

THE UK PIANO TEACHER IN THE TWENTY-FIRST CENTURY
*exploring common practices, expertise, values, attitudes and
motivation to teach*

Sally Cathcart

Institute of Education

University of London

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I hereby declare that, except where explicit attribution is made, the work presented in this thesis is entirely my own.

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Sally Cathcart

Date: _____

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Abstract

The thesis explores common practices, expertise, values, attitudes and motivation to teach amongst piano teachers. The findings are based on the Piano Survey 2010 which gathered responses from 595 piano teachers across the UK.

The research is first placed in context by tracing the history of piano teaching from the Victorian period to the present day. The findings of the survey start by presenting demographic information about teachers followed by an in-depth exposition of pupil numbers, the standard of pupils, lesson elements and performance opportunities. The research was particularly concerned with establishing more understanding about teaching beginners and one chapter focusses on early lessons and tutor books. How respondents ensured progression for their piano pupils was discussed in the next chapter.

The last areas to be reported on covered teachers and their motivation. First their motivation for becoming a piano teacher was outlined, followed by what were found to be the rewarding and less rewarding features of teaching. Finally, how the piano teachers developed their piano teaching skills was explored and teachers' attitudes to professional development and membership presented.

During the discussion the Victorian inheritance of piano teaching was placed in context and the lack of development since that period highlighted. The conclusion argued that piano teaching principles need to be developed by the profession and a set of widely accepted teaching standards adopted for progress to be made.

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1. MY JOURNEY

'Sally Sings Loudly'

'You know Sally sings very loudly in assembly. We can always hear her sing the hymn above everybody else. Have you thought about her learning an instrument?' These few words, spoken to my parents when I was just eight, were to change the course of my life.

Fairly soon after this conversation a piano arrived in our house and lessons were begun with Mrs May, a piano teacher at school. She was warm, kind and encouraging and I wanted to do my very best for her. I was told important facts I had to remember when playing the piano: 'this is a crotchet worth one beat and this is a minim worth two beats' and that: 'all the notes have names'. Mnemonics such as 'every good boy deserves favour' were learnt and the notes on the staff related to the notes on the piano. Practice became part of my daily routine and very soon I was embarking upon my Grade 1 examination.

As I made rapid progress through the grades over the next five years my enthusiasm for the piano, a magical instrument, never wavered. My enthusiasm for practice however was rather less sustained. There seemed never to be any time when I could just 'mess around' and do my own thing. Instead there always seemed to be yet more notes to learn, another scale to conquer, another piece to perfect so that it was ready for a festival or examination. I was told on more than one occasion that if I didn't do my

practice lessons would stop. By this time I was passionate about music and so the boring practice rather grudgingly was resumed.

Eureka!

My love of music carried me through and I managed to practise enough to make it to music college and get a degree. What next was the big question; well, I could play the piano quite well so surely I would be able to teach it? So I started to teach in just the way I had been taught; note based, using a tutor book, taking exams. I had no teaching skills whatsoever and knew nothing about how children learn but because of my happy and friendly approach my pupils enjoyed their lessons and gradually the numbers of pupils grew. Working part-time for the Inner London Education Authority I met some wonderful music teachers who started to get me thinking and questioning the processes involved in teaching and learning. The more I questioned the more fascinating it all became and I went on courses to find out yet more.

One of these courses was run by a pianist who specialised in combining the Alexander technique with playing the piano. This was my 'Eureka' moment when I realised that playing can be so easy if the ear leads the way. What intrigued me about her teaching was why and how learning an instrument is made so difficult for children when so many aspects could be made much simpler.

Following this thought, several years were spent studying for an MA in Music Education at Reading University. A dissertation argued that learning the piano with an ear based approach would enhance all areas of pupils' musical

development. 'Developing the Complete Pianist: a whole brain approach to piano teaching' (Chappell, 1999), was subsequently published. Other piano teachers around the world with similar concerns and thoughts started to discuss the situation with me. There were, it seemed, many other pianists who were not happy with just maintaining the status quo in the piano teaching world.

Making Musicians

In 2005 I was given the opportunity, through a Churchill Travelling Fellowship, to visit three different countries and observe first hand their music education and approach to instrumental teaching and learning. South Africa, Hungary and Cuba were my chosen destinations as I sought to find out what a difference an ear-led approach to learning the piano really makes. In my Fellowship report (Chappell, 2006) I proposed several key findings. These included;

Learning instruments is easier if preceded by singing and the development of an active and discriminating ear.

Instruments can be learnt at almost any age as long as pupils have had extensive aural experiences and if the surrounding musical environment is a positive and stimulating one.

No matter how promising the raw material of the pupil good, structured and knowledgeable teaching is essential to draw together the different aspects of pupils' musicianship.

It is this last finding that is going to be explored during the rest of this thesis.

Current Research into Piano Teaching

When I now look back at my early piano lessons I realise my reluctance to practise was partly a product of the way I was taught; very kindly and encouragingly but with little regard for the development of all my musical skills and without engaging my musical ear. Despite starting to learn because I seemed to sing loudly at school, singing, or indeed any other musical skill, was not part of the learning process. Rather I learnt how to play the notes and then was shown by Mrs May how it should really sound. I doubt that my ear was often connected to my playing (and I can even remember often practising scales whilst reading a book!); rather I learnt to rely upon her to tell me what was wrong with my performances.

Not much seems to have changed in piano lessons today, despite advances made elsewhere in music education. The private piano studio remains a relatively unknown area in terms of research (Chappell, 1999; Hallam, 1998a), and very little is known about piano teachers in the UK; who they are, where they teach, what they teach and why they teach are all unexplored areas of research.

Learning to play an instrument in the UK is still a relatively popular activity. A survey carried out in 2006 (YouthMusic, 2006) found that 39% of 7 - 19 year olds surveyed were engaged in music making activities. Of those, 16% were having instrumental lessons with the piano/keyboard/organ being the

second most popular choice after the guitar. This finds some support from O'Neill (2001) whilst earlier research by the Associated Board of the Royal Schools of Music (1997) also shows the piano well ahead in popularity of other traditional instruments such as the violin and flute. Furthermore ABRSM emphasise that: 'It is hard to overstate the importance of this activity given both the numbers of people (estimated through our research at 3.1 million children and 11.8 million adults) who can play a musical instrument' (ABRSM, 1994, p. 1).

Although it is not possible to state definitively how many of these individuals play the piano it seems likely that many do. ABRSM exam statistics support this as in 2009 55% of all exams were for the piano (ABRSM, 2012). With many of the lessons given on a one-to-one basis the number of piano teachers needed is possibly quite large, and indeed it is suggested that up to three quarters of all instrumental teachers teach the piano (ABRSM, 1997).

Furthermore, it appears that the impact that piano teachers have on music education in the UK extends well beyond the walls of the music studio. Gibbs (1993) and Pitts (2012) for example indicate that the influence of instrumental teachers is far-reaching. A recent project into musical identities supports this with many of the music undergraduates and graduates indicating that: 'their individual instrumental teachers had had the most influence on their musical careers overall' (Welch *et al*, 2010, p. 19).

As has already been stated however, little is known about this important sector of music education. The research into instrumental lessons that has

been carried out points to technique, notation and repertoire as being predominant in lessons (Gibbs, 1993; Odam, 1995). Chappell (1999) indicates that the emphasis of early lessons is usually based on working through the chosen tutor book and on learning to read notation. Rostvall and West's research (2003) highlights a typical instrumental lesson where a pupil is constantly asked to identify the names of notes. Furthermore, they assert that teachers dominate lessons with talking and direction. Pupils are told how to play their instrument and their pieces and it is suggested that there is a 'strong, asymmetric, distribution of power' (p. 23).

It is known that the relationship between the teacher and the pupil plays a crucial role in developing fully the skills of young learners (Howe and Sloboda, 1991). My own piano teacher was a warm and enthusiastic person and these characteristics seem to be vital if pupils are to develop sustained commitment in the early years (Bloom, 1985). Other research into the principles and practices of instrumental teachers is very limited despite their importance.

There is a growing body of research into several aspects of how pupils learn instruments. The role of practice in particular has been studied from several angles (Jorgensen and Lehmann, 1997). McPherson's longitudinal study (1994; 1997; 2001; 2005) of 157 children learning a range of instruments has been a rich source of information and data regarding pupils' development. Much of the research cited, however, focuses either on older pupils or orchestral instrumental teaching with, as already stated, little research into piano teaching and in particular the teaching of beginners. Furthermore, the

teacher and the teaching approach used are often ignored in the research process. This seems to be neglecting one of the most important and influential variables in the process of learning the piano.

Identifying the Black Hole

The evidence suggests that there are currently many thousands of individuals teaching the piano in the UK but very little is known about their teaching practices or why they teach. Yet individual teachers have considerable influence on inspiring the next generation of musicians in the UK and the music teachers of the future; conversely, individual instrumental teachers are also responsible for ‘putting off’ pupils. Within an unregulated profession, ensuring the quality of teaching and learning is problematic despite the probable existence of many excellent teachers.

The aims of the research therefore are to establish:

1. How did piano teaching in the UK develop?.
2. Who are the piano teachers of 2010?
3. What common teaching practices, expertise, values and attitudes do modern piano teachers hold?
4. What common teaching practices, attitudes and beliefs do modern piano teachers hold when teaching young beginners?
5. What motivates individuals to teach the piano?

To help to find answers to these questions a survey of piano teachers was carried out in 2010 and the following thesis presents and explores its findings. Chapter 2 places the research in context by outlining the history of modern piano teaching from 1800 onwards whilst Chapter 3 carries out a literature review of recent, relevant research. The methodology behind the Piano Survey 2010 is explored in Chapter 4. Chapters 5 - 11 present the findings of the survey with a concluding discussion in Chapter 12.

2. A HISTORY OF MODERN PIANO TEACHING

Introduction

In order to place the ensuing discussions in context this chapter focuses on tracing the development of piano teaching in the UK from its inception. The pianoforte made its appearance onto the world stage in the early 1700s. Various harpsichord makers have been credited with its invention, Bartolmeo Cristofori being the most prominent amongst these (Holland, 1980). Yet, like many innovations, there was no 'eureka' moment when a fully formed instrument emerged, but a gradual development with various individuals responsible for different areas of its progress over the next 150 years. One thing is sure: the piano quickly superseded the harpsichord and became very popular in Europe with both composers and the public eager to compose and play the instrument.

The Victorians - Setting the Scene

From harpsichord to piano - a young ladies' accomplishment

The history of Western Art music is dominated by the work of male composers, with very few female musicians making it onto the world stage. By contrast, in the early 1700s keyboard instruments were played mostly by women and girls who were fortunate to come from wealthy families (Leppert and McClary, 1987). Learning to play a musical instrument had been considered a suitable accomplishment for a young, well-bred lady for some time and certainly playing the lute (Burkholder, 2006), spinet and virginals (Goodall, 2000) were all popular Renaissance skills. The choice of instrument was however limited, with woodwind instruments, which had to be put in the

mouth, thought to be not at all appropriate! The violin and harpsichord on the other hand were viewed in a positive light and were seen as fitting activities for women (Green, 1997; Leppert and McClary, 1987), giving them the opportunity to both occupy themselves during the daytime and entertain their families in the evening. Additionally any household with an instrument was accorded a certain status: having a harpsichord or indeed a clavichord indicated that there was plenty of money to spare for these luxury items.

After a period of steady development and somewhat slow acceptance the pianoforte began to take over in popularity from the harpsichord in the 1770s. From this point onwards: 'pianos enter a phase of rapid technical and commercial advance' (Ehrlich, 1976, p. 14) so that by the 1800s: 'the piano emerged as the tried and tested *universal instrument*' (Hildebrandt, 1988, p. 11). English pianos were at the forefront of this development with John Broadwood responsible for the redesign of both the square and grand piano. Broadwood is a pivotal figure in the success of the piano in Britain and his career is a: 'classic example of pioneering craftsmanship and enterprise' (Ehrlich, 1976, p. 16). He combined his skills as a craftsman with enough scientific interest to make an instrument that was vastly superior to all previous English pianos. Furthermore, he was a shrewd businessman who saw clearly the vast potential of the piano in Victorian Britain.

With Broadwood leading the way the piano began to be mass produced in a way that the harpsichord had never been and the market grew rapidly leading to an explosion of piano makers (Ehrlich, 1976, p. 22). Not all these makers

produced instruments that were of the same quality as the Broadwood pianos, but overall there was a range of instruments from some of high quality to some cheap and shoddy instruments. It is estimated that in 1850, 23,000 pianos were manufactured and this figure continued to rise until it peaked in 1910 at a staggering 75,000 (ibid.). To meet this demand there were 175 piano factories in London alone with 500 shops selling musical instruments at the start of the twentieth century (Hildebrandt, 1988).

The Victorian Piano - a status symbol

The success and progress of the piano as an instrument of choice in Britain was due in part to the prevailing social conditions. The start of the nineteenth century in Great Britain heralded the beginnings of the consumer society with the steady rise of the affluent middle class, many of whom were anxious to display their wealth and social position (Flanders, 2006). The Victorian man prided himself on his ability to support his wife and daughter: 'their leisure a sign of status' (Burkholder, 2006, p. 597). The piano became an important symbol of the family's social position, just as the harpsichord had been, and the preferred instrument for young ladies to learn and demonstrate accomplishment. As the century progressed the popularity of the piano spread down through society so that: 'even among small traders and artisans precious time and money was diverted to secure, at least for the daughters, piano sheet music, teachers and a musical education' (p.124, Hildebrandt, 1988). Ehrlich argues that the popularity of the piano was due in large part to the fact that for Victorians it symbolised: 'respectability, achievement and

status' (Ehrlich, 1976, p. 97), and that: 'it lent itself readily to self improvement, a cardinal Victorian virtue' (Ehrlich, 1985, p. 102).

The importance of the piano in society is evident by its many and significant appearances in Victorian novels. In Jane Austen's *Emma* the piano plays a pivotal role as an anonymous gift to Miss Fairfax. William Thackeray's *Vanity Fair* also places the piano at the centre of its early chapters whilst later in the century the farmer Gabriel Oak (in Thomas Hardy's *Far from the Madding Crowd*), promises Bathsheba Everdene a piano within a year or two if she will marry him: 'farmers' wives are getting to have pianos now' (Hardy, 1874, p. 34). At the height of the piano's popularity, during the Edwardian period, the heroine of E.M. Forster's *A Room with a View*, Miss Lucy Honeychurch, shows her true character early on in the story with her performances of Beethoven sonatas: 'If Miss Honeychurch ever takes to live life as she plays, it will be very exciting' (Forster, 1908, p. 52), exclaims the Reverend Beeb. Who taught the piano to these various heroines is left to the reader's imagination but it is to these hidden teachers that attention is now turned.

The Victorian piano teacher

To satisfy the increasing demand for piano skills there was a complementary expansion in the number of music teachers. It is thought that at the end of the eighteenth century there were about 2,000 professional musicians in Britain who both performed and taught (Ehrlich, 1985). Their teaching was based on the master/apprentice model (Davidson and Jordan,

2007) and young students learnt the skill and craft of playing an instrument through a variety of approaches. The development of musicianship was often paramount and instrumental skills were nurtured through improvisation, playing by ear, sight-reading and composition (McPherson and Gabrielsson, 2002).

As the appeal of learning an instrument increased the numbers of teachers rose rapidly so that the 1871 census showed 18,600 individuals purporting to be musicians with further rapid increases evident during the remainder of the century (Ehrlich, 1985). It is likely that at least a third were involved in teaching and that over half of all teachers were female. Moreover Fisher, writing in 1888, states that: 'A few musicians pose as conductors, a very large number hold appointments as organists and choirmasters, but almost everyone teaches' (Fisher, 1888, p. 23). It could be surmised from this that the classification between musicians and teachers in the census is rather an academic one and that the vast majority were engaged in teaching to a greater or lesser extent. This is supported by Golby who cites an edition of *Musical Tuition* from 1824 as stating that: 'almost every performer on the violin, violoncello, double bass, or flute will give you lessons on the pianoforte or singing' (Golby, 2004, p. 96).

The master/apprentice model of teaching that was mentioned earlier quickly became a thing of the past although the one-to-one relationship between teacher and student remained in place. The rapidly expanding market opened the door to many less well developed musicians and a

concurrent rise in music publishing, in particular technical exercises and tutor books, meant that playing the piano soon became concerned with reproducing music rather than its creation (Gellrich and Parncutt, 1998).

It has already been shown that playing the piano was largely a female activity and it seems that a few women musicians were able to: 'achieve levels of financial success and professional status which they could not attain in any other occupation' (Rohr, 1999, p. 308). Yet the world of the concert pianist remained predominantly a male one with the majority of women discouraged from becoming professional pianists, instead being persuaded to remain happy with their amateur status (Golby, 2004). Johanna Kinkel, a German intellectual and piano teacher in the mid 1850s recommended against the teaching of difficult repertoire to women as marriage and babies inevitably got in the way (Hildebrandt, 1988)! Furthermore, Hildebrandt argues that any woman who had aspirations of emulating women like Clara Schumann and becoming a concert pianist was risking: 'the worst of all possible fates: lifelong servitude as a piano teacher' (Hildebrandt, 1988, p. 126). Yet this was a time when women were still not admitted to university and were regarded as having weaker and more feeble brains than men! For many Victorian women therefore, piano teaching offered a relatively secure way to earn a living and it appears that by 1861 60% of all piano teachers in London were female (Rohr, 1999). Golby (2004) points out that: 'their domestic and school pupils were generally from their own or a similar social class. Music therefore became a rare respectable source of income, most often on a temporary, pre-marital basis' (p. 8).

By the last decade of the nineteenth century, women piano teachers were even to be found in what Percy Scholes refers to as ‘the lower ranks of society’ (Scholes, 1947). Cheap pianos, now widely available, were affordable in working class areas; a survey in 1917 of manual workers in Sheffield found that many owned pianos and those that didn’t aspired to buy one (Ehrlich, 1976). The corresponding demand for lessons developed: ‘a new class of teacher...- one with no real qualifications, and no professional standing’ (Scholes, 1947, p. 726). These teachers were prepared to offer lessons at a very cheap rate with easy and quick ways of learning the piano advertised for just 6d per lesson (in 1882, now equivalent to approximately £1.21) with some advertisements going as low as 3d (Scholes, 1947).

Teaching the piano was an unregulated activity (despite calls for its regulation and even a proposal to parliament) and no matter how basic the musical skills and knowledge of the so-called teacher, it had become a popular way of earning a living. Fisher, in his guide to the profession (1888), points out that any young man (and presumably young woman) could buy sheet music, put a brass plate on his door and become a professor; no qualifications were needed. Golby (2004) comments that: ‘there were no safeguards in place to ensure standards and competence’ (p. 96) whilst Ehrlich (1985) argues that this inevitably led to a cycle of ever decreasing standards of playing and teaching. The distance between the professional, well trained pianist and teacher (quite a rarity in Britain) and the amateur became ever wider.

The Victorian piano lesson - a voice from the past

It appears that, with no qualifications needed and no safeguards in place the Victorian piano lesson was often a haphazard and ill considered affair often based on printed material; tutor books for beginners and books of technical exercises for more advanced students. The creative and ear-based approach that had been used to teach instruments until the early 19th century had all but disappeared and lessons were predominantly concerned with learning to read notation and the development of technique through specific technical exercises.

Fisher's book 'The Musical Profession' (1888) gives us some understanding of the profession at the time and represents information gathered by the author in response to a questionnaire. He comments on its 'scattered nature' and the resulting individual approaches to teaching being largely based on their 'moral consciousness'. Most Victorian piano teachers preferred to teach in their own home although young teachers often considered it an advantage to visit pupils instead. A whole chapter is devoted to guiding the young teacher, just starting out in the profession. Fisher advises him sternly that the first thing he should do is: 'consider, seriously, exactly what he wishes to accomplish in the lessons he hopes to give' (p. 47) and furthermore that his intentions should be 'to impart a maximum of instruction with a minimum of discomfort'! Lessons, he recommends, should consist of two main ingredients, theory and practice, not dealt with separately but integrated with each other. Fisher also spends some time describing the 'Teacher's Art' and cites John Curwen's Teacher's Manual as containing some fundamental principles for the

teacher. These include: ‘let the easy come before the difficult; teach the thing before the sign; let each step rise out of that which goes before, and lead up to that which comes after’ (Fisher, 1888, p. 298). These maxims however were rarely found in piano tutor books with a few rare exceptions.

The Victorian piano tutor book

Today, Fisher’s book gives us a glimpse into the world of the Victorian piano teacher. A similar perspective is found in Mrs Curwen’s *Pianoforte Method* (Curwen, 1886) first published, complete with a ‘Guide’ for teachers, in 1886. Her method puts many of the principles just described into practice and indeed the book is based on the principle of putting the sound before the symbol through the use of sol-fa. Designed to give a thorough grounding in the art of playing the piano the book was created to help guide the teacher through lessons. Mrs Curwen however admits in a later edition that she had underestimated just how much help teachers needed in giving the first few lessons and that it was in: ‘the apparently simple matter of teaching the staff and giving first lessons in Time, that teachers made the most frequent mistakes’ (p. iv). In addition she points out that this is just where skilled teaching is needed the most.

Many of the tutor books available at this time did not follow the excellent principles laid out by Mrs Curwen. Fisher (1888) described the average tutor book indicating its lack of musicality and pedagogical principles. He argued that many spent the first two pages describing how notation works on the staff, how this related to the piano, explaining what the rhythm values were

and finally how the fingers were numbered. He pointed out that this approach had many problems and that as a result: 'each lesson, instead of being anticipated with pleasure, is looked upon with loathing and aversion by both teacher and pupil' (Fisher, 1888, p. 300). The combination of ill-prepared piano teachers and uninspiring tutor books led, on the whole, to low standards of piano playing and musicality throughout the nation.

Training the profession: conservatoires

For the more musical players and teachers (like Fisher) the free-for-all in the teaching profession damaged the reputation and beauty of music itself. There were increasing calls for greater regulation, certification and a bill, which ultimately came to nothing, was submitted to parliament in 1901. As a result of these moves various steps were taken in an attempt to give the profession more regulation and raise the level of attainment.

This began with the founding of a national music school which, after several false starts managed to stagger into life as the Royal Academy of Music (RAM) in 1823. Originally intended to teach children between the ages of 10 - 14 in both music and all other subjects of the curriculum, it had a troublesome early history, almost folding due to lack of funds on several occasions. Gradually its position became more secure until in 1873 its numbers reached 200 (Corder, 1922). It is questionable however whether the quality of teaching in those early years was worthy of its illustrious name.

Good, British teachers were very hard to find and there were not enough of the right calibre in the UK to set the high standards needed and produce the

exemplary methods of teaching required for such an establishment. Ehrlich comments that: 'in general neither vocal nor instrumental standards were established with enough consistency and permanence to prevent an inexorable slide into mediocrity' (Ehrlich, 1985, p. 83). Female students dominated the student numbers (according to Corder these were usually: 'remarkably good looking ladies - the female standard of beauty was always a high one' (Corder, 1922, p. 76)) and the conservatoire was mostly concerned with training them to be piano teachers. This was a time, however, when educational options were limited for young ladies with universities still predominantly male preserves. Presumably the lady like nature of the piano allowed women to pursue their education in this regard. Rohr in fact argues that the foundation of RAM was perhaps: 'the most significant single development for women musicians' (Rohr, 1999, p. 311), and that although they were only able to learn the piano, voice and harp, the RAM produced a number of the leading women musicians of the time.

There was heavy reliance on students who were able to pay as funding was practically non-existent. In comparison to contemporary foreign conservatoires RAM came out poorly. The Paris and Leipzig conservatoires (both established a few years earlier) already had thorough programmes of study in place, and their directors, Cherubini and Mendlessohn respectively, were prominent musicians and teachers. At the RAM a considered curriculum was largely lacking and it had no decisive figurehead until the appointment of W. Sterndale Bennett in 1866.

In spite of these issues the formation of the Royal Academy of Music was quickly followed by the founding of many other colleges and academies in London and the provinces including the Royal College of Music in 1882, Trinity College of Music in 1872 and the Birmingham and Midland Institute School of Music in 1886. By the second half of the nineteenth century there were as many as thirty-three conservatoires in the capital. Unfortunately, many of them lacked both musical worth and honourable intent. These 'conservatoires' were largely set up by families and networks of teachers and according to Ehrlich: 'they appear to have little in common except poverty of resource and, with a few exceptions, haziness of purpose' (Ehrlich, 1985, p. 106).

Training the profession: diplomas

A feature that many of the conservatoires did have in common was the desire to provide teachers (and later pupils) with qualifications. Certification was rife in Victorian Britain (Golby, 2004) as people sought to better their situation and music proved an ideal subject for development in this way. The Royal Academy of Music was the first to allow graduates to place RAM after their name. Colleges offering external diplomas quickly followed with the College of Organists granting the first diplomas through examination in 1866 while in 1874 Trinity College of Music awarded an Associateship or Licentiateship to students or non-students. These immediately proved popular and the plethora of music colleges that by now existed quickly adopted similar schemes making it difficult to tell quality diplomas from those lower worth.

From this point onwards, for anyone who wanted to be a piano teacher it was important to show potential students that you had ‘qualifications’, yet many of these were very easy to obtain. Scholes (1930) recounts a personal story from 1910 of ‘how the slipper maker’s daughter got a diploma’. The young girl in question was only just beyond the beginner stages herself but lessons with Scholes commenced. Two terms later the girl was withdrawn as progress was too slow for the impatient father. Within six months Scholes noticed the name of the girl appearing in the Manchester Guardian as part of a list of diploma successes and he states: ‘the girl was now duly decorated’ and would be giving: ‘lessons in cap and gown, with a brass plate on her door bearing her name and a certain alphabetical affix quite indistinguishable by the population of these parts from the A.R.C.M.’ (Scholes, 1930, p. 116). The genuinely well qualified music teacher often had to battle against such bogus qualifications which were inevitably accompanied by unmusical, haphazard and technically unsound teaching.

Training the profession: examination grades

It was in an effort to raise the musical standards in instrumental lessons that the Society of Arts first initiated a series of local examinations in 1859 and when these lapsed a few years later Trinity College of Music took over and set up a system of external music examinations in 1874. The first of these were held in Gloucestershire and Scholes mentions that they were in response to public demand. He quotes from the Musical Times of 1876 that the examiner: ‘commenced his duties at Stroud, and examined in one week more than sixty candidates...in singing and pianoforte playing’ (Scholes, 1947, p.

630). This was to set the trend and practical and theoretical examinations very quickly grew in popularity throughout the country.

Following on from this pioneering work the Royal Academy of Music joined with the Royal College of Music to form the Associated Board of the Royal Schools of Music (ABRSM) in 1889. Their aim was to: 'improve standards and impose some uniformity' (Ehrlich, 1976, p. 97), as much for the teachers as for their pupils. The first examinations, after very little planning, were held in 1890 in 42 centres with over a thousand candidates (ABRSM, 2010). There were two 'grades' available at 'Local Examination' level (a structure that had been copied from the Oxford and Cambridge exam boards), Senior and Junior; at a cost of two guineas and fifteen shillings respectively these were not cheap but such was their popularity that two more grades, at 'Local School' level quickly became available.

Both Trinity College of Music and ABRSM witnessed amazing growth in the numbers taking their examinations and both boards soon extended the system to other parts of the British Empire. As previously discussed there was an enormous desire for self-improvement throughout the Victorian period at all levels of society and according to Wright (ABRSM, 2010), the ABRSM was part of the great, national desire to improve, educate and modernise. He also argues that graded music examinations were: 'very much a British phenomenon' (p. 19), emerging as a result of the prevailing social and economic conditions. In the same way Scholes asserted that the music exam system was: 'One of the most remarkable features of musical

education,...and one which has no parallel outside Britain' (Scholes, 1947, p. 629).

