus'. Similarly, P190 says they 'let them [the pupils] choose their exam pieces rather than telling them what to learn', and P50 writes 'they [the pupils] choose their own exam programmes'.

In contrast to those regarding general repertoire selection, responses suggest that when it came to exams, pupils were offered a wider choice of the repertoire. P32 says 'students will make the choice themselves', and similarly, P75 says that as a teacher, they 'let them [the pupils] choose their exam pieces'. Although teachers perceive themselves to be offering a wider choice here, the contents of an exam syllabus is pre-determined. A pupil will only ever be able to choose from an already narrowed down choice of options as selected by the particular exam board and those who compiled the syllabus. It is possible to consider this in terms of what Freire (1996) termed to be the perceived softening of control, whereby a teacher appears to give choice; however, the choice has, to a certain

extent already been made. As shown in Figure 8, what starts as a huge body of repertoire is first narrowed down by the exam board, and from which, a favoured syllabus is chosen:
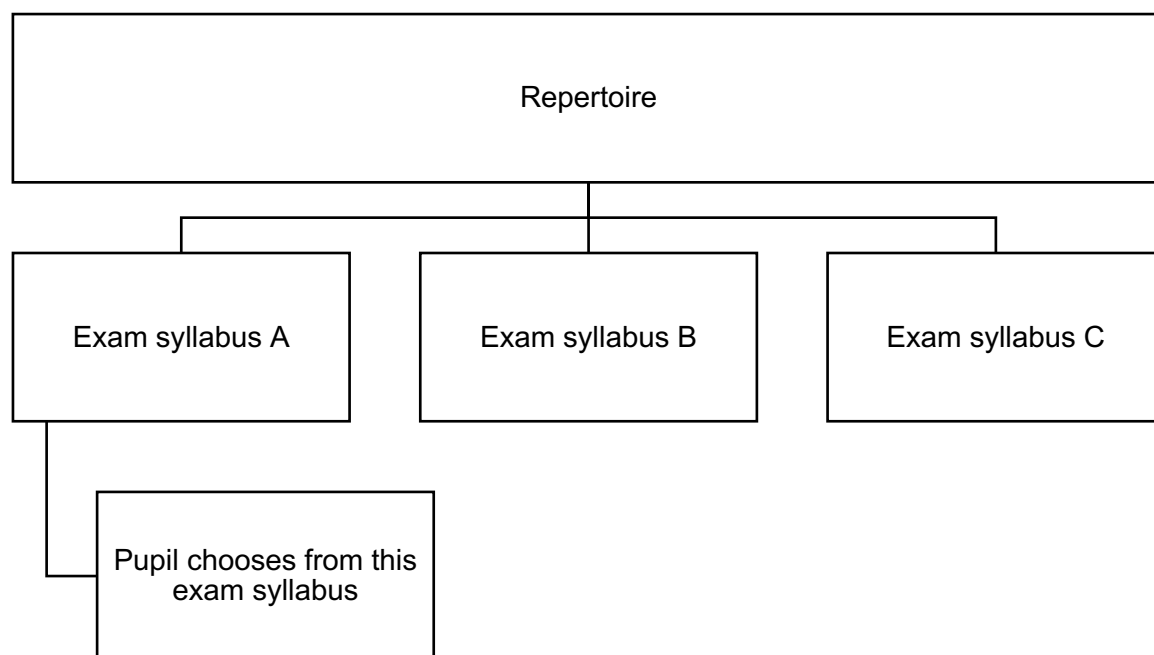
Figure 8: Narrowing down of repertoire options when choosing exam pieces.

That said, evidence also suggests that some teachers approached the selection of exam repertoire in the same way as general repertoire, by presenting a selection of pieces from which pupils could choose. Several teachers indicated that whilst they were happy to give pupils a choice, they felt they should retain some input, P106 saying pupils 'are in control of which exam pieces they choose, with guided input', and P63 saying they 'play exam pieces to them [the pupils] and we decide together which pieces are best for them'. Similarly, P316 says that 'for exams – I often play the pieces and choose pieces with the students' suggesting this may be a collaborative process.

6.3.3   Lesson structure

A number of teachers indicated that they gave pupils a choice over what they taught by allowing them to choose the order in which items of content were presented in the lesson. For example, P3 says 'pupils are sometimes given the opportunity to order which lesson elements are addressed first. I try to give this opportunity but this does not always happen', and P17 writes that they ask 'students what they would like to do first in the lesson (sight-reading, scales, piece work etc)'. A response such as this suggests a compartmentalised approach to the lesson content, and indeed, to musical knowledge. As Paynter and Aston (1970) argued, elements of music do no live in boxes on their own, something which Harris (2014) has sought to address in his 'simultaneous learning'

approach, popular with many instrumental teachers. In reference to allowing choice over lesson content, P77 says that 'depending on their [the pupils'] mood or energy levels, I might give them a choice in what I teach that day', and likewise, P80 responds saying that they 'may offer a choice of what to look at first'. They go on to say they 'think this gives pupils a stronger sense of taking control of their learning – even if I'm steering it'. This is suggestive of Freire's (1996) notion of 'false generosity', and in this case, the teacher appears to be aware they are giving an 'impression' of control.

It is unclear why teachers feel offering a choice over the order of lesson content is beneficial. Responses here suggest that allowing choice over the order of lesson content is another way to offer pupils that choice, although there seems little direct benefit of such action for either pupil or teacher. Analysis of these themes begins to suggest an emerging dichotomy between what the teacher says, and what happens in practice, though it is necessary to acknowledge the limitation that lessons were not observed in practice.

6.3.4   Practical approaches to choice

In addition to the above, a small number of teachers responded by indicating some alternative practical methods through which they gave pupils a choice over the lesson content. In the main, these presented the pupil with some method by which they could give feedback on the pieces covered, thus influencing the teacher's future choice of repertoire. For example, P89 says 'I use feedback forms' and P384 says they facilitate this by 'giving [questionnaires]'. In a similar vein, P223 writes that their pupils 'have [a] comments folder for music' and in the case of P323 'they [the pupils] mark music out of 10 on appeal'.

A slightly different practical approach was taken by P327, who writes that their:

> 'studio chooses a different Theme to focus on each term, when we learn pieces specific to that composer/singer/genre. All of my students are given a vote as to what they'd like to see as the Theme.'

In the case of these examples, they once again speak predominantly of choice in relation to repertoire. Whilst the feedback gathered may influence a teacher's choice of the next piece, it is not possible to tell whether such feedback is acted on. Similarly, whilst pupils are allowed to vote on a studio's termly theme, they are choosing from an already narrowed-down selection.

6.3.5 Pupils make particular requests

A number of teachers referred to instances where pupils had requested to learn a particular skill, for example, P4 writes 'if a pupil specifically wants to learn chord-based Pop or Jazz then I will incorporate relevant repertoire' and similarly, P126 says 'pupils might bring in something they have downloaded and want to try. Pupils might work on something they have been given by their school music teacher'. There was also a sense that by encouraging pupils to bring their own ideas and requests to their lessons, it further encouraged the development of independent learning skills, for example, P133 writes:

> 'I let students bring me music they like – there will always be technique [or] performance skills to work on. The [students] have to do their own research then and take ownership of their learning.'

P87 says, 'they [the pupils] let me know if they want to learn to play by ear, learn modern or classical music, want to do exams etc…I also encourage them to learn all the others too'. This suggests that despite them being willing to embrace pupil requests, these are in addition to content chosen by the teacher.

6.3.6 Discussion and consultation with pupils

Some responses suggested that teachers gave pupils choice over what was taught by means of discussion and consultation. In some cases, teachers discussed with pupils what skills they wanted to learn, for example, P6 writes 'occasionally, I will additionally discuss and consult with pupils on the actual skills and concepts learnt/taught'. In other cases, repertoire was once again the main theme of these discussions, for example, P38 says giving pupils input is achieved through 'discussion of a range of pieces', and similarly, P13 writes that their pupils 'actually discuss with me tunes and other things they want to learn'. Also discussed with pupils was the style of music they wished to cover in their lessons, for example, P17 writes that 'sometimes it's a case of having a conversation around the style of music or things they've [the pupils have] heard', and similarly, P41 says 'we talk about styles of music they enjoy listening to'.

A number of teachers referred to the discussions which took place with pupils with a view to determining goals and plans for the future, for example, P9 writes 'I discuss goals with them [the pupils] and the approach they want me to take, for instance, if they want me to push them to be their best or if they feel too stressed at the moment', and likewise, P231 says:

'We discuss middle and long term aims on a regular basis, then I give them ideas of how they can achieve these aims…I find teenagers and younger students respond really well to taking charge of their own learning and outcomes.'

In a similar vein, P76 talks of 'consulting' pupils about 'making a plan for the term or year', and P80 writes that they 'will discuss with pupils what we can focus on in terms of learning for perhaps a half term or term'.

Gathering pupil feedback was seen as important, for example, P82 writes that as a teacher, they encourage pupils to 'talk about what they [the pupils] like/dislike in pieces they learn so I can select pieces they will enjoy in the future'. In some cases, teachers referred to ongoing and more general consultation and discussion, for example P157 writes that 'basically I chat to them, & pay attention to what interests them'.

It is not possible to tell from the responses how and if teachers take these discussions and consultations forward, and how they impact, in practical terms on the choices pupils are able to make. Overall, responses suggest that teachers were engaged with the process of working alongside pupils and constantly reviewing the things covered in lessons. Highlighting the notion of joint enterprise, a feature of a community of practice (Wenger, 2008), P309 says:

'I do an extensive consultation, and don't take their diagnosis, prescription or prognosis at face value. We have to develop a shared definition of the situation, what we need to work on and how. I make sure that we constantly review this.'

Similarly, P350 writes that as a teacher, the following are needed in order to engage pupils in making choices over what is taught: 'lots of discussion. Questioning. Agreeing targets. Reflecting on strategic failures and successes. Analysing learning styles, unpacking personal [prejudices] (theirs and mine.)'.

6.3.7   Listening to and asking pupils

Closely aligned with the notion of discussion and consultation, a number of respondents were keen to point out that ongoing listening was necessary, for example P6 writes that 'listening to pupils talk about their musical interests will also contribute to how I shape learning experiences for them'. Responses suggest that listening to pupils was seen as another means to elicit feedback on previous material and thus to influence future choices, for example, P85 writes that as a teacher, they take 'notice when they [the pupils] say they like a piece or exercise'.

Responses suggest that by asking pupils what they wanted to do, teachers gave them choice over the lesson content. In some cases, asking pupils what they wanted to do began at the very first lesson (P303). Similarly, P55 says that 'when they come for their first lesson, I will always ask pupils what they want to achieve', whilst P59 responds, saying 'at their [the pupils'] first lesson I ask them all to tell me their favourite composers'.

This evidence also suggests teachers needed to know what pupils wanted from their lessons, for example, P188 writes that they 'ask them [the pupils] why they are taking lessons and what they would like to achieve'. Ascertaining pupils' wider aims and aspirations was also seen as important, P339 saying that they 'always ask them [the pupils] what their aims are' and P393 saying they ask 'where they [the pupils] will see themselves in a [year's] time'.

Finding out what pupils' particular interests were was also something teachers saw as important, for example, P31 says, 'I ask them [the pupils] what songs they like' and P66 writes that they 'ask what [interests] them [the pupils] and match what I teach to their interests'. In some cases, this extended to more specific questions about what pupils wanted to learn, for example, P40 says that they 'ask them what they [the pupils] want to play' and P81 indicates that they give pupils choice over what is taught 'by asking them [the pupils] to find pieces they want to learn'.

Responses suggest that teachers are aware that there is a need for ongoing questioning, for example, P27 says that they ask pupils 'to bring in music they enjoy or styles they would like to try out'. Similarly, P70 says 'I ask which is their favourite style'. Some teachers felt that pupils' answers to these questions could be used to influence the future direction of the lessons, for example, P39 says they 'ask if they [the pupils] have a preference for a composer or style/genre to learn next, or anything they've heard and want to play themselves'. Despite responses indicating teachers asked and questioned pupils over their particular interests, likes and dislikes, it is not possible to know how far this impacted the lessons.

6.3.8   Collaboration with pupils

A small number of teachers indicated that they offered pupils choice over what was taught through means of collaboration. In some cases, teachers saw their role as a helper, for example, P51 writes 'I will help them to choose materials that attract them'. In other cases, the establishment of aims, setting of targets, and evaluation of progress was seen as a way to offer pupils choice, for example, P43 states, 'we set targets together at the start of each term, then evaluate together and separately at the end of each term'.

Although responses suggested teachers appeared keen to collaborate with pupils, to work with them, to guide them and help them make choices, it is not possible to tell what role the pupil might play in these. Whilst ongoing dialogue and joint evaluation are traits to be welcomed, neither offers any guarantee that a pupil's voice has been heard. Indeed, Partington (2017) found that there were occasions where such collaboration between teacher and learner simply served to uphold the traditional models of music education practice, even though there were clear benefits to be derived from models, such as the mentor-friend model (Lehmann et al., 2007), in which the pupil was less dependent on their teacher. P158 highlights the need for pupils to have some ownership over the lesson content, and by implication, some choice: 'I see it as a partnership – they [the pupils] need to have choice and feel that they also "own" their learning – they should feel that it is different from school'. This suggests a perception that in private lessons, pupils are afforded greater choice than they might be in general school education, something previously highlighted (Wöllner & Ginsborg, 2011). This is perhaps unsurprising given Bernstein's (1975) assertion that the English school curriculum in particular is of a 'collection' type resulting in a fairly rigid hierarchical structure. It is interesting to note the use of language in P158's response. Emphasis is placed on the need for pupils to 'feel' ownership, which is not necessarily the same as having ownership.

In summary, responses suggest that teachers employed a variety of different means to offer pupils choice over the lesson content. Teachers appeared to recognise the importance in selecting repertoire appropriate to their pupils; however, responses demonstrated a variety of limitations placed on these choices. Similarly, whilst pupils were encouraged to bring their own repertoire ideas, responses suggest that teachers had the final say in terms of what was and was not suitable learning material.

Pupils too, were often afforded choice when it came to exams, although this was generally from a syllabus, a list of pieces already pre-selected by an exam board. Some responses suggest teachers felt they were offering pupils choice over the lesson content by allowing them to choose in what order materials were covered in the lesson; however, these materials had been pre-selected by the teacher. Teachers demonstrated a keenness to listen to their pupils and discuss lesson content with them; however, it is not possible to know whether such dialogue is acted upon. Indeed, a number of responses focussed on the need for pupils to 'feel' they had ownership or had been given a choice.

6.4   Involvement of pupils in choosing how they are taught

Responses suggest teachers found this question more challenging, appearing less able to articulate their approach to involving pupils in how they taught. Many of the responses

repeated examples of how teachers involved pupils in what was taught, as discussed in Chapter 6 (section 6.3) above. For example, P77 says that they give pupils choice over how they are taught by asking them 'do you want to play the race to middle C game or shall we play the musical alphabet boogie?', and P200 in that they 'may give them [the pupils] a choice with [exam] Boards if appropriate'. Responses suggest that curriculum and pedagogy and are not necessarily well-understood, and this has influenced teachers' responses; indeed, P109 writes, 'this reply still seems to refer to the "what" rather than the "how"', and similarly, P157 concludes their response by saying, 'maybe that's not quite involving them in HOW I teach [respondents' capitalisation]'. On the one hand, the wording of this question could be considered a limitation of this study; however, it also raises questions in relation to private teachers' wider understanding of such terms.

As in the first part of this chapter, following thematic coding of the responses to questions 31 and 33, responses are discussed under the following seven headings:

6.4.1   Learning strategies;

6.4.2   Discussion and consultation with pupils;

6.4.3   Asking pupils;

6.4.4   Trial and error;

6.4.5   Adapting to individual pupils;

6.4.6   Responding to special needs;

6.4.7   Learning environment.

6.4.1   Learning strategies

Although responses were limited, a number of teachers mentioned the need to alter the strategies used to teach, depending on the pupil. In a practical sense, this might be teaching by ear, through notation, or by rote; for example, P6 responds saying they 'provide them [the pupils] with choices about HOW they learn music…For example: pupil *prefers* learning by ear, but opts to learn to play music via the notation route because they see the benefit of developing other skills [respondent's capitalisation]'. Similarly, P3 says they would 'suggest what repertoire I would cover through improvisation/rote learning and propose what sort of note-reading material will also be used'.

Despite the sense that teachers wished to adapt the strategies used, depending on the pupil being taught, in some cases, this adaptation occurred as a result of a pupil struggling with something rather than as a conscious action: 'one example would be where a pupil is struggling with something. They could opt to learn through analysing it, learning by ear,

learning by rote, singing etc' (P2). Similarly, P198 says, 'if things aren't working then I will sometimes chat to the pupil about different strategies to try'.

Responses indicate that teachers were aware of the value in playing to the strengths of their pupils and to match the way they taught to suit these. For example, P342 writes, 'I have students who have shown a clear strength in aural learning', and similarly, P82 responded, saying they 'notice how they [the pupils] learn best – e.g. explanation / demonstration, or perhaps whether they need a fast or slow pace, or lots of short pieces instead of fewer longer ones'. Also mentioned was the need to be aware of pupils' preferred learning styles, for example, P129 says, 'I take into consideration my student's learning styles and teach accordingly'. Similarly, P144 writes that they 'assess whether the pupil is auditory, visual, kinaesthetic. I embrace all 3 against a structural format'.

Whilst evidence suggested that teachers were aware of the need to meet the learning styles of individual pupils, it is not possible to tell how much, if any, choice pupils were given over this. For example, P17 says they 'will provide written music, but I have [one] student for grade 3 where we learned all three pieces without using the written notation'. It is not possible to tell here whether the student has opted to learn all three pieces without the written notation, or whether this was at the suggestion of the teacher. In the same way teachers felt they involved pupils in choice of repertoire, by allowing them to choose from a selection, the same could be said of learning styles. For example, P98 writes that they 'always give examples of a few different [methods] and ask them to choose which they prefer'. Responses here suggest that teachers place emphasis on what they perceive to be pupils' inbuilt learning preferences, rather than the learning environment itself.

6.4.2   Discussion and consultation with pupils

In the same way that teachers gave pupils choice over what they were taught through discussion and consultation, responses suggest that the same techniques were employed in order to establish how pupils wished to be taught. For example, P9 says:

> 'I discuss with my students different styles of teaching and how much they want me to dictate (such as fingerings and exactly what to practice each week)…my discussing these things once or twice a year the students can feel some autonomy.'

Similarly, P68 writes that they 'encourage discussion and questioning' and P80, that in 'every lesson there is a dialogue'. That said, some teachers offered an opposite view suggesting that unlike involving pupils in what was taught, choices over how it was taught was something with which pupils were not involved. For example, P177 states that

allowing pupils choice over how they are taught comes 'not by consultation but by assessment of what works best'. Similarly, P181 writes, 'I will adjust the pace of lessons to each individual student. I will teach each student slightly differently but I won't have discussed this with the student'.

Once again, although responses suggest teachers are aware of the benefits of involving pupils in decisions regarding how they are taught, it is not possible to know whether pupils have any direct input. Whilst pupils' views may be considered, through discussion and consultation, responses suggest this may be extra to the teachers' preconceived ideas about how they should be taught.

6.4.3   Asking pupils

Teachers cited examples where pupils were asked about how they wanted to be taught, in most cases, through questioning. For example, P12 says they 'ask them [the pupils] questions: Would you like me to show you this?' and P23 writes that they 'ask them questions and guide them to their own conclusions'. P347 says that they will ask pupils 'what can I do to help you?' and P113 writes, 'I ask them what they find easy and hard (in other areas and in music)'. This questioning also encouraged pupils to evaluate how effective the lessons were, for example, P33 says they 'ask what is effective', and P186 says they 'ask them [the pupils] what works'. Similarly, P326 says they 'ask quite frequently how they [the pupils] feel about my way of teaching' suggesting this could aid teacher reflection and influence future lessons.

However, questions such as this appear to elicit factual answers, those which, for Bloom (1956), fell into the cognitive domain. This lower-order questioning does not necessarily allow for the evaluative, analytical or synthesising reflection available at the higher orders of the affective and psychomotor domain. Whilst teachers may see such questioning as a means of promoting self-reflection, its use is potentially limited. That said, the polar opposites were represented here, from P114 who simply says, 'I will ask them how they want to learn', to P229 who says, 'I do not blatantly ask them if they prefer to be taught a certain way'.

6.4.4   Trial and error

A number of teachers suggested that they found out what suited each pupil through a process of trial and error. Whilst these responses demonstrates an awareness that teaching needs to be adapted to each individual, it is unclear how much choice this offers in practice. For example, P13 says, 'I try out different [approaches] to find what suits each

child' and similarly, P290 writes, 'gradually we sort out the best teaching and learning methods'. Some teachers were more explicit in their answers, P286 saying, 'we discover through exercises/trial & error what learning styles suit them [the pupils] best', and P396, 'sometimes it takes some trial-and-error to discover the most effective method'.

6.4.5   Adapting to individual pupils

Responses suggested that teachers appreciated the need to adapt their teaching to each individual student. Whilst this did not necessarily afford pupils any direct choice, teachers appeared keen to take their feedback and thoughts on board, even if these were not necessarily acted upon. P21 states that 'in a one to one situation you are able to take into account the personality and ability of the student'. P93 states that, as a private teacher, they 'cater lessons to the individual', and similarly, P22 says, 'I adapt to each [student's] needs – this means that my lessons are led by them'. It is not clear from the responses whether these teachers saw this ability to cater to the individual as a benefit of private teaching, or of instrumental teaching more generally.

Teachers' responses tended to recognise that each student was different, and this affected the way they taught. For example, P47 says, 'my style is adapted for each pupil, some need a slower pace, some need behaviour boundaries etc', and P35 writes, 'each student is different so they are inextricably linked with HOW I teach them [respondent's capitalisation]'. The importance of teachers getting to know each student as an individual was also highlighted, P30 saying they 'adjust depending on personality and learning style of the student', and as summarised by P122, 'the 'how' happens as a natural reaction to the individual'. The need to remain flexible was also highlighted, P126 saying:

> 'I do not like to prepare lessons, so that the time with each person can remain fluid and pupil-led. In a sense, pupils are ALWAYS involved in choosing how I teach, because I am always responding to them and whatever comes up in their pieces/scales etc. [respondent's capitalisation].'

Some teachers' responses suggested that they adapted to the individual when something had not been understood, for example, P18 writes they only involve pupils in how they teach 'when they haven't understood something'. P164, whilst appreciating the need to tailor lessons to the individual, suggests that the pupils themselves do not necessarily need to be involved, saying:

> 'This was a hard question to answer because in a way it is yes in so much as I respond to their interests and abilities in deciding how to teach. However they wouldn't really be aware of that. So I don't involve them in an obvious way.'

I think this was a fair point to make and perhaps reflects the difficulty respondents found more generally in answering this question.

6.4.6   Responding to special needs

Whilst the teachers surveyed mentioned the need to adapt to individual learners, a number of teachers talked of this only in terms of pupils they taught who they perceived to have special needs. For example, P169 writes that 'although I have a system of teaching that I use, I know that should I meet pupils with special needs…I must adapt my method to one that they are comfortable with', and similarly, P42 says 'in particular, I work with many students with special needs and I have to adapt HOW I teach based on where they are on any given day [respondent's capitalisation]'.

Examples were also given of teachers adapting how they taught individual pupils with special needs. For example, P89 says 'I work with [an] autistic child who loves to learn aurally and is excellent at memorising from hearing me play and her technique is very good', and P270 writes, 'I have two students with learning disabilities and how they are feeling at the time when they attend lessons really dictates the content'. Likewise, P107 says they 'have several students with dyslexia who learn solely by ear. I had to adapt my teaching to them as I'd never taught aurally before', whilst P231 writes:

> 'I have a student who is hypermobile and I have to let her explain to me what works for her and what doesn't. Another who is borderline dyslexic will see a page of music as a jumble and she has to explain to me, again, what works for her.'