The end of an era

At the end of the nineteenth century and in the years leading up to the outbreak of the First World War the piano played a central role in the leisure lives of many people. Ehrlich (1976) estimates that at its peak in the early twentieth century there was one instrument for every ten to twenty people and that as many as 1 in 360 households owned a piano. It was an important part of Victorian social life and although it appears that the standard of playing wasn't always high it is likely that many homes enjoyed evenings of music-making around the piano. During the First World War its popularity continued; however, the dramatic changes in society that followed meant the heyday of the piano was over.

The Twentieth Century - Maintaining the Status Quo

The end of the First World War meant the end of life as many people had known it. Changes in the structure of society itself began to slowly take effect, gathering pace as the century progressed.

As a means of entertainment the piano had survived the war reasonably well, indeed Ehrlich (1976) comments that more people were able to afford one at this time, due to rising wages. The quality of the pianos being produced, however, severely deteriorated whilst the cost rose dramatically. The banning of all things German led to a complete reliance on British makers but neither the materials or workmen were available to make the most of

this. In the 1920s the piano making industry struggled to regain its footing and status as other forms of entertainment began to take hold.

The diminishing role of the piano

Inventions that had appeared before World War 1 became increasingly affordable. For example, during the 1920s the motorcar gained in popularity amongst the middle classes; instead of a piano in the parlour the main ambition of many households became ownership of a car. In addition the gramophone, which had been steadily growing in popularity for the last twenty years (Rainbow and Cox, 2006), now started to become a familiar feature of many households, superseding the need for home entertainment. Furthermore, gramophones were a great deal cheaper than pianos and the performances to be heard on them were always top quality, which often acted as: ‘a deterrent to amateur fumbling’ (Ehrlich, 1976, p. 185). However, even more serious for the popularity of the piano was the advent of broadcasting in the early 1920s. The wireless became the rage during the decade and by 1929 three million radio licences were issued yearly (Rainbow and Cox, 2006). As Rainbow and Cox point out quality music-making was being heard in homes: ‘which had hitherto heard very little apart from the sketchiest amateur performances’ (p. 279). The effect was devastating for many musicians in the UK, indeed an article in the Stage declared that: ‘Broadcasting has indeed disintegrated the musical profession’ (Mackerness, 1964, p. 806).

The radio, or BBC as it soon became, also played an important part in the development of music education in schools with, from the 1930s onwards,

music programmes regularly produced specifically for classrooms. This followed a general trend in schools towards a broader music curriculum which included music appreciation and the inclusion of some instrumental teaching. For example, the recorder became increasingly popular following its re-discovery and promotion by Dolmetsch in 1927 (Rainbow and Cox, 2006). As the century progressed the range of instruments for children to learn became increasingly varied although 'music lessons' for the most part predominantly still meant the private teaching studio (Ehrlich, 1985) with the piano by far the most popular (Vaizey, 1978).

As society changed so gradually did the role of women. It has been argued earlier that ownership of a piano was seen as an important social statement indicating both a man's wealth and a woman's role in the home. The rise of the suffragette movement and the need for women to undertake hitherto inaccessible jobs during WW1 presaged a fundamental change in the role of women. Many were less prepared to stay at home, looking after the house and their husband and whiling away their time with hobbies and past-times. As women's independence grew the demand for activities like the piano that had previously occupied them correspondingly decreased.

The 20th Century piano teacher

In 1921, there were over twenty-one thousand music teachers working in the UK (Ehrlich, 1985) and, continuing the trend from the previous century, women teachers dominated the piano teaching profession. With the piano's loss of popularity came a reduction of students wanting lessons and it appears

that the profession became increasingly overcrowded with too many teachers chasing fewer and fewer pupils. At the 1928 Incorporated Society of Musicians conference one delegate called for a decrease in the number of teachers and also argued that entry to the profession should be: 'made more difficult by making the gate more difficult to get through' (Bohan, 1982, p. 21). The profession was unable to respond to changing conditions quickly enough and, by 1931, the numbers of teachers had risen to a peak of nearly twenty-three thousand with women teachers mainly accounting for the increase. It was only after World War II that pupil and teacher numbers eventually became better balanced.

In 1951 figures suggest that there were nearly twelve thousand music teachers and fifteen thousand musicians in England and Wales (Ehrlich, 1985). With no reason to suppose that previous trends were being reversed this is probably a very conservative estimate and as argued previously, it is likely that many of the musicians also taught their instrument in a private capacity and that the majority of them taught the piano.

Throughout the first half of the twentieth century it seems that most teachers were self employed and worked from home teaching the piano to beginners (Ehrlich, 1985; Enquiry, 1949). Most earned a very low wage and a survey of fees in 1920 showed a range from 1s to £1.5s. Moreover Ehrlich suggests that this figure probably dropped during the 1930s and that it became common for lessons to cost just 1s (Ehrlich, 1985). By 1946 it is

suggested that £3. 3s for 12 or 10 lessons is: 'quite a good fee for teaching children' (Booth, 1946, p. 96).

Later on in the twentieth century a report into the training of musicians (Vaizey, 1978) highlighted the issue of low pay and the various problems associated with the private studio. The report argued that easy access to the profession led to a wide range of teaching standards. Whilst acknowledging the existence of excellent piano teachers it pointed out that: 'For the most part, piano teaching is in the hands of the private piano teacher, and these teachers can be of varying quality' (p. 39). It returned to this theme in several places each time emphasising the point about: 'unacceptably low standards of instrumental teaching' (p. 47). Additionally it argued that variability in teaching approaches was a critical weakness when it came to teaching young musicians and that the private instrumental teacher had more influence than class teachers over young instrumentalists at vital, developmental periods.

The authors of the report made the case strongly that it was the teaching of beginners that was often most open to the amateur and untrained teacher. In addition they commented that: 'beginners need the best teachers but under our present system of training the vast majority of children have very little chance of getting them' (Vaizey, 1978, p. 73). The detrimental result of poor, initial teaching it argued, was a long-lasting one with many music students arriving at college often having to be re-taught basic elements of technique.

It was an attempt to introduce more professionalism and improve the standard of piano teaching in the UK that led to the formation of the European Piano Teachers' Association by Carola Grindea in 1978. EPTA (UK), as it became known, quickly grew and by the end of the century had become an established part of the musical community, representing about 1,000 piano teachers. Members became part of regional groups with regular meetings and discussion groups. A regular journal, annual conferences, a teaching course and access to a Piano Teachers Information Centre were all part of the Association's drive to raise standards.

The 20th Century piano lesson

As has already been noted the decline in the piano's popularity was dramatic and swift. However, a corresponding fall in the number of teachers offering lessons was slower to take effect. Despite dire warnings in the late 1920s regarding the eventual demise of the piano (Loesser, 1955), the fall in student numbers eventually levelled off. The piano, however, remained the first instrument of choice for many parents who wanted their child to learn. First hand facts about content of the private piano lessons during C20th are rather elusive, but some evidence can be pieced together from various sources.

According to Scholes (1947), the examination grade system had become so popular that by the 1920s and 1930s grades dominated the music studio with many teachers exclusively teaching the exam syllabus and preparing pupils for exams. The examining boards had doubtless achieved one of their original

aims, that of raising the standard of playing overall, however, Scholes points out that by now there was a: 'tendency of pupils and teachers to regard examinations as an end rather than as a means' (p. 630). By 1947 grade exams were deeply embedded in the music education system in the UK with over 133,000 candidates (Enquiry, 1949), the majority of these taking piano exams. A major report into the state of the music profession argued that: 'External examinations play a formidable part in the early stages of instrumental training' (Enquiry, 1949, p. 180). By way of contrast, the *Pianoforte Teacher's Vade Mecum* (Egerton-Lowe, 1936) argued that the examination system had much of value to offer and had helped to improve the overall standard of piano playing by allowing players to find their own level. In the same way Ching (1938) stated that: 'All teachers are dependent to some degree upon the successes of their pupils at Examinations, Festivals and Concerts'. (p. 48).

Part of the examination syllabus consisted of technical exercises and scales and it appears that technical matters dominated much of the piano teaching of the time. The *Musical Times* of 1928 criticized the prevailing trend for all young pianists to be all technique with limited amounts of expression in their playing. Dalcroze and Rothwell (1932) supported this and argued that: 'many teachers of the piano tell the child to move his fingers according to the rules' p. 376 whilst Egerton-Lowe warned against lessons containing: 'too much dry drudgery and too little merry music' (Egerton-Lowe, 1936).

Learning an instrument, particularly the piano, continued to remain popular with parents and with their children through the second part of the

C20th (Pitts, 2012). Although the world of music education was changing quite rapidly with a more creative approach emerging in the classroom, led by the work of John Paynter and his contemporaries, the piano lesson continued to be a place of tradition and often poor teaching (Vaizey, 1978). From the writer's personal recollections piano lessons in the 1960s were about learning to read music, participating in festivals and taking exams.

Now established for over a century there were four major examination boards (ABRSM, Trinity College, Guildhall and London College) still in existence, with most of the others having succumbed eventually to the diminishing numbers of piano pupils and teachers. All the boards offered much the same thing and provided both teachers, pupils and parents with a way of measuring progression on an instrument that was understood by all. The numbers of students taking examinations continued to rise for the most part. After a slight fall apparent in the mid 1960s, by 1976 over 190,000 candidates annually took practical examinations worldwide with the ABRSM, the piano accounting for 58% of these (Vaizey, 1978). This had risen to 268,000 entries by the end of the century.

20th Century piano tutor books

The style and substance of tutor books continued in much the same tradition as before WW1, containing pages of finger exercises and written explanations. Smallwood's Pianoforte Tutor (Smallwood, 2006), first published in 1900 and still available today, was one of the most popular and is typical with its exhortations to play exercises slowly until thoroughly learnt, taking

care to read every note! The tutor book begins with careful explanations of the theory behind the symbols, introducing, in turn, rhythm values and note names. This theoretical approach to learning seems to be quite typical of its time. It is interesting to find that, despite the prevailing emphasis on notation in early lessons, several writers of the period declared that the ability to sight-read was woefully neglected and was often an area that students struggled with (Philipp and Rothwell, 1928).

Towards the end of the century there was a steady move away from the worthy wordiness of tutors such as Smallwood's, although the teaching of notation and technical skills continued to dominate first piano books for the most part. Piano tutors such as 'At the Keyboard' by Joan Last (1954a) and 'Piano Lessons' (Waterman and Harewood, 1967) demonstrate this clearly in the first few pages. Although Last encourages teachers to introduce: 'a little piece by rote' (Last, 1954b, p. 13), before the end of the first lesson the pupil is also to learn about semibreves, the staff, clefs, notes on lines and spaces and more. As the end of the century approached UK tutor books became more colourful and some even had CDs attached, however, they were still, for the most part, designed to teach reading skills and develop technique.

Training the profession

The reason that tutor books remained highly popular as a way of starting to teach beginners was partly due to the continued lack of training for most private teachers. Despite the proliferation of diplomas many teachers were still effectively unqualified and untrained for teaching. In 1949 the Arts

Enquiry into Music (Enquiry, 1949) reported that: 'Music teachers can acquire a bewildering variety of diplomas, some of them of a very dubious nature' (p. 179). In addition it also commented that much of the teaching in private studios was not of a good standard. It appears therefore that major changes were taking place in the lives of many people but in the private piano studio the status quo was being maintained.

The Arts Enquiry, a report on the musical life of England (Enquiry, 1949) was commissioned by the Dartington Hall Trust and gave a broad picture of the state of music and music education at this time. It identifies two fundamental problems within the music teaching profession, particularly addressing instrumental teaching. First, it indicated that most of the training at conservatoires up to this point was aimed at musicians who would become private music teachers yet it reported that graduate courses were not providing the all-round musicianship required for either private teaching or class teaching. Furthermore, the Enquiry believed that: 'the teachers' courses have little or no prestige in the eyes of the students' (p. 167) and many considered teaching to be a second-rate career. Second, the report highlighted the lack of high quality teaching for children who had musical potential. Although acknowledging that excellent teaching was to be found and that most teachers were genuine enough in their intentions, it nevertheless considered that many lessons were not of a high enough standard. Developing the argument the report found there was little incentive for teachers to continue their own musical development and improve their standard of playing. It identified the need for more top rate musicians to

become teachers as it believed that only in this way would teaching be seen as: 'an honoured branch of the profession' (Enquiry, 1949, p. 168).

It took until almost the end of the century for teacher training for instrumental teachers to become available with various professional development courses established in the 1990s. The only one dedicated to training piano teachers was run by EPTA (UK) who pioneered annual five month long courses. The ABRSM began to address the issue in 1995 when it set up a certificate course for teachers leading to CT ABRSM. At a higher level, the Incorporated Society of Musicians and the University of Reading joined forces to create a distance learning course which led initially to a diploma but was then expanded to masters level. At the heart of all of these courses was an effort to develop a more holistic approach to teaching instruments, an approach that looked beyond the examination syllabus for its momentum, and that considered the development of a wide variety of musical skills.

Summary

During this chapter the history of piano teaching in the UK has been traced. Issues such as a lack of teacher training and appropriate qualifications, how and what to teach beginners, the dominance of the exam system and the open access nature of the profession all emerged as strong characteristics during the Victorian period. The development of these has been shown to be as a direct consequence of the social and economic conditions prevailing in Great Britain during this time. Furthermore, despite changes in many other areas of life and music education, the same values and attitudes continued

throughout the twentieth century leading the Training Musicians report to explain that: 'Time and time again, witnesses complained to us about unacceptably low standards of instrumental teaching' (Vaizey, 1978, p. 47). The following chapter explores, through the literature, whether the situation had changed by the end of the twentieth century.

3. THE MODERN PIANO TEACHER

Introduction

Much of the information presented in the previous chapter was gathered from historical accounts in the literature. During the last 20 years, however, there has been some recognition that the world of the instrumental teacher is one worthy of research and indeed that there had been little research in this area. In fact, the two major surveys into instrumental teaching undertaken both point this lack of research out: ‘until this survey began no study or formal research had been done on this “hidden” sector of music education’ (Gibbs, 1993, pp. 3 - 4); ‘there is an extraordinary gap in the availability of published statistical information about a major segment of educational and artistic activity in the UK’ (ABRSM, 1994). These four surveys of instrumental teachers: *Private Lives* (Gibbs, 1993), and *Making Music* (ABRSM, 1994; ABRSM, 1997; ABRSM, 2000), provide useful evidence. Although none of them were piano specific, nevertheless, the majority of instrumental teachers in the surveys taught the piano. Before discussing the findings and other relevant research the background for each of the surveys will briefly be presented.

Gibbs (1993) surveyed nearly 600 private instrumental teachers, subsequently carrying out interviews with 57 of them. Information was collected about gender, age, qualifications, training, professional development and views on their work.

The Associated Board of the Royal Schools of Music (ABRSM) carried out three market research surveys in 1994, 1997 and 2000. Their aim was to find out: 'more about the identity of the teachers and candidates who use our examination and publishing services' (ABRSM, 1994, p. 1). The three surveys attracted 1867, 1715 and 1507 responses. Instrumental teachers were asked to give information about gender, age and location, how long they had been teaching, what instrument they taught, where they taught and the number of pupils they taught. The following chapter will focus on the most recent survey carried out in 2000.

Also worthy of note are the four surveys of Local Authority Music Services (Hallam *et al*, 2007; Hallam and Prince, 1999; Hallam and Rogers, 2003; Hallam, Rogers and Creech, 2005). These four surveys collected data on Music Services' provision of instrumental teaching in England. All the Music Services were contacted and asked to participate; in 1999 only 52% responded, rising to 99% in 2003 and 2005 and dropping slightly to 90% in the final survey in 2007. Although piano lessons represent only 4.9% of the total number of instrumental lessons given within Music Services (Hallam *et al*, 2007) information regarding the qualifications of the teachers provides a useful comparison.

One final survey needs to be mentioned, Piano Teaching in the 1990s (Creighton, 1997). This is the only previous, published, piano-specific survey that has been carried out in the UK. Its remit, however, was quite limited as it focussed on collecting data that demonstrated whether there was a decline in

the number of children and adults learning the piano in the 1990s. Teachers were only asked where they taught, if they had experienced a decline in numbers and why this might be happening. This report is limited therefore in terms of the discussions that follow.

Demographics

Gender

In the previous chapter it was shown that piano teaching had been predominantly a female activity during the 19th and 20th centuries. In the Private Lives study (Gibbs, 1993), three quarters of all the teachers were female. This was also the case in the Making Music survey (ABRSM, 2000). Furthermore, research that mentions instrumental music teachers also points to a similar female bias (Baker, 2005; Jorgensen, 1986; Taylor and Hallam, 2011).

Interestingly, Mills (2006) points out that the situation is rather different in conservatoires, where male teachers dominate and there is a lack of role models for young, female students. In addition, she suggests that although the private music studio is an attractive place of work for female teachers, ultimately it restricts their ability to build a career in conservatoires or university departments, often limiting them to the private teaching studio.

Age

The Private Lives survey (Gibbs, 1993) and the three ABRSM surveys (ABRSM, 1994; ABRSM, 1997; ABRSM, 2000) asked respondents to identify the age category they belonged to (table 3.1). Although the categories have

slightly different boundaries, nevertheless both indicated a pre-dominance of teachers between the ages of 30-mid 50s. In addition the research of Taylor and Hallam (2011), although on a smaller scale, also points in this direction.

TABLE 3.1: TEACHER'S AGE CATEGORIES IN PREVIOUS SURVEYS

Private Lives Survey	N = 573	ABRSM 2000	N = 1507
<i>Age Categories</i>	<i>Percentage</i>	<i>Age Categories</i>	<i>Percentage</i>
18 - 30 years old	14%	Up to 24 years old	6%
31 - 45 years old	39%	25 - 34 years old	16%
46 - 60 years old	31%	35 - 44 years old	24%
60+ years old	16%	45 - 54 years old	23%
		55 - 64 years old	18%
		65+ years old	12%

The lower starting age category in the ABRSM survey highlights a small number of younger teachers, however, this is slightly at odds with research into undergraduate and postgraduate music students by Haddon (2009) and Welch et al. (2010). Both indicate that it is common for young music students to teach their instrument. It is possible that these young students did not participate in the research projects as their musical identity favoured that of performers, with teaching viewed purely as a means of earning a living. This suggestion finds support from Gaunt who, when discussing students at a conservatoire, states: 'The students were nearly all oriented towards careers as professional musicians' (2010, p. 195), and moreover that: 'There was also almost no mention of developing teaching skills, although instrumental

teaching was something which some of the students were already doing' (ibid., p. 196).

Region

Both the surveys had representation from across the UK, however, as can be seen in table 3.2, there was a pre-dominance of teachers from the South and South East.

TABLE 3.2: THE LOCATION OF TEACHERS IN PREVIOUS SURVEYS

Private Lives Survey	N = 573	Making Music 2000	N = 1507
<i>Area</i>	<i>Percentage</i>	<i>Area</i>	<i>Percentage</i>
South East England	40%	South and South East England	24%
Midlands/North England	26%	East and West Midlands	14%
		Yorkshire	8%
		North West	10%
		North East	4%
		East England	6%
London	20%	London	10%
South West England	6%	South West England	7%
Scotland	3%	Scotland	6%
Northern Ireland	3%	Northern Ireland	2%
Wales	2%	Wales and the West	6%

Lesson fees

There is limited information available regarding fees, possibly another reflection of the 'private' nature of the profession referred to earlier. Jorgensen (1986) found that in 1983-84 the average fee charged for an hour's piano lesson was £8.90. In 1993, the Private Lives survey (Gibbs) reported that the average charge for an hour's instrumental lesson was £11.75. The spread of fees was quite large however, with a minimum of £3 per hour up to £50. More recently the Incorporated Society of Musicians (ISM) instigated an annual survey of fees charged by their members. Creech (2010b) states that the 2009 survey identified a fee range of between £9 and £70 for an hour. A subsequent survey carried out in Autumn 2011 (ISM, 2011) showed that the average charge for an hour's lesson was £30 and that there had been no increase in this from the previous year. When considered geographically, however, quite large differences in fees emerged ranging from an average of £40 in Central London, £30 in the South and South East of England, to £28 in the rest of the UK.

Overall, it is noteworthy that Jorgensen (1986) found that the piano teachers she interviewed were not sure how to go about choosing the right level of charges for piano lessons and that their: 'attitude to setting fees, was in the main, a negative one' (p. 127).

Qualifications and Employment

Academic and musical qualifications

There is little hard evidence available about the qualifications held by piano teachers. Hints are given in the literature that teaching qualifications are often seen as optional extras (Davidson and Jordan, 2007; HEFCE, 2002; Mills, 2006). The Private Lives survey (Gibbs, 1993) provides the only data (table 3.3).

As well as showing that over half of all the respondents had either no musical qualifications or were only qualified up to Grade 8, the data additionally highlighted the lack of teaching qualifications for many of the teachers.

TABLE 3.3: MUSICAL QUALIFICATIONS IN PRIVATE LIVES SURVEY

Private Lives Survey			
<i>Musical Qualifications</i>	N = 428	<i>Teaching/Professional Qualifications</i>	N = 573
No musical qualifications	28%	No teaching qualifications	35.5%
Musical qualification up to Grade 8	27%	Music teaching diploma	39%
Diploma (performing)	28%	Dip/Cert Ed	19%
Degree	12%	PGCE	7%
Two degrees/degree and diploma	5%		

This is slightly at odds with the findings of the first Music Services report (Hallam and Prince, 1999), which indicated that 72% of all the instrumental teachers working for Music Services had Qualified Teacher Status (QTS). By the

2005 survey (Hallam, Rogers and Creech, 2005) the numbers of teachers without QTS had risen however, the majority of instrumental teachers still had QTS. It should be kept in mind that, as has been pointed out previously, the number of piano lessons being provided by the Music Services was very small (4.9% in 2009) and it appears possible that this discrepancy once again highlights the isolated nature of piano teaching as opposed to other instrumental teaching.

Regarding the teaching diplomas that were available, the report pointed out that there appeared to be a 'confusing variety of externally awarded teaching diplomas' (ibid., p. 32). Furthermore, the teaching component of these diplomas was minimal, no actual teaching was examined and even the teaching diplomas awarded by the music colleges were very limited in the course time spent on teaching methods. The situation therefore is less opaque than it initially appears with only a minority of teachers appearing to receive any long-term teacher training. Indeed, Gaunt (2008) found that most of the conservatoire teachers she interviewed had received little in the way of formal training in teaching and had learnt to: 'teach on the job' (p. 220).

Furthermore, evidence from Haddon (2009), suggests that teaching often begins when teachers themselves are still students. This is supported by the work of Mills and Burt (2008) who found that 84% of the students interviewed were teaching during their last year at college.

Full-time or part-time status

Generally, the music profession is often seen as being dominated by individuals who work part-time (dcms, 2010); it appears that this situation is mirrored in instrumental teaching. The Private Lives survey (Gibbs, 1993) reported that teachers provided an average of 16 hours instrumental teaching although the last ABRSM survey revealed a slightly lower range at 14.5 hours (ABRSM, 2000).

Jorgensen (1986) also found that the majority of the teachers interviewed taught the piano part-time from home and were not the main income generators for the household. This led her to question the commitment of such teachers to: 'developing successful private teaching practices' (ibid., p. 127). In a similar way, Goddard (2002) argued that: 'Many...look on music as a part-time occupation, that can be conveniently fitted into their daily routine' (p. 244).

Piano Pupils

The number of piano pupils taught by teachers varies widely and in part depends on the full-time or part-time occupation of individual teachers. The most recent ABRSM survey (2000) showed that there was an average of 36 pupils per teacher, a figure that was considerably lower than the 1994 average of 50 (ABRSM, 1994). Moreover, the majority of teachers appeared to teach between 1-30 pupils in a year. The Private Lives survey (Gibbs, 1993) indicated an average of 30 pupils per teacher per week whilst the piano teachers interviewed by Jorgensen taught 19 students on average. The fact that the

number of pupils per teacher can be difficult to ascertain is highlighted by Goddard (2002) who interviewed 42 teachers with a pupil range of 4 - 60.

The age range of instrumental students is also wide with both children and adults participating in lessons. Pupils were reported to be starting as young as 2 years old up to a maximum age of 85 years (Gibbs, 1993). Although most teachers have a mixed age pupil base, young primary-aged children seem to dominate the data (ABRSM, 2000; Goddard, 2002).

The standard of most pupils appears to correspond with the young age just discussed. Both Haddon (2009) and Gibbs (1993) mention teachers who are only happy to teach beginners whilst Goddard comments that: 'One teacher, who had nine pupils, said she taught beginners up to grades 1 or 2' (Goddard, 2002, p. 244). The predominance of pupils at the beginner stage of learning instruments finds support from the ABRSM 2009 exam entries (ABRSM, 2012) (table 3.4). These show that 48% of all exam candidates were Grade 1 and 2 whilst Grades 6 - 8 represented 13% of all entries. Although these figures are for all instruments it is worth noting that the piano accounted for 55% of the total number of exam entries that year.

Piano teaching information

The information presented in the following section deals with the piano or instrumental lessons themselves. This includes where lessons take place, what the student to teacher ratio is, what is taught in lessons, (in particular lessons for beginners) and the role of the examination boards.

TABLE 3.4: ABRSM PRACTICAL EXAMINATION CANDIDATE NUMBERS 2009

Grade	Candidate numbers	Percentage of all exam candidates
Grade 1	75,890	28%
Grade 2	54,178	20%
Grade 3	46,498	17%
Grade 4	32,885	12%
Grade 5	30,159	11%
Grade 6	13,105	5%
Grade 7	9,569	3.5%
Grade 8	9,558	3.5%
Total	271,842	100%

Teaching venues

In the ABRSM survey (2000) by far the majority of private lessons took place in the home of the teacher. This finding has support in other literature (Davidson and Jordan, 2007) with Taylor and Hallam (Taylor and Hallam, 2011) pointing out that: ‘Most [teachers] taught at home, followed by school or college and hired studio with a few participants visiting pupils’ homes’ (Taylor and Hallam, 2011, p. 310). The ABRSM survey (2000) however found that 28% of lessons were given in the houses of pupils, indicating a higher proportion than Taylor and Hallam.

Although home teaching does appear to dominate, there is some divergence of data on this. A survey into children’s participation in music activities (O’Neill, 2001) showed that 74% of Year 6 children were receiving instrumental lessons at school with only 8% at the teacher’s home and 10% at

the pupil's home. However, 72% of these players were having group lessons (most commonly on the recorder), and it is possible that the vague terminology surrounding the definition of 'instrumental lessons' could account for these differences.

Whilst instrumental lessons occurring in schools tend towards the group model, those lessons that take place in teachers' homes are dominated by a one-to-one approach. Hallam (1998a) indicates that the UK has a tradition of individual instrumental lessons and this claim is supported by Creech (2010b) and Davidson & Jordan (2007). The latter claim that: 'The typical "private teaching, private learning" is found in a one-to-one teacher-student dyad' (p. 730). Support for this idea is found in the Private Lives survey (Gibbs, 1993) with 61% of instrumental teachers only teaching 1-1 lessons. Given the nature of the piano it appears likely that a still higher proportion of lessons will be of an individual nature. Davidson and Jordan (2007) also suggest that there is a high degree of secrecy surrounding the individual instrumental lesson that has resulted, in part, from the isolation of private teaching from the rest of the musical education establishment.