Overall, responses here suggest that teachers expect to adapt their approach when encountering a pupil who has been identified as, or is perceived as having, 'special needs'.

6.4.7   Learning environment

Finally, a number of respondents identified changes or adaptations to the learning environment in response to how they perceived pupils preferred to be taught. In some cases, these were practical changes, for example, P189 says they 'have one pupil who chooses to "Skype" once a month and come for a face-to-face lesson the other 3 weeks. Her choice, which suits her'. In other cases, it was the context in which the learning took place, rather than the physical environment, for example, P477 says pupils might choose 'open classes (other students may listen) or choice of venue, in a chamber music setting, coaching style'. As discussed in Chapter 5 (section 5.6.1), despite teachers citing the

need to create a suitable learning environment, as demonstrated here, little was mentioned of this in relation to the lessons and pupils themselves.

6.5 Summary

In general, responses suggest that teachers' primary focus is on what is taught in their lessons, and it is this area where they have spoken predominantly about the ways they involve pupils. Overall, responses suggest that teachers found it harder to articular their views on pedagogy in comparison to curriculum. Responses did, however, suggest that teachers valued the opportunity to reflect on their practice, and whilst many found it problematic articulating their views on pedagogy, they found the questions thought-provoking.

Whilst throughout this chapter I have given many examples of means by which teachers perceive that they offer their pupils choice, responses tend to indicate retention of a degree of teacher control. This can manifest itself in limitations being placed on choice, and boundaries laid down in a way as to restrict pupil choice. Much emphasis was placed on the need to 'ask' and 'consult' pupils. P332 says that they 'ask them [the pupils] if they are happy for me to suggest songs'; however, given previously cited examples of teacher dominance (Duke, 1999; Jorgensen, 1986; Persson, 1994, 1996), it is unclear how pupils may respond to such questioning in practice.

Some teachers' responses suggest that the notion of offering pupils a choice can be defined in different ways. For example, P373 says 'I follow strict lesson guidelines but if the pupil doesn't want to learn a particular concept I bring it in further down the line' suggesting a temporary choice has been offered to defer an area of learning until a later date. Another approach which responses suggested some teachers employed, was the attempt to disguise what was being taught. For example, P471 says they offer a choice, but 'if a student suggests dislike of a technical exercise for example, [I will dress] it up differently!' This example is suggestive of false generosity (Freire, 1996), where a pupil is given the illusion of being offered choice. There is a sense in both these examples that teacher dominance tends to override pupil choice.

Further examples illustrate the problematic nature of 'choice' in instrumental lessons. For example, P329 says that 'every pupil is given a folder containing around 40 pieces pitched at their level, ultimately we will cover them all, but it is the [pupil's] choice as to what we do when'. It seems here that pupils have been presented with a *fait accompli* rather than a choice over the lesson content. They can choose in which order they learn the pieces, but ultimately, all the pieces will be learnt.

Indeed, some responses suggested that teachers were aware that they were giving the illusion of choice, rather than choice itself, for example, P344 highlights the way in which pupils can be made to 'feel' as if they are making a choice, saying, 'new pupils are shown a range of books during an initial lesson…so they are made to feel they are making a choice'. Similarly, with a subtle use of inverted commas, P280 writes 'they [the pupils] are happy they get to "choose" their repertoire'.

Some teachers were quite open about not involving pupils, for example, P4 writes, 'in terms of a general curriculum, learning the rudiments of music etc, pupils do not have a choice in what I teach'. Also highlighted, in this case by P18, was the way in which pupil input may vary, depending on age and/or ability level: 'all but one pupil is pre Grade 1 or working for Grade 1, so they are at a stage where they have limited choice'. I will discuss the perceived limitations of pupil input further in Chapter 7 below.

I end this chapter with three interesting observations made by private teachers responding to the survey. P147 highlights the limitation of pupil choice saying, 'if they [the pupils] have not done something before you can't decide whether you want to do it or not', suggesting that without experience, such as that of the teacher, it is hard for pupils to make choices. Secondly, as discussed in Chapter 5 (section 5.6.5) above, teachers' responses suggested they felt a degree of responsibility towards their pupils, as in the case of P63 who writes, 'I tell them [the pupils] that if they don't understand something it's always my fault – it means I haven't found the right way to explain it to them yet'. A response such as this might indicate that teachers feel it is ultimately their responsibility to solve problems. Finally, some teachers openly admitted a desire to retain control over the lesson, although they sometimes recognised the problems associated with that. P226 writes, 'I do not appreciate being told how to teach and I am quite [prescriptive] in my teaching, that doesn't say I don't let the pupils have any input'. I shall explore these themes further in Chapters 7 and 8 below.

7. Do private teachers perceive there to be a limit to pupil input?

7.1 Introduction

A theme which emerged in phase one was the notion of teacher control versus pupil choice and freedom. This theme was explored further as part of my survey, particularly in terms of the extent to which pupils should have choice over the content of their lessons. In the previous chapter, I discussed how teachers perceived pupil input in terms of 'what' and 'how' they taught. This chapter presents an analysis and discussion of responses to survey questions 37 and 38: whether there is a limit to the amount of input pupils can have in terms of the lesson content. This question was borne out of this quote:

> 'I slowly came to realize that there were some decisions that were not open…It was unfair to ask them [the pupils] to be involved in a decision when the conclusion was already known… I came to believe that limitless freedom was insensitive to their [the pupils'] development needs and abilities, as well as irresponsible on my part.'
>
> (Johnston, 2001, pp. 25–26)

In response to this quote, I asked the following question in the survey which yielded these results:

Table 17: Is there a limit to the amount of input a pupil can have in terms of the lesson content? (n=475)

| Yes | 352 | 74.1% |
| No | 123 | 25.9% |

This suggests that the majority of the teachers surveyed believed there to be some limit to the amount of input pupils can have. Teachers were also asked to indicate their reasons for answering the above question as they did, and in this chapter, I will explore these responses further. Following thematic coding of the data, three overall themes emerged:

7.2 Those who believed there was a limit to pupil input;

7.3 Those who did not believe there was a limit to pupil input; and

7.4 Contradictions between the two of these.

I will discuss each of these themes in turn.

7.2 There is a limit to pupil input

Of the 74.1% of teachers who felt that pupil input was limited, following coding of their answers, responses outlining the reasons for this fell into these 10 codes, each of which is examined further below:

7.2.1   Foundation set of knowledge and skills are required;

7.2.2   Pupil input may be restricted at certain times;

7.2.3   Pupils' choice over repertoire selection;

7.2.4   Greater knowledge and expertise of the teacher;

7.2.5   Responsibility of the teacher;

7.2.6   There is a need for progress to be made;

7.2.7   Pupil input may be restricted because of age and/or level of ability;

7.2.8   Pupils can disrupt the lesson;

7.2.9   Pupils may resist lesson content which is perceived as 'unpopular';

7.2.10 Lesson content may be negotiated or borne out of compromise;

7.2.11 Lessons need a clear structure.

7.2.1   Foundation set of knowledge and skills are required

One of the themes which emerged was the need for pupils to receive a good grounding in basic musical skills and knowledge. Responses suggested that whilst teachers allowed for pupil choice, these foundational skills were often non-negotiable. As stated by P3 'there is a foundational set of curriculum that a musician needs to grasp in order to "enjoy" music making'. P12 makes this point too, saying 'building up key skills requires an incremental approach to technique and repertoire. All lessons include technical work, reading and usually some pieces selected by me'. Likewise, P252 says 'there are some aspects of teaching which need to be covered regardless of whether the student is interested or engaged, e.g. technical work, aural perception, theory'.

The notion of the need for a strong foundation was highlighted by P21 who writes 'in order to achieve a good performance of a piece there will be some groundwork that needs to be done'. Likewise, P33 highlights the need for pupils to 'keep progressing in fundamental skills'. In a similar vein, P106 suggests that they 'think it is important regardless of the end goal to have basic technical and theoretical knowledge'. P234 writes 'all students need to learn technical [exercises] and theory of music. They get no choice in opting out of basics'. P39 suggests that without a 'minimum amount of classical and technical training' pupils 'would just muck around!' Responses suggest that technique continues to be something teachers feel is especially important, P212 saying 'I'm happy to go with their

ideas of content as long as I have say over technique'. Several responses to this question highlight an underlying need for 'good technique'.

A key feature of many of the responses to this question was the notion that there would be no point in having a teacher and taking lessons if a pupil did not want to acquire these underlying 'basic' skills. In the words of P84, this is 'why they [the pupils] select a professional to learn from'. Likewise, 'if they [the pupils] controlled every aspect of the lesson then I would feel there was no point in me being there. Anyone could be their teacher'. Such responses suggest that the early stages of learning might require a greater degree of teacher input, as might be found in 'scaffolding' whereby over time, responsibility shifts from the teacher to the learner (Bruner, 1960). Previous research has also shown that as a pupil progresses, so the role of the teacher changes (Creech, 2006; Hallam & Bautista, 2012). P239 suggests that teacher control may lessen as a pupil progresses, saying 'up to a certain level I feel it is important that each pupil has a good understanding of elements such as technique, notation and aural skills so that different content can be approached'.

Responses suggest that many teachers feel their pupils should be taught a set of foundation skills, often centred around technique. Whilst there is likely to be some overlap, the foundation skills which teachers mention are, in the main, self-defined and vary from teacher to teacher. Teachers were often able to articulate what these foundation skills were, for example, sight-reading, aural and theory; however, this suggests a compartmentalising of individual skills, something Paynter and Aston (1970) cautioned against.

7.2.2   Pupil input may be restricted at certain times

Some teachers felt that there were times where pupil input had to be restricted due to external pressures, such as exams, concerts, recitals, and in some cases for non-musical reasons. P195 summarises this saying that the degree of pupil input will vary depending on 'what is being prepared for and for what reason'.

Whilst Davidson and Scutt (1999), found that exams both aided and hindered learning, survey responses suggested that at times when exams were being prepared for, by necessity, teacher control increases. P157 says there is no limit to pupil input 'unless of course they have their piano exam looming & I need the whole lesson to work on that'. Similarly, P223 says 'an exam requires a more structured path', and P2 writes that pupil input is restricted 'when an exam is looming and students need to focus'. P67 also highlights the restrictions which exams can bring, saying 'if there's an exam in the offing

then it's important to make sure all bases are covered'. P85, whilst encouraging pupils to 'bring any new repertoire/activities/ideas to the lesson' goes on to say, 'of course there has to be a limit' for example:

> 'if a pupil is working towards an exam deadline and only wants to play pop songs because they haven't practised their exam pieces or some pupils would happily play "music snap" for an entire lesson without touching the piano.'

The limitations on lesson content in response to exams was highlighted further, P242 saying there was no limit to pupil input; however, 'the lesson immediately before an exam might be totally guided by the pupil's worries or totally teacher led, according to what they feel the student needs'. Again, P316 says it depends on the 'context' of the lesson, and that 'if it is exam or concert preparation, there may be various things that need to be done'.

Responses also recognised that external circumstances could divert the course of a lesson for completely non-musical reasons, for example P306 says 'pupils turn up in an emotional state and need time to debrief. This on the odd occasion has had to take the whole lesson time, or lead to a planning session'. Similarly, there were times when through no fault of the teacher, control passed predominantly to the pupil, P329 saying that the pupils' 'concentration levels' and 'life/work/school/relationship issues' affected the balance of a lesson.

7.2.3 Pupils' choice over repertoire selection

Overall, as explored in Chapters 6 and 7, repertoire was something where teachers seemed most willing to offer a choice. As P359 says, 'I'm open to my student's suggestions regarding the repertoire. I strongly lead the rest of their learning according to what I see they need'; however, P232 says that even in relation to repertoire, pupils need 'direction and guidance', going on to say:

> 'I would often choose repertoire that I think would help them achieve a particular outcome, reflecting their own goals and explaining why I think a particular piece/strategy/practice technique is helpful.'

Likewise, P24 writes that because students may not know what skills they need to learn, limitations need to be placed on choice of repertoire, saying 'different pieces teach the student different skills'.

In response to the need for a strong technical foundation, a number of teachers suggested that only certain types of music could be considered suitable for achieving this.

For example, P47 writes 'there are certain techniques that need to be encountered which can't always be met in the music [pupils] choose'. Several teachers alluded to the fact that classical music was the primary means by which such technical skills would be acquired, P143 suggesting that in order to fulfil the technical requirement of learning an instrument, pupils need to explore 'classical works'. That said, other teachers highlighted the fact that the repertoire itself was less important, P167 saying 'I am teaching them the instrument, not pieces'.

Again, responses suggest that technique was important to teachers, and this affected repertoire choice, P66 saying that as a teacher, you 'cannot neglect certain important elements such as technique'. P142 alludes to similar concerns, saying, 'a lesson entirely teaching pop songs can be limited – so I will insist that we also cover technical skills'.

Generally, teachers felt that a limit needed to be placed on the amount of repertoire chosen by pupils. P315 says 'there is a danger that a teacher can lose control of the lesson. Whilst I encourage input from pupils I won't let them sing anything they like'. P219 says 'they [the pupils] will sometimes choose to play certain or easy pieces in preference to making significant progress' and as P285 writes, 'some would just sing pop songs if I let them'.

Responses suggest that whilst teachers were not averse to embracing perhaps unfamiliar repertoire, this was seen as limited in response to the acquisition of technical skills. One response to that was to create a balance between teacher- and pupil-selected pieces, P149 saying that:

> 'I had one student that decided One Direction were the best thing ever and all they wanted to do was One Direction [songs]. I agreed to do one song mixed with other elements from my own syllabus.'

Responses suggest that a teacher's own personal preference in terms of repertoire and musical taste could affect pupil input, P172 saying 'there is a limit to how much Disney I can cope with'. P342 writes that 'some of my students would happily spend an hour a week on Justin Bieber every week if I left them to it!' and P181 writes 'a student can sway my choice on repertoire but there is definitely a limit'. P392 writes 'I hate Ed Sheeran' and P348 feels that there are 'often too many songs from "Frozen"!' Indeed, P221 suggests that it is in the retention of control and restriction of pupil input that offers them some form of job satisfaction, saying 'I'm not a babysitter, and would not be willing to teach/listen to non-stop heavy metal (or similar). Having a waiting list means I can be even more selective'.

172

Responses suggest that emphasis was often placed on a teacher's direct value of individual musical works and genres. In some cases, certain styles and pieces were not considered suitable learning materials, often on a technical basis, regardless of whether they might be valued by the learners themselves. But as Paynter (1992, p. 13) asks, 'what is suitable?' It is not possible to know whether, as suggested by Swanwick (1994), teachers recognise that whilst some music may hold little value for them, it may hold value others. Ultimately, responses suggest the question of value was often used to place limitations on repertoire selection.

7.2.4   Greater knowledge and expertise of the teacher

One of the factors teachers cited as being a limiter to pupil input was that pupils did not yet have sufficient knowledge or skill to make decisions about their own learning. P183 highlights the tension between teacher control and pupil input, saying 'although I think the lesson should be centred around the pupil's wants, they simply don't know enough'. P229 makes the point that there is a limit to pupil input 'because they [the pupils] wouldn't be taking music lessons if they knew exactly what they needed to learn'. P251 simply says that without some degree of teacher control 'they [the pupils] may as well teach themselves', and as P289 says 'they [the pupils] are there to be taught'.

As was the case with previous research (Sink, 2002), these responses suggest a behaviourist approach to learning where the emphasis is on the acquisition of predetermined chunks of knowledge rather than through collaborative meaning-making. It is suggestive of the teacher being a dominant force in what Freire (1996) terms 'banking education'. Whilst a pupil might not have as great a specialist knowledge as the teacher, as previous research found (Folkestad, 2006; Green, 2005), they bring much experience and understanding from outside of the lesson, and derive much from the world around them. Survey responses suggested that teachers placed little emphasis on external musical experiences.

The perceived limits to what can be achieved without teacher input is highlighted by P49 who says 'we all have our shortcomings in commitment, enthusiasm, and inspiration, hence why a pupil seeks out a teacher who has more of these than that pupil does'. A similar point is made by P51 who says, 'if they knew exactly what they wanted, they would be unlikely to seek your help'. P75 writes that without restrictions being placed on pupil input, 'information overload' could occur. Similarly, P169 says 'too much information without consolidation [makes] lessons boring and rigid, 30 minutes can then seem like 2 hours or more'.

P226 highlights the notion that a teacher is more likely to know what pupils are capable of, and is therefore in a better position to choose appropriate material:

> 'a child who has been learning the violin for 6 weeks and then brings in a book of film tunes and wants to learn [Star Wars] Theme tune for example, will not have nearly enough knowledge or technique to do so. It is the job of the teacher to choose what is appropriate for pupils at their level.'

As P338 states that 'the teacher is a better judge of the suitability of content in terms of a students ability, age and goals'. Similarly, P228 says that due to a lesser degree of subject knowledge, pupil input is, by necessity, restricted, saying 'when a beginner [wants] to start by learning to play Grieg's Piano Concerto at the first lesson [they] needed to be persuaded that some preliminary work needs to be done first'.

In addition to the idea that pupils were not yet experienced enough to make decisions about their own progress, also frequently highlighted was the perceived greater knowledge and experience of the teacher, P98 saying:

> 'As the expert, we know as the teacher that technique and theory are [there] in order to achieve the pupils goal. The pupils are often unaware of this and need guidance and advice.'

P220 writes 'there must always be a teacher presence, due to greater experience, training, and education'. P335 says 'they are the pupil and have less [experience]' and P337 says input is limited 'because the pupil is less experienced than the teacher'. P480 says 'they [the pupils] will not know everything about music. Neither do I but I hope at least I know more than them'.

Responses suggest teachers feel their underlying training, skill and knowledge provides them with a greater degree of expertise. P222 simply says 'I am the music teaching expert', P269 'I'm the expert' and P224, 'I'm a teacher'. The idea of expertise was highlighted also by P243 who said pupil input is limited 'because ultimately I am the person who is skilled and experienced'. P332 says that pupil input is limited because they 'feel [it's] important for the teacher to continue to have authority and to lead the lesson'.

Although a good amount was written about the perceived expertise of the teacher, P271 recognises that this is only one part of the teacher-pupil relationship, saying 'it is a partnership, requiring input from both parties; because the expertise of the teacher is used and drawn on to support pupils'. Whilst responses such as this suggest an awareness of the need for collaboration, overall, responses suggest that the greater knowledge, experience and expertise of the teacher was often used as a means to limit pupil input,

and by consequence, potentially increase teacher control. As P63 says, the pupils 'don't know as much about it as I do', and comparing music teaching to another subject, P156 says 'teacher knows best. Maths students don't get to choose what kind of maths they learn'.

It is worth noting that maths students, unlike instrumental pupils, do not generally learn with a private teacher. In the main, maths is an inherent part of the compulsory school curriculum in the UK up to the age of 16, whereas, as teachers responding to the survey have pointed out, those learning an instrument have, more often than not, opted in. As has been suggested in previous research (Hallam & Bautista, 2012), this highlights the notion of people learning an instrument for leisure purposes, reinforcing the idea that such lessons are more likely to be something individuals opt into. Much of the existing research relating to instrumental teaching has been conducted in universities, colleges and conservatoires which do not necessarily reflect the breadth of pupils taught privately. Previous research (McCarthy, 2017) has suggested that where amateurs learn for leisure, both teacher and pupil may have to realign their values.

Teachers recognised that in many cases, pupils did not yet know what was possible, and in that sense, responses suggested that pupil choice was more likely to increase over time. As summarised by P108, 'they [the pupils] don't necessarily know what their options are'. Teachers showed an awareness that their greater knowledge and experience allowed them to encourage pupils to try things they may not have previously considered, for example, P83, a guitar teacher, suggests that 'some pupils just want to play guitar chords. I like to show them that classical guitar has a lot to offer!' Similarly, P241 highlights the role teachers can play in order to 'open up their [the pupils'] horizons'. P254 highlights the fact that 'they [the pupils] have no idea what is available', and as P301 says, 'often students are not aware of the possibilities open to them'. Responses suggest that before pupils can be allowed a greater degree of choice and input, they first need to be aware of the possible options open to them. Teachers indicated that demonstrating these possibilities was part of their role, and that by virtue of their greater knowledge, experience and expertise, a role they were best placed to undertake.

7.2.5   Responsibility of the teacher

Responses indicate that teachers felt that without retaining a degree of input into the lesson content, they would not be responsible educators. Teachers felt that part of their responsibility was to ensure that pupils were equipped with the 'necessary' skills needed for the future. Finney (2016, p. 154) argues that this need for pupils to be trained for what he refers to as the 'workplace', has become the role of education in schools, saying:

> 'schools provide their students with 'knowledge packages' that as a minimum will enable them to function in the workplace and beyond in order to gain feelings of self-worth and social prestige.'

It is possible that instrumental teachers experience similar feelings, that they must ensure their pupils are equipped with the necessary skills and knowledge in order to function either in higher education institutional systems such as conservatoires, or, further down the line, as professional musicians. Whilst teachers sought to meet the needs of individual pupils, some felt it would be irresponsible to allow pupils free rein. As indicated by P37, 'it's about respect. I may not want to play their game all the time and [it's] not as if [I'm] their friend I am a pedagogue'.

Responses suggest that teachers often recognised the need for pupils to be able to work independently. P37 also makes the point that a teacher will not be around forever, and that pupils need to develop independent learning skills, saying 'I am not that important, or at least I shouldn't be because what will they [the pupils] do when I'm not around?' This links to the metacognitive principles of developing the skills of effective learning by understanding the demands of the music and thus, employing effective strategies to learn it (Colombo & Antonietti, 2017).

P34 suggests that teenagers, in particular, can be 'canny as to what they think they want to learn'; but that as a teacher, 'you are responsible, as in any form of teaching, to cover everything that is needed'. Indeed, some teachers, for example, P71, felt that not to take responsibility for covering certain areas of learning did pupils a disservice in the longer term, despite the desire to develop pupils' own skills and interests, saying:

> 'there are some aspects which need to be taught in order to make progress. I have a very creative pupil who wants to make things up all the time. This is great but his fingering is really undisciplined and it would be wrong of me not to spend time on trying to improve it so that he will be better equipped to play his creations, and give him greater scope in playing faster and more complex pieces.'

Also closely related to lifelong learning, responses suggest that teachers were also concerned for the safety and wellbeing of pupils, P288 saying:

> 'Some of my students work in dangerous voice genres (heavy metal/scream/belt) so we work to what is healthy for them at the time and if it is too much I guide them away.'

In my phase one interviews (see Chapter 3, section 3.3.5), Participant A also spoke of a similar need to be responsible for the health of her pupils, saying:

'I think there's, there is a level of care that you need to take…the only time that I would refuse to do something is if I thought it was going to be harmful for them.'

P96 suggests that too much pupil input could potentially affect the quality of the lessons, saying, 'it does depend on the student, but eventually the amount of content will dilute its quality'. This links closely to the teachers' need to remain professional, as highlighted by P136 who says pupil input is limited:

'Because I follow a balanced curriculum to ensure progress. A student may choose to play on an iPad all lesson, every lesson, but I wouldn't be able to draw all learning objectives out if this were the case and wouldn't be doing my job as a professional tutor.'

Similarly, P225 alludes to the limitation of pupil input, saying:

'I will spend a fair amount of time on their chosen pieces but wouldn't want them to set the agenda for too long if I don't feel the piece adds value from a technical or artistic point of view. I try to balance what they want with [what] they need so they are getting immediate satisfaction but are also willing to work at something which is "good".'

Responses suggest, as highlighted in Chapter 5 (section 5.6.5), teachers feel a responsibility towards their pupils. This feeling of responsibility is often used as a reason to limit pupil input. In some cases, it is so pupils are equipped with 'necessary' skills for the future, and in others, it is to protect their health and wellbeing. Whilst some responses suggest a desire to balance these various demands, teachers feel there are certain things which need to be covered, and for which they are ultimately responsible for teaching.

7.2.6   *There is a need for progress to be made*

The progression of lessons and the sense of the learning and teaching moving forward was highlighted by a number of respondents, P20 saying 'I think it is important to steer a pupil in a direction which is progressive'. P22 highlights the need for progression as one of the primary reasons for restricting pupil input, saying:

'Students don't necessarily see the forward momentum necessary for a true progression in learning – tricky areas in pieces, problems with nerves, pressures on time for practice all mean that I have to press on gently which wouldn't always be a comfortable situation for them.'

Similarly, P30 highlights the need for private teachers to ensure their students are 'making incremental progress', and P34 writes that whatever happens in the lesson, 'improvement must always be there in the end'. P48 suggests that progression can only be made if they, as the teacher, 'reserve the right to hold the upper hand'. Similarly, P203 writes that 'the

pupil will not have their eye on the bigger picture in terms of progress over a period of time. This is the domain of the teacher', and as P206 says, 'they [the pupils] cannot always see the route to get to where they want to be, so I would not be totally hands off'.

P165 goes as far as to suggest that pupil input can 'hinder learning', going on to say, 'I would struggle to teach a student who refused to play scales or technical exercises', indicating that progress would be limited. Likewise, P286 says 'if the child runs the whole lesson, it can detract from the overall plan of their progress' and P324 writes that although they are open to adapting their lessons, they do not want pupils to 'derail their progress too much'. P290 says 'at the end of the day, pupils are there to develop, learn and progress so [I] have to ensure this happens'. Likewise, P331 highlights a potential problem in which pupils 'could be bringing a new piece each week without getting anywhere, so I would insist that we get to the end of something'.

Despite this, a number of responses suggest teachers were not averse to pupil input and indeed, recognised its value, P372 saying 'if the pupil needs to have some input, we should let them have this'. However, they go on to say that any input 'should never be to the detriment of the lesson'. Similarly, P441 says that if a pupil's input is 'detrimental to their progress' they 'will not pursue it'. In contrast to Bruner's (1960) notion of 'spiral learning' (see Chapter 4, section 4.3.4), these responses suggest that progress is predominantly seen as something linear and that pupils are encouraged to keep moving forward, rather than necessarily stepping sideways or even backwards. Emphasis is placed on the acquisition of increasingly more complex skills.

Closely related to the sense of the learning moving forward, P141 highlights the potential for students to remain in their comfort zone without the input of a teacher, saying 'most pupils like to remain in their comfort zone and sing songs they already know! I want to push them and allow them to be the best singers and performers they can be'. Similarly, P264 says 'pupils often want to focus on what comes naturally. This can limit well-roundedness and growth'. As P333 says, 'there has to be a certain amount of structure and some [pupils] would never push themselves if they were allowed to "run" the lesson'. P347 says 'sometimes students only bring things that they feel comfortable with: it's still my job as a teacher to help them improve by pushing them out of their comfort zone'.

In response to this, teachers felt it was important that pupils were challenged, P272 saying, 'the danger in letting them have too much control is that then they may stop listening to your input or suggestions. Other students have, in the past, wanted to skip certain pieces because they were "too hard" when in reality, they were just afraid to try'. P293 summarises this point, saying:

'A good teacher will encourage a pupil to try new things they normally wouldn't go for – if a pupil is left to their own devices they often will go with what they know and not explore new territory.'

Teachers demonstrated an awareness that often, in order for progress to be made, pupils need to move beyond their comfort zones. Whilst this links with Vygotsky's (1978, 1986) notion of ZPD, previous research (Küpers et al., 2015) has indicated in connection to instrumental teaching, that the ability to push these boundaries requires effort on the part of the pupil and teacher: it is a joint enterprise. Responses here suggest that teachers are responsible for pushing these boundaries.

Whilst survey responses predominantly suggest that teachers felt responsible for progress, it was also noted that, as found in previous research (Carey et al., 2013; Johansson, 2013), pupil ownership can have a positive effect. For example, P93 writes 'I think that there should be a large degree of student input to keep progress moving', and P345, 'the more ownership the better'. Overall, responses suggested that in order for progress to be made, pupil input was necessarily limited, indicating progress was made predominantly as a result of the teacher.

7.2.7   Pupil input may be restricted because of age and/or level of ability

A number of responses suggested that pupil input may be restricted dependent on the age and/or level of the pupil being taught. Teachers demonstrated an awareness that young children, in particular, were of concern: P4 writes 'I encourage input from pupils but some younger children need to be kept on track in order to cover the content of the lesson (they may be distracted and make irrelevant input!)', and P348 writes 'with very young children sometimes if I give them too much autonomy the lesson can become irrelevant to the learning they need'. Similarly, P216 writes that 'with children, there needs to be a boundary between catering to the pupils' individual interests and having fun whilst still developing'.

Overall, responses suggest that children in particular required greater teacher input, P201 saying that without this:

'[the children] won't shut up just to cover the fact they haven't had the flute out of its box since the last lesson…Younger children rarely get involved [and] just accept how I teach. Sadly older children going through the appalling current education system are poor independent thinkers and rarely take any initiative at all.'

It is worth noting that as a researcher, I made the ethical decision to remove the first few words of this quote, as it was disturbing to see children referred to in such language.

Although respondents were asked not to refer to individuals in any way which might identify them, their responses are nevertheless representing their pupils.

The diminishing focus on independent thinking in wider education has been previously cited as problematic for instrumental learning (Mackworth-Young, 1990b); however, it may be the case in this instance, that as found in previous research (Gooding & Standley, 2011), the teacher might be applying a pedagogy that is not age-appropriate.

P20 highlights that with their older students (e.g. 12 and 13-year-olds) they can be very indecisive when offered options, and 'really want me to steer them'. Previous research (Gooding & Standley, 2011) found that adolescents are particularly self-conscious, and thus, this seems understandable. Indeed, as P302 says, 'for some students "input" is terrifying, so I will deliberately restrict it'. This suggests that whilst teachers may offer input, not all pupils respond positively to that. Indeed, previous research (Burwell, 2013, 2016b) found that there are instances where the pupil seeks the authority of the teacher.

In addition to age, the level of a pupil was also cited as having an impact on input, P87 saying 'my pupils are beginners and do not yet have enough knowledge to put in a large amount of input'. Similarly, in relation to age and level of pupil, P91 says 'I expect conservatoire level pupils should have more of a say…but even then there is a set repertoire every violinist should learn'. Given the wide variance in responses regarding repertoire choice, it seems unlikely there would ever be any universally agreed definition of a 'set repertoire'. Bernstein (1975) suggests that by the time a pupil reaches conservatoire-level study, their membership category and subject loyalty will have been firmly established. If a set repertoire is required, offering choice at conservatoire level may be too late. Related to the increasing level of a pupil's ability, P275 asserts that 'until they [the pupils] reach an advanced level, they do not have the experience to judge what is necessary'. This suggests that in the earlier stages of learning, the teacher undertakes the role in judging what is 'necessary'.

In contrast, some respondents suggested that adults require a different approach, P131 saying 'adult students should be "collaborating" with their mentors/teachers and not merely receiving instruction from them'. P362 writes:

> 'Adults generally know more what they want and I think it's my job to help them get there. Some adults are not interested in learning about harmonic structure for instance, or keys, or chords – if they just want to play I can help them improve.'

That said, P248 writes '[the] pupil only sees their bit of the overall picture…Even with adults I strive to provide a broad musical education'. P282 felt that 'if the student is paying

for their own lesson (i.e. is an adult), then they can completely set the lesson content if they choose to'. Overall, responses suggest younger and novice pupils are afforded less input, and this is likely to increase as they get older and their ability increases. Adults appear to be afforded greater input; however, it is not possible to tell how much input an adult beginner might be afforded in contrast to a child.

7.2.8   Pupils can disrupt the lesson

Often closely linked to age and level, is the notion that without sufficient control, pupils could go off at a tangent. The idea that pupils may disrupt, either through their behaviour, or via what teachers perceived as calculated distraction, was something found to be problematic. P18 writes that 'in terms of time constraint, some pupils will deviate a lot if not pulled back'. The perceived problem of pupils going off at a tangent was also highlighted by P68 who writes 'sometimes they [the pupils] talk too much and forget what they have come for!' Likewise, P76 concludes that 'some of them [the pupils] mess about too much…I have to pull them into focus more assertively'. P251 says that by restricting pupil input, 'they [the pupils] can't keep interrupting', and as P456 says, 'if you let some of them [the pupils] run free they will just chat the whole lesson, dance around and have chocolate'.

Responses suggest that for lessons to be effective, boundaries had to be set, and by consequence, the input of pupils restricted. P270 writes 'I wouldn't want them [the pupils] "taking charge" of the lesson. Some young ones like to think they're the boss! To make progress and learn, I have to be the teacher, not them!' Similarly, P308 simply says 'at the end of the day, I am in charge', and even though P360 says 'occasionally I will chuck the lesson plan out of the window', they go on to say they are 'always in charge'. Likewise, P393 also states 'the teacher must always remain in charge'. Responses here suggest an 'either-or' scenario: either the teacher is in charge or the pupil is. In the field of community music, Higgins (2006) has argued that it is possible to work in collaboration and partnership, without diminishing the control of the leader or facilitator. Given this dichotomy, further research which examined how the principles of community music might be applied to one-to-one instrumental lessons would be beneficial.

In addition to the potential for lessons to be disrupted, distraction techniques were also perceived to be a problem. P274 writes 'children will often try and distract and that needs [to be] nullified', and as P358 states:

> '[I] have learned over the years that some students have excellent distraction techniques which are purely to avoid doing any work and often things they bring are not helpful or relevant or way behind their abilities at that point in time.'

Similarly, P373 says 'I am teaching mainly children up to teenagers & [they] would probably run rings round me if I gave into them all the time'.

That said, lessons going off course could be seen as a potential positive, as P18 says 'it can work very well, if it is genuine interest' and similarly, P404 writes 'sometimes a student will take off completely with their own ideas for a whole lesson which can be extremely liberating. Who knows where [that will] take them?' Although there was an awareness that there were times where lessons going off at a tangent could be beneficial, a teacher is required in order to bring the lesson back on track, as suggested by P115 who says:

> 'Well, they can go down a side street, which is fun, pleasurable, educational so long as the teacher doesn't lose sight of the bigger picture – so at some point the lesson may need steering.'

Whilst responses suggest that such tangents could offer effective learning experiences, these were not considered the norm, despite previous research (Paynter, 1992; Paynter & Aston, 1970) valuing such activities.

Survey responses suggest that teachers felt a responsibility to teach certain concepts and skills, and to ensure that progress was being made. Responses here suggest that pupils could easily disrupt those actions, either intentionally or unintentionally. As P147 says, 'to completely have a free for all would maybe mean certain things would not be covered' and as P416 says, with no limit on pupil input 'the animals may end up running the farm'. P102 writes that:

> 'A lot of my younger students would just play around if I let them take control and we would get nothing done. That's not fair to them musically, or to their parents financially.'

As Bernstein (1975) argued, membership categories and subject loyalty are established early on. The national system of ensembles in the UK, such as the National Children's Orchestra is set up in a way which means children need to have acquired a certain level of skill and knowledge at an early age if they wish to participate. Whilst there is a degree of recognition that not all pupils have such aims, responses here suggest that by allowing too much pupil input, it may ultimately make such goals unattainable.

7.2.9   Pupils may resist lesson content which is perceived as 'unpopular'

Teachers often identified areas of learning which they deemed necessary, and as an extension of that, were considered 'unpopular' with pupils. For example, P4 says 'there

may be some more unpopular items such as sight-reading and scales that a pupil would choose to miss out if given the option' and P327 says 'if given the option, most pupils would avoid learning "boring" songs that may teach an important element, or learning technical work such as scales and arpeggios'. This point was also taken up by P5 in relation to pupil enjoyment, as they write '[learning] should be for enjoyment but there are definitely things that are good for them – like scales that need doing'. P19 writes that 'sometimes things just have to be done, and facing up to challenges should be part of a learner's journey'. Similarly, P307 says 'there are certain things they [the pupils] have to learn, like it or not' and as P464 says, 'sometimes you have to get them to play "medicine music"; that which might not be exciting, but will probably make them better'. Responses suggest overall that by affording pupils too much input, they would choose to avoid these items which teachers recognised were 'unpopular' but 'necessary'.

Although teachers recognised that some areas of learning would be unpopular, some felt it was part of their role to make these more appealing. As P27 says, 'sometimes we still need to cover aspects of technique', but that part of the teacher's role is about 'finding ways around it that are interesting and varied', and as P54 says, students will 'generally want to avoid certain aspects e.g. scales, therefore I balance the lesson to include what we both want'. P127 summarises this, saying:

> 'They [the pupils] may not like it, but sometimes I spend rather a lot of time warming up or looking at technical things, but it is ultimately to make them a better musician, so I will never skip it, even if a student finds it boring from time to time.'

Some responses suggest that pupils could be persuaded to cover the areas considered 'unpopular', for example, P146 says that 'some pupils will resist what they really need to do and need to be talked round'. In relation to that, P158 states 'it's important that they [the pupils] feel that the teacher can take control if they use choice to avoid aspects of learning that they are weak at'. Likewise, P236 responded, saying:

> 'If their [the pupils'] input is helpful to their growth anything is allowed. However I must make a judgement sometimes when what may appear to be 'input' is really avoidance. (Fiddling around rather than improvising…wasting time etc).'

P80 relates this to their own learning as a student, saying that by resorting to 'distraction techniques to avoid the thing you think you're likely to do bad at', this 'is a strong incentive to lead lessons! There needs to be someone in charge of the stuff we don't like!' Similarly, P122 writes 'certain pupils would try to get away with insufficient technical work and this would hamper their progress'. Once again, teachers were concerned with both what they perceived as their professional responsibility, and with progress. Concern was expressed that by either disruption or distraction, pupils could avoid doing things they did not want to

do, and by consequence, would be missing out on learning things teachers deemed 'necessary'.

7.2.10 Lesson content may be negotiated or borne out of compromise

A number of responses suggested that whilst pupil input was limited, the content of the lessons was borne out of negotiation, P11 saying 'there should be learning objectives which are negotiated across pupil and tutor, and not simply set by either'. That said, P397 states that, some areas of study were 'non-negotiable'. P28 highlights the fact that pupil 'input is good'; however, they go on to say that 'input to the point of the pupil controlling the lesson content and direction isn't constructive'. P55 suggests a compromise whereby they:

> 'strive to be as open as I can be to any ideas from the students, and love to explore the vast world of music with them. I do not like to close off options for them but know that things need to be level appropriate – for example, if they come with a new piece which is far too challenging, I will simplify it down with them and we will come with something pleasing but easier together.'

The idea of compromise was also highlighted by P207, who said:

> 'If I think the piece they want to do is too hard I might suggest something else or come up with a compromise. Or if they're spending too much time on something that isn't pushing them I would make some 'strong' suggestions. Sometimes I just make [the] executive decision and they're usually happy to go along with that.'

Some responses suggested an awareness of the need for collaboration, P56 saying 'I try to be somewhat collaborative, but I am running the lesson, and I know how to get their voices to develop. I can be very flexible, but it's a delicate balance'. The idea of achieving a balance was also highlighted by P72 who says, 'I believe it should be a balance between what I think would help them improve and what they want to try'. Likewise, P151 says 'it is a 2 way thing and I am being paid by the pupil, but there are times when it is [necessary] to diplomatically say that the version is too tricky and may cause dissatisfaction'. P262 says 'I find that it works best when there is a balance. They [the pupils] might have to do some things they don't enjoy…I will insist, explain, make it more appealing, but it does not always work'. P486 also recognises that it is a two-way process, saying 'not only [are] the students [learning] from the teachers, but also the teachers learn from their students. [They] should be given enough freedom to experiment, improvise and [learn] by their [own] experience instead of direct instructions'. This reflects Freire's (1996) desire to develop a learning environment in which student and teacher are both learning simultaneously, and also highlights Paynter and Aston's (1970) emphasis on learning through exploration.

Some responses suggest that whilst teachers placed limitations on pupil input, this did not mean it was not welcomed, P142 saying 'I love it when pupils bring their own carrot!'. However, as highlighted in previous research (Abramo, 2014), P230 summarises the tension between pupil input and teacher control, saying:

> 'The student is allowed to have projects or goals or dreams. The teacher's role is to provide the student with the skills/technique/knowledge to achieve them. But the student must trust that the teacher will give that knowledge in a sequence which will lead to excellence and success. It is the teacher's job to teach and the student's job to learn.'

If a teacher's job is to teach, this suggests knowledge is seen as something which is passed on, rather, than, as found in previous research (Daugherty, 1996; Dewey, 2005; Elliott, 1993; Paynter, 1992; Paynter & Aston, 1970) something which is created through the practice of music-making and experience. Just as Freire (1996) argued against in his reference to 'banking education', Paynter and Aston (1970) also cautioned against knowledge in music education being seen as fixed parcels to be passed on to pupils. Overall, responses suggest that whilst the value of collaboration was recognised, there was still a limit to be placed on pupil input.

7.2.11 Lessons need a clear structure

A number of responses suggested that lessons needed some structure in order for effective teaching and learning to take place, for example, P15 suggests this would be impossible 'if a pupil wished to learn only from badly-arranged pop music'. Similarly, P296 says 'a lesson needs structure and a goal'. P160 says 'give full control to the pupil and you risk losing sight of goals and structures', and P194 says 'lessons need to be structured – too much input can distract too far from this'. P317 likens it to a road, saying:

> 'As a teacher you need to have a journey…a goal to be met – a target – you will have mapped that out to an extent and while travelling down a side road is interesting, you need to watch that it doesn't become the main route.'

The idea of balance is once again brought to the fore, P328 saying 'there has to be a structure to the lesson if you are going to give pupils balanced instrumental teaching'. Overall, P302 says that regardless of pupil input 'the basic framework remains in tact'. Speaking previously of the activities involved in planning and preparing lessons (see Chapter 5, section 5.7.1), responses here suggest that teachers value a degree of structure to their lessons. Too much pupil input was often seen as disrupting those plans.

7.3 There is no limit to pupil input

In contrast, 25.9% of respondents felt there was no limit to pupil input, though unlike those who felt there was a limit, reasons given here were more limited. Responses fell into three categories:

7.3.1   The teacher needs to trust the pupil;

7.3.2   It is the pupil's lesson;

7.3.3   Pupil input leads to greater engagement.

These are discussed individually below.

7.3.1   The teacher needs to trust the pupil

Responses suggested that an element of trust was involved in allowing pupils limitless input. P6 says that there was no limit to pupil input because 'it's all learning – and my role is to TRUST the pupil [respondent's capitalisation]'. P399 says similar, albeit in relation to advanced pupils, saying 'I think that teachers need to trust them [the pupils]'. These responses suggest a degree of collaboration, and an awareness on the part of some teachers that learning can also take place through engaging in music experiences. As Dewey suggested (Väkevä, 2012), education is not about controlling knowledge, but about fertilising experience.

7.3.2   Pupils possess ownership of the lesson

A number of teachers who responded to this question highlighted the fact that the lesson belonged to the pupil, and therefore they had no place in restricting the input they had. For example, P29 writes 'if a pupil wants to go in a different direction to the way the lesson is going, that's fine with me'. Similarly, P86 says 'I am always listening to the student so I am sure to be giving them what they want'. Likewise, P178 says 'it is their time and no one [else's]', with P202 simply writing, 'it's their lesson!' Teachers were keen that their lessons should meet the needs of individual pupils, P218 highlighting there is no limit to pupil input as 'the lesson is about the student and in this setting there is less to no box ticking – it is bespoke'. In contrast to the responses suggesting teachers valued a fairly set structure (see Chapter 7, section 7.2.11), P238 says 'every lesson is unique…no set structure'.

As was highlighted in Chapter 3 (section 3.2.7), some teachers defined the lesson in terms of a business transaction in which the pupil (or parent) is paying for the teacher to

provide a service. P36 highlights this, saying 'for pupils to remain engaged they have [to] have that freedom to contribute to their lessons [especially] if they are paying for it', and P43 says pupil 'ownership is important'.

Some responses suggested that by limiting pupil input teachers could lose pupils (P150), and similarly, P284 says 'they are the ones paying for their lessons, they would just choose to go elsewhere if they didn't enjoy lessons'. P401 says 'at the end of the day, the pupil (and their parents) are the client, so if they're not happy I will change until they are happy'. P32 writes that 'there shouldn't be a limit as it is good to go with the students ideas', although they go on to say that these ideas 'might not coincide with what parents are looking for'. The issue of parental control is also highlighted by P61, who although stating that there is no limit to pupil input, highlights the fact that 'they, or their parents are paying'.

As discussed in Chapter 5 (section 5.5.4), responses here suggest also that some teachers view themselves as a mentor rather than a teacher, and this was something they saw was beneficial in increasing pupil ownership of the lesson. P137 writes that there is no restriction on pupil input because they are 'mentoring an artist', and similarly, P350 says 'on rare occasions they might just need a sounding board. They may have made their technical and artistic choices before arriving at the studio'.

Also highlighted was the way in which teachers felt it was their job to work with what they were presented with, P89 saying there is no restriction on pupil input 'because one can usually make something musically meaningful out of a "sow's ear" if one is inventive enough'. P189 says 'I am at their service. If there's something they want to work on, it's my job to help them with that'. P435 says that there is no limit to pupil input 'so long as they are respectful'. Overall, responses here indicate that some teachers see their pupils as 'owners' of the lesson, and by consequence felt they had no place to limit what those lessons could include.

7.3.3   *Pupil input leads to better engagement*

Just as was the case with pupils having ownership of the lesson, a number of responses highlighted the way in which a greater degree of pupil input can lead to better engagement in the lessons. P81 highlights the implication of restricting pupil input, saying that without such a restriction 'the pupil is fully engaged in learning' and 'they will progress more quickly and easily'. Similarly, P128 says 'the pupil needs to be engaged in what they are doing or they won't practise effectively'. P303 writes 'the more input they have the more they own the work. They do more and achieve more', and P419 states 'sometimes it

is important to allow discussion to develop to understand how they are engaging with the music or learning'. The benefits of student-ownership in instrumental lessons have been previously cited (Carey et al., 2013).

In their responses, teachers exhibited a desire to trust their pupils as key players in the learning process. They also highlighted the benefits of students taking ownership of their learning; however, some teachers also felt limited in what they could control by virtue of the lesson being a business transaction. Responses also suggest that teachers who did not see a limit to pupil input found it harder to articulate their reasons for this than those who did.

7.4 Contradictions

Following discussion of those responses from teachers who indicated there was either a limit or no limit to pupil input, in this final section, I identified five further categories which demonstrate a series of contradictions. They all relate to responses from teachers who indicated there was no limit to pupil input; however, all highlight the potential for limitations to be reached or imposed under certain circumstances:

7.4.1   No limit to pupil input until the teacher feels a limit has been reached;
7.4.2   No limit to pupil input, but teachers must manage that input;
7.4.3   No limit to pupil input, but teachers do not have to take note of that input;
7.4.4   Teachers can manipulate pupil input;
7.4.5   No limit to pupil input, but external factors could impose restrictions.

I will discuss each of these in turn below.

7.4.1   *No limit to pupil input until the teacher feels a limit has been reached*

Firstly, a number of teachers indicated that there is no limit to pupil input, until a certain point is reached, for example, P6 suggests that there is no limit to pupil input; however, 'if they're waaaaay off [on a] tangent…that is a different matter'. Similarly, P233 also indicates there is no limit to pupil input, saying 'they [the pupils] can learn well when they approach their learning in the way that suits them; however, they go on to say 'once we have chosen what to learn and how to learn it, I would gently bring them back on track if they start deviating too much'.