Lesson elements

As a result of the isolation and aforementioned secrecy, little is known about what is taught in the private instrumental lesson. Jorgensen (1986), suggests that private instrumental teachers have a degree of freedom in what they teach, as professionally they are not accountable to anyone else. This idea finds some support from Mills (2007) who discusses teachers':

‘autonomy...when it comes to devising and developing a programme of lessons’ (p. 42).

The Private Lives survey (Gibbs, 1993) is the only source of statistical information via a survey of instrumental teachers about what is taught in instrumental lessons. Fifty-seven teachers were asked, at the interview stage of the research, to indicate from a list the content of lessons. Scales and repertoire both attracted 100% of responses with practising, exam preparation and different kinds of music all identified by 98% of teachers. Theory, notation and aural training were only slightly less popular (93%), however, playing by ear (63%), improvisation (54%) and composing (49%) all appeared as the least popular areas covered. Many of the teachers indicated that a typical lesson consisted of ‘scales, studies, pieces, and a bit of sight-reading’ (ibid., p. 19).

The emphasis on technique and repertoire finds support in other areas of the literature (Creech, 2006; Hallam, 1998a; Jorgensen, 1986). Welch et. al (2010) confirm that classical musicians rate notation based skills above improvisation. The focus on notation and learning to read music appears to dominate: ‘from the very first lessons’ (Odam, 1995, p. 104) with many teachers concerned that teaching beginners by rote will lead to students unable to read from notation (McPherson and Gabrielsson, 2002). It is to the teaching of beginners that attention will now turn.

Teaching Beginners

The musical skills that young children bring to their first instrumental lesson appear to be wide. Hallam (1998b) argues that many different skills are

already in place, including an aural awareness gained from music heard in their environment and differing levels of literacy skills and motor skills. Forrai (1998), however, asserts that basic musical skills need to be consciously fostered in pre-school aged children, and should include an ability to sing in tune, a secure rhythmic sense, a discerning ear and active listening skills.

The importance of aural acuity in young musicians has been challenged in some quarters with the suggestion that less emphasis should be placed on selecting students who already have good aural skills (Hallam, 2010). Instead it has been argued that a number of environmental and transactional conditions have an impact on musical development. McPherson, Davidson and Faulkner (2012) assert that family, teachers and other environmental conditions such as friends and school all contribute to the development of musical ability and that: 'Interactions within and across these systems either promote or demote the growth of individual musical talent' (ibid., p. 192). In addition they suggest that what is taught and how it is taught is of fundamental importance if children are to sustain any sense of musical development.

Despite this, the limited available evidence points to beginner lessons being dominated by traditional methods, based on learning to read notation (Davidson and Jordan, 2007; Harris, 2012; Rostvall and West, 2003) with the use of a piano tutor book central to the process (Goddard, 2002; Haddon, 2009).

Tutor books

When teaching beginners how to play an instrument, Harris (2008) points out that most parents and pupils will expect a tutor book to be produced in the first lesson. Haddon (2009) found that the young teachers she interviewed relied heavily on material such as tutor books to provide structure for lessons. Certainly, there is currently no shortage of piano tutors for teachers to choose from. Very little research has been carried out into tutor books, however, and currently there is no available classification of UK piano tutor books according to content and little related literature. A preliminary classification therefore will now be discussed.

Tutor book classification

Uszler et.al (1991) give some guidance on tutor book classification in their discussion of tutor books for the elementary-age student, providing a worthwhile starting point. They indicate that learning to read notation is often at the heart of the contents of tutor books and subsequently identify three common reading approaches: the middle C approach, a multi-key approach and an intervallic approach. Johnson (2009), adds a further approach which she calls eclectic. Uszler et.al (1991) are keen to point out that: 'Characterizing a piano method solely by identifying it with one of these three reading approaches is simplistic' (Uszler, Gordon and McBride Smith, p. 5). This should be kept in mind during the discussion that follows.

As already noted, most of these methods of classification have learning to read notation at their core. Contrary to this, Swanwick (1994) argues that from the outset all instrumental lessons should have care for the musical

discourse of pupils and that musical fluency should be the first and last priority in pupils' musical experiences. He emphasises that: 'In the early days at least, music should be articulated freely before sorting out notation' (p. 159).

The extensive work done by McPherson (McPherson, 1995; McPherson, 1997; McPherson, 2005; McPherson and Gabrielsson, 2002) also points to playing by ear as being a key feature of learning to be musically literate. He proposes that tutor books that encourage pupils to play tunes by ear from the start could be useful in developing this. This finds some support from Emonts (1992), the author of the European Piano Method, who states in the Preface: 'The most natural way of creating and nurturing the relationship of a child with an instrument is to stimulate and encourage the child to find on the keyboard, and to play by ear, all the tunes he or she has so far assimilated' (p. 4). Subsequently, this will be labelled as the 'natural' approach.

The tutor books considered later in the thesis will be classified according to the following criteria and properties:

- Middle C model to reading and playing
- An intervallic model to reading and playing
- A multi-key model to reading and playing
- An eclectic model to reading and playing
- A 'natural' model with an initial emphasis on playing by ear and by rote

In order to have a basic understanding of the different approaches adopted by tutor books, the categories will now be described and analysed in more detail.

Middle C model

According to Uszler et.al (1991) ‘the middle C approach is the predominant one used by most method books published since the 1930s, and it continues to dominate, with some adaptations’ (p. 4). The approach can be identified by the way notation, rhythm reading and hand position are all introduced together from the first few pages. Staff notation is used from the start and the first piece often has both thumbs playing semibreve middle Cs. Middle C is used as a starting point and notes are introduced individually often staying with a fixed thumb position on middle C for some time. Names of notes on the lines and spaces are often encouraged through the use of mnemonics. Note values are shown through counting (for example 1234) and time signatures and barlines are often present from the first page onwards.

Intervallic model

Johnson (2009) points out that intervallic tutor books: ‘concentrate on reading the lines and spaces primarily by interval and direction from guidepost or landmark notes rather than solely by note name’. They often begin with ‘off-staff’ pieces, usually on the black keys, allowing pupils to read and play all over the keyboard right from the start (Uszler, Gordon and McBride Smith, 1991). Furthermore: ‘early intervallic recognition on a staff of fewer than five lines ensures directional reading’ (p. 6). Staff notation is only

introduced after playing experience has already been gained. Note values are established one at a time and usually associated with metrical values. Uszler et. al point out that few books are solely based around the intervallic method and, although it is influential, it is rarely the primary focus of a tutor book.

Multi-Key model

The multi-key model of teaching notation has its roots in group piano instruction (Uszler, Gordon and McBride Smith, 1991) and it allows teachers to use the piano functionally. It teaches five finger patterns from the beginning, starting on different notes around the keyboard. Initially, music reading is introduced via off-staff work. Pupils learn to identify the shapes of phrases as being the same and/or different. Furthermore, chords are quickly introduced and harmonisation of melodies is often a feature. Note values often begin with the establishment of the crotchet and counting.

Eclectic model

Johnson (2009) proposes that an eclectic system is a combination of all of the above three approaches and that, ‘most current methods use some degree of an eclectic reading approach’ (ibid., p. 2).

The ‘natural’ model

Tutor books that start with learning how to make music rather than learning to read notation have been classified by the writer as the ‘natural’ model. Early pieces in these books often take the form of familiar folk songs or children’s songs, that the pupil might have already heard or sung. Playing on the black keys across the whole keyboard is frequently the starting point and

both note reading and note values are introduced at a relatively late stage. These books often have a significant musicianship angle to them and include both improvisation and composition.

The 'natural' model tutor books, however, appear to be in a minority. As has already been stated, tutor books that use the 'middle C' approach dominate much of the market. Harris (2012) asserts that teachers have problems knowing how to continue the learning process once tutor books have been completed, frequently deciding to: 'go down the exam route' (location 395)¹.

Exams and other Performance Opportunities

The Private Lives survey (Gibbs, 1993) reported that exam preparation was covered by 98% of the teachers. Furthermore, 89% stated that pupils took instrumental exams, predominantly those provided by the Associated Board of the Royal Schools of Music (ABRSM). As table 3.4 showed, in 2009 271,842 candidates took ABRSM practical instrumental exams in a wide variety of subjects; 54% of these exams were piano exams.

The prevalence and dominance of the exam system in the UK is supported throughout the literature. For many teachers, pupils and parents the graded exam system is seen as providing a benchmark (Davidson and Scutt, 1999) and the perceived benefits are widely promoted (Harris and Crozier, 2000; Taylor, 1982). For some pupils though exams were not a positive experience. An amateur musician, (cited in Pitts, 2012, p. 87) describes: 'moving up through

¹ This refers to the location of this quotation in an ebook.

the ABRSM grades' as something that he clearly didn't enjoy very much. Finnegan (2007), however, cautions that the narrowness of exam requirements leads some teachers to teach only the elements that are needed. Certainly the typical lesson format mentioned earlier seems to support this idea. Moreover, Hallam (1998a) and Davidson and Jordan (2007) all question whether "teaching the grades" only can really establish and develop the full range of musical skills.

The four teachers interviewed by Davidson and Scutt (1999) were all keen to emphasise that they taught a wider syllabus than that required by exams. Both these teachers and those in the Private Lives survey (Gibbs, 1993) expressed reservations about the instrumental exam system even though it nevertheless appeared to be central to the learning process and the progress of their students.

Making Progress

Making progress should be a central feature of any education system. For example, the UK National Curriculum states that all pupils should be: 'successful learners who enjoy learning, make progress and achieve' (DfE, 2012). Despite this little research has been carried out into how instrumental teachers ensure progress for their pupils.

Other than the instrumental exam system little had existed in the way of guidance for instrumental teachers until the publication of A Common Approach (FMS, NAME and RCM, 2002). This was designed, through five multi-dimensional programmes of study to: 'track the progress of pupils from the

beginner stage to the advanced and provide a tool for long-term planning' (p. 14). Furthermore, it was proposed that progression would be clear through three interlocking principles. Firstly, pupils would be able to show at what level they understood the skills and knowledge they had learnt. Second, the breadth of materials covered would demonstrate further understanding whilst thirdly, the musical standard achieved ('the quality of the outcome'. p. 13) would indicate how much pupils had taken ownership of the music. As well as a generic programme, A Common Approach also contained instrument specific programmes. The Piano Framework stated that: 'Pupils should be offered broad and balanced programmes of study that promote and develop musical playing and singing' (FMS, NAME and RCM, 2002, p. 3).

The introduction of A Common Approach meant that for the first time, piano teachers in the UK had an alternative way of planning learning for their pupils and measuring progression in a multi-dimensional way that was distinct from the hierarchical approach of the instrumental exam system. Although the programme was designed to help plan for the progress of pupils it was also concerned with developing a reflective approach to teaching and providing a structure for both experienced and novice teachers. It is to the subject of teachers that attention now turns.

Piano Teachers

Becoming a piano teacher

It has been argued previously that there are probably many thousands of piano teachers in the UK but, with an unregulated profession, it is difficult to

know a precise figure. With no clear route into the profession references to why individuals choose to start teaching are limited in the literature.

It appears, however, that many instrumental teachers begin to teach more by accident than design. Teachers who responded to the Private Lives survey carried out by Gibbs (1993) indicated a number of reasons for starting to teach with the most popular reply revealing that they were asked to teach by others. The work of Taylor and Hallam (2011) provides support for this with over a third of all the teachers being asked to teach by somebody else or encouraged to become a teacher. Haddon (2009) also found a similar situation amongst the undergraduates she interviewed with instrumental teaching often happening by accident and through a chance request. Positive musical experiences as a child or adult and/or a long-standing desire to teach were additionally cited as strong influences as was inspiration from a previous teacher. Other reasons given included the convenience of working from home and the need for a new job (Gibbs, 1993; Taylor and Hallam, 2011).

It has been highlighted in several studies (Baker, 2006; Gaunt, 2010; Mills, 2006) that whilst at college most undergraduates have a performance focus to their learning. Baker (2006) also suggests that this attention to performance is often unrealistic and to the detriment of developing teaching skills. Furthermore, students' own teaching perpetuates the same performance dominated model and, with limited expertise, leads to a heavy reliance on tutor books and the instrumental exam system (Haddon, 2009).

Professional development

According to Durrant and Laurence (2010), the main rationale for professional development is: 'to remain reflexive and abreast of current thinking and changes that occur in music teaching and learning' (p. 182). This applies, they believe, to all music teachers including instrumental teachers. Certainly, nearly all the instrumental teachers (the majority teaching the piano) interviewed by Taylor and Hallam (2011) were undertaking some sort of ongoing professional development, either in the form of further certification or a short course. However, the fact that these were all amateur pianists who had changed career to become piano teachers might well account for the enthusiasm and commitment shown by these individuals. This finds some support in the Private Lives survey (Gibbs, 1993) where non-qualified teachers were found to 'attend conferences and courses significantly more often than teachers with one or more qualifications' (p. 40).

The difference of approach between qualified and unqualified teachers to continuing professional development might account for the fact that overall in the Gibbs survey (ibid.) only 20% of respondents frequently undertook continuing professional development. A further 56% indicated that this was something they did occasionally. Problems such as the location of courses were often cited as reasons for non-attendance. In addition, Pitts (2000) suggests that teachers are often too busy teaching to be able to attend relevant courses.

The fact that the more qualified teachers appear to learn ‘on the job’ rather than through courses finds support in other parts of the literature. Haddon (2009) proposes that young, undergraduate teachers learn through teaching on the job and personal experience rather than going on courses. Gaunt (2008) also found that most of the conservatoire teachers interviewed had little formal training in teaching and were quite isolated as teachers and: ‘were not engaged in ongoing dialogue and other forms of support’ (p. 238). The problem of isolation for those teachers who don’t attend courses appears to be significant, often leading to a passing on of tradition from teacher to student with little reflection occurring (Hallam, 1998a; Jorgensen, 1986).

Summary

This chapter has identified that the world of the piano teacher is still largely unknown, despite an increase of research into instrumental teaching generally. It has highlighted the shortage of information about piano teachers and their teaching practices and has framed the rationale for the survey of piano teachers carried out as part of this dissertation. This will be referred to as ‘The Piano Survey 2010’ throughout the rest of the thesis and provides more current and relevant information about the 21st century piano teacher and their teaching practices, expertise, values and attitudes. In the next chapter the methodology behind the development, distribution and analysis of the survey will be discussed.

4. METHODOLOGY

The isolation and private nature of piano teaching has already been established. Finding out more about piano teachers' behaviour, beliefs and attitudes required an approach that would allow easy access to teachers and would capture the nature of the profession from a variety of perspectives. For this reason I decided that a quasi-mixed methods research approach would be appropriate and would allow cross-referencing and substantial development of emerging themes and ideas.

The first part of this methodology chapter will briefly consider the advantages and disadvantages of a mixed method approach. The design of the research will then be discussed and finally the methods of analysis will be presented.

A Mixed Methods Approach to Research

There has been a growing acceptance over the past twenty years, that a mixed method approach to research or what Tashakkori & Teddlie call the 'third methodological movement' (2003) is both worthwhile and valid. Hewson (2006) defines mixed method research as: 'the combined use of both quantitative and qualitative methodologies within the same study in order to address a single research question' (p. 179). In a similar fashion Bryman (2008), states that the term mixed methods research: 'is increasingly employed to describe research that combines the use of both quantitative and qualitative research' (p. 695). Within mixed methods research there has been a gradual break down of traditionally held epistemological positions and a

greater understanding of the benefits that different viewpoints can bring to the same subject. Previously, constructivism and positivism were held to be opposing paradigms, each with its own set of deeply embedded beliefs and methods and the antagonism between the proponents of each were often referred to as the paradigm wars (Tashakkori and Teddlie, 2003). Within mixed methods research a new paradigm has sought to become established, that of pragmatism.

Teddlie and Tashakkori (2009), argue that there are two main characteristics within the pragmatic paradigm. Firstly, it does away with the polarisation between the positivist and constructionist approaches and secondly it looks for: 'practical answers to questions that intrigue the investigator' (p. 86). They contend that pragmatists are less concerned with arguing their philosophical stance and more interested in actively carrying out research. Furthermore, they state that the researcher's choice of epistemology, whether it is objective or subjective, will depend on their current position in the research cycle and accordingly these issues: 'exist on a continuum, rather than on two opposing poles' (p. 90). Moreover, the pragmatists argue that the combination of approaches will allow the data that is collected to be richer, more informative and ultimately give a fuller understanding of the research topic (Hewson, 2006).

This diversity of procedures brings its own problems and theoretical issues. Bryman (2008) - speaking from a pro mixed methods perspective - states that the arguments against using mixed method research are two-fold. The first of

these he calls the Embedded Method Argument where it is believed that the methods and procedures used in a particular research perspective are: ‘ineluctably rooted in epistemological and ontological commitments’ (p. 604). The second argument is closely related to the first and holds that: ‘quantitative and qualitative research are separate paradigms’ (p. *ibid*). Teddlie and Tashakkori (2009), however, believe that the paradigm debate has largely run its course and that researchers are now more interested in doing research as opposed to arguing about how to do it.

Apart from the philosophical issues of mixed method research there is a very real problem regarding the amount and variety of data collection and analysis required (Hewson, 2006). The demands on the time and skill of the researcher are extensive with knowledge of both quantitative and qualitative research needed.

This problem notwithstanding, a quasi mixed methods framework was chosen for this research as it seemed to hold the most promise for collecting and analysing the rich and relatively untapped seam of information that is the world of the piano teacher. From the point of view of completeness, offset (the weakness of one approach is offset by the strengths of the other and vice-versa), process and explanation (Bryman, 2008) it offered the opportunity to cross-reference attitudes, beliefs and behaviours in the profession. Furthermore, it allowed the research project to be both exploratory and confirmatory in its approach, which, according to Teddlie and Tashakkori (2009) is one of the strengths of mixed methods research.

Methods

For the reasons just outlined a mixed method approach was chosen as the most suitable for the research project. Originally the project was designed to consider what musical skills children needed to have in place in order for learning the piano to be a positive and musical experience. To contextualise this a survey of piano teachers was planned in order to ascertain current instrumental studio practices with particular regard to the lessons of young beginners. The research design was split into two parts; first, a survey of piano teachers in the UK and second, a series of focus groups and interviews with individual teachers. The survey proved to be extremely popular and generated a rich amount of data; as a consequence the second part of the project was postponed until a later date and reporting the results and findings of the survey became the focus of the research. The rest of this chapter therefore will focus on discussion of the development of the survey and its methods of analysis.

The Piano Survey 2010

The main surveys into instrumental teaching, notably that of Gibbs (1993) and ABRSM (1994; 1997; 2000) have already been identified. These, however, have been general surveys to do with instrumental teaching rather than piano specific teaching. At the start of my research therefore I believed that more information was needed about piano teachers in the UK at the current time (2010). This I planned to do through a survey.

Designing the survey

Initially, the piano survey was designed to go some way towards answering the question: 'What teaching approaches are currently used to teach beginner piano lessons'? In addition, I wanted to use the survey to explore the conceptions of piano teaching in the UK in 2010, in order to develop a reliable definition, that would include an understanding of its characteristics, knowledge of the content of piano lessons and the expertise of teachers.

During the early part of the research process these issues were refined and the main focus of the project became the piano teachers, their teaching practices, identities and motivations, rather than the pupils. This led to the following five main research questions:

1. How did piano teaching in the UK develop?
2. Who are the piano teachers of 2010?
3. What common teaching practices, expertise, values and attitudes do modern piano teachers hold?
4. What common teaching practices, attitudes and beliefs do modern piano teachers hold when teaching young beginners?
5. What motivates individuals to teach the piano?

The design process and development of the survey will now be considered.

The first pilot survey

The pilot survey was designed during August/September 2009 and was called an '*Instrumental Teaching Questionnaire*'. At this point it consisted of five sections: Personal Information, Pupil Information, Teaching Information, Professional Development and Teaching Viewpoints and Philosophy. The questions included a variety of open and closed answers and all were designed to elicit information regarding behaviour, attitudes, beliefs and opinions.

The questionnaire was piloted in early October by the incoming students on the EPTA/Purcell Practical Piano Teaching Course (PPTC). Completing the questionnaire was a pre-course activity and therefore all twenty-two students completed the questionnaire. Initial analysis of the pilot questionnaire showed that most questions produced valid results however it became apparent that the questionnaire lacked definition in places.

As a result of the pilot, adjustments were made, most significantly to the title which became the '*Piano Teaching Survey*'. This change in emphasis, small though it was, put the piano at the heart of the survey and therefore gave greater focus to all of the questions. This was particularly the case in the section regarding teaching information. In the pilot survey there was some confusion whether the questions included all instrumental teaching or just the piano. This section was renamed '*Piano Teaching Information*' and the word piano used in the phrasing of each question. The question regarding whether teachers were employed full-time or part-time seemed to be restrictive, giving a too narrow set of information about teacher's employment. This was

expanded to include whether piano teaching was their main source of income and whether they were employed in other areas of music education.

The most substantial change to the survey was the addition of a section related to teaching the piano to young beginners. When the pilot survey was compared with the research questions stated earlier, it was clear that not enough information regarding the teaching of beginners was forthcoming. De Vaus (1985), argues that as well as establishing information about a person's attitude the researcher should also be able to balance this against the: 'extremity of their position and the intensity with which they hold that position' (p. 96). With this in mind three new questions were added, all designed to find out more about teachers' attitudes and approaches to first piano lessons. Finally an open question from the pilot was coded in order to identify any emerging themes; the results of this became Q5:2 in the main survey.

The format of the questions in the final survey was revised so that a wider variety of answers was needed including open, multiple choice with either single or multiple answers and rating scales. With just a few exceptions every 'forced choice' answer (De Vaus, 1985) was accompanied by a text box so that further explanation was possible. The full survey can be found in Appendix 1.

Distribution of the main survey

Having collected and analysed the data from the first pilot survey it was time to consider how the main survey was going to be distributed. The number of piano teachers in the UK is currently unknown however it is

certainly considerably larger than the membership of EPTA (UK) which stands at about 1,000. For example a count, in September 2009, of teachers offering piano lessons on the music teachers website (www.musicteachers.co.uk) elicited over 6,500 results. As revealed in the literature many teachers work in a private studio and have little contact with other piano teachers. Locating many of them was going to be problematic and the survey was going to rely heavily on word of mouth for distribution.

For this reason it was decided to put the survey on-line using Survey Monkey (www.surveymonkey.com), a well-known survey implementation tool. With the survey available on-line an initial email could be sent out to organisations or individuals and passed on easily to other members or colleagues. This approach to collecting responses is growing in popularity due to the rise of internet use and has been called 'snowball sampling' (Oliver, 2006, p. 189), (Teddlie and Tashakkori, 2009, p. 192). Its benefits are clear; it is cheaper to distribute than the traditional letter approach and for the researcher the design and layout of the survey is straightforward. Additionally it has the capacity to reach a far larger sample. There are inherent problems in the approach however, not least that the researcher has little control over the type of respondent to the survey. There is a substantial possibility that only like-minded respondents will answer, leaving the data at risk of considerable imbalance (Bryman, 2008). Furthermore, following up potential respondents with reminder e-mails is not feasible due to the 'snowball' nature of its delivery. Finally, an on-line survey precludes participation by those who

do not have internet access or are reluctant to complete forms on-line. How these latter problems were addressed will be considered in the next section.

On reflection, the benefits of using an internet survey did seem to outweigh the disadvantages and with this decision taken the development of the Piano Teaching Survey became straightforward. Using the pilot survey as a starting point and incorporating the changes mentioned in the section above the survey quickly took shape. It finally consisted of seven main sections. Section 1 was a very short introduction. Section 2 was concerned with finding out about the qualifications and employment status of the respondents whilst the third section was interested in finding out about the number and standard of pupils that teachers were involved with. Section 4 continued to enquire about teaching practices, in particular where lessons took place and the most popular elements of lessons. Respondents were also asked about their attitudes towards exams and other performance opportunities. Section 5 focussed on the teaching of beginners, establishing which tutor books were used and what young children brought to their first piano lessons. Attitudes towards professional membership and development were explored in section 6 whilst section 7 looked into motivation to teach and changes in teaching style. The last part of the survey (Section 8) was concerned with demographic information (see Appendix 1 for the full survey).

A small, second pilot study was carried out with just five participants in order to ascertain ease of access, the amount of time needed to complete the questions and the flow of the survey overall. No major concerns were raised

by participants and so the survey went live in April 2010 and remained open until November 2010.

Survey distribution

During the eight month period that the Piano Survey was on-line it attracted a total of 595² replies. Initially, a small number of emails were sent out to organisations that I had contact with; the European Piano Teachers' Association (UK); the Voices Foundation and the Incorporated Society of Musicians. The snowball process worked very efficiently and allowed easy contact with a wide range of teachers throughout the country. By June there had already been 200 responses to the survey. As has been mentioned previously there was the possibility that the data collected would be skewed if only like-minded individuals replied. Relying only on piano teachers who were already members of organisations seemed to give the possibility of that happening. To counteract this information about the survey was advertised as widely as possible in magazines including Music Teacher and Classical Music. In addition, time was spent finding contacts for piano teachers via instrumental teaching websites. One of these proved particularly helpful (UK Piano Page <http://www.piano-tuners.org/index.html>) as my invitation email was forwarded to the 2,000+ piano teachers who advertised with them. This was a major breakthrough and there was an immediate and swift rise in the number of respondents.

² there were originally 598 however, three of them were filled in incorrectly using either numbers or letters for every answer and so were discounted).

For those teachers who did not feel at ease at a computer and would be excluded from the survey it was stressed in both the invitation email and on the first page of the survey that there was the option to complete the questionnaire in hard copy. When requested these were posted out, with stamped, addressed envelopes to a number of people and eighteen hard copies were returned. These were entered manually into Survey Monkey. By the end of Summer 2010 there were nearly 500 responses and with two follow-up emails sent through organisations the tally by the end of November had reached the final figure of 595.

Ethics

The research was carried out according to the 'Ethical Guidelines for Educational Research' outlined by British Educational Research Association (BERA).

The principle of Voluntary Informed Consent informed the research process; as the Piano Survey was aimed at adult piano teachers and participation was purely voluntary there were few initial ethical problems. The introduction to the survey provided participants with information about the project, its aims and aspirations as well as making clear the position of the researcher within the profession. The contact details of the researcher were provided for any concerned participants with additional questions. Anonymity was guaranteed to everyone who took part and the provision of names and addresses was once again a voluntary process. During the analysis process all respondents were given a respondent's ID number and these were used in any quotations. For

those teachers who did leave a contact address (whether email or physical address) a small token of thanks was provided which consisted of a musical activity (Appendix 8). These participants were also e-mailed a Preliminary, Interim and Final Report which provided them with the findings from the survey.

Data Analysis

Analysis of the data presented in the main Piano Survey required a variety of approaches and techniques to be employed. The use of a Mixed Method (MM) of data analysis allowed the different types of questions to be analysed from a quantitative or qualitative perspective. A ‘sequential mixed data’ approach (Teddlie and Tashakkori, 2009, p. 265) where one approach informs or shapes the other was adopted.

In the case of the Piano Survey, many of the questions had both a quantitative and qualitative element with closed questions often followed by an open-response text box. As Driscoll et. al (2007) found during a similar research project this ensured that: ‘many respondents took advantage of the resource to post extensive comments’ (p. 21). This was also the case in the Piano Survey and, during the analysis process the data from the quantitative analysis was illuminated and brought to life by the qualitative data found within individual cases. The advantages of this are highlighted by Tashakkori and Teddlie (2010, p. 439) who argue that: ‘the direct link between the two data forms allow for a more detailed assessment of other relationships between the text and numeric components of data, such as comparative

analysis'. The approach to doing this during the research was very much an emergent one and is in-line with common mixed methods practices (Bryman, 2008; Teddlie and Tashakkori, 2009).