Similarly, P263 suggests there is no limit to pupil input, saying 'if they [the pupils] keep bringing their own material, I'm happy to work with it'; however, as a teacher, they might

188

reach a point where they 'want to add to or supplement'. P373 also indicates there is no limit to pupil input, though inevitably a limit is reached, otherwise 'they [the pupils] would probably run rings round me'.

Some responses suggest that teachers see pupil input as an 'added extra', but which cannot alone dictate the content of the lesson, for example, P200 says it is 'great to have from time to time but it can't become the main part of teaching'. P267 says 'I will happily go along with it for one tune – but the next one should stretch their ability'. In that sense, whilst some teachers do not believe there to be a limit to pupil input, they demonstrate a range of circumstances under which a limit may be reached. This suggests that as found by Argyris and Schön (1974), the teachers' espoused theory does not match their theory-in-use; in other words, that which teachers state they believe, is not enacted upon in practice.

7.4.2   *No limit to pupil input, but teachers must manage that input*

Some responses indicate that although pupil input was welcomed, teachers still felt some responsibility to, in the words of P16, 'manage the way we use that input'. As discussed in Chapters 5 (section 5.6.5) and 7 (section 7.2.5), responses here also suggest that teachers feel a professional responsibility towards their pupils, and that there are occasions where they feel obliged to advise against doing something if they did not think it was 'right'. For example, P113 states there is no limit to pupil input, but says:

> 'Obviously I'd have to advise them of the downsides of this approach – and even advise they find a different teacher if I don't feel I can do any effective teaching within their requirements. Hopefully if they started making progress they would begin to see the benefits of incorporating some other ideas and activities.'

Similarly, P177 says there is no limit to pupil input; however, 'if I think their suggestions are unsuitable we discuss why and work from there'. Likewise, P268 appears to suggest that although pupil input is unlimited, there has to be some teacher-defined value in their suggestion: 'if they [the pupils] have genuinely good ideas I will take them on board entirely'. P325 responds, saying 'I will try their suggestions even if I don't think they are suitable, as [once] tried, the student will most probably dismiss it'. These responses suggest once again, a mismatch between teachers' espoused theory and theory-in-use. As outlined in Chapter 7 (section 7.4.1) above, responses indicate that teachers have a series of governing variables which they wish to keep within an acceptable range. For example, here, P113 identifies the ability to teach effectively as one of their governing variables, with P325 retaining the ability to judge what is 'good' as one of theirs.

7.4.3 No limit to pupil input, but teachers do not have to take note of that input

A number of responses suggested that whilst teachers appeared to offer unlimited freedom in terms of pupil input, they did not necessarily feel obliged to take note of that input. P92 says 'they [the pupils] can always have input, but that's not necessarily the same as outcome'. Similarly, P130 says:

> 'Generally I want pupils to let me know their honest interests, thoughts and opinions, but that can't directly dictate lesson content – my role is to receive their ideas and firm them into some kind of coherent learning process.'

P208 writes that 'a pupil can ask anything at any time. I think that kind of interaction is a good thing'. This and previous responses suggest that whilst teachers are often receptive to pupil's ideas and input, they will ultimately have the final say. Whilst teachers say there is no limit to pupil input, the governing variable displayed here might be the right to veto any pupil input.

7.4.4 Teacher can manipulate pupil input

Some responses suggested teachers had developed means by which they could give their pupils the illusion of choice. As P42 says, 'I try to teach to their [the pupils'] needs and desires. I have also learned clever ways to get them to choose what I want them to play'. Similarly, P462 says there is no limit to pupil input, but 'you can incorporate your own goals into the things they choose to do – you just have to be clever about it'. P95 writes that 'students should feel they have an input in their lessons', although it is not possible to tell whether a student being made to feel they have input is the same as actually having input. The ability to manipulate pupil input in a way which appears to serve the needs of the teachers suggests a relationship in which the teacher is the dominant, possibly even powerful figure. This is something which concerned both Foucault (1979) and Freire (1996) as discussed in Chapter 4 (sections 4.5.2 and 4.5.3).

7.4.5 No limit to pupil input, but external factors could impose restrictions

Whilst some teachers indicated there was no limit to pupil input, P32 highlights the potential for external factors to influence the lesson content, saying 'there shouldn't be a limit as it is good to go with the [students'] ideas, however, these might not coincide with what parents are looking for'. Also mentioned were factors which mean it is simply not possible to accommodate a pupil's request, for example, as P184 says, 'if they want to play repertoire that doesn't exist for the instrument'.

Responses suggested that whilst teachers were aware of the idea of pupil input, it was not necessarily something they felt comfortable with. P130 sums this up:

> 'I hope that I don't ever ignore a student's idea, but will often explain why we can't follow that up right now, but here are the things we're working on that are related and will get there in the end. Or if their input is something like 'can I have a go on the harp?' then my response is just 'yeah once we've got sorted with the piano stuff we're meant to be working on' - and then explain how harp relates to piano, play some of the same tunes, get them back on the piano before the end of the lesson... A crude example, but I think it's important to relate their interests/suggestions back to what you're 'meant' to be learning - and make sure that it's fun - so that they trust you to guide what happens, that they won't feel uncomfortable and they'll enjoy whatever happens. Writing that has made me realise how easy it must be for teachers to abuse that trust.'

Other teachers also found the question thought-provoking, P344 saying:

> 'before reading through these research questions, it hadn't occurred to me to consider pupil input. My model of teaching is roughly based on my own experience of organ & piano lessons, and they were probably quite old fashioned.'

Likewise, P470 writes:

> 'again this has made me think! With certain pupils it would be interesting to ask them to take charge of one lesson and see what they did. This may have a positive impact on how they view and use their practice time too.'

Whilst there were varying views, and indeed, contradictions, overall, responses suggest that these were issues teachers were aware of, even if they did not know how best to manage them. As P157 says, 'I don't like to squash any input or ideas that a pupil has, & try to encourage & help them with them as much as possible', and similarly P313 says 'questions should be taken seriously'.

7.5 Summary

Overall, the majority of teachers felt there was a limit to pupil input. They cited a range of reasons why this was, including: the need to teach certain things which were non-negotiable; the influence of external factors such as exams; the need to judge the suitability of repertoire learnt; professional responsibility; and the effect of age and ability level. Those who indicated they believed there to be no limit to pupil input, often went on to highlight circumstances in which a limit may be reached, suggesting a mismatch between their espoused theory and theory-in-use. In particular, they highlighted a number of variables which they felt should be kept within an acceptable range, including: the ability to teach effectively; the need to judge the suitability of materials; and the right to

veto any pupil's suggestions. In Chapter 8, I will be discussing these themes, and those cited earlier in the thesis, in relation to my research questions.

8. Discussion

8.1 Introduction

Having considered the data gathered both in the interviews and through the survey, responses suggest that private teachers are highly committed to the work they do. They are committed to their pupils' development as musicians, and taking part in a research study such as this appeared to offer them an opportunity to think reflectively about the work they undertake and to articulate something of what they do. In this chapter, I will consider the outcomes in relation to my research questions:

1. What constitutes valid knowledge in the context of private instrumental teaching?
2. How is the private instrumental teaching curriculum designed in order to facilitate the construction and realisation of valid knowledge?
3. How does the autonomy of the private instrumental curriculum support and challenge the quality of teaching and learning?

Having undertaken the research, it is clear now, how inextricably linked these questions are. In this chapter, I shall begin by looking at how teachers validate the knowledge which forms the basis of their curricula, before looking at how they facilitate the construction of that knowledge in practice.

There is much in my data which underpins the notion of the one-to-one private lesson being a community of practice. Wenger (2008) developed his ideas surrounding the community of practice, in part, as a result of previous research into apprenticeships (Lave & Wenger, 1991). Apprenticeship is a fundamental feature of communities of practice, and thus, the link with the private lesson being historically associated with a master-apprentice model of teaching is noteworthy (Creech, 2010).

Teachers' responses suggested that they were keen to share their experience, knowledge and skills with their pupils in their role as a more experienced 'other' (see Chapter 5, section 5.4.8). Consistently demonstrated was an emphasis on Western Classical Music, thus situating private teachers within a developed cultural practice. Over time, data suggest that teachers had developed resources and approaches which they shared with their pupils. In some cases, this 'shared repertoire' had been developed over a considerable time, during which pupils will have both joined and left the community of practice (the teacher's 'studio'). The development of popular and effective resources for

use in the private lesson, was something identified by Jorgensen (1986) who suggested these were repeatedly used and shared over time with different pupils.

In the private lesson, both teacher and pupil are working together, in joint enterprise, towards a common goal, that is, learning an instrument. This common goal is a fundamental feature of an effective community of practice. Responses suggest that private teachers were keen that the content of the lesson and the way it was taught came about as a result of discussion, collaboration and listening to pupils (see Chapter 6, sections 6.3.6, 6.3.7 and 6.3.8). Teachers also demonstrated a desire to enable pupils to fulfil their ambitions, goals and potential (see Chapter 5, section 5.5.6). Responses in both the interviews and survey suggest an awareness that pupils' identities change over time, and therefore, there was a need to ensure pupils were 'suitably' equipped for the future (see Chapter 5, section 5.5.5.). This highlights the notion of a perpetually evolving community. Data suggest that private teachers often appreciated the fact that their pupils will eventually wish to be effective musicians and learners once they ceased taking lessons. Above all, data suggest that teachers and pupils are engaged in joint activities in which they share a mutual interest and commitment.

8.2 How do teachers validate knowledge?

From my research, much of what can be explored in terms of knowledge, and thus, by consequence, control, links back to the 'system'. Of course, the system, as an object, does not exist, yet it is through teachers' own experiences and understanding that they construct, perpetuate and, as responses often suggested, seek to conform to this system. Private teachers themselves are inextricably linked to this system through a variety of different layers. Engagement with these layers may exist through the teaching they received, the institutions at which they studied, the examination boards they use, the training and CPD they undertake and through the repertoire they themselves value. Figure 9 illustrates how some of these layers not only impact upon the private instrumental lesson, but also overlap with each other. Of particular interest, is the way in which the data suggest that it is through these layers of engagement and experience that private teachers validate knowledge, and by consequence, construct their curricula.
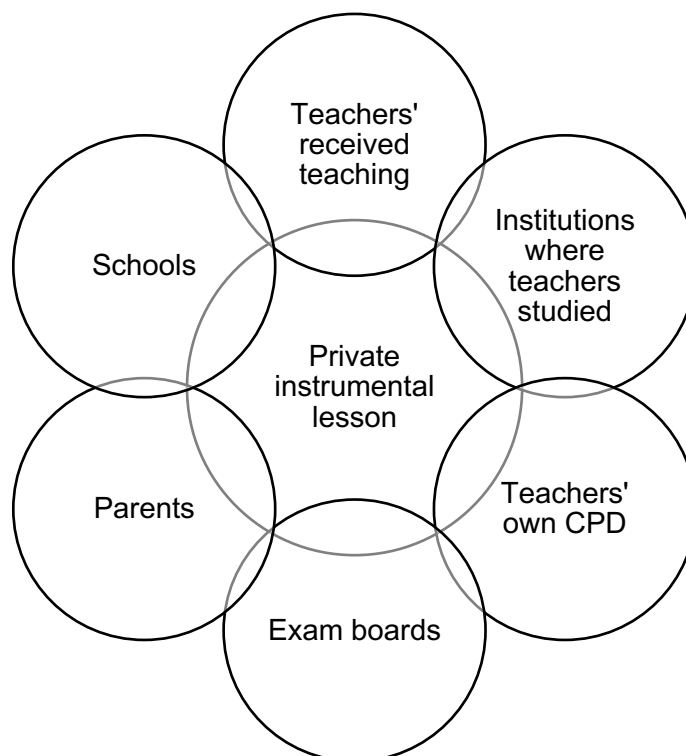
Figure 9: Layers of control and their impact upon the private instrumental lesson.

Previous research (Haddon, 2009; Nerland, 2007) found that what private teachers teach is primarily based on their own experiences as learners. Indeed, teachers wrote of their desire to transmit to their pupils, that which they had been taught, and often viewed this opportunity as a privilege (see Chapter 3, section 3.2.5). In my data, some teachers highlighted the way in which, in this respect, they felt compelled to nurture their pupils (see Chapter 5, section 5.5.8). My interviews suggested that private teachers often felt a degree of loyalty and gratitude to their own teachers (see Chapter 3, section 3.3.3). Participant C talked of her desire to carry on the work of her own teacher, Participant B suggesting that if she could be only 10% as good a teacher as her own, she would be satisfied. Similarly, Participant A talked of the value of their own teacher acting as a mentor (see Chapter 3, section 3.2.9). Through these examples, it is possible to see the way in which the pupils link back, through their own teachers, and their teachers' teachers, to the institutions at which those teachers studied and to which they feel an affiliation.

These layers, as illustrated in Figure 13, not only impact upon the private instrumental lesson, but are also inherently interwoven with each other. Six distinct ways in which teachers validate knowledge emerged from the data. Whilst these are discussed individually below, they are intrinsically linked to each other.

8.2.1   Required competence at entry points into the system

Teachers often have memories, both good and bad, of their own teachers and learning experiences. Their experience as learners shapes their teaching now, and the sense of loyalty and gratitude displayed towards their own teachers echoes this. Similarly, teachers' loyalty to and experiences at the institutions at which they studied has been highlighted in previous research (Jorgensen, 1986) as impacting on their teaching. Previous research (Persson, 1994, p. 226) has recognised the way in which a system of accepted norms can become the focus of teaching:

> 'above anything else the target of teaching must be to prepare students for a professional world, where compliance to norms and standards must be total if any success is to be reaped.'

In the UK, musical opportunities tend to favour the young; often, the younger the better. National ensembles, frequently seen as an effective precursor to a career in music, are built around such a system and require pupils to acquire a certain level of skill and knowledge at an early age. For example, the National Children's Orchestra accepts players from the age of seven, and even in the Under-10 Orchestra, it is expected that some children will already be playing at Grade 8 level (National Children's Orchestras of Great Britain, 2018b). Indeed, the ensemble boasts three winners of the prestigious BBC Young Musician Competition amongst its alumni (National Children's Orchestras of Great Britain, 2018a). Similarly, the National Youth Orchestra accepts players from the age of 13 who are already expected to be playing at Grade 8 distinction level and beyond (National Youth Orchestras of Great Britain, 2018).

Similar requirements can be found when learners apply to study at a conservatoire or other higher education institutions, normally at the age of 18. Grade 8, often at distinction level, is usually the minimum performance standard required on application. There are, however, certainly cases where performers far-exceed that standard, having already acquired performance diplomas accredited at levels above and beyond the courses for which they are applying. This suggests that for anyone wishing to study or pursue a career in music, certainly as a classical performer or orchestral musician, there are points in time where certain levels of skill and knowledge are required in order to progress through the system. It should be noted that there are numerous different paths, but many private teachers themselves will have travelled via similar classical-based routes and will be aware of such entry points to the system.

One feature of an effective community of practice is that of orientating newcomers into the community, and just as new members join, and others leave, so the community evolves

196

(Creech & Gaunt, 2012; Wenger, 2008). Data suggest that teachers are aware of the need for pupils to meet certain standards at certain times, as perhaps they had to as learners, and this can be used as a way by which they validate their curricula. In other words, certain things need to be learnt as to conform to the 'norms and standards' mentioned by Persson (1994, p. 226) above. This suggests that teachers often gear their curricula towards an outcome which presupposes that a career in music is the ultimate goal of children's learning, such as was highlighted in previous research (Burwell, 2013; Cope, 1998; Sloboda, 2008). Analysis of the responses indicates that teachers' curricula can be designed in such a way as to orientate pupils into the community, in other words the system and that which is taught facilitates that membership. This is problematic if, as identified in a previous study (McCarthy, 2017), many of the pupils being taught are not would-be professionals.

8.2.2   The need for foundation skills and knowledge

Closely related to Chapter 8 (section 8.2.1) above, data gathered through my research study suggests that private teachers are concerned that pupils should acquire a foundation set of skills and knowledge, something which was often seen as non-negotiable (see Chapter 7, section 7.2.1). Whilst there is no agreed definition of what these foundation skills should be, responses suggested these were nevertheless 'necessary'. Responses suggest these skills generally align with those required by examination boards for graded exams, and with that in mind, as has been found previously (Jorgensen, 1986), it is on these syllabi that private teachers often base their curricula.

Responses indicate that teachers felt responsible for teaching these foundation skills regardless of the pupils' thoughts, ideas or feelings, and teachers saw these skills as both 'fundamental' and 'basic'; for example, P234 writes, 'they get no choice in opting out of basics'. As discussed in Chapter 8 (section 8.2.1) above, if pupils are to conform to a system, then certain levels of competency are required at certain points in time, and as exemplified in exam syllabi, these tend to be compartmentalised into particular tests with fixed outcomes, for example, performance, aural, technical ability and sight-reading.

From the examples given above, responses indicate that teachers see knowledge as something which is 'fixed'. Some responses suggest that the teacher and pupil have very distinct roles, for example P230 wrote, 'it is the teacher's job to teach and the student's job to learn'. By compartmentalising knowledge in this way, responses suggest that teachers see knowledge as fixed 'parcels' of information which are to be imparted to their pupils. Therefore, such a view of knowledge, and thus, transmission of that knowledge, favours a

behaviourist approach to learning (Skinner, 1936), in other words, a teacher teaches, and a pupil acquires (Sink, 2002). Behaviourist theories of learning have been shown to be both teacher-centred and teacher-dominated (Sink, 2002), something at odds with a community of practice in which no one party dominates. The desire to transmit knowledge in this way also aligns with Freire's (1996) concept of 'banking education', in which learners operate as empty receptacles waiting to be filled with such knowledge. As argued by Foucault (1979), students become objects of information, rather than of communication. Paynter and Aston (1970) also cautioned against such an approach to teaching. If the intention is that pupils will need to conform to a system of standards and norms, responses suggest that overall, teachers teach in a way which covers those areas of skill and knowledge required for such membership.

8.2.3   The dominance of Western Classical Music and technique

My research suggests that teachers have strong views about what music should and should not be taught. Teachers overwhelmingly believed that Western Classical Music should be the basis for learning, and therefore, it was this which formed the underlying basis of their definition of 'valid knowledge'. It was clear that music which pupils considered to be 'fun', and which was generally in more popular styles, often fell outside of their instrumental teaching curriculum, and was therefore deemed to be not valid. Previous research found that whilst popular styles were of most interest to pupils, these were the least covered in lessons (Daniel & Bowden, 2013). Jorgensen (2015, p. 5) suggests that 'musical values sometimes clash or rub up against each other, and each tradition is interested in its own survival'. Responses suggest that private teachers are keen to preserve a heritage of Western Classical Music, something which in the 21st century may potentially be seen as under threat.

Responses often indicate that teachers believed that all pupils should study the rudiments of music which were to be learnt through the study of 'classical works'. There was a sense that teachers felt that pupils had to accept there would be some aspects of the learning which were non-negotiable, and by consequence, likely to be 'boring'. Teachers were concerned with the quality of both their teaching, and their pupils' learning, but again, with no agreed definition of what constitutes 'high quality', this was predominantly vested in the 'quality' of the repertoire learnt. Teachers also tended to favour teaching music which aligned with their own listening tastes, and overall, previous research (Baughman, 2015) found that teachers preferred teaching skills with which they were familiar.

Teachers frequently cited the acquisition of 'sound' technique as being essential, and this was something which should be taught through music of the Western Classical Tradition.

198

Teachers suggested that this 'classical technique' must form the basis for anything else studied, including learning music from non-classical genres, namely popular music, a theme which emerged in phase one (see Chapter 3, section 3.3.2). It is interesting to note that at no point did a respondent suggest that technique gained through the study of popular music could be applied to other styles, such as Western Classical Music. Once again, the emphasis is placed on a genre of music, rather than on musical experiences.

Responses overwhelmingly suggest that music of the Western Classical Tradition was seen to have greater value than popular music, and thus, teachers favoured the former. Indeed, some teachers referred to the 'art' of playing, in the same way they might refer to an object of art. Some teachers were concerned that what they taught should support the music that pupils were learning in school. Previous research (Walker, 2001) has highlighted that through the National Curriculum, the aesthetic value of music is reinforced, and therefore, the private teaching curriculum appears to feed into that. Indeed, in 2013 (Department for Education, 2013), the National Curriculum in England was revised to include the study of works by the 'great composers'. It was unclear in the responses whether teachers valued the popular styles of music with which pupils were often more familiar. There are two possible scenarios here, as identified by Swanwick (1994): teachers may value their pupils' tastes in music, but do not actively seek to teach them; or they may not value their tastes, and this is their reason for excluding them.

Such high levels of veneration were placed on the acquisition of classical technique that some teachers believed that anything which deviated from this could result in the disruption of progress. There was a perception that non-classical music did not offer sufficient technical challenge, and this was another reason for excluding popular music. Previous research (Lehmann et al., 2007; A. Reid, 2001) has cited teaching which is technique-heavy to also be teacher-dominated; indeed, by limiting what is taught in the curriculum, this only sought to increase focus on the technical aspects of learning an instrument (A. Reid, 2001). Responses suggest that the dominance of technique, which is often cited as necessary on safety grounds, is a means by which teachers can exert their control. A strong focus on technique favours a behaviourist approach which is centred in part, on the repetition of mechanical actions.

8.2.4 *The act of teaching that which teachers perceive to be 'needed'*

Data suggest teachers felt a responsibility to cover everything that was 'needed'. As there are no agreed definitions of what is 'needed', responses suggest, as discussed in the preceding three sections, teachers teach that which is needed to conform to the system; thus, to acquire classical technique and to study works of the Western Classical Tradition.

One of the features of a constructivist approach is that learners return to previous learning and understanding in view of new experiences (Moore, 2012). Indeed, previous research (Burwell, 2016a) found that pupils often sought greater opportunity for self-discovery than was afforded to them, and that by drawing additionally on learners' previous knowledge and experience, this could greater exploit their potential (Mark, 2007). The acquisition of a foundation set of skills, often dominated by technique, appears to be at odds with such an approach, as it is too with Bruner's (1960, 1996) notion of spiral learning in which learners might step backwards and sideward as well as forwards. As these approaches tend to favour breadth over depth, it is possible to see why the instrumental curriculum might appear so narrow. Responses suggest a linear approach to learning whereby once one skill has been acquired, the pupil moves forward to learn the next. This is reinforced, as discussed in Chapter 7 (section 7.2.6), by the way in which teachers feel that pupils should progress and be seen to be moving forward.

The system appears to favour the transmission of knowledge in a predominantly fixed way. If pupils have not acquired certain skills and knowledge, then their options may be limited, and their choices curtailed. This may go some way to explaining why teachers feel that pupils should all, possibly alongside their own choices, learn that which the teacher deems them to 'need'. Connected to the sense of responsibility which teachers feel, is there a fear of judgement, either from other teachers, or from others in the system? If teachers do not align their teaching and their pupils' progress to the system, is there a danger that if pupils transfer to another teacher, they may be critical of their approach? In her interview, Participant B spoke of the problems associated with accepting transfer students (see Chapter 3, section 3.2.5). It is not possible from the data gathered to say whether teachers feel they might be judged; however, responses suggest that individually, teachers often have strong ideas as to what instrumental lessons should consist of, and these are likely to vary considerably between individuals.

8.2.5   *The use of graded examinations and their requirements*

Responses suggest that private teachers operate within a culturally-situated system in which membership and subject loyalty are established at an early stage (Bernstein, 1975). Many teachers are likely to have experienced this system themselves either through their own teachers, or through the institutions at which they studied. Just as that system was perpetuated to them, so it is perpetuated to their pupils. In contrast, a community of practice constantly evolves and does not exist to be passed on as a fixed entity (Wenger, 2008). As Morgan (1998, p. 1) states, 'instrumental teachers are hampered by a range of demands and constraints', some of which may manifest in a perceived need to be passing on knowledge and experience to the next generation.

Data suggest private teachers see the system as something which is, in general, fixed. As outlined above, the need for particular levels of competence to be reached in order to meet entry requirements at varying stages of musical progression alludes to this. This can also be seen in the examples of the national ensembles cited above: there is a fixed level of playing ability which is required in order for children to adopt membership of these groups at a fairly early age. A certain graded level of playing is required, and this is fixed by the examination boards who produce the syllabi for the differing grade levels. It is not just repertoire which is part of this, but also elements of technical ability, aural awareness, and sight-reading skills. This suggests that in order to adopt membership of the system, there are fixed requirements which can be seen exerted on a variety of different levels. The examination boards become another layer in the system. Private teachers may develop their understanding of knowledge as a result of engagement with an exam syllabus, or indeed, such understanding may impact upon their choice of exam syllabi for their pupils. This suggests that there could be either an overreliance on exam syllabi to form the basis of curricula, or a situation in which private teachers feel compelled to follow such syllabi due to its embeddedness in the system.

Teachers were keen to point out that when it came to exams, they felt it was important that pupils were allowed, in the main, to freely choose pieces from the syllabus (see Chapter 6, section 6.3.2). This might, on the face of it, appear to offer the pupil even greater choice than that offered by the teacher, but in actual fact, that choice is pre-determined by the exam board. In that sense, the exam board has deemed its selection of pieces to be valid, and responses suggest this can feed the teacher's own judgement of what is valid. Although previous research (Mark, 2007) found that more choice led to better learning behaviours, it is not clear whether such behaviours ultimately favour the teacher or the pupil. An exam syllabus consists of pieces chosen by an exam board, and indeed responses tended to suggest teachers selected the 'most appropriate' syllabus for each pupil. Although pupils may choose pieces from the selected syllabus, their choice, has already been limited. Linked to this is the notion that teachers required pupils to learn the 'standard repertoire', although there appears to be no universal agreement as to what this constitutes. Given that previous research (Burwell, 2013; Cope, 1998; Sloboda, 2008) has identified the dominant outcome of instrumental learning as being an expectation that pupils will become a 'concert soloist', despite the perception that exams can offer pupils more choice, they are clearly an important part of the progression.

8.2.6   *Appropriate teacher training and engagement with CPD*

Teachers exhibited a keenness to keep up-to-date with the latest developments and engage in CPD, and indeed, previous research (Upitis et al., 2017) cited a high-uptake of

CPD opportunities by private teachers. As private teachers are not required to engage in any ongoing training or development, they have a choice over what, if any, they undertake. A potentially negative aspect of this is that they only partake in those development opportunities which fit with that which they term to be valid. Another interpretation might be that the CPD available to them, shapes their understanding of knowledge, and how this might be transmitted. Many of the CPD opportunities available, are organised by institutions and exam boards, already embedded at various layers of the system. It is, in some ways, easy for private teachers to avoid those areas beyond their comfort zones, and thus, CPD becomes another layer of the system.

As found in previous research (Haddon, 2009), teachers tended to develop their practice from experience, and within the four walls of their studio (Burwell, 2016a). Similarly, research has found that teachers' use of informal learning practice is based upon their experience of these (Robinson, 2012). If teachers tend to favour those things which they themselves have experience of, they might at one level not develop their skills beyond those experience, or simply may not be aware of what else is available. When allowed to choose the CPD opportunities they engage in, it is possible for private teachers to seek those opportunities within their comfort zone, which validate and reinforce their judgements of what is valid. That is not to say that CPD opportunities are not important in terms of revalidating and expanding existing knowledge, but this does not necessarily facilitate the teacher in experiencing the unfamiliar.

In consideration of the above, what counts as valid knowledge is ultimately defined by the teacher, but their responses suggest they are influenced at a number of different layers of engagement with an accepted system. Rather than just one large community of practice, there are many smaller ones, of which there is much overlap. Teachers' curricula might be defined in terms of their own experiences and received teaching, or they might be defined by their own philosophical position with regard to musical knowledge. Even though private teachers are not employed directly by an institution, higher education institutions and exam boards all exert their own interconnected influence on such teachers, and vice versa. As suggested by Foucault (1979), institutions are primarily concerned with governing subjects so that they remain obedient to the system.

Based on my research, it seems clear is that in 2019, the instrumental teaching curriculum is one dominated by both music of the Western Classical Tradition and, by consequence, classical technique. It is in part, these things which underpin the accepted norms of the system. Just as there are many peripheral communities of practice, the system itself becomes a community of practice of its own. As a result of that, it is one which is predominantly teacher-dominant, and one which views learning, teaching and knowledge

within fairly narrow terms. Teachers draw on their previous experiences to shape their ideas surrounding what constitutes valid knowledge. It is not possible to tell whether that which teachers define as valid, is also defined as valid by their pupils; however, responses overall suggest that with greater knowledge and experience, pupils should accept that it is necessary to learn those things deemed valid by their teachers.

8.3 How do teachers facilitate the construction of valid knowledge?

Having considered how private teachers determine what valid knowledge encompasses, it is necessary to consider how the teaching of such knowledge manifests itself in practice, in other words, the pedagogy. With music of the Western Classical Tradition at its heart, lessons are dominated by a need for pupils to acquire a foundation set of skills and knowledge, with a sound technical foundation, something which teachers predominantly saw as fixed. Having validated the content of their curricula via a number of layers of engagement with the system, private teachers must find ways of facilitating the construction of that knowledge in practice. On closer analysis of the data, teachers employed a range of means by which they could control the course of the lessons, so that the content remained valid. Whilst responses suggested teachers were keen to meet pupils' individual needs, they also displayed a desire to set boundaries in a way which could ultimately be seen to be keeping their pupils 'on track'. I shall explore a number of these below.

8.3.1   Teacher expertise

At the outset, based on my research, there is evidence to suggest that often, teachers explicitly believed themselves to be right and it is that which the teachers deem to be valid which forms the basis of the lesson content. Even where pupils were encouraged to offer their own suggestions, for example, of pieces to learn, responses suggest that for such music to be taught, there must be some valid learning point to be derived from it.

Responses indicate that teachers believe themselves to be the 'expert', or at the very least, to possess greater 'expertise'; previous literature refers to the notion of the expert teacher (Persson, 1994, 1996). Responses to the survey suggest that many private teachers believe that having a teacher is a requirement for anyone wanting to learn an instrument (see Chapter 7, section 7.2.1). In practical terms, whilst the teacher may possess greater expertise than the pupil, it is expertise in those things which they deem to be valid. It is perfectly possible that the pupils themselves might have greater expertise in areas which the teacher does not deem to be valid. The notion of the teacher as an 'expert' is at odds with the hallmarks of a community of practice. Whilst pupils may learn

with a more experienced 'other', no one person dominates the community. It is also worth noting that pupils will have other interests and are likely to belong to other communities of musical practice beyond the private one-to-one lesson. Responses suggest that teachers may seek to supress their pupils' input in areas which fall outside of that which they judge to be valid.

One way of interpreting this suppression of pupil input is that teachers see such input as a threat to their perceived expertise. Indeed, as previous research suggests (Hallam & Bautista, 2012), teachers may perceive themselves to possess greater expertise by virtue of having been engaged with music and music education over a longer period of time. In that sense, teachers see themselves higher up the hierarchy of the system. This is, once again, highlighted by teachers feeling that pupils need to be taught by someone with greater knowledge than they have, and that without this, pupils may as well teach themselves (see Chapter 7, section 7.2.1). By supressing pupil input, and by maximising their perceived greater expertise, teachers are able to focus the content of their lessons on those skills and the knowledge that they have previously deemed to be valid. Responses suggest that teachers see knowledge as something which is passed on, rather than something which is constructed, and which evolves through negotiation, partnership, social interaction and community. Little emphasis is placed on learning through musical experiences.

Whilst there is an acceptance that teachers do not know everything, there was nevertheless, a strong sense that teachers drew upon their expertise, an expertise which, was greater than that of their pupils (see Chapter 5, section 5.4.8). This perceived role as the 'expert' indicates another means by which teachers could dominate lessons. Jorgensen (2015, p. 3) argues that 'practically speaking, what is considered "right" conduct is framed by those with the power to create and enforce the rules that define it'. Therefore, in terms of power, the party with the greater expertise wields a greater degree of power in the teacher-pupil relationship. As highlighted by Foucault (1979), knowledge is power, and power can often be wielded through the use of language.

8.3.2   Responding to individual pupil needs

Teachers wrote extensively about consulting and discussing with their pupils and saw this as a means by which they could afford pupils choice (see Chapter 6, sections 6.3.6, 6.3.7 and 6.3.8). However, if pupils see their teacher as the 'expert', the 'master teacher', and the perceived power which inevitably goes with that, how are they likely to respond in such 'consultations' and 'discussions'? Previous research (Lehmann et al., 2007) found that the very essence of the master-apprentice model is one in which pupils strive to

emulate their teachers. Private teachers believed that by discussing and consulting with their pupils, it affords those pupils greater autonomy; however, this might manifest itself as false generosity (Freire, 1996). Pupils may feel they are being given autonomy because they have been asked and consulted, but there is no guarantee that any such outcomes are translated into practical actions. Responses suggest that teachers believe that their presence, their greater knowledge and expertise are necessary in order for pupils to learn. In other words, the teacher may well listen, but they might not act.

Jorgensen (2015, p. 10) likens this to the notion of 'instrumental justice' which she sees 'as a means to other ends'. Whilst this can embody positive outcomes such as happiness and peace, it can also benefit the 'establishment' and the 'powerful elites' (Jorgensen, 2015, p. 10). Whether it is intentional or otherwise, many responses suggest a degree of false generosity (see Chapter 7, section 7.2 in particular). Jorgensen (2015, p. 10) argues that:

> 'teachers may invoke justice as a tool to create the appearance of beneficence and care for their students, meanwhile conducting programs that are unjust in the treatment of those who are disadvantaged by the system.'

Despite a strong focus on those things they have defined as being valid, private teachers exhibited a keen desire to meet individual pupils' needs, and numerous survey responses referred to this (see Chapter 5, section 5.4.1). They saw it as important that they tailored their teaching in a way which allowed pupils to meet their own goals and objectives, something which is reflected in previous research (Baughman, 2015). However, there are instances where teachers suggest that choice should be restricted if it does not meet the pupils' aims and objectives. This is problematic, and could suggest that these aims and objectives may, in fact, be defined by the teacher, or at the very least, moulded by the teacher, something also found in a previous study (Carey et al., 2017). Indeed, P106 pointed out that as a teacher, they offered choice to their pupils, but only with 'guided input', and even where teachers sought to compromise, responses indicate such compromise was based on the 'strong suggestions' they, as a teacher, put forward. This suggests the community of practice between teacher and pupil is one in which the teacher dominates.

Responses suggested that teachers were not always able to articulate clearly how learning took place, with the focus being predominantly on pupils' preferred learning styles such as learning by ear, by visual means, or by physical action. Whilst these important considerations allow a teacher to respond to their pupils' individual personalities, such preferences do not, in themselves, constitute learning theories, and all three could be applied across a range of different theoretical positions. Where teachers felt that a pupil

was not progressing as expected with something they had been given, the teacher sought to try a different approach (e.g. learning by ear or by rote) which they perceived might better suit the pupil's learning preference. Despite calls for the teaching of teachers (Kite, 1990), and indeed, for the training of performers in teaching (Purser, 2005), all training and development opportunities are optional for private teachers. Responses suggested a misunderstanding or a lack of awareness as to the difference between curriculum and pedagogy (see Chapter 6, sections 6.3 and 6.4).

It is worth noting that although they were not explicitly asked, no responses made reference to pupils' wider engagement in music, and private teachers appeared to see the lesson as a self-contained entity with little, if any, reference to the wider musical community. In that sense, the one-to-one lesson appeared to be the dominant force, and the notion that learning might take place in relation to wider experiences and social interaction was not widely, if at all, considered.

Teachers felt that by adapting their teaching to the needs of individual pupils, this constituted 'student-led' teaching. Whilst there is no universally agreed definition of student-led teaching, the concept is one which would seem to imply partnership and negotiation. Indeed, Freire (1996) argued that the teacher needed to be as much a pupil, as the pupil was a teacher. Whilst teachers were keen to point out their desire to tailor their approach to individual pupils, one way to interpret this could be that teachers are adapting what they define as valid to individual pupils. This once again highlights the perception of knowledge which is fixed, and which teachers see as something to transmit to their pupils. There was little, if any, suggestion that private teachers saw knowledge as something which might be constructed in relation to the world around them, and similarly, little, if any suggestion that knowledge was something which could evolve and develop. Responses suggest that progress was often seen as linear, and that following the development of a foundation set of skills and knowledge, pupils could then progress to learning more complex pieces as independent learning skills were developed.

Private teachers felt that they should facilitate a learning environment where pupils could fulfil their potential (see Chapter 5, section 5.5.6). Without knowing how teachers define 'potential' this could well be potential within the bounds of what the teacher defines to be valid. In that sense, by restricting lessons to that which the teacher deems to be valid, teachers could, themselves, be defining and potentially limiting their pupils' potential. Whilst Vygotsky (1978, 1986) emphasised the need for student-centred learning, he also argued that the concept of partnership was important. Indeed, he also argued that boundaries needed to be pushed in order for learning to take place (Küpers et al., 2015). If teachers see pupils' potential as fixed, and pre-determined, this has the potential to limit

206

their potential progress and understanding. Constructivists and social constructivists would argue that rather than being fixed, potential could expand and develop in relation to the environment and situations in which a pupil finds themselves. A narrow curriculum could limit potential.

Teachers were keen to be sensitive to the age and perceived capabilities of their pupils, though responses occasionally suggest that teachers were not necessarily using pedagogies appropriate to the age group, resulting in what they perceived to be disobedience and misbehaviour (see Chapter 7, section 7.2.8). Similarly, teachers wished to be sensitive to the cultural traditions of pupils, and despite everything, teachers often demonstrated an awareness of the potential clash of cultures between them and their pupils, as has been highlighted in previous research (Abramo, 2014; Daniel & Bowden, 2013; Kastner, 2014; Mills, 2007).

Responses suggest the master-apprentice model still dominates, and such a tradition places its emphasis on the teacher at the centre: 'the apprenticeship tradition in conservatoire education assumes that teachers' expertise is the main source for the development of future music professionals' (Rumiantsev et al., 2017, p. 371). As has been highlighted, there is an often-displayed assumption that a career in music is the end goal of learning an instrument. Previous research (Burwell, 2013) found that features of the master-apprentice approach, whilst rooted in history, remained valid, even if as an approach in itself, it does not necessarily align with modern higher education thinking. Whilst my study does not focus on teaching in higher education, as previously explored, higher education exerts influence on teachers' practice and validation of knowledge.

In some instances, teachers were keen to point out that they felt it necessary to set boundaries (see Chapter 5, section 5.4.2). Private teachers felt they needed to be sensitive to their pupils' boundaries too. Sensitivity to pupils' individual needs, and their potential limitations is clearly important; however, examining this the other way around, it may also offer teachers an opportunity to strengthen their control. Whilst it is clear that some boundaries are necessary, by setting them, teachers could potentially limit pupils' engagement with learning that which they, as teachers, deem not to be valid.

Constructivists argued that in order for the learner's understanding to move forward and develop, their minds needed to be disturbed (Fosnot & Perry, 2005). Similarly, social constructivists would also cite the need for the teacher's mind to also be disturbed so that shared understanding may be developed alongside the pupil, another feature of a community of practice. Indeed, previous research (Küpers et al., 2015) has suggested that if boundaries are to be placed, these should be constructed by negotiation, although, it

was recognised that this can prove problematic in ensuring an appropriate balance (Carey & Grant, 2015). By the teacher setting boundaries, which could be interpreted as being disguised as seeking to be sensitive to pupils' individual needs, they are diminishing the opportunity for minds to be disturbed, and therefore, that knowledge that they deem to be valid, is that which sits within those boundaries. Conversely, some teachers saw it as important to play to pupils' strengths, which may produce the same outcome in reverse. Interestingly, teachers were keen to push pupils beyond their perceived 'comfort zones', yet there is little indication that teachers were prepared to travel beyond theirs.

One of the hallmarks of private teaching identified in both the interviews and the survey, was that private teachers could choose who they taught (see Chapter 3, section 3.2.5). Private teachers saw this as an advantage over institution-based teaching and felt it would 'weed out' those pupils who were not interested or not suited to instrumental learning. In some cases, they were able to avoid teaching those who they deemed not to have talent, suggesting that teachers primarily view pupils in terms of their perceived inherited 'ability' (Hallam & Bautista, 2012).

There could be advantages to this, and there may be times where a teaching style and philosophy has not matched that of the pupil, or more often, the parents. However, by restricting who they teach, this offers a way by which private teachers might maintain their control. It could effectively mean they can choose to teach only those who they perceive to have 'talent' or 'potential'. In some ways, it might be argued that this is in fact, responsible teaching, and that teachers are playing to their strengths for the benefit of their pupils. The potential problem with this, is that as if private teaching is so embedded in a system, it could be all too easy for a whole subset of learners to be excluded if they wanted to learn an instrument in a way which did not conform, something also of concern to Jorgensen (2015). There are many people learning instruments with no desire to pursue a career in music (McCarthy, 2017), yet, as I have previously explored, the notion of the concert soloist and performer, is something which underpins many teachers' curricula.

8.3.3 Pedagogical and curricula contradictions

Many responses suggest an overriding sense of contradiction; an apparent mismatch between what teachers say they do, what they believe they do, and what they report to have facilitated in practice, something also highlighted in previous research (Burwell, 2016a). This was highlighted in the work of Argyris and Schön (1974) who suggested that for effective learning to take place, an individual's espoused theory needed to be in

congruence with their theory-in-use. There are a number of examples where data suggest these may be incongruent.

Teachers' responses suggested a keenness to broaden pupils' horizons, and to demonstrate to them what was possible on their chosen instrument. There are, however, numerous examples which suggest that pupils' horizons may only be broadened within an acceptable range, as defined by the teacher. As explored above, teachers used a variety of means to validate what they teach, suggesting that such broadening may only occur within that defined as valid. In this instance, broadening horizons would appear to offer pupils a greater choice, but as these 'horizons' are predefined by the teachers' judgement of what is valid, the choice has been limited.

Teachers were keen to point out they sought to work in partnership with their pupils when it came to choosing what and how to teach (see Chapter 6, section 6.3.8; and Chapter 7, section 7.2.10). Closely linked to the idea of negotiation, is that of partnership. Social constructivists have argued that in order to work in partnership, teachers need to re-orientate their own personal philosophies (Kastner, 2014), and that even in reference to the master-apprentice model, learning could be transformed through collaboration (Johansson, 2013). Data suggest that teachers were often aware of the benefits of collaboration and negotiation, and that they recognised the need for balance. They did however list numerous circumstances where pupil input needed to be limited (see Chapter 7, section 7.2). This suggests that whilst teachers valued, and in some cases even encouraged collaboration, it needed to be within an acceptable range. This is seen in the responses which highlight the areas of the curriculum which teachers saw as 'non-negotiable' and where pupils had no say.

Of particular interest are the numerous responses which relate to 'own-choice' pieces (see Chapter 6, section 6.3.1); pieces which often appear to fall outside of that which the teacher judges to be valid. That said, such pieces are used extensively for a variety of different reasons. Allowing pupils to choose or bring their own pieces was seen as a way to motivate them, and something which teachers appeared keen to encourage. Responses occasionally suggest that own-choice pieces could be used as a way to motivate pupils to work more effectively on those pieces chosen by the teacher. In that sense, as has been highlighted in previous research (Cope, 1998), the responsibility for motivation could rest with the pupil. Responses also suggested that by learning own-choice pieces, pupils will be afforded a sense of achievement which would, in turn, also motivate them to learn other pieces chosen by the teacher

Overall, data suggest that teachers used such own-choice pieces, often defined as 'fun' pieces, as a reward. However, as stated previously, Skinner (1936) saw the use of such rewards as a means to condition behaviour, in this instance, to comply with the teacher. This is another example of what Freire (1996, p. 53) termed to be the 'student-teacher contradiction'. Freire (1996) sought an alternative approach in which both teacher and pupil became both teachers and pupils simultaneously, in other words, learning together. Responses suggest the use of own-choice pieces could be used as a means to motivate pupils to comply with the transmission of that knowledge which teachers judged to be valid. It is an example of what Freire (1996) saw as teachers giving the impression of softening their control.

In some ways, teachers also saw own-choice pieces as a means by which pupils could develop independent learning skills. As P224 wrote, 'pupils bring music to me, and I don't always regard it as useful to learn but encourage them to look at it on their own', suggesting that music outside of the teacher's curriculum should be learnt independently of the lesson. Of course, there is nothing to preclude pupils learning such pieces independently; however, they will have needed to acquire a certain amount of independent learning skills to achieve that.

As cited in previous research (Upitis et al., 2017), teachers saw repertoire at the heart of the learning experience. Teachers' responses indicated that they felt they were familiar with a wide variety of repertoire, and just as Jorgensen (1986) found, saw this as a necessary attribute of being a private teacher. On the one hand, it might be argued that teachers are familiar with a wide variety of repertoire, so long as they have deemed it valid. On the other hand, it seems perfectly possible that new repertoire pieces could be introduced which still conformed to the teacher's definition of what was valid.

Demonstrated again is incongruence between a teacher's espoused theory and their theory-in-use. Whilst teachers believe they have knowledge of a wide repertoire, in practice, it is within their acceptable range. By keeping the repertoire selections within an acceptable range, Jorgensen (2015, p. 15) argued, 'the procedures employed in the selection of musical repertoire…may not be as procedurally transparent and even-handed as they need to be'. She goes on to raise concern about the 'appearance rather than the reality of democratic governance' (Jorgensen, 2015, p. 15). Argyris and Schön (1974) argue that teachers employ action strategies which are designed to keep their governing variables within an acceptable range. Responses throughout suggest that teachers are able to articulate fairly clearly which repertoire falls within their acceptable range for teaching. Argyris and Schön (1974) suggest that whatever teachers might say they

believe, if their action strategies keep their governing variables within their acceptable range, they consider themselves to be winning.

By teachers allowing pupils 'choice' over the repertoire they learnt, they felt this gave the pupils ownership over their learning. However, that choice is already limited, and often pre-defined by the teacher; for example, by allowing pupils to choose pieces from a given selection, a selection which the teacher judges to be valid (see Chapter 6, section 6.3.1). Indeed, some teachers suggested that they only offered choice 'where appropriate' (P28, P85), that is, 'appropriate' as defined by the teacher. The same approach was also applied by teachers to books, in other words, allowing pupils a 'choice' from a given selection of books (P40, P257). These strategies appear to offer pupils choice and input, yet that choice is already pre-determined by the teacher in order to match their judgement on what is valid. Responses suggest that above all, teachers were keen to be seen to offer choice, even if the outcome is already known.

Overall, responses suggest teachers felt they were offering choice, and indeed, wished their pupils to feel as if they had been given a choice. There were, however, many examples where that choice was limited by the teacher. In that sense, a teacher's espoused theory might be that they offer their pupils choice over repertoire; however, in order to maintain their governing variables within an acceptable range, their theory-in-use suggests any choice is necessarily restricted.

8.3.4 Teacher responsibility

As I have previously explored (see Chapter 5, section 5.6.5; and Chapter 7, section 7.2.5), teachers feel a good deal of responsibility. In some cases, this was to their own teachers, or to the institutions at which they had studied, both of which they felt a strong loyalty to. In some cases, it was a responsibility to the profession, even to the aesthetic value of music. In other cases, it was a responsibility towards their pupils or to their pupils' parents, the latter of whom they recognised as paying for the lessons. Teachers felt a responsibility to move pupils forwards, to increase their consumption of the valid knowledge which they were transmitting.