Stage 1 - the design of the data analysis process

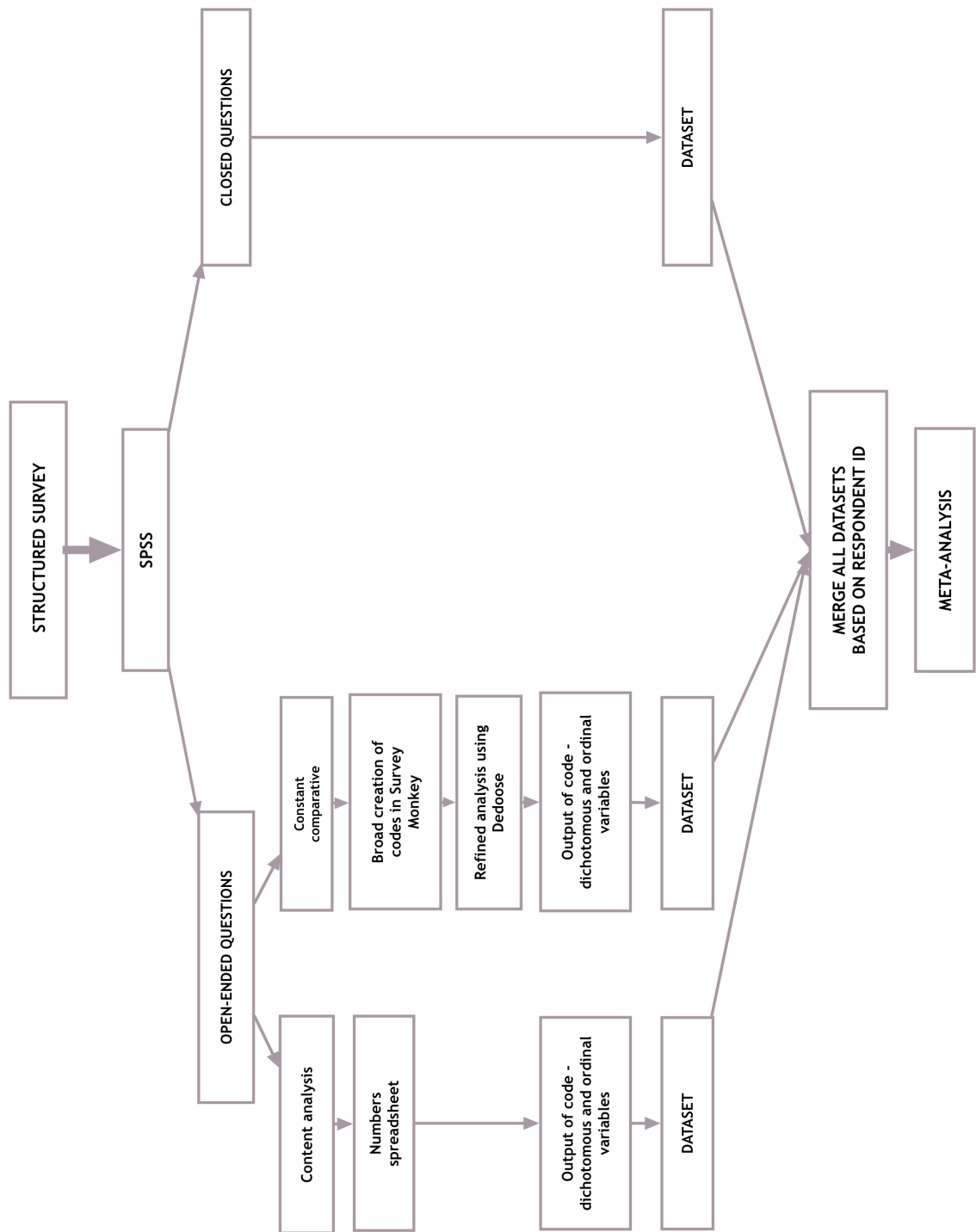
The procedure for analysing the two kinds of data happened concurrently and figure 4.1 (adapted from a mixed methods research design by Driscoll et. al (2007)) demonstrates the sequence of events.

The first stage of the data analysis consisted of transferring all the data from Survey Monkey into SPSS 18 and 20. Using this programme all the quantitative questions were analysed, initially to present descriptive statistics and later using inferential methods to test hypotheses.

To analyse the open response questions two different approaches were adopted in order to take into account the different kinds of answers that were given. Whilst both methods involved some sort of coding (discussed in more detail below), the open text box in some questions merely required a short, often one or two word answer (for example, Section 2 question 1, where respondents stated the name of their first study instrument). In these cases analysis was carried out on a word-by-word basis and dichotomous coding was created using Numbers (an Apple based spreadsheet programme similar to Excel). Subsequently these data were then transferred back into the main SPSS dataset. In contrast, the more extensive open answers that the survey contained (e.g. Section 7 question 1) were transferred from SPSS, via Excel to Dedoose, a mixed methods, web-based software programme

(www.dedoose.com). This programme is designed to make the concurrent or sequential analysis of quantitative and qualitative data a simple procedure that elicits rich results. Using the Dedoose platform, in particular its ability to present the data in a visual form, it was possible to analyse and cross reference the themes that emerged. These data were generally not transferred back into SPSS but instead key data from the Piano Survey, (demographics, qualifications, employment status) were also entered into Dedoose which allowed for filtering and cross-tabulation across the dataset.

FIGURE 4.1: THE PIANO SURVEY 2010 - QUASI MIXED METHODS RESEARCH



Stage 2 - the analysis process

As stated above, the first stage of the analysis process was concerned with the generation of descriptive and inferential statistics using the statistical

analysis package SPSS (v.18 & v.20). The second stage of the analysis process, involving qualitative data was more complex and required the generation of a variety of analytical processes.

A common consideration for researchers in qualitative data analysis is that all analysis is both reliable and valid. Bryman (2008) questions whether qualitative analysis can be said to be reliable in the same ways as quantitative analysis as often it cannot be replicated. More pertinent for qualitative analysis are the themes of trustworthiness and authenticity (Denzin and Lincoln, 2008). However, even these criteria are hard to obtain in a survey when triangulation and confirmability are not possible. Of particular concern was the close relationship of the researcher (also a piano teacher) to the area of research and the worry that some bias of interpretation would cloud the issue during the coding process. Charmaz (2006), states that every researcher brings their own perspective to coding and warns that: 'We may think our codes capture the empirical reality. Yet it is *our* view: we choose the words that constitute our codes' (p. 47). However, she goes on to point out that the process 'is interactive' (p. *ibid*) and that by revisiting the data and interacting with it on many occasions the researcher comes closer each time to the viewpoint of the participants.

This interactive approach drove the coding processes mentioned above. The shorter answers were analysed in Numbers (a spreadsheet programme) by using content analysis and by searching for words and the number of times they appeared. This followed a five step process:

1. Starting from the first data entry, individual words or short phrases were identified and searched for throughout the data.
2. Each new entry was entered into a new column with a dichotomous coding.
3. As new words were identified these were highlighted in the text to ensure thorough coverage
4. When saturation point had been reached the entries were double checked for consistency and reliability
5. Emerging themes and subjects (which had become apparent during the first stage) were then grouped under more comprehensive headings.

This approach allowed for a deep understanding of the respondents' views to develop, rooted as it was in the words used by participants. Furthermore, it frequently led the researcher to a clarification and a distilling of ideas; what might previously have been thought of as common practice often gained new perspectives.

A second type of coding was applied to the more comprehensive answers that were given to the broader and more general questions. This adopted the constant comparative principle of grounded theory (Charmaz, 2006) as its starting point. The process for this coding was emergent in design, however, similar to the previous coding process, it gave the researcher a thorough and multi-layered understanding of the issues.

1. Using Survey Monkey all data entries were read through.
2. Broad codes (themes) were applied to the data using the text analysis facility in Survey Monkey. These codes were revisited and revised if necessary on at least one other occasion.
3. These codes were then applied to the same data within Dedoose.
4. Using the broad codes as starting points each data entry was analysed in more detail and a system of sub-coding developed. This proceeded until saturation point had been reached. Both convergent and divergent views were developed.
5. An initial coding framework was created from the sub codes. These were then grouped into larger themes to form the final coding framework.

Once the final coding frameworks for each question had been completed the findings were then written up.

Findings

The findings from the Piano Survey 2010 are presented in the following chapters. Chapter 5 presents demographic information and chapters 6 and 7 are concerned with common teaching practices. Making progress is the subject at the heart of chapter 8 whilst chapter 9 focusses on the role of performance. Chapter 10 explores what motivates teachers and chapter 11 examines the respondents attitude to professional membership and development.

5. UK PIANO TEACHERS IN 2010; WHO ARE THEY?

Introduction

During the course of this chapter the demographic information and key attributes of piano teachers who responded to the Piano Survey will be presented to answer the first research question;

Who are the piano teachers of 2010?

The information presented will include; demographic information, academic and musical qualifications, number of years teaching, part-time or full-time employment status, teaching venues, what fees are charged and whether piano teaching was the main source of income.

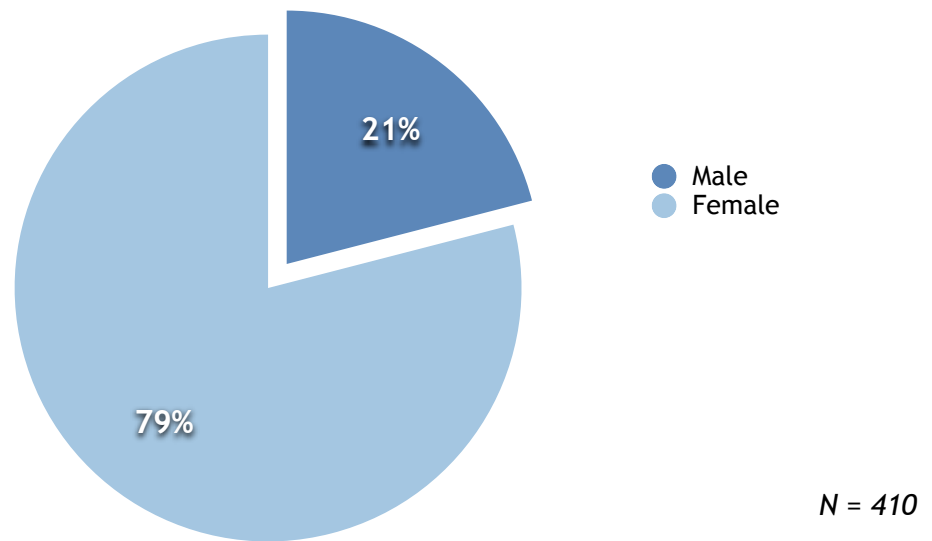
Demographics

This first section identified gender, age and the region of the country respondents lived in. In the survey this was the last section that respondents were asked to complete. There were 411 responses overall although each question attracted a slightly different number of replies. These will all be given in the following sections.

Gender

The survey had a heavy bias in favour of female piano teachers with responses from 86 male teachers and 324 female teachers (figure 5.1); this meant that just over three quarters of all respondents were female. This mirrors the ratio found in the Making Music surveys (ABRSM, 1994; ABRSM, 1997; ABRSM, 2000) and also the Private Lives survey (Gibbs, 1993).

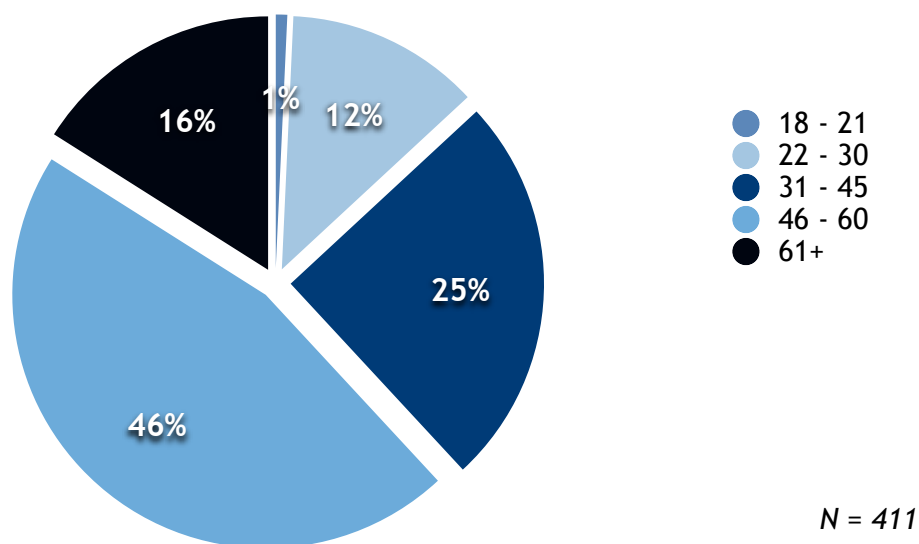
FIGURE 5.1: PERCENTAGE OF TEACHERS BY GENDER



Age

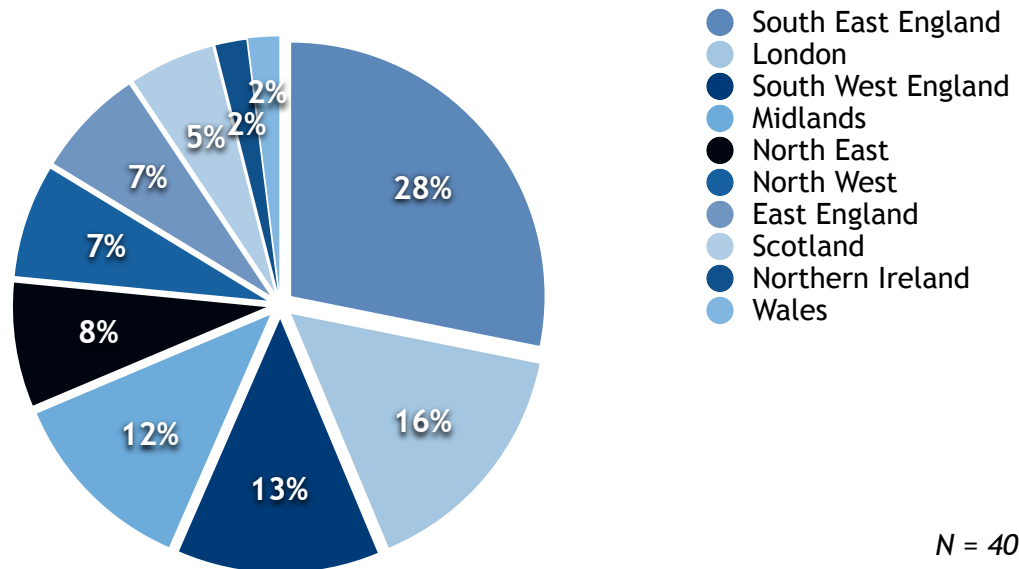
Respondents were asked to indicate the age bracket that applied to them from a choice of six: under 18, 18-21, 22-30, 31-45, 46-60 and 61+ (figure 5.2). There were no respondents in the under 18 category and only 2 in the next category 18-21, however, 22-30 year old teachers represented 12% (51) of the total. The most frequent category was the 46-60 range, accounting for 46% (189) of all respondents, with 31-45 year olds making up 25% (103) and teachers who were 61+ composing the final 16% (66). Seventy-one percent of all the responding teachers therefore were aged between 31 and 60 years.

FIGURE 5.2: PERCENTAGE OF TEACHERS BY AGE RANGE



Region

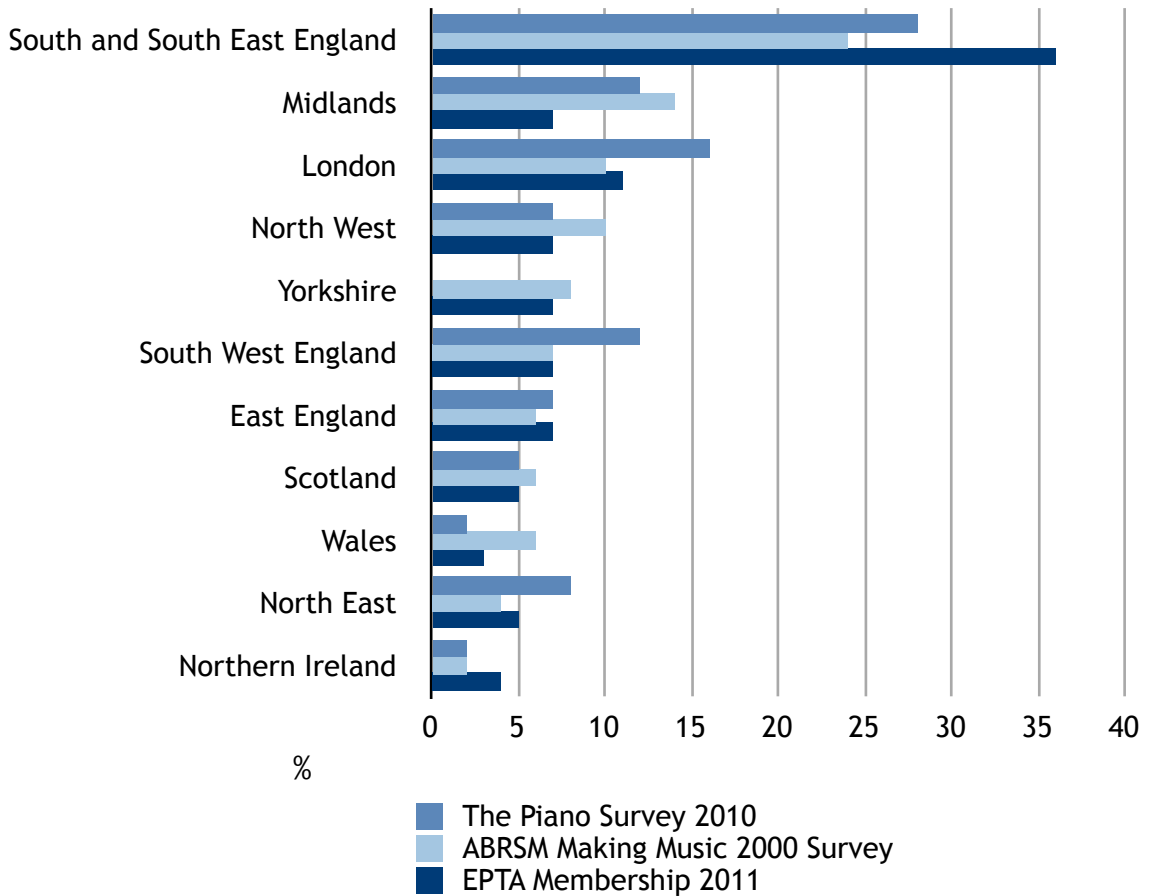
Respondents were asked to indicate the area of the UK they lived in. There were 405 responses to this. Over half of the teachers who responded lived in the south of England (figure 5.3): when added together South East England, London and South West England represented 58% (229 teachers) of the total. The rest of England (North East, North West, the Midlands and East England) accounted for 34% (138) of the remaining responses whilst Scotland, Northern Ireland and Wales made up just 9% of the total (38 teachers)

FIGURE 5.3: DISTRIBUTION OF RESPONDENTS ACCORDING TO UK REGION

In order to ascertain the representativeness of these figures they were compared with the 2011 membership of the European Piano Teachers Association (UK) (EPTA UK) and with the Making Music Survey carried out by the ABRSM in 2000 (ABRSM, 2000). These show a fairly similar pattern of distribution (Figure 5.4) with South and South East England in all three cases having the largest responding numbers. The Piano Survey attracted more replies in London and South West England and slightly fewer in the Midlands and Wales. It also had an increased number of respondents in the North East, however, as there was no category for Yorkshire in the Piano Survey this could account for this difference.

Overall, the Piano Survey 2010 followed the same demographic trends established in previous surveys of instrumental teachers and appears to be broadly representative of the piano teaching profession.

FIGURE 5.4: DISTRIBUTION OF RESPONDENTS COMPARED TO EPTA (UK) MEMBERSHIP 2011 AND MAKING MUSIC SURVEY 2000



Piano Survey N = 405; ABRSM 2000 Survey N = 1507; EPTA Membership 2011 N = 1010

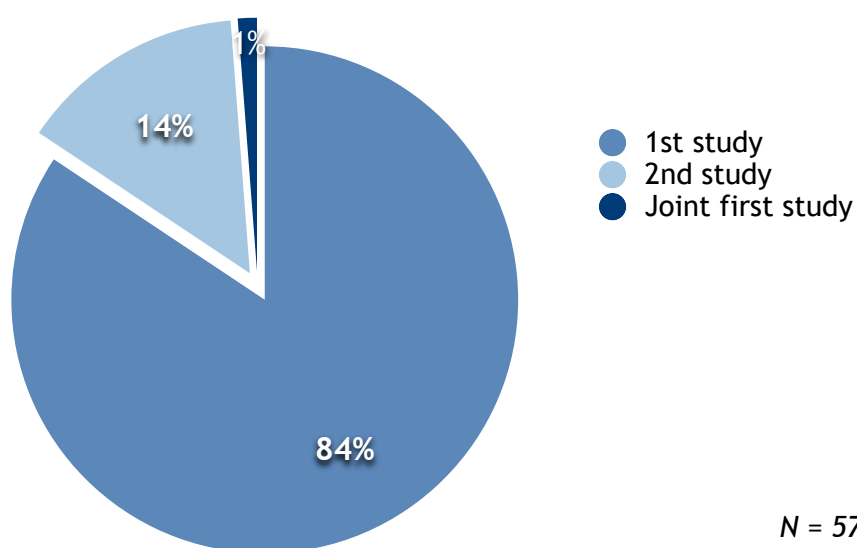
Qualifications and Employment

Respondents were asked to give details of their academic and musical qualifications, the number of years they had been teaching and their employment status. The first question concerned whether the piano was their first or second study instrument.

First study

Of the responses given (N = 575), 84% of teachers (485) were first study pianists, 14% (83) had the piano as second study and 1% (7) were joint first study (figure 5.5).

FIGURE 5.5: PERCENTAGE OF TEACHERS ACCORDING TO PIANO AS 1ST OR 2ND STUDY INSTRUMENT



The main instruments of the second study pianists were grouped according to instrument families (figure 5.6). From this it can be seen that whilst strings were slightly more prevalent, overall the numbers were fairly evenly distributed, with other keyboard instruments, woodwind and voice also well represented. However, when the categories of strings, other keyboard instruments and woodwind are broken down further (table 5.1) it shows that, although the voice is the most popular second study choice overall with 16 appearances, it is closely followed by the organ with 14 and the violin with 13. Furthermore, when the ‘other keyboard instrument’ category is added to

5. UK PIANO TEACHERS IN 2010; WHO ARE THEY?

the piano as a first study it leaves only 11% of the total as second study pianists.

FIGURE 5.6: SECOND STUDY PIANISTS GROUPED BY MAIN INSTRUMENT FAMILIES AND VOICE

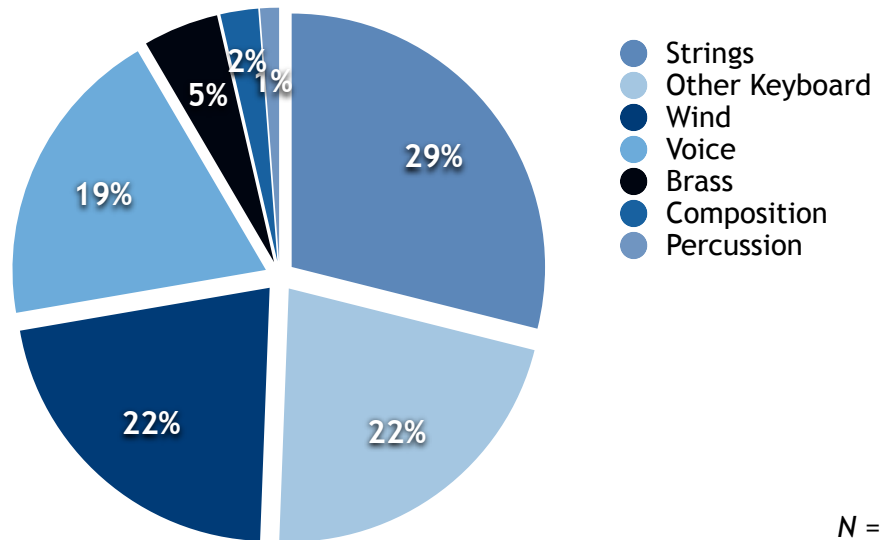
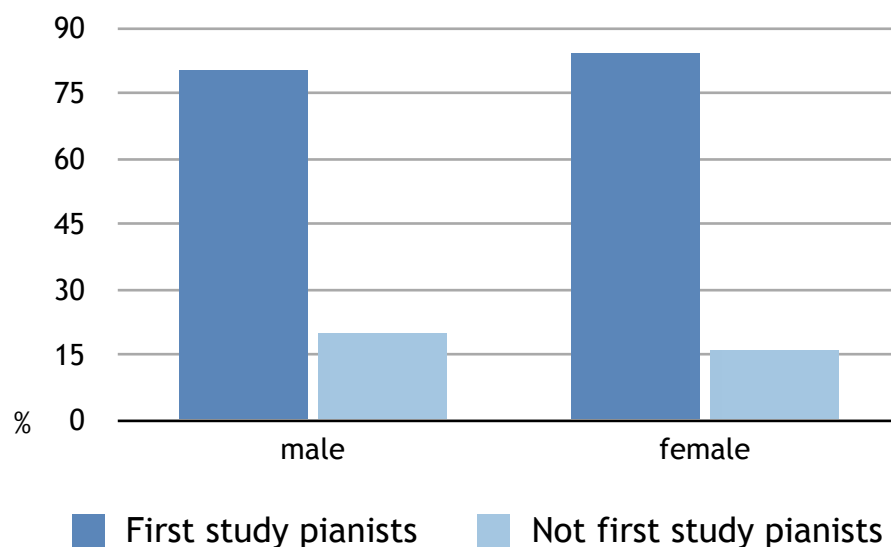


TABLE 5.1: BREAKDOWN OF SECOND STUDY PIANISTS MAIN INSTRUMENT BY FREQUENCIES

INSTRUMENT	FREQUENCY
voice	16
organ	14
violin	13
flute	8
cello	6
brass	4
harpsichord	3
harp	3
clarinet	3
oboe	3
saxophone	3
composition	2
keyboard	1
viola	1
double bass	1
guitar	1
harmonica	1
percussion	1
TOTAL	84

It is interesting to note that the ratio of first study pianists remained fairly constant across the genders. A cross tabulation of gender against first study as piano (figure 5.7) showed that both male and female teachers had approximately a 4/5 ratio in favour of the piano as first study.

FIGURE 5.7: CROSS TABULATION OF FIRST STUDY PIANO BY GENDER



N = 407

Qualifications

Respondents were asked to provide information about their academic and musical qualifications. The findings for each are presented separately. The relationships are then discussed.

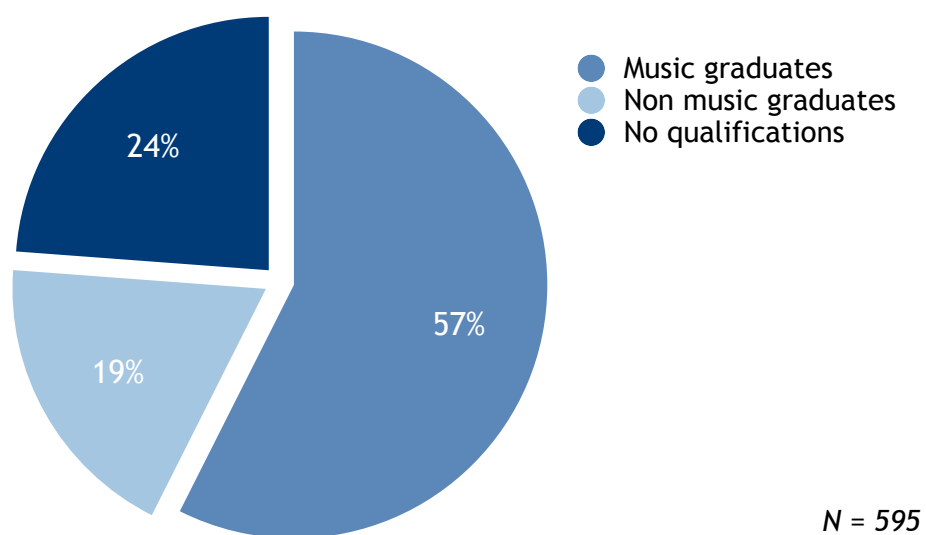
Academic qualifications

Respondents were asked to state their academic qualifications (if appropriate) and give details of the subjects studied if this was applicable. There were four categories available; Postgraduate Music, Postgraduate Non-Music, Graduate Music and Graduate Non-Music. Within these categories individuals were asked to provide details of the qualification (M.A., M.Mus. etc.) and the specific subject. The responses given were analysed using SPSS and the music degrees were coded according to the type of qualification. During the analysis process, in order to create a single category of respondents who had no academic, musical qualifications, the non-music

postgraduates and graduates were combined into one category. In addition, two other categories emerged from the data; teachers who had no academic qualifications at all and those who had a diploma from the Open University.

A total of 56.5% (342) of all the teachers who answered the survey had studied music at a university or a conservatoire. In addition, three respondents had obtained diplomas in music from the Open University. A further 19% (111) of respondents had obtained graduate and postgraduate degrees in subjects other than music. Just under a quarter of all respondents (24%/141) were not graduates (figure 5.8).

FIGURE 5.8: PERCENTAGES OF TEACHERS' ACADEMIC QUALIFICATIONS

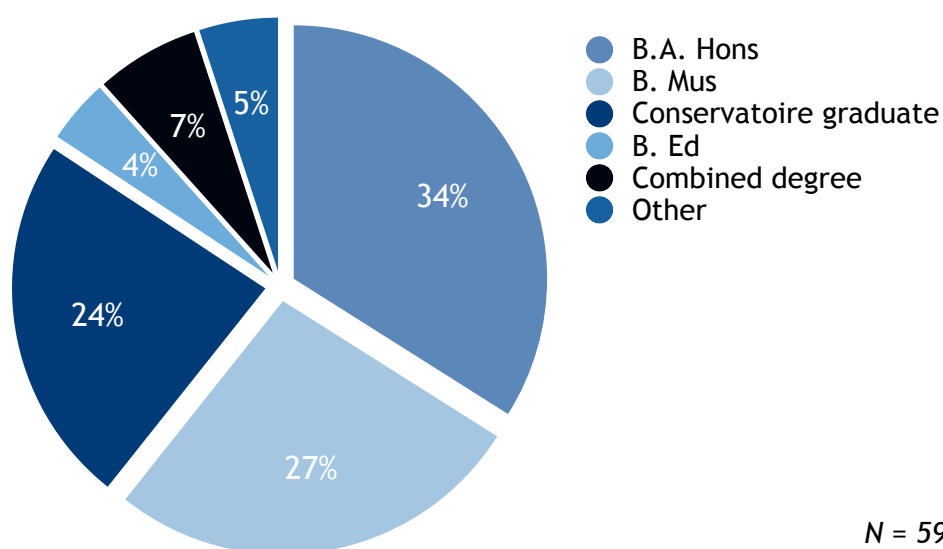


Additional analysis of under graduate music degrees obtained by respondents provided further insight into the qualifications achieved (figure 5.9). The three main categories that emerged were B.A. Hons (34%/108), B.

5. UK PIANO TEACHERS IN 2010; WHO ARE THEY?

Mus. (27%/85) and graduates from conservatoires (24%/75). The latter covered all of the UK conservatoires, except for the Royal Welsh School of Music and Drama, but there were also a few respondents who had graduated from Italy, Canada and the USA. A small proportion of the music graduates (4%/13) had B.Ed degrees, with music as their specialism. A further 7% (21) had undertaken combined degrees; the subjects that music was combined with were varied and included German, Theology and Psychology. The final category 'Other' included degrees and qualifications that were outside the specifications of the previous categories. These accounted for only 5% (16) of the total under discussion and covered qualifications such as a B.A. in music therapy, a Professional Certificate from Royal Academy of Music and a graduate diploma.

FIGURE 5.9: PERCENTAGE OF MUSIC GRADUATE DEGREES BY TYPE

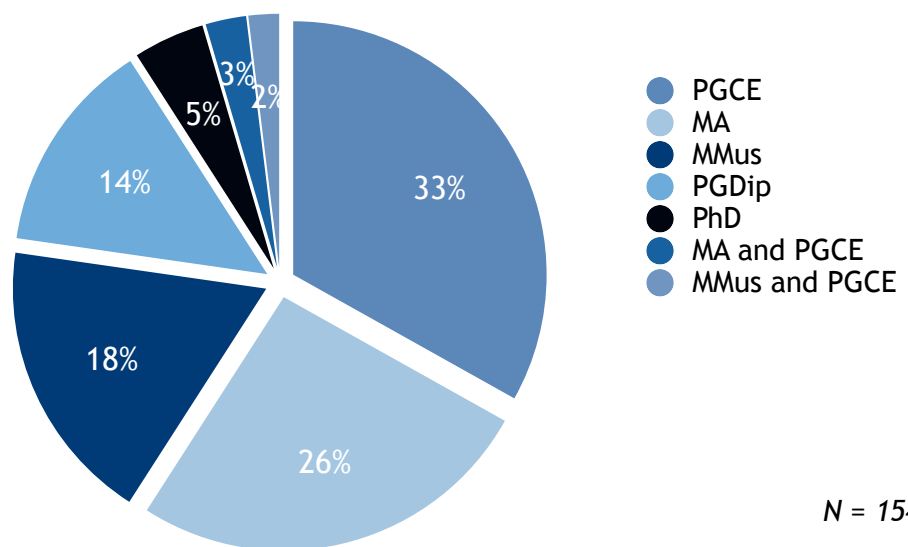


N = 595

5. UK PIANO TEACHERS IN 2010; WHO ARE THEY?

One hundred and fifty-four individuals had obtained postgraduate qualifications in music. These were analysed and divided into seven categories; M.A., M.Mus, P.G.C.E., M.A. and a P.G.C.E, M.Mus and a P.G.C.E, P.G.Dip. and finally PhD (figure 5.10). A third of all the postgraduate qualifications (33%/51) gained were a Post Graduate Certificate of Education whilst 5% (7) of people had both a teaching qualification and a Masters degree. Twenty-six percent of postgraduates (40) had achieved an M.A. whilst a further 18% (28) had gained an M.Mus. The specific subjects studied at this level were not always mentioned but those included were: psychology of music, music performance, music education, music therapy, and composition.

FIGURE 5.10: PERCENTAGES OF POSTGRADUATE MUSIC QUALIFICATIONS BY TYPE



Postgraduate diplomas had been awarded to 14% (20) of this group of respondents. Of these 8 were diplomas awarded at conservatoires, 6 were

educationally related whilst a further 6 teachers had undertaken the MTPP³ diploma course at the University of Reading. The final category in this postgraduate qualifications group was the 5% (7) of teachers who had achieved a PhD.

The non music graduates or postgraduates accounted for 19% (111) of all the teachers. The subjects covered a wide range of fields and included: English, Chemistry, Physics, Printed Textiles, Law and Modern Languages. At postgraduate level the qualifications ranged from PhD, to M.A., P.G.C.E. and other professions such as a state registered nurse and a Neuro Linguistic Programming Master Practitioner. As these subjects were not relevant to the analysis process, no further categorisation was undertaken.

Finally, 24% (141) of piano teachers had no academic qualifications. When this is added to the total of non-music graduates teaching the piano it indicates that 43% (252) of all the respondents to the survey lacked an academic qualification in music. Whether these teachers were totally unqualified as regards music however will be discussed in the next section where musical qualifications are scrutinised in more depth.

Musical qualifications

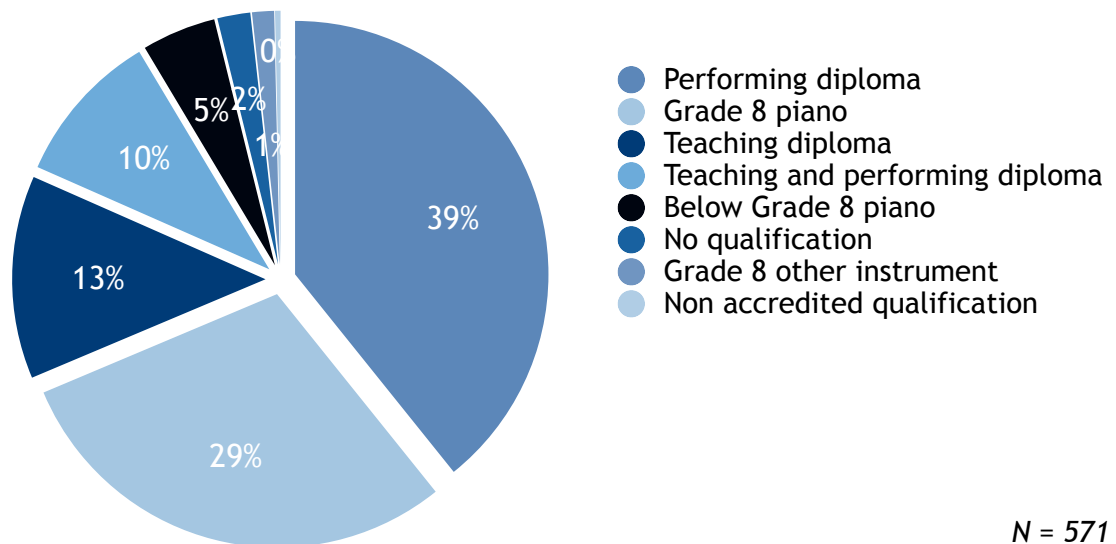
Individuals were asked to state their 'instrumental qualifications giving the examination board and instrument as appropriate'. Two options were provided; diploma and/or the highest grade taken, with an optional text box for additional responses.

³ Music Teachers in Professional Practice

5. UK PIANO TEACHERS IN 2010; WHO ARE THEY?

The variety of diplomas that were provided in response to this proved to be very wide ranging with over thirty different sets of qualifications identified (see Appendix 4 for a full list of UK diplomas). For the purposes of this analysis the respondents with diplomas were placed into three different groups: performing diplomas, teaching diplomas or a combination of performing and teaching diplomas. During the analysis of the ‘highest grade’ achieved and the open text box, five further categories of respondents were identified; Grade 8 piano, below Grade 8 piano, Grade 8 on another instrument, no stated qualifications and finally non-accredited qualifications⁴ (figure 5.11).

FIGURE 5.11: PERCENTAGES OF TEACHER QUALIFICATIONS FOR DIPLOMA AND GRADE EXAMINATIONS

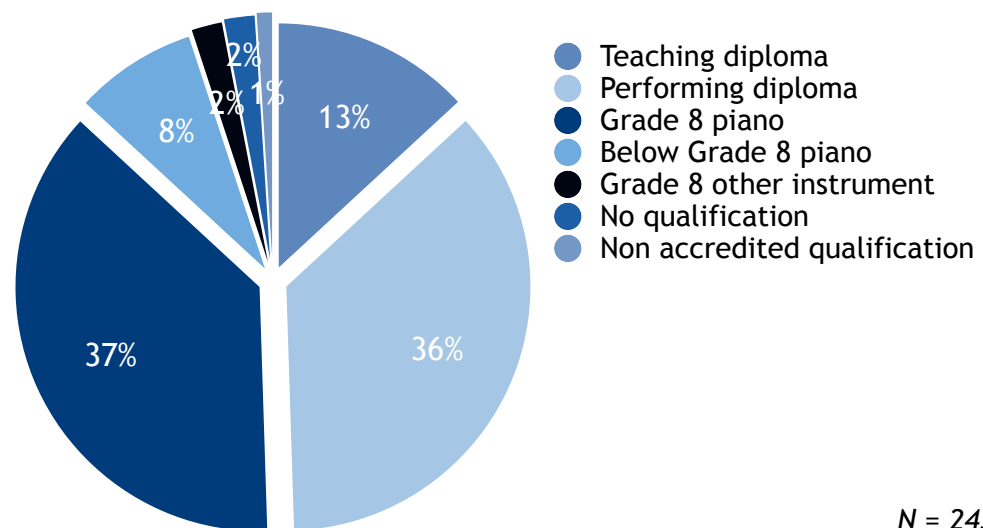


⁴ Two respondents had qualifications from the Victoria College of Music, which is not currently accredited by QCA

5. UK PIANO TEACHERS IN 2010; WHO ARE THEY?

The most common musical qualification was the performance diploma, held by 39% (224) of respondents whilst another 13% (74) had a teaching diploma and a further 10% (56) had obtained both a teaching and performing diploma. In total 62% of all the teachers held a diploma qualification of some sort. Thirty-seven percent (215) of all the piano teachers only had a musical qualification up to and including Grade 8 standard with 2% (12) appearing not to have any sort of musical qualification (figure 5.12).

FIGURE 5.12: PERCENTAGE OF RESPONDENTS WITH MUSICAL QUALIFICATIONS ONLY



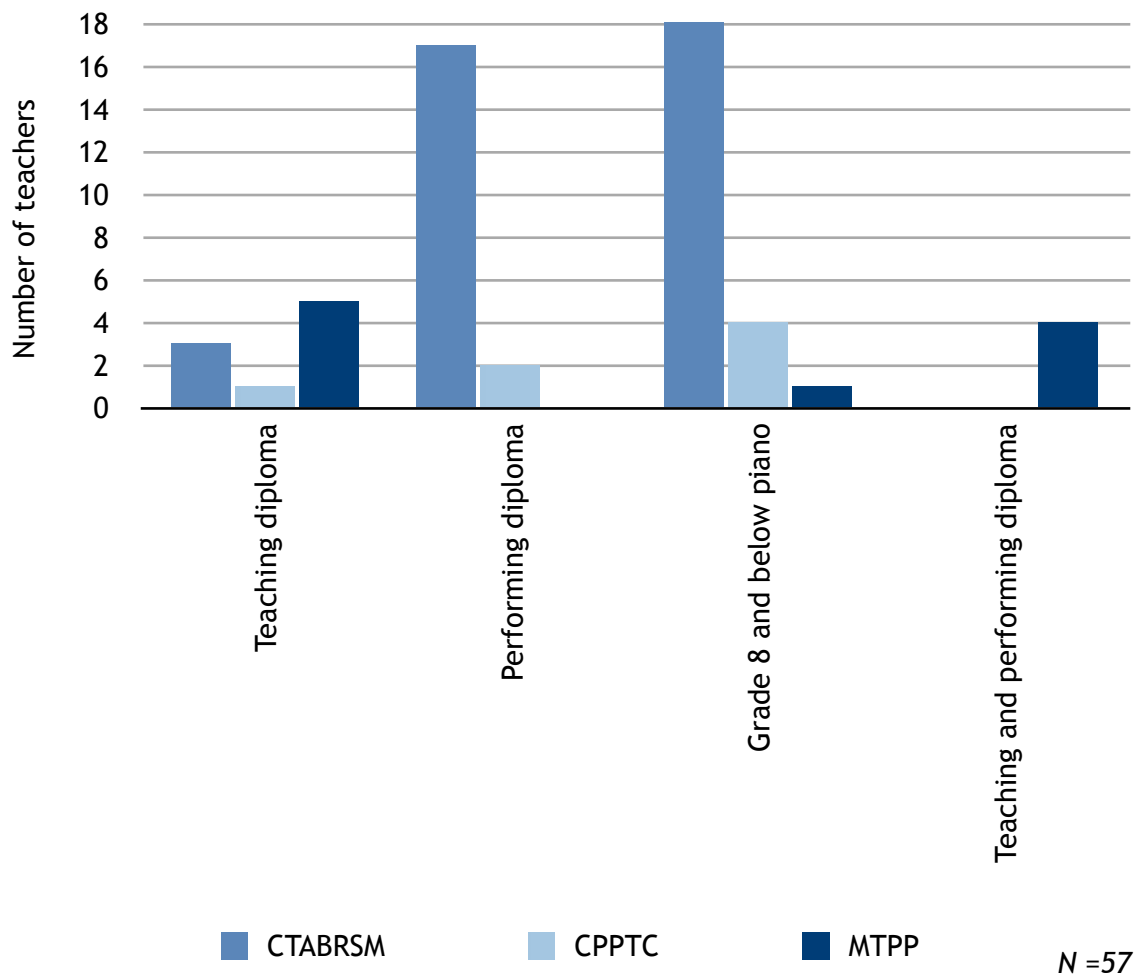
N = 243

In addition to the diplomas and graded examination qualifications, a further category emerged from the data; this was teachers who had been on certified and/or accredited instrumental teaching courses. The three courses in question were the CT ABRSM (Certificate of the ABRSM), CPPTC (Certificate of the Practical Piano Teachers' Course) run by EPTA (UK) in conjunction with the Purcell School, and the MTPP (Music Teachers in Professional Practice now an M.A. in Instrumental Teaching), run by the University of Reading with the

Incorporated Society of Musicians. Both the CPPTC and the M.A. in Instrumental Teaching are fully accredited by the University of Reading. In total 9% (57) of respondents to the survey had undertaken one of these courses.

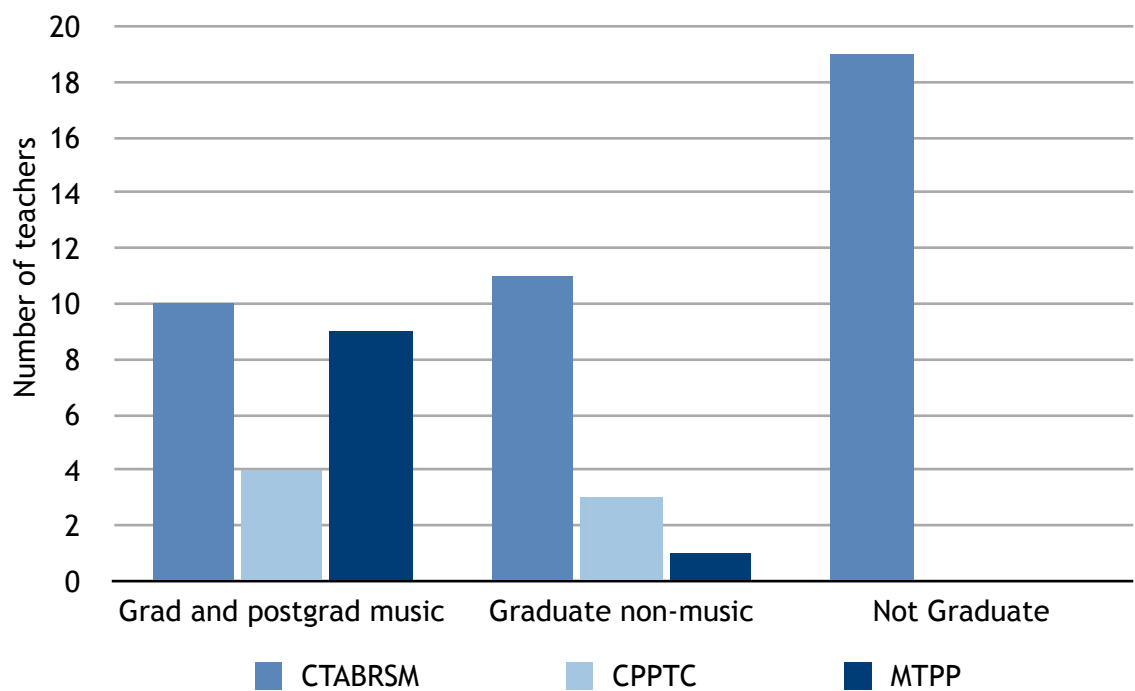
A cross tabulation of these respondents against diplomas and graded exams showed that teaching courses were most common amongst teachers who had a performing diploma or those with no qualification higher than Grade 8 piano (figure 5.13).

FIGURE 5.13: CROSS TABULATION OF CERTIFIED TEACHING COURSES AND COMBINED DIPLOMA AND GRADE 8



A Chi-square test for independence indicated a significant association between ‘having been on a teaching course’ and ‘diploma/Grade 8’ status ($X^2 = 44.76$, $df\ 18$, $p < .001$). A similar process was carried out to establish the association between ‘having been on a certified teaching course’ and the ‘graduate/postgraduate status of these teachers’ (figure 5.14). Once again the data was found to be highly significant ($X^2 = 35.21$, $df\ 9$, $p < .001$). Over half of all those who had been on certified teaching courses had no other academic music qualifications.

FIGURE 5.14: CROSS TABULATION OF CERTIFIED TEACHING COURSES AND GRADUATE/POSTGRADUATE STATUS



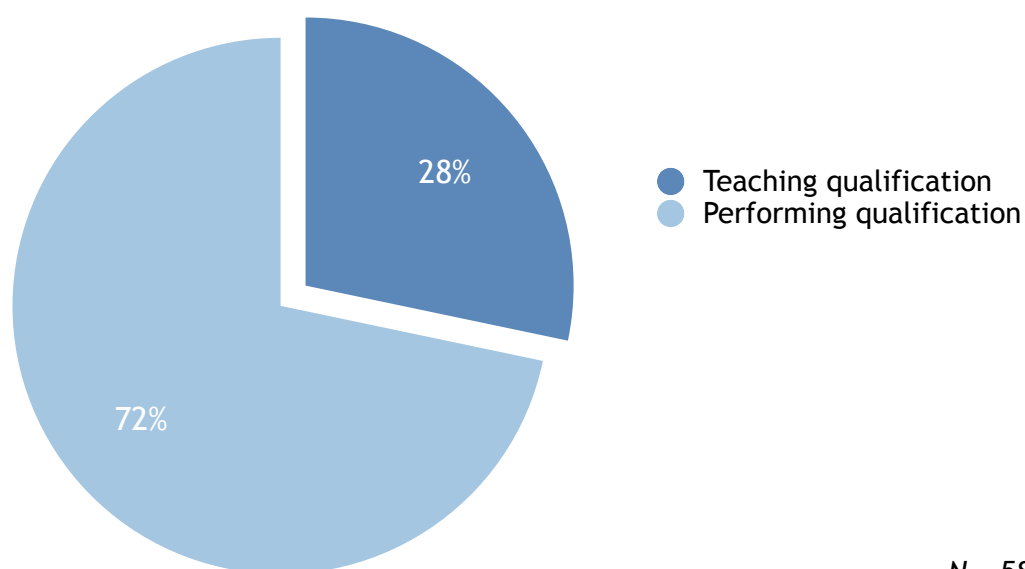
N=57

Respondents’ graduate status was also cross-tabulated with their musical qualifications. Amongst music graduates performing diplomas were the most

frequent type of musical qualification and only those teachers who were non-music graduates slightly reversed the trend. Overall, for those with graduate status, teaching diplomas were relatively few as compared to performing diplomas and Grade 8. When the respondents with no academic music qualifications were considered separately Grade 8 emerged as the predominant qualification (37%) although performing diplomas were still common (36%). However, none of these findings were found to be statistically significant.

Overall, there was a preponderance of performance rather than teaching based qualifications amongst respondents with nearly three quarters of all teachers in the survey having no instrumental teaching qualifications (figure 5.15).

FIGURE 5.15: PERCENTAGES OF TOTAL RESPONDENTS WITH TEACHING QUALIFICATIONS OR PERFORMING QUALIFICATIONS

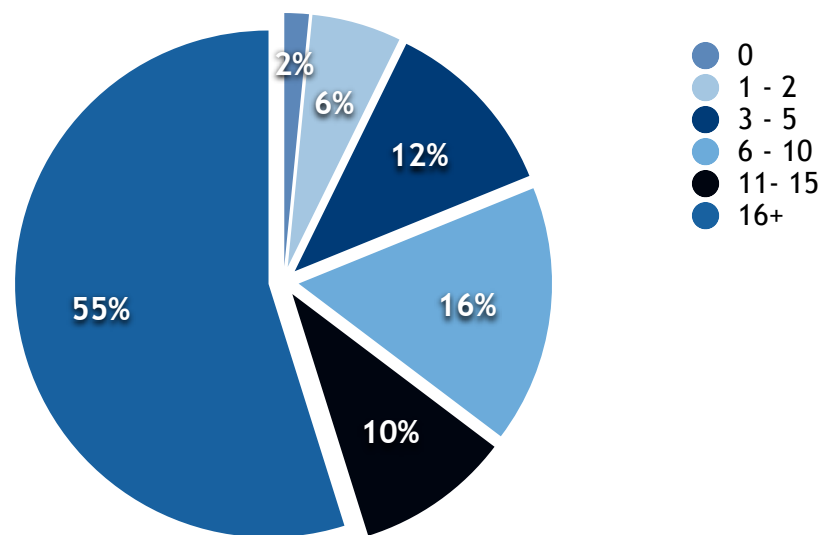


N = 584

Years of teaching

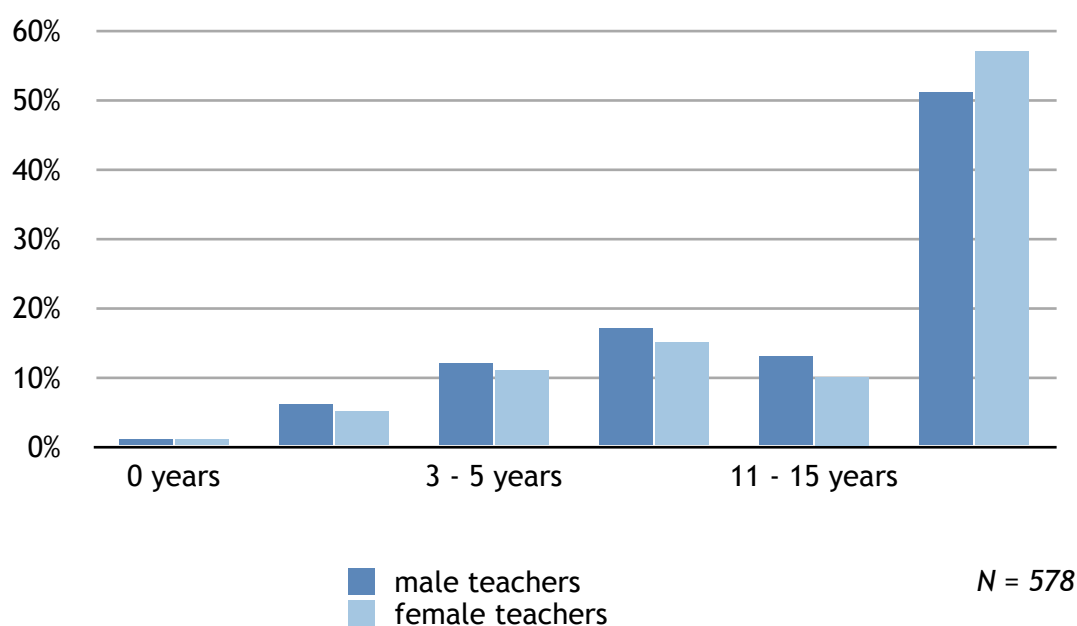
Respondents were asked to state for how many years they had been teaching the piano. Six choices were given; 0, 1-2, 3-5, 6-10, 11-15 and 16+ years. There were 578 replies to this question. By far the largest proportion of teachers had been teaching for sixteen years or more (figure 5.16).