Responses indicate that a feeling of responsibility appears to underpin much of what private teachers talk about. Whilst a profession which feels a degree of responsibility is surely a positive thing, it also has the potential to act as a mechanism by which teachers can increase or maintain their control. Indeed, teachers were concerned about losing control of their lessons, and whilst they recognised they played additional roles such as therapists, life coaches, carers, and in some cases as parental figures (see Chapter 5,

section 5.5.8), these could inhibit progress. Similarly, some teachers suggested they wanted to be friends with pupils, to be seen as friendly, and teachers saw this as beneficial to the pupil-teacher relationship. Whilst there was an awareness of the importance of the pupil-teacher relationship and its effect on learning, responses do not necessarily suggest pupils benefit from such notions of friendship. It is possible, as with the use of own-choice pieces, friendship was seen as beneficial if teachers wished to retain control.

Responses to my survey clearly demonstrate that teachers have a love of music, and they want to pass this on to their pupils; however, the music the teachers love is not necessarily that which pupils love. Responses indicate that teachers are clearly passionate about their subject, and they want others to be passionate too. Whilst it is a laudable desire to want to teach pupils how to love music, there is a danger that this translates to loving the 'right' music. Private teachers' responses suggest they predominantly view musical works as objects of aesthetic value. One interpretation of the data is that teachers wish their pupils to appreciate the beauty in these 'works of art', more than what might be derived from the act of making music.

This, of course, is a long-standing and wide-ranging debate. I have previously reflected on the varying and developing positions of Dewey, Reimer, Elliott and others (see Chapter 4), but this is clearly a much larger philosophical debate about music as object, and music as experience. Indeed, Dewey (Väkevä, 2012, p. 9), in the early 20th century argued that 'aesthetic experience is within reach of everybody and should be cultivated as such'. Dewey did not suggest it was something which was only within the reach of those with 'talent' or 'potential'. Indeed, this echoes the work of Freire (1996) who argued that when teachers and students engage in reflection simultaneously, there is no separating thought from action.

In teachers' desire to transmit the value of musical works to the next generation, this may afford pupils membership of a self-perpetuating system, but does not necessarily recognise the value in music-making itself, something which, just as Dewey (2005) saw in *Art as Experience*, Elliott (2005) saw as crucial to his philosophy of music education. Similarly, Freire (1996) argued that experiences resulted from both thought and action, and in Deweyan terms, 'not all experience seeks knowledge' (Väkevä, 2012, p. 12). A learning community evolves through its practice, not solely through objects, whether they be physical objects or objects of knowledge, being passed from one generation to another.

Overall, teachers appear to value the aesthetics of music. Data suggest they feel a responsibility to teach music of the Western Classical Tradition, and music which requires classical technique. In some ways, this is perhaps unsurprising, given that teachers were predominantly based in Western Society; however, there is an underlying sense of defining what is valid in a much broader sense. Teachers did not describe music in a social sense, and there was no explicit suggestion that music could be learnt other than in the one-to-one lesson with a live, face-to-face teacher. It is interesting to note that teachers often felt compelled to justify the value of what they teach in order to get pupils 'on board'. There is the sense that pupils need to be persuaded to embrace the teacher's definition of what counts as valid, to see the beauty in that which the teacher loves.

8.3.5   Changing and evolving teacher and pupil roles

As I have previously explored, what teachers judge to be valid knowledge is primarily based on their engagement with the system at various layers. Each layer itself will have constructed its own judgement on what is valid, and this will inevitably impact upon and influence the judgements which private teachers make. In its form as a self-perpetuating system, it might be the case that teachers see no way to step outside of this. Unlike a community of practice, such a system is predominantly fixed in a way as it can be passed from one generation to another. That said, as Jorgensen (2015, p. 4) points out, 'even if music educators agree on the particular ends they seek, there is the ever-present problem that they will not do what they believe they should', something which echoes the sense of being 'stuck' within a self-perpetuating system.

Teachers demonstrate that they validate what is taught in a fairly fixed way; however, what is valid now, might not be valid in 10 years. The need to keep evolving, changing and refining perceptions of what is valid is at the heart of an effective community of practice. Dewey (Väkevä, 2012, p. 17) argued that democracy is not merely a mechanism to facilitate choice, but rather, an 'ethical ideal of a community life that remains alert and open to different interpretations'. In addition to Dewey, a number of other educational writers such as Maxine Greene and Parker Palmer 'embrace a democratic view of the community as a group of people united around particular beliefs and practices…acting humanely towards one another', in other words, the community is more than simply just the individuals who comprise it (Jorgensen, 2015, p. 7). However, Jorgensen (2015) is cautious, saying that a democracy is potentially vulnerable to influence by power and money.

In some respects, it is easy to see that some teachers may feel constrained by the system. However, younger pupils, and more often than not, their parents, do arrive with

pre-conceived ideas about what learning an instrument involves. Indeed, it is possible that parents form another layer which influences teachers' judgement on what is valid; however, this was not, overall, a strong theme in my data. It is, however, from this parental expectation, that the desire for pupils to take exams and progress through an externally-recognised benchmark can often come (Creech & Hallam, 2010). This was highlighted in my interviews by both Participant B (see Chapter 3, section 3.2.4) and Participant C (see Chapter 3, section 3.3.2).

Teachers' talked of a strong feeling that pupils must acquire a certain level of foundation, fundamental and basic skills and knowledge before they progress. Teachers saw one of the benefits of private teaching to be the ability to allow pupils to specialise, and to follow their own particular interests. Private teachers seem to align with Elliot's (1993) view that depth is needed before breadth. The acquisition of what seems to be a fairly narrow set of foundation skills, dominated by technique, suggests that depth takes precedence over breadth. This also reflects the establishment of membership categories and subject loyalty at an early stage (Bernstein, 1975). A counterargument might be that if pupils are not exposed to a breadth of possibilities in the early stages, some of which might be beyond the teachers' comfort zone, then it may be hard for the pupils to make judgements about what they might specialise in later on.

Teachers suggested that pupils could follow their interests 'as they progress' (P71) indicating that this happens post the 'foundation stage'. Teachers felt that as pupils' expertise increased, so teacher control diminished, once again, favouring depth before breadth. Freire (1996, p. 53) wrote that in his concept of 'banking education', 'knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing'. With responses suggesting the teacher is the dominant force, the expert, this highlights the notion of knowledge being fixed, that is 'parcels' of knowledge are passed from the teacher to the pupil. This is also reflected in teachers' offering choice over which order to cover the lesson materials, for example, compartmentalising scales, aural and sight-reading, as separate parcels which are in the process of being transferred to the pupil.

The notion that as pupils' expertise increases, teacher control diminishes is dependent also on the pupils' acquisition of independent learning skills, in other words, self-regulation. In my study, teachers exhibited a strong desire to demonstrate to their pupils, a behaviourist approach, one which can be uncritical (J. Henley, 2018). There is the danger here is that pupils merely copy the teacher, something which is even more likely if the teacher is seen as the 'master', or the 'expert'. As a consequence of that, whilst pupils might be able to replicate what the teacher has shown them, it does not mean they have

any understanding of it, hence the danger that such practice is uncritical. This, in itself, is not necessarily conducive to the acquisition of independent learning skills. As previous research (Hallam & Bautista, 2012, p. 5) suggests, as expertise increases, so pupils too need to acquire the skills of 'learning to learn', in other words, meta-cognitive skills.

It should be noted that lessons are a business transaction between pupil and teacher. One way to interpret this is there is a danger that in pupils acquiring independent learning skills, they no longer need a teacher, which is, ultimately, for the teacher, 'bad for business'. The findings of my survey suggest there was a strong sense that in order to learn an instrument, you needed a teacher. I think it is too strong to suggest that teachers deliberately avoid facilitating the acquisition of independent learning skills for this reason, but it is certainly an alternative viewpoint. In reality, as a pupil's expertise increases and their meta-cognitive skills develop, the role of the teacher changes. This means that teachers might need to be aware of the point at which they may pass a pupil on. In a community of practice, roles change, as the practice of the community evolves. As a pupil progresses on their learning journey, so their role changes too as they move from a state of 'unconscious incompetence', through to one of 'unconscious competence', or even, 'reflective competence' (Harris, 2012, pp. 12–13). Roles are constantly changing and evolving.

As a side point, it is interesting to note that despite Jorgensen's (2015) concerns about the influence of money on the democratic process, there is nothing in the data to suggest that private teachers felt influenced by this. Although there was a recognition that they were being paid directly for their services and therefore should ensure they were delivering what was 'required', this did not appear to impact upon the lessons in practical terms. It appears that despite an awareness that lessons are a result of a business transaction, teachers predominantly dominated the lesson.

There were instances in the data where teachers appeared to want to encourage self-reflection, a skill obviously valuable when learning independently (Wöllner & Ginsborg, 2011). Indeed, previous research (Carey et al., 2017) suggests that where students were engaged in self-reflection they were better able to set and assert their own goals and objectives. That said, it was also recognised that in one-to-one tuition, due to the teacher-pupil relationship, and the dynamics of power within that, self-reflection could inhibit the development of an individual artistic voice (Gaunt, 2008). In some cases, private teachers elicited feedback on previous pieces learnt, by asking pupils whether they liked them or not. This suggests what Bloom (1956) termed to be low-order thinking which is not conducive to effective self-reflection. Indeed, previous research (Daniel & Bowden, 2013) found that pupil-input was often limited to responding to directed tasks.

Teachers were keen to point out that they valued pupils' feedback and were keen to ask pupils whether they liked the pieces they were learning. That said, it is not clear from the data what may happen should the pupil not like the pieces they have been given. It is also necessary to consider the perceived 'expertise' and power of the teacher, and its effect on pupils' responses in situations such as these. As Foucault (1979) argued, subjects, whether they be pupils or teachers, are conditioned to a system without challenging it. A common thread throughout my data is the way in which teachers appear to want to embrace pupil input and collaboration, but this is often restricted (see Chapter 7, section 7.2). By consequence, the teacher is often the dominant power allowing little opportunity, or indeed facilitating an environment in which pupils may challenge that.

8.4 Why are these communities of practice not evolving?

Many private teachers who replied to this survey saw themselves as flexible, with an ability to tailor what they do to each individual pupil. They see this as a critical, almost essential attribute of their role. They see this ability as an advantage to teaching privately, and something which they feel, if they were teaching under the auspices of an institution, may be curtailed. My data, as with previous research (Burwell, 2016a), appear to indicate that there is a discrepancy between teachers' espoused theory and their theory-in-use, and I have talked of some of those pedagogical and curricula contradictions above. Similarly, private teachers who participated in my study see themselves as open-minded, seeking to meet the needs of individual pupils and to broaden their pupils' horizons. They see one of the advantages of private teaching as not being constrained by having to plan lessons which must conform to external or institutional expectations. Whilst this might seem an advantage, even though they may not be explicitly planning, through their definition of what counts as valid knowledge, teachers have a set of variables which they seek to keep within an acceptable range. There is the suggestion in many of the responses that teachers' theories-in-use are designed in such a way that they control the lesson content. As stated by Argyris and Schön (1974, p. 15), 'theories-in-use become a means for getting what we want'.

Data suggest that at the heart of the instrumental lesson was a need for teachers to keep a series of variables within what they perceived to be an acceptable range. Choice of 'suitable' repertoire was one of the fundamental areas over which teachers sought to retain control. This echoes that found by West and Rostvall (2003, p. 16), who, writing about instrumental lessons, say, 'the teacher controlled the interaction, while student attempts to take any initiative were ignored or questioned'.

Responses suggest that teachers see a range of advantages offered by teaching privately, more often than not, as they are not subject to what they see as institutional constraints. Foucault (1979) highlighted the danger whereby the primary function of an institution is to ensure and cultivate obedience. Although private teachers perceive there to be benefits to teaching outside of institutional control, they demonstrate, through a range of means, a desire to cultivate obedience. Overall, data suggest an emerging dichotomy between the freedom private teachers are afforded, and their ability to manage this freedom effectively, for the benefit of their pupils. Private teachers are clearly committed and dedicated, but they appear as committed to what they deem to be valid, and thus transmission of that, as much as they are to the pupils themselves. Whilst there are numerous examples which suggest an element of what Freire (1996) termed false generosity, and an apparent incongruence between teachers' espoused theories and their theories-in-use, there is a little to suggest that they are aware of this.

Whilst the profession is not regulated, teachers claim to embrace self-reflection and self-development, and indeed, previous research (Bjøntegaard, 2015; Carey & Grant, 2015; Carey et al., 2017; Küpers et al., 2014) has shown such engagement as being beneficial. Teachers showed greater concern for business and financial considerations than previous research suggests (Jones & Parkes, 2010), and above all, there is a sense that, as private teachers, they wish to appear professional. Data suggest private teachers were conscious that with self-employment comes responsibility, and there is a sense that they feel they should be offering value for money. This neo-liberal view that learning should offer value for money suggests that teachers should be able to measure that value in some tangible way. One such interpretation might be that teachers are effectively packaging their musical heritage into something concrete which can be passed on to their pupils (Finney, 2016). Indeed, the notion of passing on skills and knowledge, coupled with the compartmentalising of these has been a key theme in the data. It might be argued, that which teachers have judged as valid becomes the 'package' which teachers seek to transmit.

The danger in self-reflection is that it merely acts to serve the teacher. Self-reflection is of great benefit, when used effectively, but it could equally be used as a means to maintain control. Similarly, the aim of that self-reflection will impact upon its outcome; for example, if the aim is to ensure value for money, the outcome of such reflection may be quite different to that which looks at the acquisition of independent learning skills. The evidence points towards a profession, which, whilst committed and dedicated, is unconscious in its actions. Teachers appear to be unaware of their actions, and the effect these have on their pupils, something also cited in previous research (Jorgensen, 1986).

Teachers were keen to be friendly with pupils, and in the words of P213, have 'generosity of spirit'. There is a danger that 'generosity of spirit' manifests itself as false generosity. One of the current 'buzzwords' in piano teaching is 'gamification' (Cantan, 2018a), yet, as the author of this blog post points out, 'the fun is how the work gets done'. In other words, what is being taught has not changed, but it is being made 'fun'. Indeed, responses suggest teachers want lessons to be fun, but of course, 'fun' for the teacher, might not be the same as 'fun' for the pupil. This once again highlights a neo-liberal view of education in which teaching is packaged, almost as a commodity which can be sold and marketed (Finney, 2016). That is not to say that fun and games are not valuable parts of instrumental teaching, but perhaps it is easier to sell the 'gamified' version of the package than the 'non-gamified' version.

Responses suggest teachers were keen that pupils should fulfil their potential. They were also keen that pupils should be successful, though it is not possible to know how they define 'success'. Data suggest one definition may revolve around the acquisition of valid knowledge, and through that, the embedded outcome of the concert soloist, or, at the very least, a career in music. In contrast to this, what a pupil, or even a parent, sees as 'success' might be quite different. Alongside this, teachers were keen to assess and give feedback on their pupils' progress, something also found in a previous study (Baughman, 2015), but it is not clear what such an assessment is measured against. There are instances where it might be measured against an exam syllabus, but even that is pre-determined as containing those things the exam board, also heavily embedded in the system, judges to be valid. Overall, the emphasis was predominantly on moving forward, that is, to learn an instrument and gradually acquire greater levels of skill and knowledge. One interpretation is that this in itself may be deemed a 'successful outcome'.

Overall, there was an overriding sense that teachers believed themselves to be in charge, in control, and the expert. Whilst responses suggest teachers were keen to embrace pupil input, any input was limited and often appeared to be fairly strictly controlled. Data suggest teachers may see pupil input as a threat, a claim strongly supported by their desire to remain in control, and by their concern that distraction techniques, misbehaviour and disobedience may challenge such control. Where a community of practice is so strongly controlled, it is possible to see why development of such practice is problematic.

8.5 How does this impact upon the effectiveness of the community of practice?

In the course of this chapter, I have explored the various layers of engagement which teachers use to validate their curricula. Each of these layers represents its own community of practice, just as all these go on to create an accepted system which is a

community of practice in itself. Thus, just as these communities exist around them, so the teacher creates their own community of practice with their pupils. Wenger (2008) defines the three underlying features of a community of practice to be shared repertoire, mutual engagement, and joint enterprise, and it is through these that a community constructs 'mediated and collective understanding' (Aubrey & Riley, 2016, p. 174).

Despite this, Wenger (2018, p. 219) writes that 'we arrange classrooms where students – free from the distractions in the outside world – can pay attention to a teacher or focus on exercises'. The private instrumental lesson appears to embody such a 'classroom'. From the evidence of my research, teachers see themselves at the heart of the learning process; a one-to-one lesson seemingly detached from their pupils' other musical experiences and daily life. Knowledge, pre-judged of its value, is imparted to pupils so that they might conform to the accepted norms of a system. In that sense, whilst on a superficial level, private teachers demonstrate many hallmarks which relate to a community of practice, analysis suggests that such hallmarks are not employed effectively.

Data suggest it is clear that the use of the master-apprentice model is still very much in evidence, and indeed, it is worth noting that in previous research, instances were identified where pupils craved it (Burwell, 2013; Küpers et al., 2015). It seems it is so embedded in the system, that even pupils, and indeed, their parents, are aware of it. Indeed, so embedded is it, previous research (Burwell, 2005) found that many pupils, and teachers, believed that the ideas of the 'master' teacher were more valid than those of their apprentices, these becoming the primary source for their musical development and progression (Rumiantsev et al., 2017). However, as data suggest, private teaching is dominated by a behaviourist approach, this is at odds with Lave and Wenger's (1991) research into apprenticeships, in which they found that learning did not take place through repetition of mechanical action.

Whilst at its best, the private lesson may be an effective community of practice, data suggest that it does not function at as high a level as it might. While on the face of it, such an interaction as the private one-to-one lesson exhibits many of the hallmarks associated with such practice, underneath, they frequently appear ineffective. For a community of practice to be effective, members should be active participants in the practices of such communities, constructing identities in relation to them (Wenger, 2008). In the case of the private music lesson, there is little to suggest that effectively facilitating participation is embedded in the practice. As the numerous examples have shown, pupil input is nearly always limited in a way as to maintain teacher control. Data suggest the private teacher is

the dominant figure in the lesson, something which is, again, at odds with the idea of an effective community of practice.

Likewise, the basis of a community of practice is its underpinning by social interaction. As individual members learn, so their identities change, and the communities are refined. There is little evidence to suggest this is the case for the private music lesson. Identities are moulded to fit a pre-defined, value-judged system, of which the primary aim is to uphold the values of that system. The attempt of one person, for example, the teacher, to dominate the community is not mediated by practice, and neither negotiation nor collaboration are embedded in the community. The existence of the private music lesson as a community of practice does not appear to challenge traditionally held concepts, despite its overwhelming desire to uphold them. Communities do not appear to evolve and change over time, with the prime focus on the transmission of fixed parcels of knowledge which teachers see as being passed from one generation to another. In a community of practice, each generation would construct their own meanings through collaboration and partnership. Ultimately, the teachers' pupils, their apprentices, might not be offered the opportunity to grow and to develop their own unique identities in response to the community. The examples of incongruence between teachers' espoused theories and their theories-in-use further reinforce the imbalance of power and control.

Although teachers believed themselves to act as mentors, previous research has shown that it is those who were taught in a more transformative style who felt mentored by their teachers (Carey et al., 2013). Although previous research (Creech & Hallam, 2010) has highlighted alternative models, such as those where the teacher acts as a responsive leader, the master-apprentice model still dominates. Indeed, Robinson (2010) suggests that anyone involved in instrumental teaching has to accept this as the dominant model of teaching, by virtue of its cultural significance. This, in itself is not wrong, but if pupils are moulded simply to replicate the identity and actions of the teacher, they are not being offered the opportunity grow as individual musicians. Participation in the community is not transformative unless that transformation is judged by the teacher to hold sufficient value.

Based on my research, it seems the primary function of the instrumental lesson is to uphold the values of the system. It is a self-perpetuating system which shows no signs of abating. There is no denying that teachers are passionate about their subject and about music itself. I believe that they genuinely want to do their best for their pupils, those whom they see as the next generation of musicians. However, they display strong behaviourist tendencies in their teaching and for there to be an increased sense of partnership and collaboration, research suggests (Küpers et al., 2014) this needs to be socially mediated or at least, rooted in social interaction (Fautley, 2010).

220

Argyris and Schön (1974) identify a second model of practice (Model II) which is rooted in collaboration and cooperation, and which seeks to reduce the mismatch between teachers' espoused theories and their theories-in-use. Whilst it is possible to identify hallmarks of a community of practice in the private lesson, data suggest it is a dysfunctional one. My research suggests that private teachers often appear unconscious and uncritical in their practice, and as a result of that, fail to recognise the changes which occur to the dynamics within a community of practice. Whilst extolling the virtues of being outside of institutional control, they have, in fact, created their own institution.

It is possible to develop strategies, even within the master-apprentice framework which facilitate greater student autonomy (Johansson, 2013; Küpers et al., 2015), and there is clearly much to be harnessed from the commitment and enthusiasm of the private teachers themselves. At present, there appears to be too great a degree, without challenge, of conditioning pupils to conform to the system, and ultimately, this could have a detrimental effect on their understanding, appreciation of and engagement with music. Music wields the power to enhance the lives of us all. The powerful effects of music on our health and wellbeing should not be merely embedded in our appreciation and understanding of the aesthetic values of the past but should be found in all aspects of musical experience and music-making. I fundamentally believe that music, and by consequence, music education must be, for all those who engage with it, about more than simply conformance to the system.

9. Key Implications and Recommendations

As part of this research project, I have analysed the findings from interviews and survey responses in the context of both the existing literature and my insights as a practitioner. Following a study such as this, whilst it is possible to draw together a thematic selection of data gathered, there is, of course, much still to be done. As far as the project has made progress in answering some questions, it has raised many others in the process. Private teaching is an area which is under-researched, and as has been found during the course of reviewing the literature, is in many cases side-lined. Therefore, this project seeks to open up a new field of research. In this chapter, I offer some final words on both the implications of and future direction of such research.

In the first part of this chapter, I will consider the place of private teachers within the wider context of education and educational research. I shall consider in particular, the way in which this may impact upon policy and research in the future. Following that, I will consider some additional key themes which have emerged as a result of this research, and the way in which key stakeholders might respond to these areas of concern. I conclude by offering some key recommendations for those stakeholders. In the final part of this chapter, I will consider the limitations of this research, and offer some suggestions for both further use of data gathered, and the potential future research directions.

9.1 Key implications

9.1.1   Private teachers in a wider context

Existing literature suggests that private music teaching takes place behind closed doors (Burwell, 2005; Creech, 2010; Jorgensen, 1986) and that teachers may be unwilling to participate in research (Creech, 2010; Robinson, 2010). Despite this, I would argue, in the strongest of terms, that the responses to my survey suggest otherwise. Indeed, the quality and quantity of the responses alone has provided an incredibly rich set of data. It is also notable that many teachers added additional comments at the end of the survey, for example, P6 wrote 'DEEPLY thought-provoking survey. Thank you for the opportunity [respondent's capitalisation]'. Likewise, P130 said:

> 'Interesting! Made me think... I've never put into words 'my teaching philosophy', but keep meaning to. Clearly I have a lot of strong opinions! Thanks for the opportunity to think about things.'

P136 wrote similar, saying, 'really interesting and thought provoking study. Given me quite a bit to think about-thank you!'