FIGURE 5.16: PERCENTAGE OF RESPONDENTS BY YEARS TEACHING THE PIANO



Unsurprisingly, the age of teachers correlated with the number of years they had been teaching proved to be positively correlated and statistically significant ($r=.52$, $p<.01$). Additionally the data on the number of years teaching was cross tabulated against gender. Figure 5.17. shows the percentages for male and female piano teachers throughout the age ranges. As this indicates there was little variation in the figures between the genders.

FIGURE 5.17: CROSS TABULATION OF GENDER OF TEACHERS AND NUMBER OF YEARS TEACHING



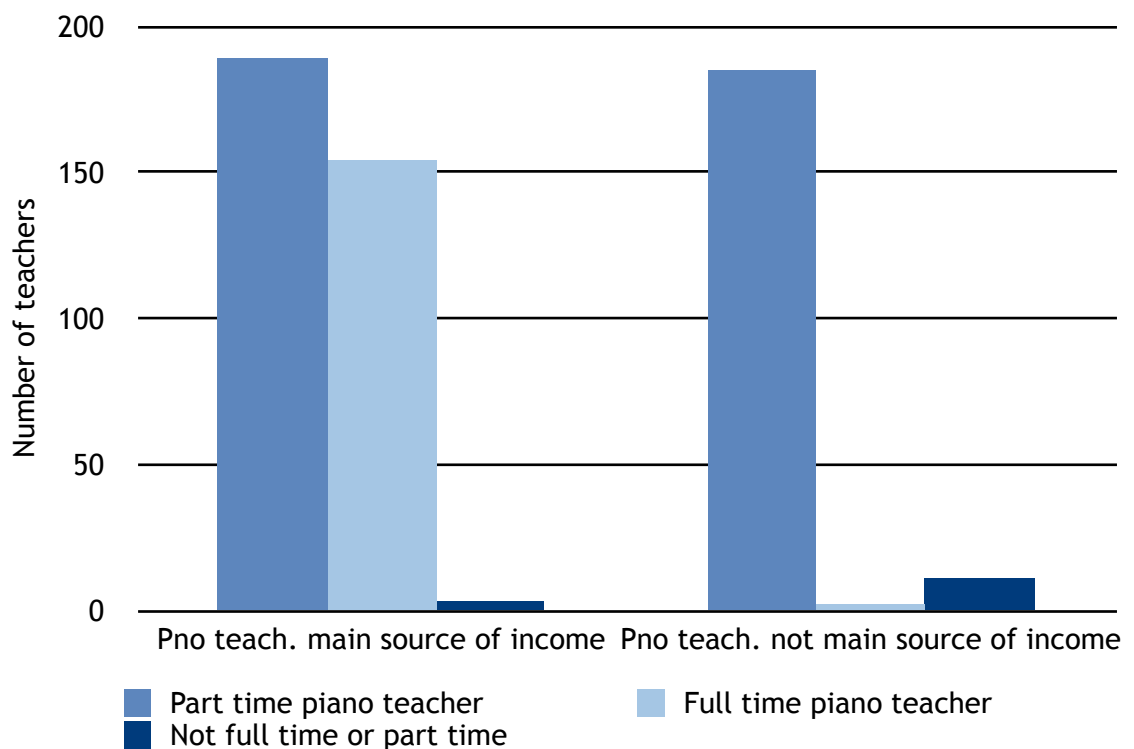
Employment status

It has been argued previously that piano teaching has often been pursued as a part-time activity. In the survey individuals were asked to indicate their status as full-time or part-time piano teachers, to say whether piano teaching was their main source of income and if they were involved in other areas of music education. There were a total of 572 responses to this question.

Over two thirds of all the teachers (69%/394) regarded piano teaching as part-time employment and only 29% (164) acknowledged that it was a full-time job. The final 2% (14) was accounted for by individuals who described themselves as being neither full-time or part-time. There were fourteen such responses but no further explanations were forthcoming. Although this is rather higher than might be expected as error, the small total does not affect the overall findings.

In addition, respondents indicated whether piano teaching was or was not their main source of income (figure 5.18) The results showed that teaching the piano was the main source of income for two thirds of respondents, despite most of them being part-time piano teachers. When employment status and main source of income were cross-tabulated, as might be expected, full time piano teachers relied on their teaching to provide most of their income. More surprisingly, part-time piano teachers relied on it for their main source of income as opposed to those for whom it was not the main source of income.

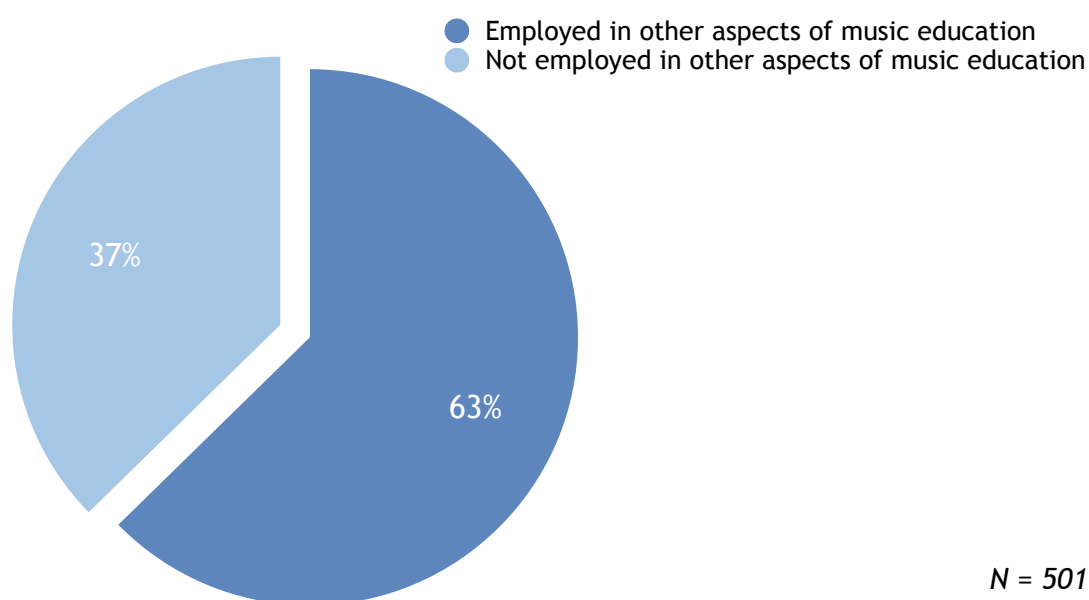
FIGURE 5.18: EMPLOYMENT STATUS CROSS TABULATED WITH MAIN SOURCE OF INCOME



N = 544

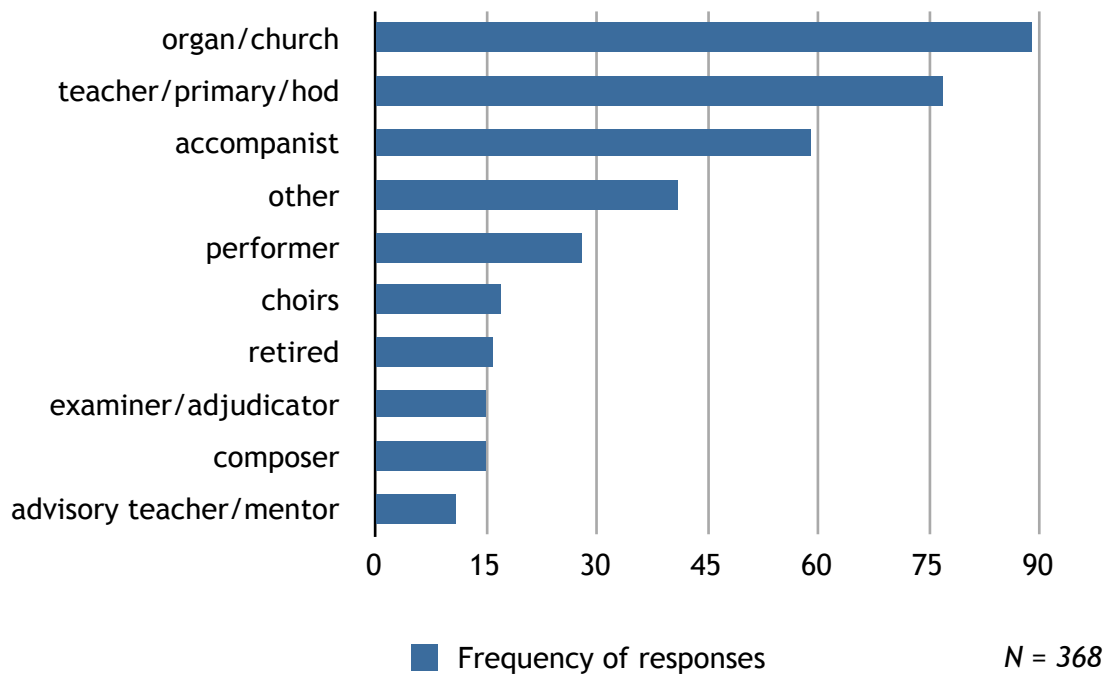
Finally in this section, respondents indicated whether they were employed in other aspects of music education; a text box was provided for further information regarding the nature of their employment. Five hundred and one teachers answered the first part of the question with 267 leaving more detailed replies in the text box. Nearly two thirds of all the piano teachers (63%/314) were involved in other forms of music education (figure 5.19).

FIGURE 5.19: TEACHERS EMPLOYED IN OTHER ASPECTS OF MUSIC EDUCATION



The text answers were analysed and coded using a content analysis approach (see methodology chapter). Eleven categories were created: playing the organ at church, classroom teaching, accompanying, performing, conducting choirs, retired, examining/adjudicating, composing, advisory teacher. Many of teachers appeared in more than one category (figure 5.20).

FIGURE 5.20: PIANO TEACHERS' INVOLVEMENT IN OTHER ASPECTS OF MUSIC EDUCATION



The breadth of work carried out was typified by the following entry:

'Recitalist (cello) orchestra/chamber concert player; coaching Summer Schools, aural training to Grade 8, winning entries Nat. Chamber Music Competition; church organist'. [R: 20]

This respondent's involvement in church music was a common theme and accounted for the largest number of alternative employments (89):

'Church musician; teach aural, theory, choir, organ at music school'. [R: 130]

'Church Organist and Choir Director'. [R: 83]

Also well-represented (77) were teachers who, to a greater or lesser extent, had some involvement in the classroom. The nature of their work tended to be quite diverse as is highlighted by the following excerpts:

'Run Kodály music kindergarten 0-6 years; freelance in nurseries as early years music consultant/practitioner; teach freelance in primary schools (class music, recorder); teach recorder to small groups as part of my teaching practice'. [R: 549]

'Also teach Keyboard, flute and theory and class teach music in preparatory school where I also have a choir'. [R: 454]

Working as an accompanist for local choirs or accompanying instrumentalists made up the third category and 59 teachers indicated that this was an additional activity to their teaching;

'Accompanist to a youth choir and I accompany for instrumental exams'. [R: 483]

'Teaching accompaniment, opera studies, repetiteur studies, Italian for singers'. [R: 565]

Twenty-eight respondents were actively engaged in performing as a means of earning an income:

'Performing, Accompanying music exams, Playing for singing/shows in schools, Event Managing for Music Festivals'. [R: 176]

A further seventeen were conductors of choirs :

'Run community choirs and singing groups for all ages'. [R: 346]

Examining (15), composing (15) and advisory teaching (11) were the remaining activities, alongside 16 teachers who indicated that they had retired from previous involvement in music education:

'ABRSM examiner and accompanist'. [R: 74]

'College tuition- self employed music school owner - composer and examiner'. [R: 366]

'Freelance work, retired lecturer but now speak/give workshops to EPTA and other groups occasionally. At aged 68 my piano teaching is reducing steadily. Now retired from examiner work (ABRSM) have been school and college teacher'. [R: 582]

The variety and portfolio nature of the work of many respondents cannot be emphasised too much. The following quotation highlights this and places the additional work in context within piano teaching:

'I also teach singing, mainly to professionals from the musical theatre. I conduct two choirs. I do some teaching for Grade 5 theory and higher grade aural tests. I am also an ABRSM examiner. Income from piano teaching probably represents the largest single amount'. [R: 277]

Teaching venues

Teachers were asked where they taught the piano and to identify how many pupils they taught at the various teaching venues. Gibbs' (1993) survey of instrumental teachers showed that those interviewed taught in a number of places during their working week. The 2010 Piano Survey gave respondents

ten possible teaching venues to identify with multiple answers possible; privately at home, privately in pupils' homes, for a music service, in a conservatoire, at a specialist music school, at a local music school, privately at a music studio, in a school, in more than one school and in a university.

There were 450 responses to this question although many of the teachers taught in more than one venue and the total number of venues indicated for this question (731) exceeds the number of respondents (table 5.2). Fifty percent (364) of teachers taught at home whilst another 20% (147) taught privately in pupil's homes. Fourteen percent of the teachers (101) worked in a school whilst a further 5% (34) taught in more than one school. The remaining 11% were split between teaching privately at a music studio (4%/30), for a music service (2%/18), in a university or conservatoire (2%/17), at a local music school (2%/13), and at a specialist music school (1%/9).

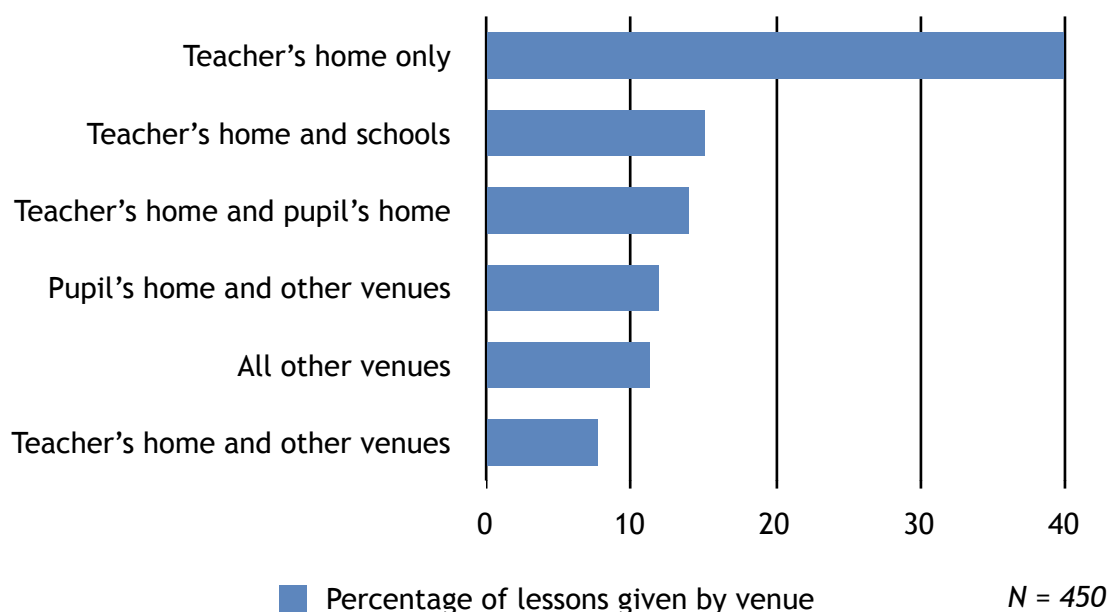
With many teachers clearly teaching in more than one venue, further analysis was carried out to discover the most frequent combinations. Teaching at home still proved the most popular venue overall with 40% (180) of all respondents only teaching at home. The combinations of teaching at home and in schools (15%/68), and teaching at home and at pupils' homes (14%/63) also proved quite strong. Twelve percent (53) of respondents taught in pupil's homes or in other venues whilst a further 4% taught in their own home and in other venues. Overall, only 11% (51) of the total number of teachers did not teach in their own home or in a pupil's home (figure 5. 21).

TABLE 5.2: TOTAL TEACHER RESPONSES AND PUPIL NUMBERS ACCORDING TO VENUE

TEACHING VENUES	Number of teacher responses per venue	total number of pupils	Mean number of pupils	Std. Deviation	Minimum number of pupils	Maximum number of pupils
Privately at home	364	5519.00	15.16	12.00	1.00	76.00
Privately in pupil's homes	147	1044.00	7.10	8.34	1.00	41.00
For a music service	17	438.00	25.76	21.96	1.00	76.00
in a conservatoire	6	49.00	8.16	7.78	2.00	20.00
At a specialist music school	9	124.00	13.77	16.45	4.00	52.00
At a local music school	13	215.00	16.53	13.51	3.00	43.00
Privately at a Music Studio	30	441.00	14.70	11.17	1.00	36.00
In a school	101	1441.00	14.41	13.20	1.00	68.00
In more than one school	34	955.00	28.08	15.19	1.00	80.00
In a university	11	81.00	7.36	8.42	1.00	26.00
TOTAL	*731	10,307				

* some teachers responded in more than one category.

FIGURE 5.21: GROUPED TEACHING VENUES

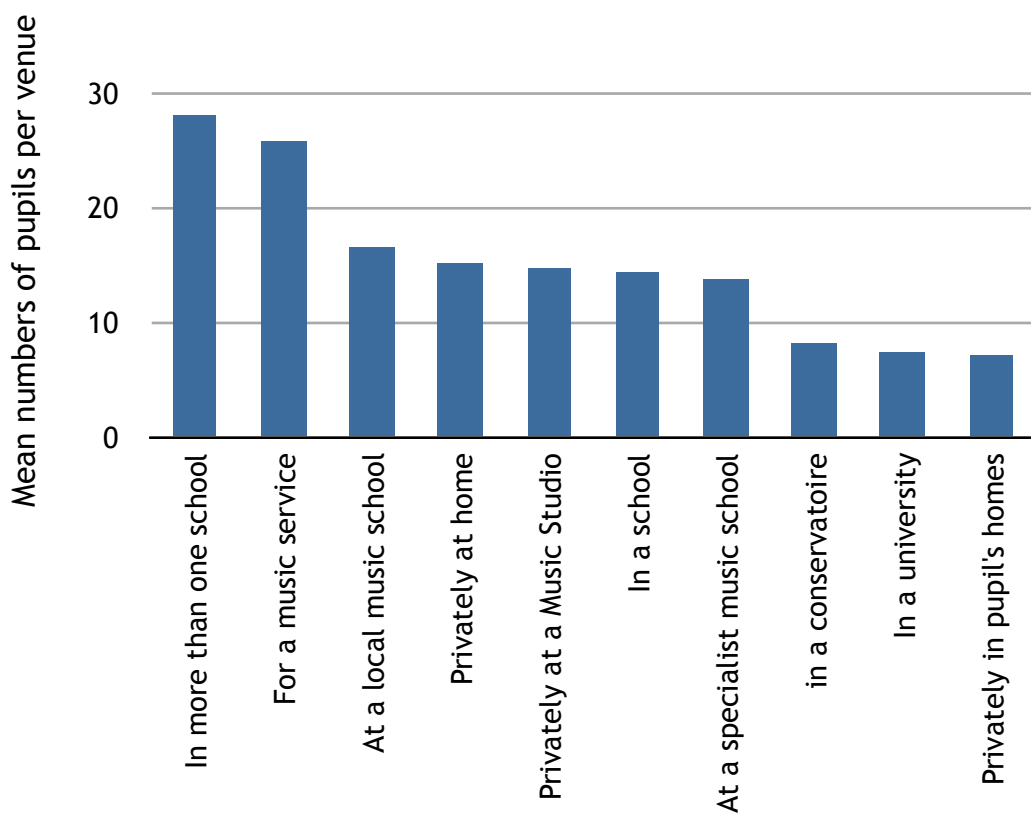


Teachers were also asked to provide information relating to the number of pupils they taught at the different venues (table 5.2). In total the 450 teachers were teaching 10,307 pupils. Corresponding with the previous finding that teaching at home was the most popular venue for teachers, the number of pupils taught at home (5,519) accounted for 53% of all pupils. However, the second most popular venue in terms of pupil numbers proved to be in schools and 23% of pupils took lessons in school (in a school 1,441; in multiple schools 955). The lessons of another 10% (1,044) took place in pupils' homes. The remaining 14% of pupils (1,348) were having lessons at one of the six remaining venues.

The overall mean for the number of pupils taught was 22 (*SD* 16). When the mean values for each teaching environment were considered (figure 5.22) two particular venues stood out; the 34 teachers who were working in more than

one school had an average of 28.0 pupils (SD 15.6), and the 17 teachers employed by a music service averaged 25.7 pupils (SD 21.9). The maximum number of pupils taught at both these environments by respondents was high (80 and 76 respectively), accounting for the large variation in SD. The mean for home based teachers (the largest single group) was 15.1 with a SD of 11.8.

FIGURE 5.22: MEAN NUMBERS OF PUPILS TAUGHT AT DIFFERENT VENUES



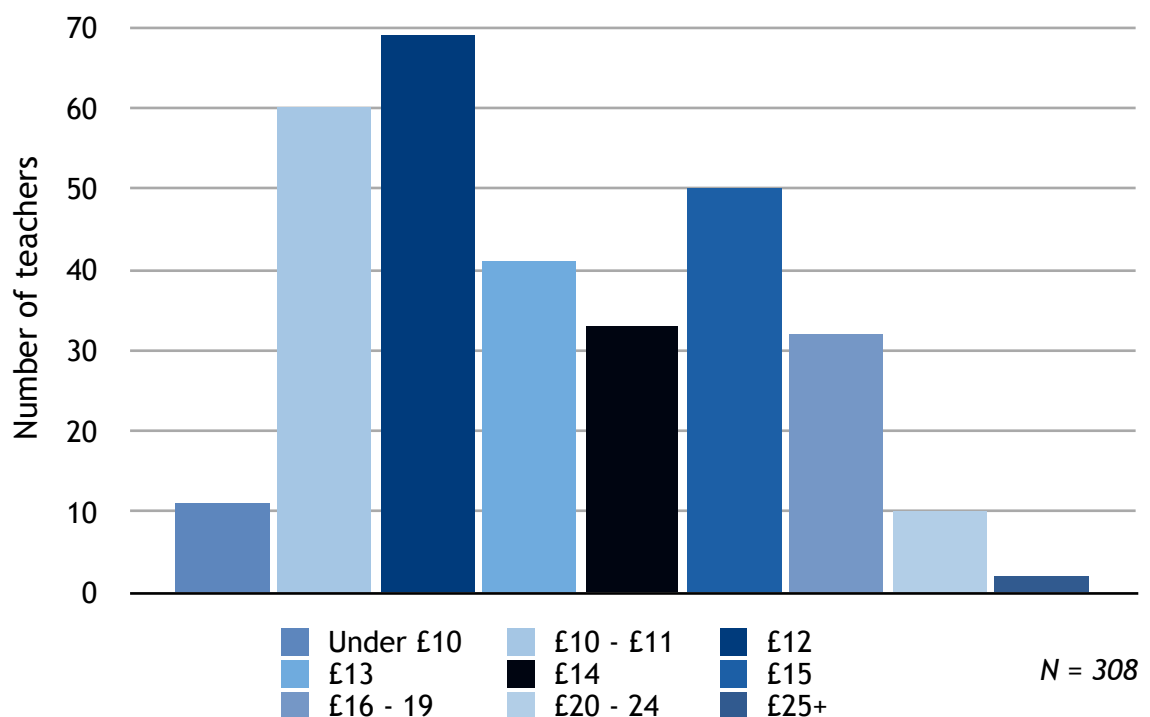
N = 450

Lesson fees

Respondents were given the option of indicating what they charged for thirty minute and sixty minute piano lessons. They were also able to indicate any other amount that might be charged (for example for 45 minute lessons). Over three hundred (308) teachers provided information about their fees for

30 minute lessons, whilst, only a hundred (107) did so for 60 minute lessons. As the majority of the fees for an hour were based on the 30 minute fee only the latter were analysed. During the analysis process charges were rounded down (e.g. £13.50 became £13; £13.51 and above became £14). Some of the charges were grouped together (e.g. £8-£10 was classified as being under £10). Figure 5.23 shows the number of teachers grouped by their thirty minute lesson fees.

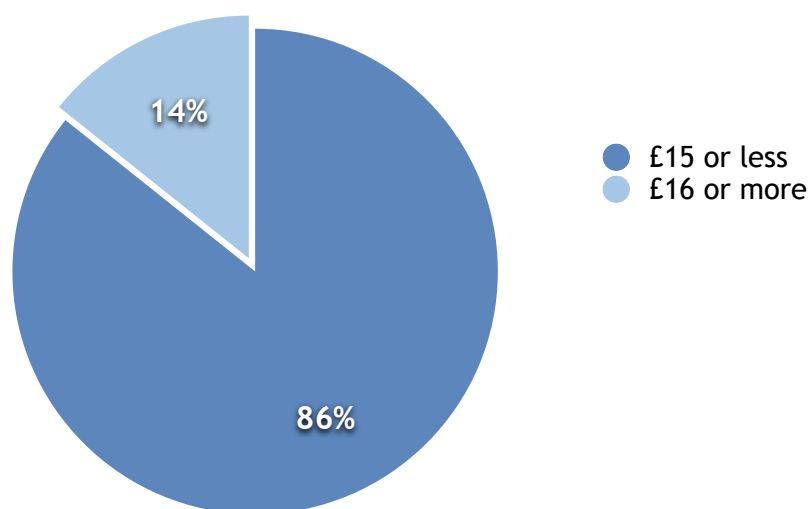
FIGURE 5.23: FREQUENCY OF TEACHERS GROUPED BY THEIR 30 MINUTE LESSON FEES



Overall, charges ranged from £8-£30 for a half hour piano lesson. The most popular charge for lessons was in the £12 range with 69 teachers responding in this price band. A further 60 teachers charged between £10 - £11, 50 charged £15, whilst 41 and 33 teachers charged £13 and £14 respectively. When these

are considered together 86% of teachers participating in the Piano Survey charged £15 or less whilst only 14% charged more than £16 for a half hour lesson (figure 5.24).

FIGURE 5.24: PERCENTAGE OF TEACHERS CHARGING ABOVE AND BELOW £15 FOR 30 MINUTES



N = 308

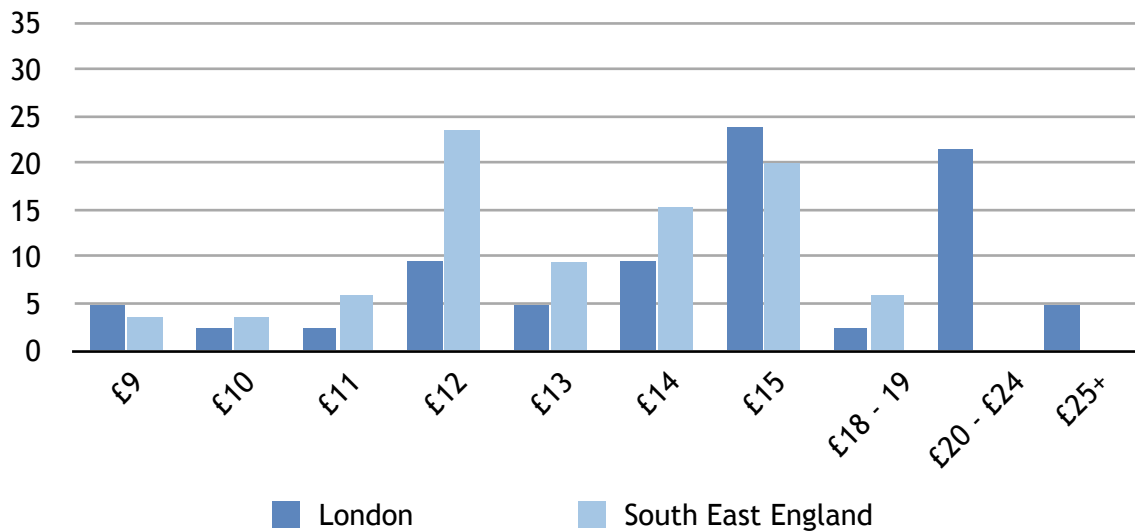
The mean fee that emerged across the whole of the UK for a 30 minute lesson fee was £13.50, however, there were some regional differences. In order to compare these, the lesson fees were cross-tabulated with the regions (table 5.3).

TABLE 5.3: MEAN 30 MINUTE LESSON FEES BY REGION

REGION	mean	N	minimum fee	maximum fee
London	£16.70	44	£9	£30
South East England	£13.84	85	£9	£19
Scotland, NI, Wales	£12.64	26	£10	£18
South West England	£12.76	38	£9.70	£15.50
East England	£12.79	24	£8	£18
Midlands	£12.09	42	£10	£15
North West England	£13.04	25	£8	£25
North East England	£11.91	24	£8.50	£15

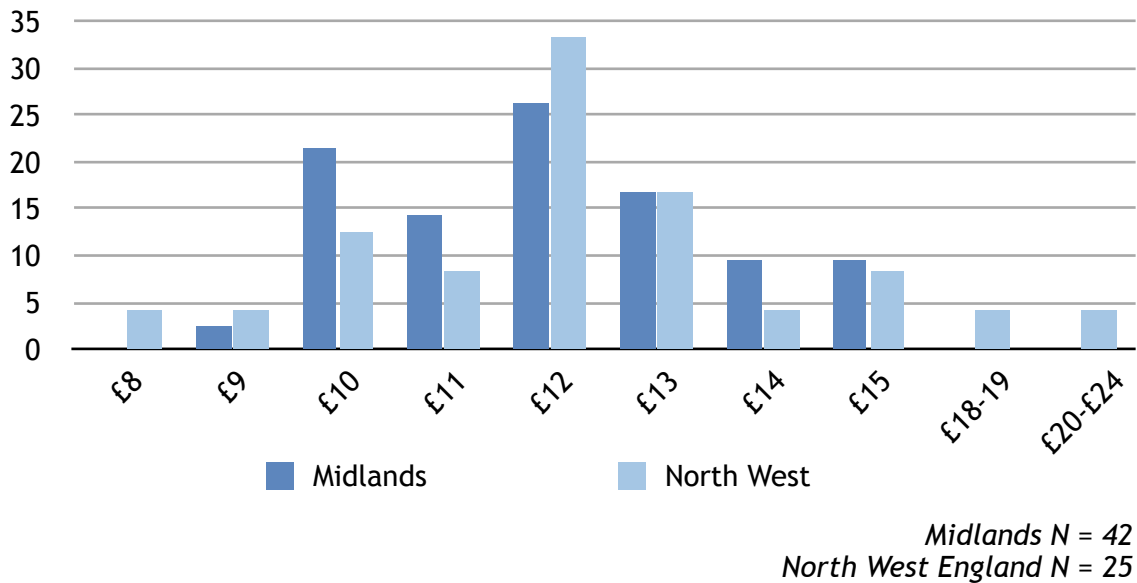
London had the highest mean fee (£16.70) and, although the South East was the next highest, at £13.84, it was nearly £3 lower. The remaining areas were fairly similar with only the North East of England falling below a mean of £12. The spread of fees according to each region however is rather more illuminating. London had the most widespread distribution of fees, ranging from £9 to £30 for a thirty minute lesson. Figure 5.25. highlights further the comparison between London and South East England with the latter peaking at £12 in comparison to London's £15.

FIGURE 5.25: PERCENTAGE OF TEACHERS ACCORDING TO LESSON FEES IN LONDON AND SOUTH EAST ENGLAND



*London N = 44
South East England N = 85*

The smallest range of fees was found in the Midlands, which had a mean of £12.09 with all charges between £10-£15 band (figure 5.26). The North West, by comparison, had the third highest mean of £13.04 and after London, had the widest spread of fees (£8-£25).

FIGURE 5.26: PERCENTAGE OF TEACHERS ACCORDING TO LESSON FEES IN MIDLANDS AND NORTH WEST ENGLAND

A series of one-way analysis of variance tests were carried out in order to ascertain whether or not any statistically significant differences emerged between: fees and age; fees and first study; fees and qualifications; and fees and years of teaching. These showed that age, first study, qualifications and years of teaching experience were not related to the amount participants charged for piano lessons.

The comments that many of the teachers gave when asked to state the reasons for charging a particular fee support this lack of differentiation. This was an open text box response and 266 comments were left in total. These were analysed using content analysis (see Chapter 4 for more detail). Six themes emerged during the analysis process; the ‘going rate’, fees set by

schools, recommended fees, teacher's sense of worth, social and economic factors and finally fee reviews.

By far the most popular reason given for setting a particular level of fees was a reference to the 'going rate' for the geographical area. Seventy-three percent (198) of all the teachers who responded alluded to this in some way or other. Comments often referred to 'the local market' or what other teachers in the area were charging:

'It seems to be the going rate for a teacher who has many years experience and who teaches on a good acoustic piano'. [R: 328]

'Compared the prices to other teachers in the area'. [R: 22]

'General Market value. This is slightly less per hour than I earn from my other work, but I enjoy it more so I don't mind'. [R: 141]

'Tried to assess the local market rate' [R: 433]

Whilst most teachers only commented generally on the local market rate a few were more specific, referring to their fee setting as being above (5) or below the rate set locally (24):

'It is slightly high for where I live, but then I know if they stay with me, it's because they're serious about learning and want what I can offer'. [R: 306]

'Slightly above average in this area, but I have a good music degree and LRSM which many of my colleagues don't'. [R: 472]

'Just under going rate so I'm competitive!' [R: 50]

'I am not as qualified as some teachers so feel that I need to charge less than the ISM recommended rates'. [R: 346]

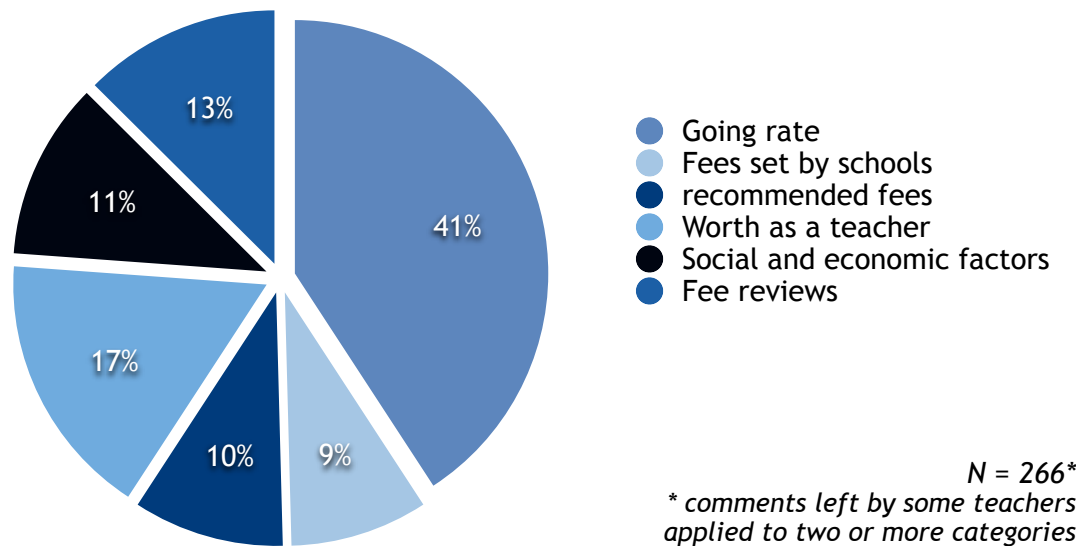
These remarks also demonstrate the rationale for fee setting indicated by some teachers. Eighty-one of the piano teachers (17% of comments analysed) justified their lesson fees by referring to their qualifications, experience and results (65) or, less frequently, their inexperience or lack of qualifications (16).

'I changed this amount 2 years ago, when 7 of my pupils won 1st prizes, 4- 2nd and 1 -3rd in local Music Festival'. [R: 543]

'Experience as a performer, experience as a teacher, qualifications, results and reputation'. [R: 296]

Although comments about the local market dominated responses overall, many teachers left more than one comment and figure 5.27. shows the breakdown of these by percentages.

FIGURE 5.27: ANALYSIS OF COMMENTS MADE SUPPORTING LESSON FEES



Nine percent of respondents (42) set their fees in line with music services or local schools whilst a further 10% (46) referred to the ISM recommended fee scheme or, in two cases, suggestions by a local music shop or music teaching magazine:

'Private lessons roughly in line with music service charges'. [R: 270]

'Rates set by the school I teach in'. [R: 80]

'ISM minimum recommendation'. [R: 461]

'I read in the music teacher magazine that a sensible rate is £25 per hour'. [R: 345]

'I realise that where I live I am slightly underpriced. I feel that once I pass my diploma exam I will then put my fees up to a more suitable amount'. [R: 519]

A number of comments were left by some teachers which related to their opinions about economic and social factors. These accounted for 11% of the total. These were grouped into: references about the importance of piano lessons being affordable to all (28 comments): providing an income for the family (2): the relative poverty of the teaching area (17) and the uncertain economic climate that dominated 2010 (7):

'I believe I charge cheaply considering my qualifications/ experience, but I believe piano lessons should be open to anyone who wants to learn, not just those who can afford to pay a lot of money'. [R: 469]

'I feel this amount is too low considering my qualifications, but as live in an economically deprived area, currently feel unable to charge any more'. [R: 14]

'At first to match other local teachers, but I haven't put the fee up for several years because of the present economic climate and low inflation'. [R: 457]

Finally, sixty comments (13% of total comments) were made regarding the process of reviewing the fees set. The vast majority of these (52) were positive in tone with fee reviews happening fairly regularly:

'When I started I set my fees quite low as I did not feel justified to charge the going rate, I was almost looking on it as a favour to friends! As I have gained experience and confidence I have gradually increased the amount to the current one which is still a bit low probably but it's difficult to suddenly put the fee up significantly'. [R: 67]

'I review my fees every year, but do not necessarily increase them. I believe that it is important not to devalue the profession'. [R: 190]

The remaining eight comments however highlighted an awareness on the part of the teachers that fees were not adjusted very regularly:

'It seems to be the going rate and I teach the children of friends and find it hard to put up the prices'. [R: 198]

'£14 per half hour seemed about average for the area but has stayed the same for 4 years'. [R: 460]

Summary

During this chapter demographic information and some of the key attributes of the respondents to the Piano Survey have been explored. Three quarters of all the teachers were female, nearly half were aged between 46-60 and over 50% of the teachers lived in the south of England. The majority were 1st study pianists and 58% had studied music at graduate or post graduate level whilst the remaining 42% had no academic musical qualifications. Most teachers had obtained some sort of performance based

qualification, whether this was a diploma or Grade 8. Less than a quarter of all respondents had any instrumental teaching qualifications.

Two thirds of the teachers had been teaching for sixteen or more years and piano teaching was the main source of income for the majority, despite the fact that it was a part-time activity. Lessons were predominantly given in the homes of teachers or at pupils' houses although pupil numbers per teacher were highest in schools or music services.

Charges for a half hour piano lesson were wide ranging although 86% of all teachers in the survey charged £15 or less with a mean of £13.50. London, whilst having the highest mean (£16.70), also had the widest spread of fees (£9-£30). No significant relationships were found between fees, age or qualifications of teachers and teachers often chose to set their level of fees according to the 'going rate' for the area.

6. COMMON TEACHING PRACTICES; PUPILS AND LESSONS

Introduction

Having established some key facts about respondents, this chapter seeks to find out about the pupils taught and explore common teaching practices shared by the participants. The chapter will address the third research question:

What common teaching practices, expertise, values and attitudes do modern piano teachers hold?

Under discussion will be the number of pupils taught, the standard of these pupils and the content of piano lessons.

Pupils

Pupil numbers

In the Piano Survey 2010 a detailed, although quite complex, breakdown of pupil ages and grades was achieved, enabling a comprehensive analysis. Teachers gave the total number of piano pupils they currently taught and in addition were provided with seven possible pupil number response categories: 0, 1, 2-5, 6-10, 11-15, 16-25, 26+.

There were 452 responses regarding total number of pupils (Table 6.1). These teachers collectively taught 9,869 pupils. This was just over 400 pupils less than had been stated previously for the question on venue, where the number of pupils was 10,307. The reasons for this difference are unclear; however, the complexity of the question might have led to mistakes being

made by teachers. Furthermore, the discrepancy might be partly because the highest number of pupils that could be entered into the questionnaire was 10, meaning that some of the teachers were unable to report their full numbers.

A remark left by one of the teachers supports this idea:

'The 45 figure above is pupils in city council schools whom I teach in small groups. They are mostly grade 1 and less and I have not included them on the age/grade list on the previous page'. [R: 531]

TABLE 6.1: TOTAL PUPIL NUMBERS

N	Valid	452
	Missing	145
Mean		22
Median		18
Std. Deviation		16
Range		110
Minimum		0
Maximum		110
Sum		9869
Percentiles	25	10.00
	50	18.00
	75	29.00

Furthermore, some respondents indicated that they did not have time to give a detailed breakdown, as the following person highlighted:

‘Approx 90 - sorry, I really don't have time to give you all the above information, it would take too long. Mostly junior school age, range of exam grades up to 6-7 at the moment’. [R: 44]

For the remainder of this section all calculations will be based on pupil numbers of 9869. Between the 452 teachers the mean number of pupils was 22 with a SD of 16. As the SD indicates, the range of pupil numbers was large; a handful of teachers reported having no pupils (e.g. R:393) whilst one respondent (R:230) indicated she taught 110 students. The latter was exceptional (although not unique) but overall 75% of teachers had 29 or less pupils. A one-way analysis of variance, where the independent grouping variable was ‘teacher age group’ and the dependent variable was ‘number of pupils’, showed no statistical significance (table 6.2).

TABLE 6.2: PUPIL MEANS BY TEACHER’S AGE GROUP

Teacher’s Age Groups	N	Mean	SD
18-21	2	12.50	12.02
22-30	46	20	16
31-45	96	22	15.52
46 - 60	179	24	17.98
61+	63	18	11.20
TOTAL	386		

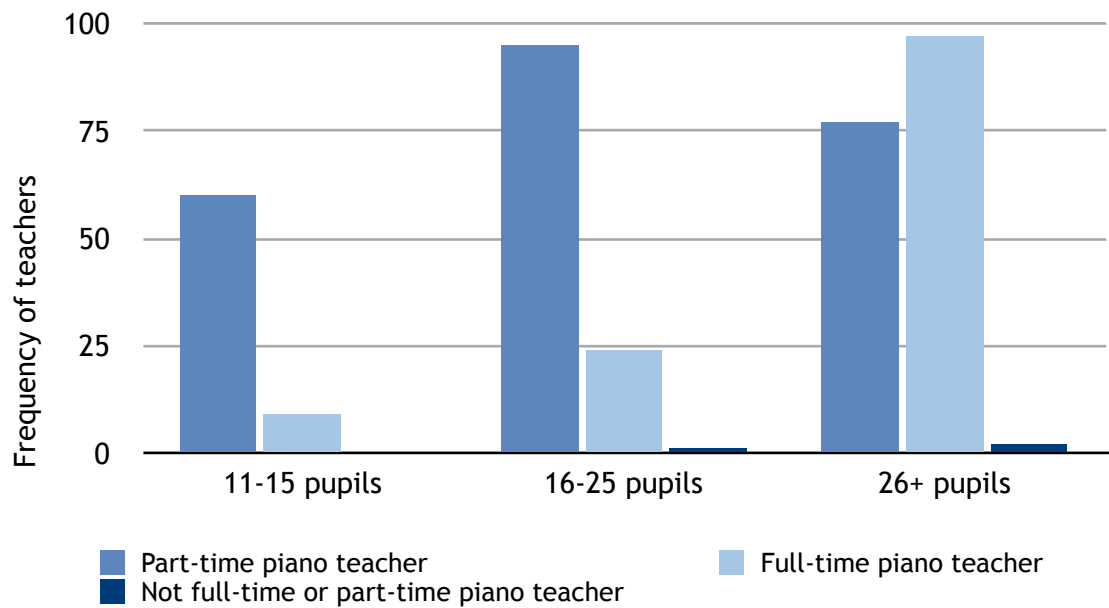
Five hundred and three teachers placed their pupil numbers into the seven categories provided (table 6.3). It can be seen that in total 59% (297) of respondents taught 16 or more pupils.

TABLE 6.3: FREQUENCY OF TEACHERS AND PUPIL NUMBERS

		Frequency	Percent
Valid	0 pupils	7	1%
	1 pupil	6	1%
	2-5 pupils	54	11%
	6-10 pupils	69	14%
	11-15 pupils	70	14%
	16-25 pupils	120	24%
	26+ pupils	177	35%
	Total number of teachers	503	100%

When the data for the three highest categories of pupil numbers were cross tabulated with teachers' part-time or full-time employment status it was unsurprising that the full-time piano teachers predominated in the 26+ pupils category whilst the part-time teachers clearly dominated the other two categories (figure 6.1).

FIGURE 6.1: PIANO TEACHERS WITH MORE THAN 11 PUPILS CROSS TABULATED WITH THEIR PART-TIME OR FULL-TIME EMPLOYMENT STATUS



N = 503

In addition, a one-way ANOVA showed a positive relationship between the number of pupils and the number of years teaching ($F(5, 445) = 6.62, p < 0.001$). Respondents who had been teaching for 11-15 years had the highest mean pupil numbers of 25.64 (SD 15) whilst teachers who were in the first year of their teaching careers had a mean of 10.20 (SD 11.9) (figure 6.2 and table 6.4).

FIGURE 6.2: MEAN PUPIL NUMBERS BY NUMBER OF YEARS TEACHING

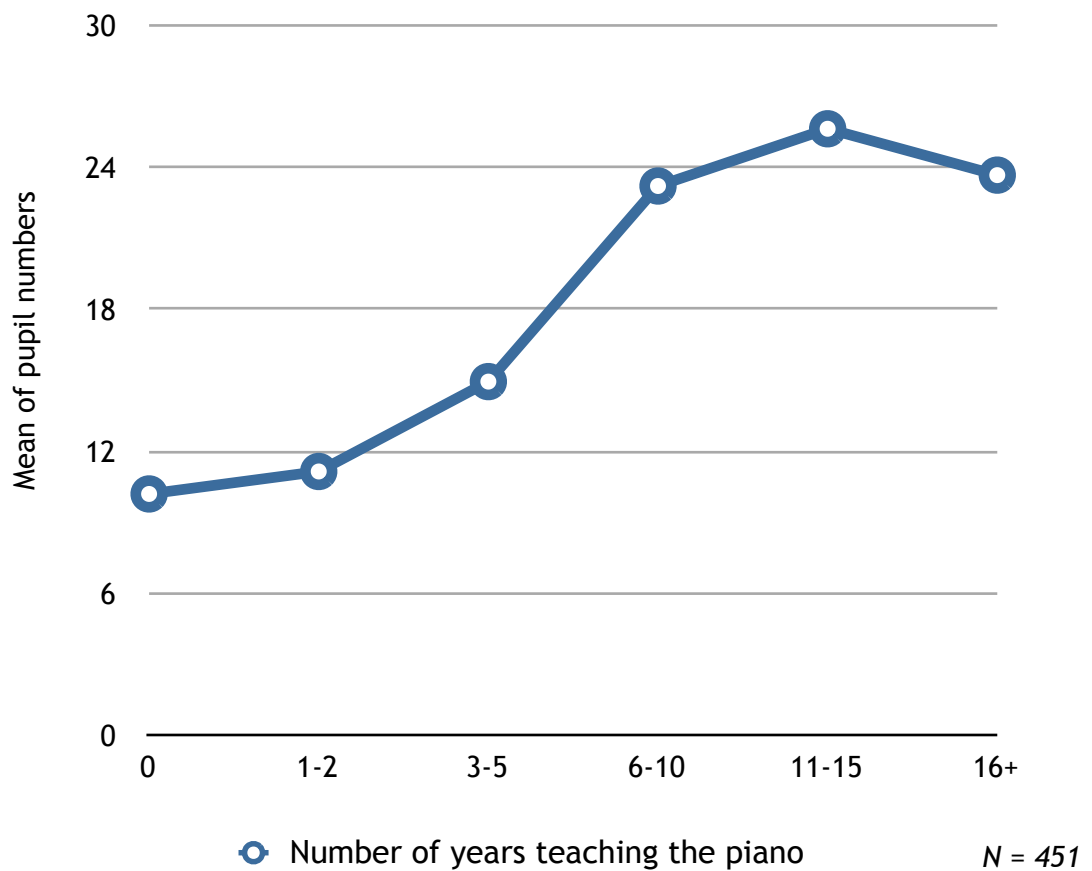


TABLE 6.4: MEAN PUPIL NUMBERS BY NUMBER OF TEACHING YEARS

Number of years teaching	N	Mean of pupil numbers	SD	Minimum	Maximum
0	5	10.20	11.9	0	29
1-2	27	11.15	8.7	2	36
3-5	55	14.95	9.1	2	40
6-10	72	23.22	16.0	1	102
11-15	42	25.64	15.0	2	76
16+	250	23.68	17.0	1	110

Having considered the overall number of pupils taught by all of the respondents the focus will now turn to examine in greater depth the ages and standards of the students.

Pupil Age and Standard

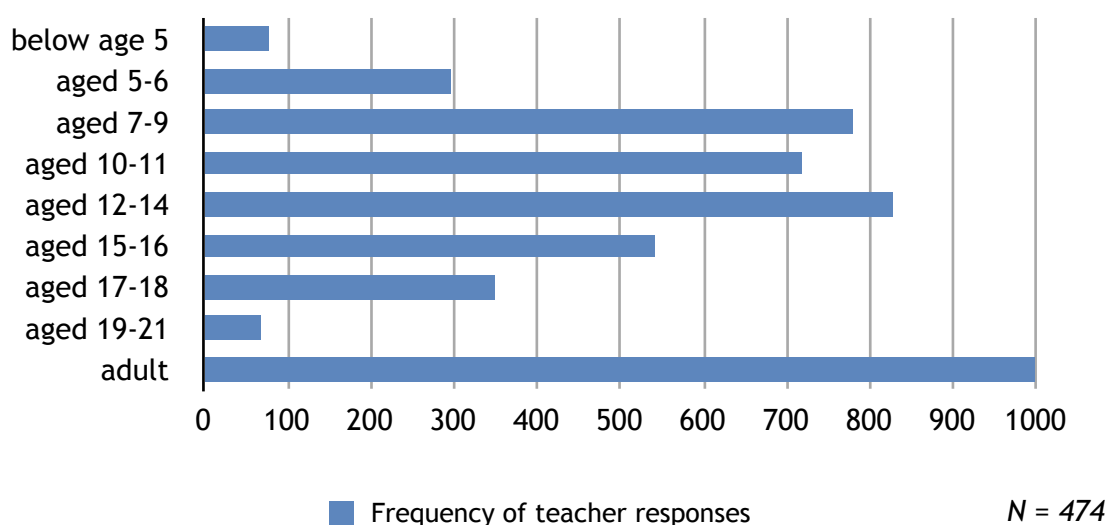
The next section provides more detail about the ages and standards of pupils. The age categories were divided into nine groups: below age 5, age 5-6, age 7-9, age 10-11, age 12-14, age 15-16, age 17-18, age 19-21 and adult. These categories broadly follow the different Key Stage levels (KS) that currently exist in the UK education system. Likewise, the standard of pupils was also split into nine levels, using the graded examination system as the reference point; beginner, pre-grade 1, Grade 1, Grades 2-3, Grades 4-5, Grades 6-7, Grade 8, Advanced 1 and Advanced 2 (diploma level). Respondents were asked to indicate the number of pupils (up to a possible maximum of 10) according to age and standard, for example; 7 pre-grade 1 pupils aged 5 - 6. This gave a total of 81 possible categories. There were some inherent problems with the complexity of this question and it is possible that some of the figures entered by teachers were only approximate. Furthermore, the limit on the number of pupils that could be entered (10 maximum) was commented on by one respondent later in the survey.

The overall findings for this part of the survey will be discussed first and followed by a more detailed examination of pupil and teacher numbers according to pupil age.

Overall findings of pupil age and standard

Despite its complexity 474 teachers responded to the question about pupil age and standards. The general pattern of responses is shown in figure 6.3. Most teachers left multiple answers, so the total number of responses within the 81 categories was 4, 648. The highest number of teacher responses overall fell within the adult category, accounting for 21% of the total. The next highest was the 12-14 year old group of pupils (18%), although this was closely matched by 7-9 year old pupils (17%). The reasons for these data will be discussed in the sections that follow.

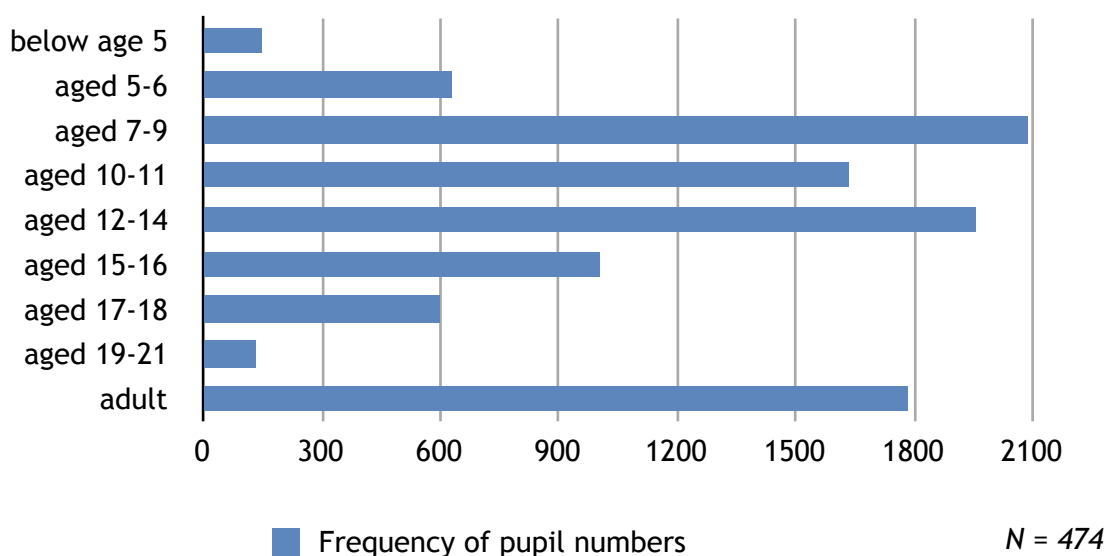
FIGURE 6.3: TEACHER RESPONSES ACCORDING TO AGE RANGE OF PUPILS



Within each category of age and standard teachers were able to indicate the number of pupils they taught. The total number of pupils between the 474 teachers was 9,963 and figure 6.4. displays the distribution of these numbers. This is slightly higher than the total pupil number indicated at the start with an extra 94 pupils. As already stated, however, this was a complex question to

answer and it seems likely that a few teachers made small errors. Given the total pupil number of nearly 10,000 the errors represent only 1% and therefore are unlikely to have affected the findings.