I believe that these comments demonstrate that private music teaching is a profession which has, to date, been side-lined within the wider context of music education policy and research. The underlying narrative that it is a closed-door profession is not necessarily borne out in the data. Indeed, as demonstrated by the above examples, there was a strong sense that teachers were pleased to be asked and that being posed questions such as those in my survey, offered a rewarding and thought-provoking experience, and a mechanism for self-reflection. The response to my survey strongly suggests that private music teachers are more than willing to engage in research and policymaking decisions when asked, and indeed, have much of value and insight to contribute.

That said, even during the course of this research project, other organisations, when gathering data and views about music education provision, have failed to engage private teachers in the process. For example, recent research by the Musicians' Union (2018) asked for the views of classroom teachers, instrumental teachers, headteachers and music managers. On closer exploration and after clarification by those involved, it was made clear that instrumental teachers did not include private teachers, and the research was aimed at those teaching peripatetically in schools. Whether private teachers are being deliberately excluded from such research is unclear. When conducting a survey which seeks to 'diagnose and explore any issues challenging music education' (Musicians' Union, 2018), it seems short-sighted not to involve private teachers in a research project which aims to influence policy decisions. In this respect, it is possible to see why, in the past, private teachers have felt isolated in the work they do.

The data collected for this study suggest that whilst teachers were open to taking part in research and were genuinely interested in its outcomes, this did not necessarily mean that closed doors did not exist in other ways. As discussed Chapter 8, whilst their doors were not closed to research, their doors might be closed to new ideas and different ways of working. In one sense, a community of practice is one of open, and very much evolving doors. As Jorgensen (2015, p. 12) states:

> 'When participants remain open to the possibility that they may be wrong, and they regard others' divergent and sometimes conflicting ideas with respect and empathy, it is possible to find common ground in which all may act together in the interest of certain shared interests and values and a humane and civil society.'

That said, in addition to the responses to the survey, in the case of both the interviews and the pilot survey, participants were more than willing to take part. In fact, I had more

offers of help than were needed. As I discussed in Chapter 2 (section 2.3.5), I made the decision, due to time constraints, to close the main survey once it had reached 500 responses; however, had I left it open longer, this number might well have increased. As I have illustrated above, participants were very open both in their interview feedback and in written responses to the survey questions.

When I presented some of my research at the University of York (Barton, 2016), I asked how many attendees had learnt with a private teacher. In a room of over 100 people, every single person, representing all age groups, put their hand up. Whilst I would accept the fact that this is perhaps unsurprising at a conference focussing on music education and psychology, I think it offers an interesting insight. Private teaching is a large and important part of the music education landscape, and one which deserves more attention. Through the discussions I have had with professionals, and at relevant events and conferences, people have been genuinely interested, often being surprised that so little research already exists. I think it is certainly true that both the internet and social media have made it far easier to reach private teachers, and this poses an opportunity for future researchers. The notion that private teachers do not wish to take part or are unreachable, now feels like a poor excuse.

There is a challenge here both to researchers and those involved in policy-making decisions within the wider field of music education. Whether it be government-led inquiries, national reviews of practice in music education, or surveys conducted by professional organisations, private teachers have a distinct role to play. I believe it is time to move on from the idea that private teachers are isolated, whereas, in fact, they are merely independent, and see themselves as so.

9.1.2   Health and well-being of private teachers

A number of private teachers highlighted features of their teaching which I found concerning. There was a notion that private teaching was very tiring and required a good deal of energy, and this was coupled with an appreciation that it often involved working anti-social hours, usually, as discussed in Chapter 5 (section 5.4.5), when others of a similar age had finished work. There has been an increase in concern for the health and well-being of students studying music, the Healthy Conservatoires Network being an example of this (Musical Impact, 2018). Indeed, the Royal College of Music's Professional Portfolio module at undergraduate level provides students with the tools to manage their health and well-being effectively.

Whilst there is an increasing awareness of these issues in relation to performing musicians, and whilst many of these are relevant also to teachers, this is an area which, as yet, is underdeveloped. Many of those now teaching privately may not have experienced the enhanced focus on health and well-being which is now to be found for students in higher education. In particular, professional organisations such as the ISM and Musicians' Union have a role to play in providing such support to meet some of the specific concerns of teachers outlined above.

9.1.3   CPD and training opportunities for private teachers

Previous research (Zhukov, 2013) suggests that higher education institutions and conservatoires are not fully exploiting the potential benefits and implications of a portfolio career to their students; however, progress is being made. For example, as mentioned above, the Royal College of Music now runs a Professional Portfolio module for students at undergraduate level. Supported by the work of the Creative Careers Centre, it encourages students to 'discover their professional identity, gain hands-on experience and new skills, develop an entrepreneurial mind-set and build a fulfilling professional portfolio' (Royal College of Music, 2018a). Since 2017, the Royal College of Music's Professional Portfolio module has included a compulsory teaching element, with the option for students to work towards an external teaching qualification such as an ABRSM diploma. Institutions, as communities of practice, have much to offer each other, as well as the wider music education sector, and best practice can be shared and developed collectively.

It is also important to note that there has been growth in teacher training for music educators, for example, the Royal College of Music's new Master of Education (MEd) degree. This seeks to develop 'students' vocational skills by building on their music educational experience in the profession', and is aimed at 'musicians engaged in education work, such as teachers, animateurs, creative education leaders and facilitators, ensemble/choir directors and coaches, and professional performers, such as orchestral players whose work includes educational activities' (Royal College of Music, 2018b). Similarly, an MA in Instrumental/Vocal Teaching at the University of York is now in its sixth year. That said, at this point in time, there appear to be few, if any, clear progression routes into the profession, which, in itself, presents a challenge, even when considered as part of a portfolio career.

As highlighted in Chapter 5 (section 5.3), there are increasing numbers of private teachers wishing to offer lessons which do not fit the traditional one-to-one model, for example, 'buddy lessons' or group lessons (Cantan, 2018b; Topham, 2018). Although these have

become more 'fashionable' of late, from my experience, private teachers often arrange group sessions on an informal basis. Such alternatives to the one-to-one lesson may appear to be worthwhile developments. There is the obvious danger that they merely transmit the same valid knowledge, but in a different way. However, they may offer more opportunity for social interaction and collaboration. Research has already taken place into the concept of the learning ensemble (J. Henley, 2009), and this could be built upon in the private teaching context, where, for example, teachers might wish to expand into offering group lessons. Moving away from the dominance of one-to-one tuition as a self-contained entity could offer the opportunity to develop more effective communities of practice.

It was identified at numerous places in the data that there was a lack of training and development opportunities for private teachers. From my own personal experience, I would agree with this, and over my 19 years of teaching, I have seen these opportunities diminish, despite the increasing opportunity for delivering online courses. Whilst many of the survey respondents referred to the importance of CPD and training, and indeed, asserted that they engaged in these, it is unclear how this happens in practice.

Whilst developments to CPD have been made, calls continue to be made for the improvement and development of greater opportunities in this area (All-Party Parliamentary Group for Music Education et al., 2019). From a private teaching perspective, I would, however, urge caution on this point. As I explored in Chapter 8, the danger is that private teachers only partake in those courses which fit within their definition of valid knowledge, and in that sense, the provision of a greater number of opportunities does not necessarily counter that. The way CPD and training is offered in practice should also be considered. Opportunities whereby an institution or organisation merely transmit to teachers that which they have judged to be valid, feed into the system which already exists. Consideration should be given to the way in which training and CPD opportunities facilitate the construction of knowledge. There is a challenge to both institutions and organisations to reassess their CPD and training provision for private teachers in the light of some of the outcomes of this research.

Data suggest there is some misunderstanding about what constitutes continuing professional development; for example, being a member of the Musicians' Union is, in itself, not necessarily CPD, whereas engaging with a course offered by them is. I think there is a subtle distinction to be made here, and I sense that in some cases, in teachers' quests to appear professional, memberships such as these are being used to indicate qualification. Reading between the lines in my data suggests this, but I have also seen it displayed readily online. Advertising their services in a way which suggests teachers are qualified by virtue of, for example, being members of the Musicians' Union, could be

construed as false advertising. Professional organisations may wish to ensure they take steps to discourage such practice.

One of the themes which emerged in the data was the perceived need for private teachers to be competent players, though not necessarily performers of the instrument they taught. Whilst teachers demonstrated a keenness to take part in CPD, responses did not necessarily suggest they actively sought to develop their knowledge of and practice in education. I would suggest that private teachers would benefit from training and CPD opportunities which contained a greater element of educational theory, related both to music education, and to education more generally.

9.2 Key recommendations

Accepting that there are many possible outcomes, following discussion above, I present the following key recommendations as a result of this research:

- Those involved in both music education research and decision-making within the wider sphere of music education policy, should seek and include the views of private teachers as a distinct and valued part of the profession;
- The input of private teachers should be actively sought, and researchers and policymakers should harness the power of the internet and social media to connect with them;
- Professional organisations should seek to provide support and resources which address some of the concerns expressed by private teachers in relation to their health and well-being. Whilst teachers should be encouraged to embrace those relevant opportunities offered to performers, organisations should recognise that private teachers, and instrumental teachers more generally, might have specific needs which are not currently being addressed;
- In relation to the training of instrumental teachers, conservatoires and other higher education institutions should be encouraged to share and develop best practice collectively. Progress has been made and resources developed, and institutions should be encouraged to develop and implement these collaboratively;
- Despite progress in this area, findings suggest that teachers would value more training specifically in relation to running a business. Whilst higher education institutions have begun to include such training, professional organisations in particular could develop this further;
- Institutions, for example, universities and colleges, and organisations such as exam boards, training providers and professional organisations, should reassess their provision in light of this research. All should consider the possibilities of

developing opportunities which may counter some of the concerns raised in this project;

- Professional organisations should take steps to discourage members from using their membership to indicate qualification. The sector more widely should address concerns raised regarding the potential misunderstanding, and occasionally misrepresentation of qualifications, memberships, training and professional development;

- Institutions and training providers should consider developing opportunities which afford private teachers the opportunity to develop their wider educational knowledge and practice, in addition to instrument-specific skills;

- With an awareness that being a professional concert soloist may not, for many students, be the end goal of instrumental learning, teachers should carefully assess their overall philosophy, aims and objectives. Teachers should consider how they might both support, and be challenged by, the needs, goals and aspirations of individual students;

- In response to recent concerns, teachers should evaluate how inclusive and diverse their lessons are. They should consider how they can embrace students' musical experiences and cultures which might currently be perceived to reside outside of the one-to-one lesson environment.

9.3 Limitations of this study

Whilst I believe much valuable data has been gathered as part of this research project, it is also necessary to recognise its limitations, and in particular, the way those limitations may impact on outcomes. During the course of this project, I have identified a number of limitations which I have discussed and critiqued as part of the research process, notably in Chapter 2. In this final chapter, I summarise those limitations and acknowledge the way in which these have the potential to influence the overall outcomes of the research.

9.3.1   Research design and methodology

I approached this research from within the interpretivist paradigm, and as discussed in Chapter 2 (section 2.1), I acknowledge that my own knowledge, beliefs and experience influenced both the way the research was carried out and how I subsequently interpreted and discussed the data. Through this research project, I present an interpretation of the views and beliefs of a particular group of teachers, at a particular moment in time. It is not possible to generalise as a result of this research, and I do not seek to present the outcomes as a universal theory. It is a limitation of this study that it presents an

interpretation of only one group of teachers, and therefore, it is not possible to compare and contrast outcomes.

9.3.2   Interviews

I identified a number of limitations in relation to the data collection tools used in both phase one and phase two of the research. As discussed in Chapter 2 (section 2.2.1), for the interviews conducted in phase one, participants were located within a similar geographical area which has the potential to affect their responses. In retrospect, allowing interview participants to member-check transcriptions, may have provided an extra layer of validity to the data, in guarding against what Robson (2015, p. 158) defines as 'researcher bias'. During the coding and analysis of phase one data, as discussed in Chapter 2 (section 2.2.3), interviews were not transcribed for gesture, action or tone of voice, all of which may have offered alternative and additional insights into participants' answers. I acknowledge that the coding process in both phases was influenced by my own knowledge, beliefs and experience, and a different researcher might have coded in a different way, leading subsequently to alternative interpretations.

9.3.3   Expansion framework

In Chapter 2 (section 2.2.3), I discuss my decision to embrace the flexible approach to research design, and to follow up the interviews with an online survey. This expansion of the framework was not without limitation. Whilst it allayed some of the limitations encountered with the interviews in phase one such as geographical location, the survey did not offer the ability to probe respondents' answers in the same way. Whilst I do not agree that by expanding the research in this way it counters 'all threats to validity' (Robson, 2015, p. 158), it does open up possibilities, and a means to both develop and challenge existing data.

The danger in making this decision was that, as stated by Robson (2015), a framework or meaning is applied to what is happening. In the case of my study, I acknowledge that the interviews conducted in phase one, and their subsequent coding and analysis, influenced my choice of survey questions. Whilst the aim of the survey was to explore further those themes identified in phase one, it was also designed in a way as to allow new themes to emerge. Similarly, the coding procedures employed in both phases allowed for the emergence of additional and alternative themes. The eventual discussion of results in Chapters 5-8 is based on data from both phases. Overall, whilst this decision is a limitation of this study, I felt that particularly, given I was seeking an insight into an under-researched area of music education, gathering a wider sample of views was beneficial.

9.3.4 Survey

Responses in both phrases, and in particular, to the survey, are subject to over- and under-reporting. As discussed in Chapter 2 (section 2.3.1), it is not possible to know how truthful participants were when answering. It was a particular limitation of the survey design that unlike the interviews conducted in phase one, it was not possible to probe deeper into participants' responses. Outcomes are based on participants' interpretation and understanding of the questions. Similarly, as discussed in Chapter 2 (section 2.3.1) my choice of questions, and the options I offered for participants' answers also influenced the overall interpretation of results. Whilst the survey reached a wider geographical area than the interviews, the dataset is primarily UK-based. It is, therefore, not possible to know from this research how the situation overseas might compare.

Reflecting on the most effective methods for distributing the survey, it is the case that it most-likely attracted responses from private teachers already actively engaged in online communities, and as discussed in Chapter 2 (section 2.3.1) this influences the results. Similarly, as highlighted in Chapter 2 (section 2.3.6), in order to preserve the complete dataset, I chose not to undertake Component Analysis, something which had it been undertaken, may have led to additional or alternative interpretations.

As discussed in Chapter 2 (section 2.3.6), I made the decision not to code responses to every question meaning that results were omitted from the final analysis and discussion. Firstly, my choice of questions to code affects the outcomes of this research, and indeed, coding different or additional questions may have enhanced or challenged my interpretation of data. That said, remaining data provides scope for a number of different research projects as identified in Chapter 9 (section 9.4) below.

9.3.5 Reliability and validity

The notion of reliability and validity is much contested within the interpretative paradigm. Some (Golafshani, 2003; Thomas, 2009) have suggested that a focus on the quality of research is more appropriate. Golafshani (2003) argues that in qualitative research, it is not possible to view reliability and validity separately. As highlighted in Chapter 2 (section 2.3.1), Thomas (2009) suggests that within the interpretivist paradigm, the emphasis should be on valuing outcomes as insights into a particular group of people. Brinkmann and Kvale (2015, p. 282) argue that given the naturalistic nature of such research, there is a need to balance any measure of reliability and validity with 'creative innovations', something they considered particularly valuable as part of the interview process.

When considering the validity and reliability of outcomes, it is necessary to note that this research is context specific. Therefore, as highlighted in Chapter 2 (section 2.3.1), using the same data collection tools with another group of people, in a different context, and at a different point in time, will likely yield different results. Whilst this might be seen as a limitation, it nevertheless reflects the naturalistic essence of this type of research.

Throughout the research process, I sought continually to reflect on and develop my practice as a researcher, and to maintain a high level of quality in relation to the tools used. As discussed in Chapter 2 (section 2.1), the use of memos was an important part of the research process. They not only offered the opportunity reflect on data themselves, but also the way in which the research was being carried out. The overall discussion of results is based on data collected in both phases of the research. The subsequent expansion of the interviews to the survey produced data which both reinforced and challenged emergent themes. Engagement with both literature and data was an ongoing and iterative process, again offering means for ongoing reflection. The coding process, involving several cycles, ensured that data were interrogated on a number of levels. Whilst bearing in mind the overall limitations of this study as identified in this section, whilst the outcomes are context specific, they nevertheless offer valuable insights into that group of people, insights which will provide a foundation for future research, as discussed in Chapter 9 (section 9.4) below.

9.4 Future research

In this section, I will cover two strands of future research: firstly, research which might come out of the data gathered, that which I did not analyse as part of this project; and secondly, research which can expand upon this project. Above all, this research has interrogated private teachers' perceptions and understanding of curriculum and pedagogy, areas not previously explored. It is also worth noting that much of the data gathered can be applied to one-to-one instrumental teaching generally.

Of the survey data that remain, there is scope for a good deal of further analysis and discussion, notably, but not exclusively, on the topics of:

- The way private teachers approach and respond to the differing needs and requirements of children versus adult learners;
- The way in which private teachers view and engage with the wider profession;
- Private teachers' views on the importance of belonging to a professional organisation;

- Lesson location, for example, teaching from home, or in pupils' homes, and the effect this has on private teachers' practice;
- Perceptions on how private teachers' feel their teaching has and will change over time;
- Who and what private teachers' believe to be the key influences on their teaching.

Using the data already gathered, further development of these research areas would also support the key stakeholder recommendations mentioned in Chapter 9 (section 9.2) above.

One of the notable features of existing literature related to one-to-one instrumental teaching is that it almost exclusively refers to those teaching and learning in higher education. In contrast, one of the things which is clear from both the interview and survey data, is that the majority of private teachers are teaching a wide range of ages. Echoing my own experience, private teachers can often go from teaching over-70s, to under-10s in the space of an hour. As one teacher said in her interview, in school, she taught pupils age five to 12, yet privately, she taught pupils from seven to 88. Both Mills (2004) and Jorgensen (1986) found similar age ranges being covered privately.

In some ways, this is unsurprising, but it is an important distinction to be made between private teachers and those teaching under the umbrella of an institution. For example, those teaching one-to-one instrumental lessons in conservatoires and higher education institutions are likely to be focussed on an 18-21 age group of primarily post-Grade 8 level pupils, for whom the desired outcome may be a career in music. Similarly, those working in schools are likely to be teaching a fairly narrow range of ages, and certainly under-18s. Whilst teachers in both these situations may also be teaching privately, this does, once again, highlight the very varied nature of the work of a private teacher in terms of ages and levels taught.

This is also relevant as it highlights the fact that learning theories such as those of Piaget (1969) were developed with particular age groups in mind, yet private teachers are teaching many pupils outside of those age ranges. The diversity of learners which private teachers embrace could be of huge benefit when considering the partnership and collaboration opportunities found in effective communities of practice. I believe that this again highlights the unique position that private teachers occupy within the wider educational landscape. Research into instrumental teaching and its relationship both to age and ability level would be beneficial in increasing understanding of lessons within a wider developmental context.

It is clear from my study that the voice of the pupil needs greater research. The practicalities of finding willing pairs of pupils and teachers, plus the ethics involved in this, posed too great a challenge to cover within the scope of this research project. It is however true that the need for more research into the role of the teacher has been previously highlighted (Welch et al., 2004), and it is, in part, due to this, that I have focussed on this in my own research. That said, whilst more research looking at similar themes from the perspective of the pupil would be useful, this is not without its own challenges. With the instrumental teacher often being seen as the 'expert' or 'master teacher', this has the potential to influence any answers which pupils might give in response to such a study, though of course, that in itself, would further highlight the balance or imbalance of power at play in these lesson interactions. Research which considers further the nature of teachers' espoused theories and theories-in-use would, I think, be hugely worthwhile. Such research may provide a basis by which teachers could seek to embrace a more collaborative approach.

Previous literature has cited the benefits of student-owned learning, and connected to that, the need to embrace the notion of partnership and collaboration. Whilst much in the data links to idea of apprenticeship, not least, through the master-apprentice model, there is little to suggest that the private lesson embodies the concepts with underpin an effective community of practice. For the one-to-one teaching scenario to be an effective community of practice, this would require considerable repositioning of teacher philosophy in order to challenge those concepts of instrumental teaching traditionally held. If teachers sought to move away from the traditional master-apprentice model and the current dominance of behaviourist approaches, they may no longer be the central figure, and thus, notions of expertise and dominance would be challenged. Further research into teacher identity would aid such a repositioning of roles within the instrumental lesson.

Through my research I have shed some light on the age and gender profiles of private teachers. As I stated previously, it is a crude analysis, but the results of my survey suggest that the 'average' private teacher is a female aged between 45 and 54. Research which examines more closely how people find themselves teaching would be valuable, particularly in assessing how viable such a career may appear to younger age groups.

Whilst there are almost endless research possibilities, based on the data analysed as part of this study, I make the following recommendations for future research:

- The current body of literature should be expanded to include, in addition to conservatoires and higher education institutions, a greater focus on instrumental teaching in different contexts;

- Research which seeks to explore the nature of instrumental teaching in relation to age and ability level of pupil would place such lessons in a wider developmental context;

- In relation to this, despite an awareness that private teachers teach a wide range of age groups, responses tended to focus on children. Adult music learning is already an area identified as requiring further research (Shirley, 2015), and I would suggest my study reinforces that;

- The connection between teachers' espoused theories and theories-in-use warrants greater research, including observing these in practice;

- Research which considers the identity of private teachers, and potentially their pupils, may prove useful in considering how roles may need to be repositioned in order to create more effective communities of practice;

- Given the age profiles of teachers surveyed in my study, it would be valuable to conduct research into whether the private teaching profession is seen as offering a viable career choice for younger age groups;

9.5 Final thoughts

I believe that there is a much wider debate to be had surrounding the role and purpose of instrumental music learning. In many ways, this is part of an ongoing and crucial debate about the value and purpose of music education. This is even more pertinent as the place and value of music continues to be challenged in state schools and government-funded hubs (All-Party Parliamentary Group for Music Education et al., 2019; Daubney & Mackrill, 2018). As Väkevä (2012, p. 16) argues in Deweyan terms:

> 'In school curricula, the arts are similarly conferred the status of leisure activities and perceived as largely decorative adornments. Schools thus promote educational practices that do not recognise the central, transformative role of consummatory experiences in human life.'

If the purpose of learning an instrument is seen to be that of studying works from the Western Classical Tradition, those of the 'great masters', with the aim that pupils will eventually be able to perform these works as concert soloists themselves, then the current approach may be effective. If, however, music is seen in a much broader sense, one in which the act of making-music, the experience of learning, is as valuable as the pieces themselves being studied, then a significant shift in outlook and philosophical positioning is required.

From my own experience as a private teacher, the reality is that very few pupils will go on to study music or seek to be a professional musician. On the current basis, cultural

practice deems those pupils to be outside of the 'system'. Music has the potential to be both life-enhancing, and life-affirming. It has the potential to offer learners a skill which they might enjoy and develop for the rest of their lives. The trouble is, that although this is frequently used as an argument to justify music education and instrumental learning, data suggest this concept can fall outside of private teachers' pedagogies. Just as Bernstein (1975, pp. 82–83) found, with membership and subject loyalty being established early, for those who do not progress beyond the novice stages, and indeed, those who do not, or do not wish to conform to a system, this 'can often be wounding, and sometimes may even be seen as meaningless'.

My research suggests that private teachers appear unconscious and uncritical in their practice, and as a result of that, the one-to-one lesson, the community of practice of which they are a part, does not function at as high a level as it might. Despite this, the private teachers who took part in my study demonstrated a clear passion for music and music education. As discussed previously (see Chapter 3, section 3.2.2, and Chapter 8, sections 8.3.4 and 8.5), this was apparent in both phases of the study. Their willingness to reflect on their practice and generosity in responding to the questions posed suggests there is much which could be harnessed and developed in the future. Teachers demonstrated a clear commitment to both their teaching and their students. Indeed, such was their commitment to their students, this often resulted in a sense of care and concern which extended well beyond the lessons themselves. I believe that the overriding sense of commitment, generosity and care demonstrated by participants in this research study augurs well for the future.

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Appendix A: Example of a transcribed interview

Interview with Teacher A
28th August, 2014; 10:30am

Int: So, the first thing I was going to ask you was why did you want to teach?

Par: Well, initially I started teaching when I was only 16, and it was either that or a Saturday job, and, and I knew it was something I could do, and it was something that you didn't, all you needed was a room and a piano, which I had. And that's the reason why I started teaching at first. But then, of course, things change as you get older, and then I actually, I didn't know whether I'd enjoy it, or I thought I'd give it a go, and then I ended up really enjoying it and found that I was making a difference to people and actually I kind of thought "actually, I think I'm OK at this".

Int: Did you see it as a career?

Par: No. No, I didn't. I was aware that it could be part of my career, but certainly not as, as my sole career, no.

Int: So, having done different bits of teaching, why do you still do some private teaching?

Par: Just, basically because it's, it's a steady source of income. If I relied on performing, well I couldn't rely on performing, it just wouldn't be economical to do that. But also, I enjoy it. I enjoy teaching. I enjoy the fact that it's so varied. I think if I was teaching an instrument, say the piano for example, I don't think I'd find that quite as interesting 'cause it will always be the same sound, but with singing, no two people are ever the same, they're completely different, and so they're completely different challenges, so it's always varied, so I never, I don't feel that I would ever get bored of it 'cause, 'cause it's always so different.

Int: Do you find advantages to private teaching over teaching in other places?

Par: Yes, because you can actually choose who you teach. If I was, say, at the schools that I teach, I can't refuse anybody, even if they're completely talentless or I feel that it's going nowhere I can't say "I don't want to teach you", you have to, you have to do it. But if I teach privately at home, I have a choice as to whether I want to teach that person or not. Also of course, the logistics of it, being at home is, you know, is easier, so that you can fit more people into a shorter space of time rather than travelling elsewhere.

Int: Do you think you could manage on teaching in schools without the private teaching?

Par: Financially, I could, yes. I could do a lot more than I do, but I choose to limit it because I find it more draining teaching at a school cause, as I said before, because you're teaching people that you wouldn't necessarily want to teach. But yes, I could financially live off teaching in schools.

Int: So how do, how would you define private teaching?

Par: I suppose it's, it's not necessarily the location that you're in, but it's whether it's your terms and conditions. As I say, you've got the choice of who you do

Appendix B: Example of hand-coding a transcribed interview

Do these go hand in hand?

it's essentially, we could say, a business transaction, they're paying you to do…

Control. → ← *Boundary.*

Par: Well, I think there's, there is a level of care that you need to take, no matter how much somebody's paying you, you have to tell the truth, and you have to, it needs, whatever you do has to be for the good of the person, no matter how much they're paying you, or even if they weren't paying you, you know, but I think, the only time that I would refuse to do something is if I thought it was going to be harmful for them, technically, if I was going to do any damage to their voice which I wouldn't, I wouldn't want to be responsible for, and if they were hell-bent on doing it anyway, I'd say, in that case, I'd go to somebody else if you want to do that because I don't want to be a part of a negative impact on your voice. But, in terms of something that was stylistic, I would, I would certainly think about it and I'd probably give it a go, and then if I found actually I'm not really the right person to do this and it really isn't working, then I'd tell them the truth, and say, look, this isn't really an area I'm comfortable with, so if you'd prefer to go to somebody that did have more expertise in this certain area, then feel free. I'd always 'fess-up, do you know what I mean? I wouldn't profess to be an expert in something that I really wasn't. *– but you'd do it anyway?* ←

They can't choose it if it might be harmful?

Professional responsibility

They're paying?

open to different rep. because you have to be? They're calling the shots?

Int: Do you think you'd feel more able to say that as a private teacher?

Autonomy.

Par: Yes, I think so. Yes, definitely, because, I mean, for example, when I'm teaching in a school, you do get all sorts of people. You get people who want to come in and do rap! Well, I am no expert in rap whatsoever; I don't listen to it, I don't know anything about it, all I know is that I don't like it, but, I'd maybe, I think what I'd do is give them something that had elements of that style in it, but not solely that style, so I'd give it a go because you're being employed by somebody else to cover every aspect of singing, you have to at least give it a go and do it to the best of your ability.

is this the same?

Autonomy – no choice if someone employs you?

Int: Who do you feel has the most control in the lessons, private or at school? Is it mostly teacher-led with pupil input, or are there some instances where actually it's very much more pupil-led?

Shouldn't have led this question so much!

Control / choice · *Meeting individual needs*

Par: I think mostly teacher-led, but it depends on the personality of the person that you teach. There are some people who will clearly show a dislike to something and will be quite difficult to teach if they're not enjoying the thing that you're putting towards them, and then there are people that will do whatever you say, whether they like it or not. So I think it's really an individual thing. I'd feel that my lessons were teacher-led, mainly, but as I say, you can always get the vibes from somebody if they're resisting what you're trying to do with them, and actually, that's, I find that quite uncomfortable, even if they're saying that they're enjoying it, and they're going through the motions, you can still pick up on the vibes of the person they're uncomfortable or not really enjoying it, and I find that, I find that quite difficult to deal with, 'cause I feel that I'm quite sensitive to that and the last thing that I want is to, is to feel that the person isn't enjoying it, so there does have to be an element of making something enjoyable as opposed to it just being good for them.

How to do you go? How to do you push before you meet resistance!

Control – but limited – is this a boundary?

Int: Do you feel, do you think you're more conscious of that in private teaching, where there is that kind of more direct business sort of transaction than there is necessarily in an institution, where, to a certain extent, there's a 'middle

Is this control?

256

Appendix C: Comparison of interview data following coding, and the emergence of common themes

Potential theme	Teacher A	Teacher B	Teacher C
Why did they want to teach? *(not just privately?)*	She knew it was something she could do; it was easy to set up, little resources, equipment etc. needed; it initially went well and she enjoyed seeing that it made a difference to others.	It was a career change, though something she'd always thought about; she liked seeing the way pupils developed, not just musically.	It happened by accident, as an extension of her own learning, but she thought initially of herself as a singer who teaches, rather than a singing teacher.
Did they see teaching as a career?	No, but she was aware that it could be.	Yes, though she was not initially sure whether it would work.	No, it happened by accident.
Why do they do some private teaching?	It provides a steady source of income, because performing income alone is not enough; private teaching is very varied. *(mix)*	Her own learning experience was through private teaching; she wanted control over hours, rates etc., and wanted to be her own boss. *(private)*	It came out of what she was already doing; that's what she had experience of to it was a natural progression. *(own)*
Advantages to private teaching	You can choose who you teach, in schools and so you can't refuse anybody (even if they're not suited to it); logistics in terms of timetabling are easier; it's very draining teaching in schools; it's easier to stick to principles when you have control over who and what you teach; overall, she has more control over exam entries, curriculum etc.	Being your own boss and being self-employed; she has control over hours, rates, which pupils you teach, what you teach etc.	She didn't feel there were necessarily advantages, but differences: school teaching tends to be an exam factory, with more control in private teaching, and more variance in pupil age, ability, interests etc.
Definition of private teaching *– need to account..?*	Defined in terms of control: your terms, your choices, your rules etc.; not necessarily defined by location (e.g. could include visiting a pupil's house).	?	?
Do they feel part of a profession? *F this issue*	No.	Yes, because of experience on EPTA course; probably not without that course experience.	Yes.
~~Do you feel part of a profession?~~	Yes, because teachers support	She doesn't teach in an institution	Yes, though not to the same

257

Appendix D: Example of hand-coding the pilot survey

1. Teaching careers	1.1 Career choice; 1.2 Enjoyment of teaching and the varied nature of the profession; 1.3 The role of teachers in 'making a difference'; 1.4 Primary reasons for their choice to teach privately; 1.5 Logistical and financial considerations which affected a teacher's decision to teach privately; 1.6 Business autonomy in private teaching; 1.7 Reasons for feeling part of, or not part of a wider profession; 1.8 Views on collaboration and interaction with other teachers.
2. Curriculum	2.1 Teacher control; 2.2 Choice over lesson content; 2.3 The effect of received teaching on lesson content; 2.4 External influences affecting lesson content; 2.5 Professional responsibility and its relationship to lesson content.

If you have selected either 'Other music-related work' or 'Other non-music related work' above, briefly describe what this is:	If someone asked you what being a private teacher involved, what would you say?	Which, if any of the following terms have you found used instead of or in addition to 'private teacher'?
Occasional language teaching, proof reading, word processing.	Teaching in my own home or studio. Being my own boss. Helping people of all ages discover music and creativity.	Instrumental / vocal teacher;Freelance music teacher;Self-employed music teacher
Educational consultancy. CPD delivery.	Personalised one-to-one (and if you wish, group) instruction. Running a business, with all that entails.	Instrumental / vocal teacher;Independent teacher;Self-employed music teacher
	Working one to one with a pupil of whatever age is much more than teaching the mechanics of voice or woodwind ,in my case. Obviously we learn technique,musicality,performance ,theory and more but it is massively about building that relationship. That safe place to feel good about what ,as a pupil,you are doing. For many of the adults and older teens I have worked with,it is almost a therapy session. Working in school is challenging as one is not part of the institution but have to work with their restrictions.	Instrumental / vocal teacher;Self-employed music teacher
	Education relating to technique, aural skills, musicianship, music theory, ensemble skills. Add to that a listening ear, a shoulder to cry on, agony aunt duties and being at the end of the phone 24/7 for current pupils and prospective too	Instrumental / vocal teacher;Freelance music teacher;Self-employed music teacher
	Teaching students the piano and music theory one-to-one in my home. More preparation is put in to the lesson by me as I have access to all my resources in my teaching room, plus use of computer / digitally recorded music.	Instrumental / vocal teacher;Independent teacher;Studio teacher;Studio-based teacher;Freelance music teacher;Self-employed music teacher
Co-Directing a Children's Choir Choir Leader for an Adult Staff Choir	Encouraging, and Motivating your abilities Empowering you to be the best you, you can be. Being a 'confidant' and trusted professional (therapy) Being responsible, reliable and well presented Being professional and skilled in your craft Being a good communicator and understanding the varying abilities of ages, and learning skills (irrelevant of age!)	Instrumental / vocal teacher;Independent teacher;Freelance music teacher;Self-employed music teacher
Choir Musical Director Author of piano method	All the admin of running your own business All the lesson prep of being a teacher - although much more freedom and less pressure Professional development	Instrumental / vocal teacher;Self-employed music teacher
Early years music classes	Teaching instrumental lessons on a self-employed basis outside the school system	Instrumental / vocal teacher;Studio-based teacher;Freelance music teacher;Self-employed music teacher
Theory marking	Teaching from home on a freelance basis	Instrumental / vocal teacher;Studio-based teacher;Freelance music teacher;Self-employed music teacher
	Being a private teacher involves having a number of pupils that you teach outside of a school or institution. It involves having a library of resources that you have to supply yourself (or suggest to the pupils to buy) rather than relying on pooled resources at an institution or teaching hub. It involves spending time researching and revising teaching techniques and keeping up to date on what's going on in the profession in order to ensure you support your pupils in the best way. It can also involve running recitals and other activities to best support your pupils' needs.	Instrumental / vocal teacher
	Teaching musical knowledge, awareness and instrumental technique. Understanding available repertoire, exam boards, music festivals and making the relevant resources available to the appropriate students. Curriculum planning and lesson planning to ensure continuity and completeness. Coaching, cajoling and encouraging students to practise and explaining to parents the value of their involvement. Admin such as timetabling, invoicing and chasing fees. Report writing and record keeping.	Instrumental / vocal teacher;Self-employed music teacher
Writing.	Teaching, planning and preparing lessons, problem solving, accounting, communication with parents, schools and other agencies, professional development.	Music Teacher

Private Instrumental Teacher Survey

My name is David Barton, and I am a doctoral student studying at the Royal College of Music, London; I am researching autonomy and control in private instrumental teaching.

As part of that research, I am gathering data from private instrumental teachers via this survey which explores not just aspects of autonomy and control, but also general views about the instrumental teaching profession. The term 'instrumental' is used throughout, but this also includes vocal teachers.

Before completing this survey, please read the following information carefully to ensure that you are fully aware of the implications of participating:

1. The survey should take no longer than 15-25 minutes to complete;
2. Participation is voluntary: no one is obliged to take part;
3. You can withdraw and stop completing the survey at any point;
4. You have the option to omit any questions you do not wish to answer;
5. The data collected will be treated with full confidentiality, and your answers will not be identifiable in any academic writing or publications.

If, in any of your answers, you wish to give examples from your own teaching, please do not refer to any students by name, or give any information which might link your answers with particular pupils.

The survey has been approved by the CUK Research Ethics Committee.

If you have any queries or concerns about participating in this research, please do not hesitate to contact me via email at david.barton@rcm.ac.uk

Thank you for taking the time to complete this survey. I hope it will give us a deeper insight into the private teaching community and its place in the wider sphere of music education.

By answering the question below, you give your informed consent for the data to be used as outlined above.

*Required

1. **Do you currently do any private instrumental (music) teaching? Private teaching may include teaching from home, hiring studio space to teach, travelling to pupils' homes to teach etc.** *
   Mark only one oval.

   ◯ Yes

   ◯ No   *Stop filling out this form.*

Private teaching information

I'd like to begin by finding out a bit more about the private teaching you currently do.

2. **How many private pupils do you currently teach?**

   Please enter a number below

   _____

3. **What is the age of the youngest private pupil you currently teach?**

   Please enter a number below

   _____

4. **What is the age of the oldest private pupil you currently teach?**

   Please enter a number below

   _____

5. **Do you do any other paid work alongside your private teaching?**

   Select as many as apply
   Tick all that apply.

   ☐ Peripatetic teaching in an institution (e.g. school, college etc.)

   ☐ Accompanying

   ☐ Composing

   ☐ Performing

   ☐ Other music-related work

   ☐ Other non-music related work

   ☐ None – private teaching is my sole source of income

6. **If you have selected either 'Other music-related work' or 'Other non-music related work' above, briefly describe what this is:**

_____

_____

_____

_____

_____

7. **If someone asked you what being a private teacher involved, what would you say?**

_____

_____

_____

_____

_____

8. **Which, if any of the following terms have you found used instead of or in addition to 'private teacher'?**
   Select as many as apply
   Tick all that apply.

   ☐ Instrumental / vocal teacher

   ☐ Independent teacher

   ☐ Studio teacher

   ☐ Studio-based teacher

   ☐ Freelance music teacher

   ☐ Self-employed music teacher

   ☐ None

   ☐ Other: _____

9. **If you have any additional comments or observations to make about the questions on this page, please add them below:**

_____

_____

_____

_____

_____

Career choice

I'd like to find out a bit more about why you chose to do some private teaching.

10. **Briefly describe why you chose to teach privately:**

_____

_____

_____

_____

_____

11. **When choosing to teach privately, how important was the 'enjoyment factor' in influencing that decision? (e.g. the desire to enjoy what you are paid to do)**
   Mark only one oval per row.

	Very Important	Important	Somewhat important	Not important	Not a consideration
	◯	◯	◯	◯	◯

12. **As a private teacher, how important is it for you to feel you're making a difference to pupils' lives?**
   Mark only one oval per row.

	Very Important	Important	Somewhat important	Not important	Not a consideration
	◯	◯	◯	◯	◯

13. **As a teacher, how important is it that you retain the ability to choose who you teach?**
   Mark only one oval per row.

	Very Important	Important	Somewhat important	Not important	Never considered it
	◯	◯	◯	◯	◯

14. **Do you think this has any influence on your decision to teach privately?**
   Mark only one oval.

   ◯ Yes

   ◯ No

15. **Thinking about the private pupils you teach, how important is it that they show some talent for music?**
   Mark only one oval per row.

	Very Important	Important	Somewhat important	Not important	Never considered it
	◯	◯	◯	◯	◯

16. **If you have any additional comments or observations to make about the questions on this page, please add them below:**

_____

_____

_____

_____

_____

Profession

I'd like to find out a bit more about your views on the wider instrumental and private teaching profession.

17. **As a private teacher, do you feel part of a wider profession?**
   Mark only one oval.

   ◯ Yes

   ◯ No

18. **How important is it to you that you feel part of a wider profession?**
   Mark only one oval per row.

	Very important	Important	Somewhat important	Not important	Never considered it
	◯	◯	◯	◯	◯

19. **Do you think that private teaching is a well-respected as a profession?**
   Mark only one oval.

   ◯ Yes

   ◯ No

20. **As a private teacher, do you interact and collaborate with other teachers?**
   Mark only one oval.

   ◯ Yes

   ◯ No

21. **How important is it to you to have the opportunity to interact with and collaborate with other teachers?**
   Mark only one oval per row.

	Very important	Important	Somewhat important	Not important	Never considered it
	◯	◯	◯	◯	◯

22. **Do you belong to a professional organisation? (e.g. ISM, EPTA, Musicians' Union etc.)**
   Mark only one oval.

   ◯ Yes

   ◯ No

23. **If yes, which organisation(s) do you belong to?**

_____

_____

_____

_____

_____

24. **How important is it to you to belong to a professional organisation?**
    Mark only one oval per row.

	Very important	Important	Somewhat important	Not important	Never considered it
	◯	◯	◯	◯	◯

25. **If you have any additional comments or observations to make about the questions on this page, please add them below:**

_____

_____

_____

_____

_____

Approach

I'd like to find out a bit more about the content of and approach to the private lessons you teach.

26. **As a teacher, how important is it to be able to choose WHAT you teach?**
    Mark only one oval per row.

	Very important	Important	Somewhat important	Not important	Never considered it
	◯	◯	◯	◯	◯

27. **Why do you say this?**

_____

_____

_____

_____

_____

28. **Do you involve your pupils in choosing WHAT to teach?**
    Mark only one oval.

◯ Yes

◯ No

29. **If yes, briefly give some examples of how you do this:**

_____

_____

_____

_____

_____

30. **As a teacher, how important is it to be able to choose HOW you teach?**
Mark only one oval per row.

	Very important	Important	Somewhat important	Not important	Never considered it
	◯	◯	◯	◯	◯

31. **Why do you say this?**

_____

_____

_____

_____

_____

32. **Do you involve your pupils in choosing HOW you teach?**
Mark only one oval.

◯ Yes

◯ No

33. **If yes, briefly give some examples of how you do this:**

_____

_____

_____

_____

_____

34. **How often do pupils instigate input into the lesson content (e.g. bringing things they want to learn, asking to do a particular activity, setting their own goals etc.)?**
Mark only one oval per row.

	Very often	Often	Sometimes	Rarely	Never
	◯	◯	◯	◯	◯

35. **Do you think any of your answers above are influenced by whether you're teaching children or adults?**

Mark only one oval.

- ( ) Yes
- ( ) No

36. **If yes, how do you think that influences you?**

_____

_____

_____

_____

_____

37. **Is there a limit to the amount of input a pupil can have in terms of the lesson content?**

Mark only one oval.

- ( ) Yes
- ( ) No

38. **Why do you say that?**

_____

_____

_____

_____

_____

39. **As a private teacher, have you taught both at home and in pupils' homes?**

Mark only one oval.

- ( ) Yes
- ( ) No   *After the last question in this section, skip to question 44.*

40. **If yes, do you think that influences your approach to any of the above?**

_____

_____

_____

_____

_____

41. **Thinking about everything on this page, do you think these factors have an influence over your decision to teach privately?**

    Mark only one oval.

    ◯ Yes

    ◯ No

42. **Why do you say that?**

    _____

    _____

    _____

    _____

    _____

43. **If you have any additional comments or observations to make about the questions on this page, please add them below:**

    _____

    _____

    _____

    _____

    _____

Final Questions

Some final questions about private teaching.

44. **If you have been engaged to teach peripatetically in an institution (e.g. school, college etc.) in addition to private teaching, do you have a preference for one or the other?**

    Please select one option
    Tick all that apply.

    ☐ Prefer private teaching

    ☐ Prefer peripatetic teaching

    ☐ No preference

45. **Why do you say this?**

    _____

    _____

    _____

    _____

    _____

46. **What is your ultimate aim for the pupils you teach?**

_____

_____

_____

_____

_____

47. **Thinking back to when you started teaching, what were the key influences over what and how you taught?**

_____

_____

_____

_____

_____

48. **Thinking about your teaching now, do you think you still teach in the same way as when you started?**
    Mark only one oval.

    ◯ Yes

    ◯ No

49. **If yes, has this affirmed and strengthened the impact of the key influences you indicated above?**

_____

_____

_____

_____

_____

50. **If no, what do you think has changed in your teaching, and what were the key influences over those changes?**

_____

_____

_____

_____

_____

51. **In 10 years' time, do you think your teaching will have changed?**
    Mark only one oval.

    ◯ Yes

    ◯ No

52. **Why do you say this?**

_____

_____

_____

_____

_____

53. **If you have any additional comments or observations to make about the questions on this page, please add them below:**

_____

_____

_____

_____

General information
Finally, some general questions about you

54. **Gender**
Mark only one oval.

- ( ) Male
- ( ) Female

55. **Age**
Mark only one oval.

- ( ) Under 18 years old
- ( ) 18-24 years old
- ( ) 25-34 years old
- ( ) 35-44 years old
- ( ) 45-54 years old
- ( ) 55-64 years old
- ( ) 65-74 years old
- ( ) 75-84 years old
- ( ) 85 years and older

56. **In which country is your teaching primarily based**

Please type the name of the country below

_____

57. **If you have any final comments or observations to make, please add them below:**

_____

_____

_____

_____

_____

Appendix F: Examples of coding responses in NVivo within emerging themes

Ability to set boundaries

Files\\Main Survey Dataset - § 8 references coded [0.01% Coverage]

Reference 1 - 0.01% Coverage

Clear boundaries

Reference 2 - 0.01% Coverage

Ability to establish clear expectations both for students (learning expectation) and families (financial/scheduling/participation expectations)

Reference 3 - 0.01% Coverage

deciding how flexible you are prepared to be with regard to rearranging lessons to suit the pupils' requirements,

Reference 4 - 0.01% Coverage

trying to make the lessons fun and engaging whilst achieving targets.

Reference 5 - 0.01% Coverage

- ethical boundaries

Reference 6 - 0.01% Coverage

firmness

Reference 7 - 0.01% Coverage

awareness that we're not therapists, but sometimes need to act as if we were, and must avoid overstepping the boundaries or messing with people's minds)

Reference 8 - 0.01% Coverage

Good boundaries

Files\\Main Survey Dataset - § 68 references coded [0.10% Coverage]

Reference 1 - 0.01% Coverage

strong

Reference 2 - 0.01% Coverage

communicating

Reference 3 - 0.01% Coverage

interaction with pupils

Reference 4 - 0.01% Coverage

communication skills

Reference 5 - 0.01% Coverage

being a good communicator

Reference 6 - 0.01% Coverage

being a diplomat

Reference 7 - 0.01% Coverage

Listening skills

Reference 8 - 0.01% Coverage

Liaising with parents

Reference 9 - 0.01% Coverage

PR - getting on with parents

Reference 10 - 0.01% Coverage

diplomatic

Reference 11 - 0.01% Coverage

courage to get contracts signed and be organised.

Reference 12 - 0.01% Coverage

Being approachable

Reference 13 - 0.01% Coverage

Communicating with parents

Reference 14 - 0.01% Coverage

understand the importance in clear communication

Reference 15 - 0.01% Coverage

It involves working with others, be it parents or other professionals.

Reference 16 - 0.01% Coverage

diplomacy

Reference 17 - 0.01% Coverage

Discussion with pupils families regarding progress

Reference 18 - 0.01% Coverage

with a strong positive rapport with the students (and their parents)

Reference 19 - 0.01% Coverage