FIGURE 6.4: TOTAL NUMBER OF PUPILS ACCORDING TO AGE RANGE TAUGHT BY TEACHERS



Although the highest number of teacher responses was found in the adult category when the actual number of pupils was considered, the situation was rather different. The highest number of pupils was found in the 7-9 age range and accounted for 21% of the total. This was closely followed by pupils aged 12-14 (20% of the total). Adult pupils were the third highest proportion of the pupil population (18%). All of the age ranges will now be considered in more detail.

Pupils within the primary age range

For the purposes of this survey, the primary age range was taken to mean children from below age 5 up to 11 years old. With 4,496 primary pupils

identified by teachers this accounted for 44% of total pupil numbers, the largest percentage overall. The breakdown of figures for primary pupils is shown in table 6.5.

TABLE 6.5: FREQUENCIES OF PRIMARY AGED PUPILS ACCORDING TO STANDARD

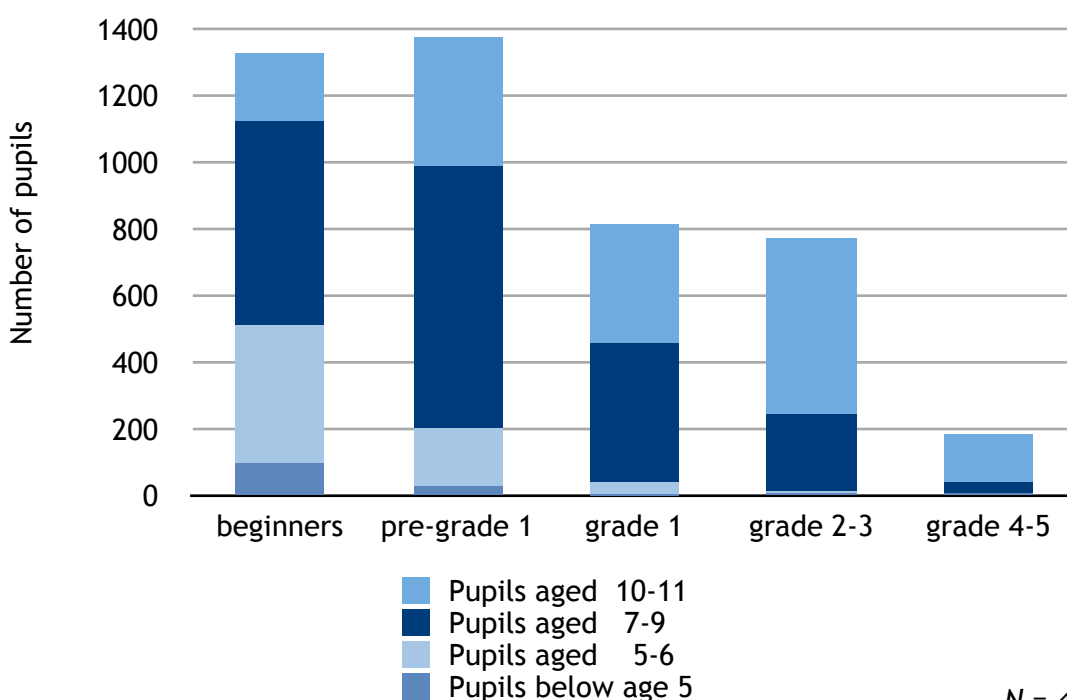
STANDARD	Pupils below age 5	Pupils aged 5-6	Pupils aged 7-9	Pupils aged 10-11	Total number of primary aged pupils within standard
beginners	97	413	614	203	1327
pre-grade 1	29	172	788	387	1376
grade 1	3	36	419	355	813
grade 2 - 3	8	6	229	530	773
grade 4 - 5	7	1	32	143	183
grade 6 - 7	3	0	5	15	23
grade 8	0	0	0	1	1
advanced 1	0	0	0	0	0
advanced 2 (diploma)	0	0	0	0	0
Total number of pupils within age range	147	628	2087	1634	4496

This clearly demonstrates that nearly half of all the primary aged children were between the ages of 7-9 years (2,087) and two-thirds of these were beginners to Grade 1. As might be expected the 10-11 years old were at slightly higher grades. There were some possible anomalies, however, in the pupils below aged 5 category with 3 pupils appearing to be between grades

6-7. Verification of this was not possible and, although young pupils reaching this standard are exceptional, they are not unheard of.

The clear predominance of pupils at the beginning stages of learning is highlighted in figure 6.5., which demonstrates a considerable drop in numbers at Grade 4-5 level. There were 24 pupils who were above this level and have not been included in this barchart.

FIGURE 6.5: FREQUENCIES OF PRIMARY AGED PUPILS FROM BEGINNERS TO GRADE 5



Pupils within the secondary age range

With most children moving to secondary school when they reach 11 years old this was a logical place to create the second sub-division of pupil numbers. The secondary school consists of three different age ranges, equating to the varying key stages; 12-14 year olds (KS3), 15-16 year olds (KS4

6. COMMON TEACHING PRACTICES; PUPILS AND LESSONS

and GCSE level) and 17-18 year olds (KS5 and A level). There were 3,553 secondary aged pupils accounted for in the survey, representing 36% of the total. The data can be seen in table 6.6.

TABLE 6.6: FREQUENCIES OF SECONDARY AGED PUPILS ACCORDING TO STANDARD

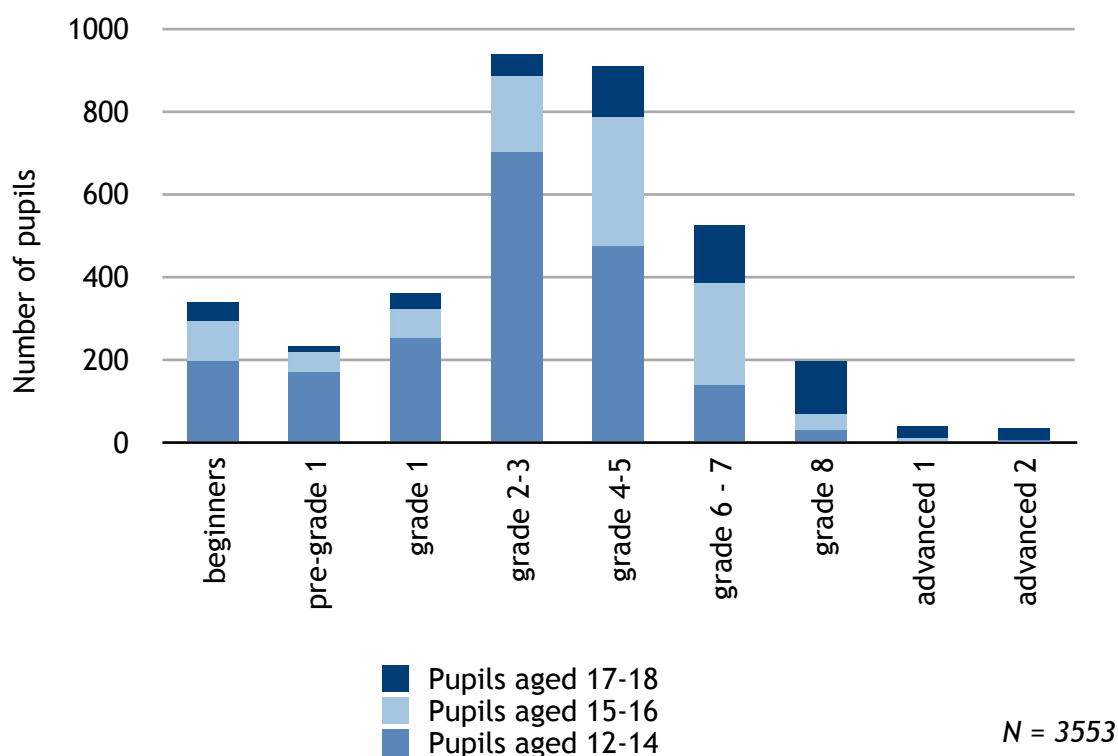
STANDARD	Pupils aged 12 - 14	Pupils aged 15 - 16	Pupils aged 17 - 18	Total number of pupils within standard
beginners	195	95	46	336
pre-grade 1	168	49	13	230
grade 1	249	72	37	358
grade 2 - 3	701	182	53	936
grade 4 - 5	473	312	123	908
grade 6 - 7	137	245	141	523
grade 8	28	38	128	194
advanced 1	0	8	28	36
advanced 2 (diploma)	3	1	28	32
Total number of pupils within age range	1954	1002	597	3553

6. COMMON TEACHING PRACTICES; PUPILS AND LESSONS

Fifty-five percent of all secondary aged pupils were between the ages of 12-14 (1,954) with 28% (1,002) of pupils in the 15-16 range. The smallest number were 6th form pupils (16-18 years old) who accounted for the remaining 17% (597). As might be expected at this older age, there were far fewer beginners and pupils up to Grade 1; instead, Grades 2-5 were predominant although, once again, it was pupils aged between 12-14 that represented three quarters of the total at this level (figure 6.6).

Older secondary school pupils dominated at the higher grades (figure 6.7) with GCSE (aged 15-16) and A level aged pupils (17-18 years old) accounting for three quarters of pupils. Overall though, the decline in pupil numbers continued with a considerable drop between Grades 6-7 and Grade 8. The decrease was even more marked beyond Grade 8 level.

FIGURE 6.6: FREQUENCIES OF SECONDARY AGED PUPILS FROM BEGINNERS TO ADVANCED 2

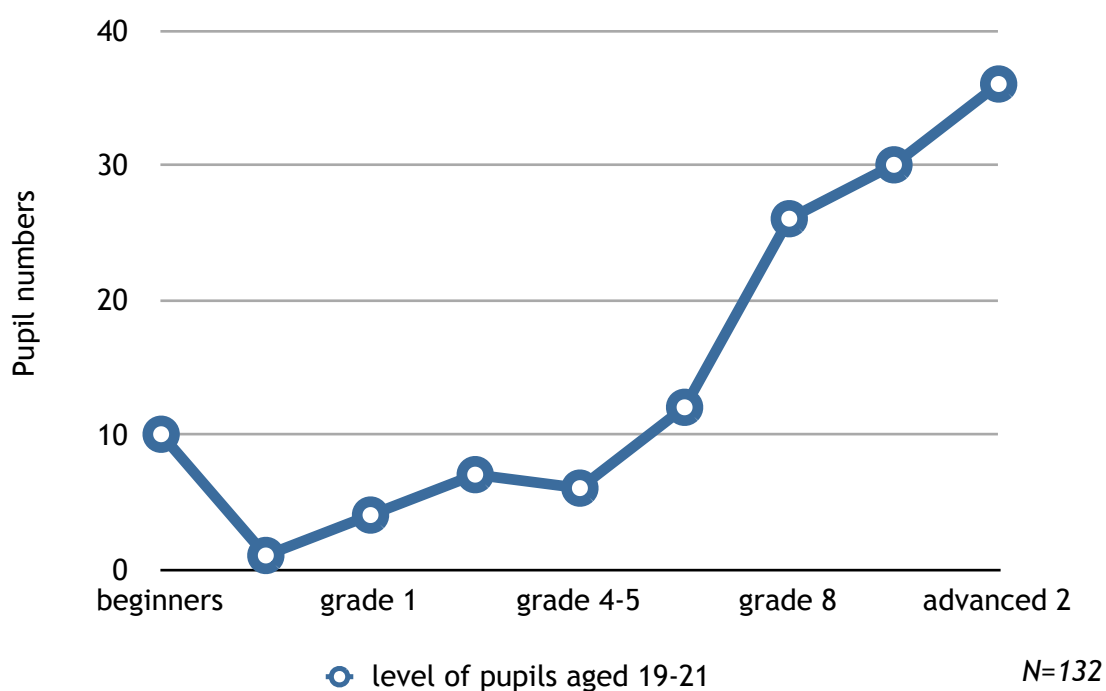


Pupils within tertiary age range

Tertiary aged pupils (19-21 years old) had the smallest number (132) of any age range and accounted for just 1% of the total number of pupils. The frequencies within each standard is shown in table 6.7, whilst figure 6.7. shows the range of standards for these students. This is the only age group where the Advanced 1 and 2 standards were predominant, indicating perhaps that many were students studying music at university or conservatoire.

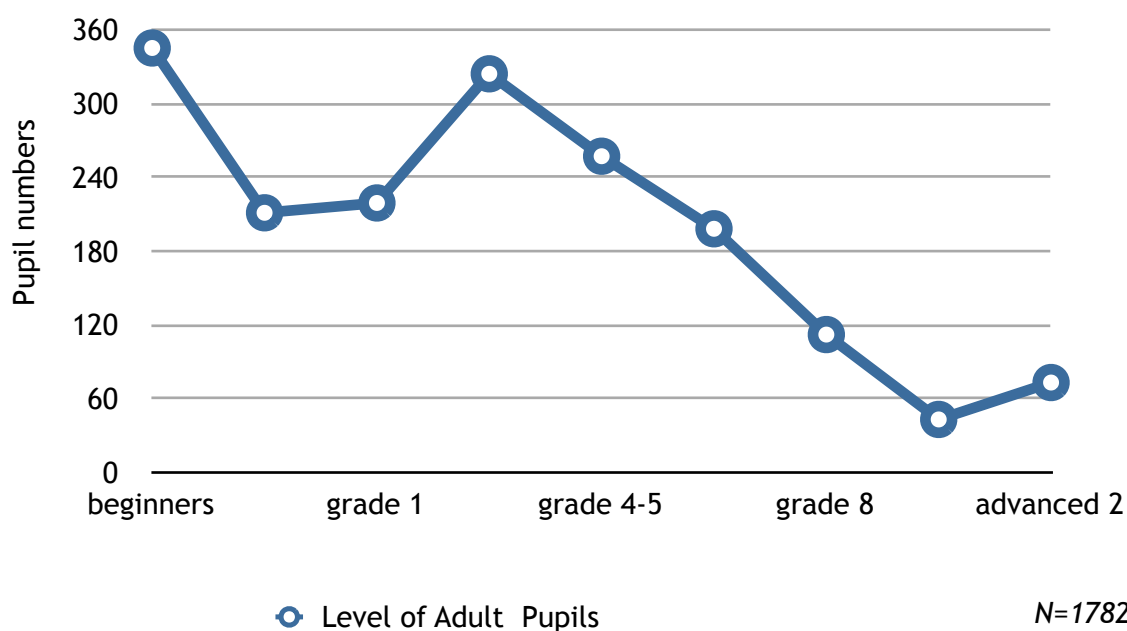
TABLE 6.7: FREQUENCIES OF TERTIARY AND ADULT PUPILS ACCORDING TO STANDARD

STANDARD	Pupils aged 19 - 21	Adults
beginners	10	345
pre-grade 1	1	211
grade 1	4	219
grade 2-3	7	324
grade 4-5	6	257
grade 6-7	12	198
grade 8	26	112
advanced 1	30	43
advanced 2	36	73
Total number of pupils within age range	132	1782

FIGURE 6.7: STANDARD OF TERTIARY AGED PUPILS

Adult age range pupils

The final group of students under consideration are adult pupils. As was shown previously (figure 6.4), adults accounted for 18% (1,782) of the total number of pupils, the third highest figure. Moreover, adult pupils were more evenly spread amongst teachers than any other age group, with many teachers having a least one adult pupil (see figure 6.3). As might be expected, a more even spread of adults learning at all levels was evident, although, as with primary age children, beginners dominated with 345 instances (19% of the total), closely followed by 324 adults who were Grade 2-3 standard (18%). As with all other groups, with the exception of tertiary aged pupils, the greatest drop in numbers appeared at Grade 8 and above. However this was not as substantial as was found with school aged children (figure 6.8).

FIGURE 6.8: STANDARD OF ADULT PUPILS

Having considered the different age groups and standards of students the way lessons were delivered will now be considered.

Individual or Group Teaching

The piano is an instrument that is frequently thought to be taught on an individual basis (Davidson and Jordan, 2007; Finnegan, 2007). The survey sought to find out whether this was indeed common practice. Four possible responses were provided (individually, in pairs, in groups of 3-4 and in groups of 5 or more) with an open response text box provided for additional comments.

Without exception all of the teachers who responded to this question (N = 457) gave individual lessons. In addition, 26 individuals taught in pairs, 18 taught in groups of 3-4 and 6 taught in groups of 5 or more.

With teaching the piano on a one-to-one basis clearly the norm, there were no comments that referred purely to group lessons. Instead the few comments contributed referred to how group lessons were delivered or their usefulness.

Group lessons often appeared to be included as additional activities to weekly individual lessons:

'Individual lessons supplemented with termly group activities for young beginners'. [R: 592]

'Individual lessons weekly, with group lessons of about 6 4x per term'. [R: 115]

Given the number of pupils mentioned above it is possible that these extra sessions were related to developing musicianship rather than pianistic skills.

This was specified on several occasions:

'Pupils have an individual lesson each week. They also come for a musicianship class (3 to 7 children in a group) every three weeks'.

[R: 79]

For a few, teaching in groups was the way that beginner lessons took place. This happened in schools although it is worth noting that on the whole piano lessons in schools still followed the one-to-one route:

'They begin in a group of four for piano, eight for theory. Drops down to two and then to individual lessons'. [R: 213]

'Individually at home. In pairs in school'. [R: 472]

'At home and pupil's homes: individually. In schools: Mainly individually, but some in groups when I have no choice over this'.

[R: 142]

One response was exceptional in the number of pupils taught initially; however, this particular teacher was delivering a specific approach to learning notation:

'In groups of 25 in a large group; then they split up into groups of 5 and work in smaller rooms'. [R: 545]

Furthermore, a few teachers mentioned group sessions for their pupils that acted as workshops or performance opportunities:

'I have regular piano days for group work, and often pair people for duets. I have also organised piano trios with violin and cello, and accompanying where possible'. [R: 37]

'Occasional 'masterclasses' for adult students'. [R: 64]

'Teach a group of 8 - 10 pianists once a week in a performance workshop'. [R: 227]

Finally, one teacher explained her thoughts and opinions of group teaching on the piano:

'I don't think the piano should be taught in groups. I don't think it gives any of the pupils a fair chance to get to grips with the piano. They will all be of mixed abilities which would make it difficult to attend to their individual needs'. [R: 590]

It seems likely that this idea underlies the reason for all the teachers preferring to give individual piano lessons.

Lesson Content

The different and varying elements of piano lessons were explored. Respondents were asked to identify from a list of 22 which elements they included in lessons with most pupils. A six point Likert scale (very frequently, frequently, sometimes, infrequently, very infrequently and never) provided the framework for answers. In addition, an open text box was provided for any other elements or qualifications. The number of respondents for each element varied between a maximum of 453 (aural training) and a minimum of 424 (games). Given the complexity of the question this was a positive

respondent rate and only one teacher left a comment regarding the difficulties she met with trying to answer it:

'There is a huge degree of overlap in these elements and I find it difficult to distill the amount of emphasis I place on each one' [R: 223]

Lesson elements summary

In this section a summary of the responses to the question is given, followed by a more detailed examination of the different elements and their use in lessons. Finally, comparisons will be made to establish whether the main elements were the same across the different age groups and teaching experience of the teachers.

Majority of teachers agreed that pieces, note reading and scales were essential ingredients of most lessons, with the use of a tutor book, sight-reading and technique also very widespread. In addition, modelling to the pupil and theory were relatively common. The less highly rated elements were composition, internalisation, improvisation, sight singing, singing, playing by ear and games. The seven lesson elements that made up the middle group were; musicianship, aural training, listening skills, musical knowledge and history, studies and exercises and memorisation (table 6.8).

TABLE 6.8: WHICH OF THE FOLLOWING ELEMENTS DO YOU INCLUDE IN LESSONS WITH MOST PUPILS?

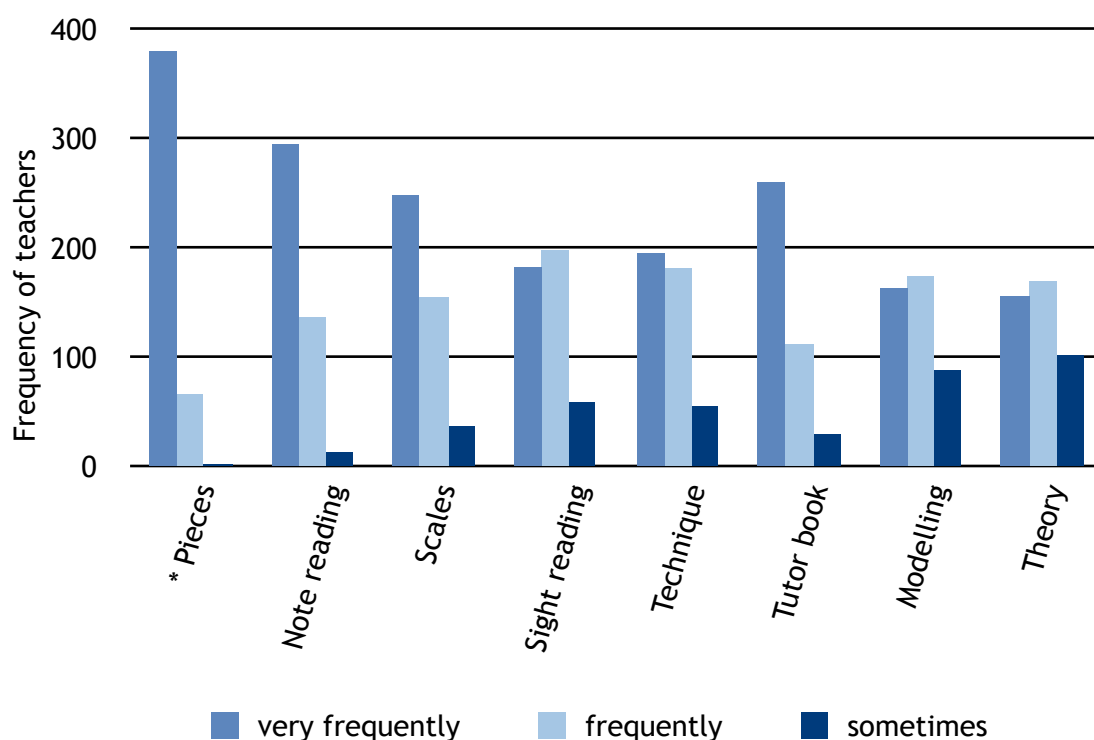
Lesson elements	*		n	Mean	Std. Deviation
	Minimum	Maximum			
Pieces	1	6	449	5.83	0.43
Note reading	1	6	450	5.59	0.65
Scales	1	6	450	5.40	0.82
Tutor book	1	6	432	5.30	1.16
Sight reading	1	6	447	5.23	0.78
Technique	1	6	447	5.22	0.87
Modelling	1	6	447	5.04	0.95
Theory	1	6	447	5.01	0.93
Musicianship	1	6	442	4.91	1.01
Aural training	1	6	453	4.71	0.93
Listening skills	1	6	444	4.68	1.05
Musical knowledge and history	1	6	448	4.63	0.97
Studies and exercises	1	6	439	4.62	1.12
Memorisation	1	6	437	4.15	1.17
Duets/trios	1	6	436	4.02	1.25
Games	1	6	424	3.98	1.28
Playing by ear	1	6	438	3.93	1.27
Singing	1	6	429	3.69	1.35
Sight singing	1	6	439	3.59	1.25
Improvisation	1	6	433	3.58	1.33
Internalisation	1	6	427	3.51	1.51
Composition	1	6	426	3.11	1.23

* 6 = *Very frequently*;

* 1 = *Never*.

The most frequent elements of lessons

As identified above the most frequent elements of lessons were pieces, note reading, scales, tutor book, sight reading, technique, modelling and theory (figure 6.9).

FIGURE 6.9: THE MOST FREQUENT ELEMENTS OF LESSONS

**for n numbers see Table 6.8.*

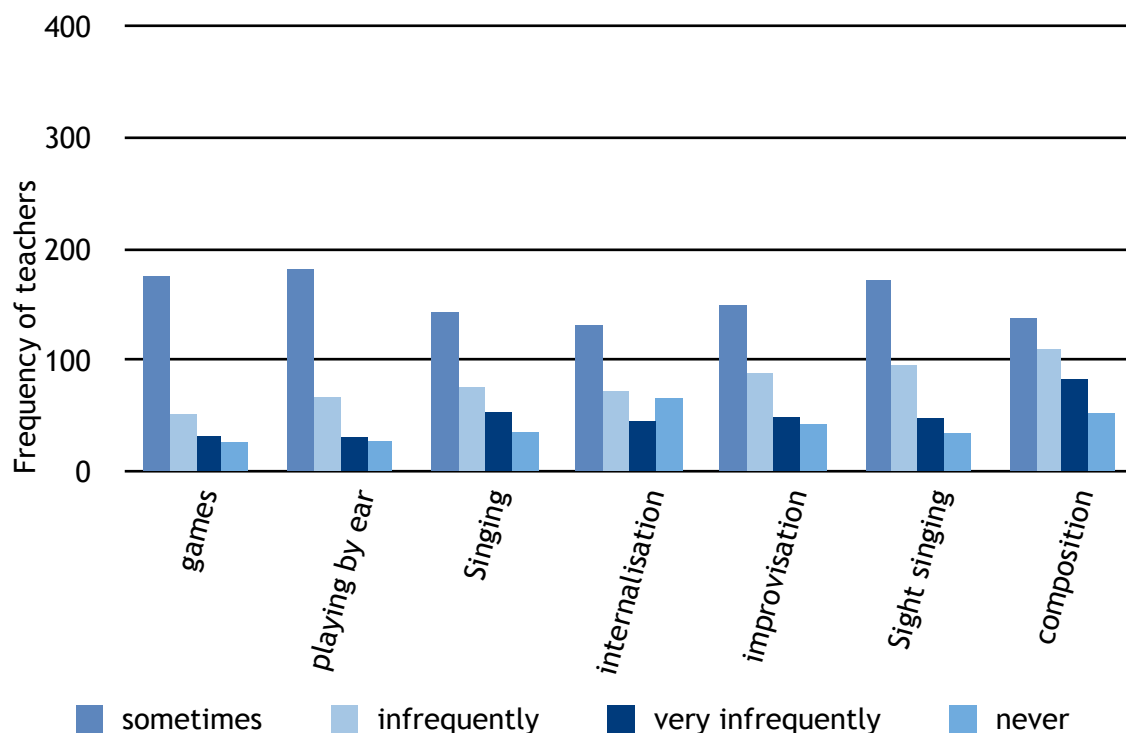
With a single exception, all the teachers (99.8%) agreed that pieces were frequently included in piano lessons. Within this figure, 85% indicated that pieces were a very frequent element of lessons. Note reading was the second most frequently included element with 95.6% of teachers using it very frequently (65.6%) or frequently (30.2%). The use of tutor books was acknowledged by 86.1%. These were used very frequently (60.2%) and frequently (25.9%) in beginners' lessons. The SD of 1.16 (mean = 5.30)

suggests that a few teachers were less reliant on it than the majority. The remaining five elements that were highly rated (scales, sight reading, technique, modelling and theory) had scores that were shared more evenly between very frequently and frequently.

The least frequent elements of lessons

At the bottom end of the frequency charts came seven elements; games, playing by ear, singing, internalisation, improvisation, sight singing and composition (figure 6.10). These all had in common the fact that the activities were adopted ‘sometimes’ in lessons by the largest proportion of teachers. In addition however, these elements were more likely to attract the negative responses of infrequently, very infrequently and never. Composition was the least frequently used element with 57.5% of respondents rarely including it in lessons. Internalisation and improvisation were also infrequently part of a lesson routine (42.9% and 41.3% respectively). Furthermore, sight-singing also attracted a relatively high negative response rate (40.3%).

FIGURE 6.10: THE LEAST FREQUENT ELEMENTS OF LESSONS

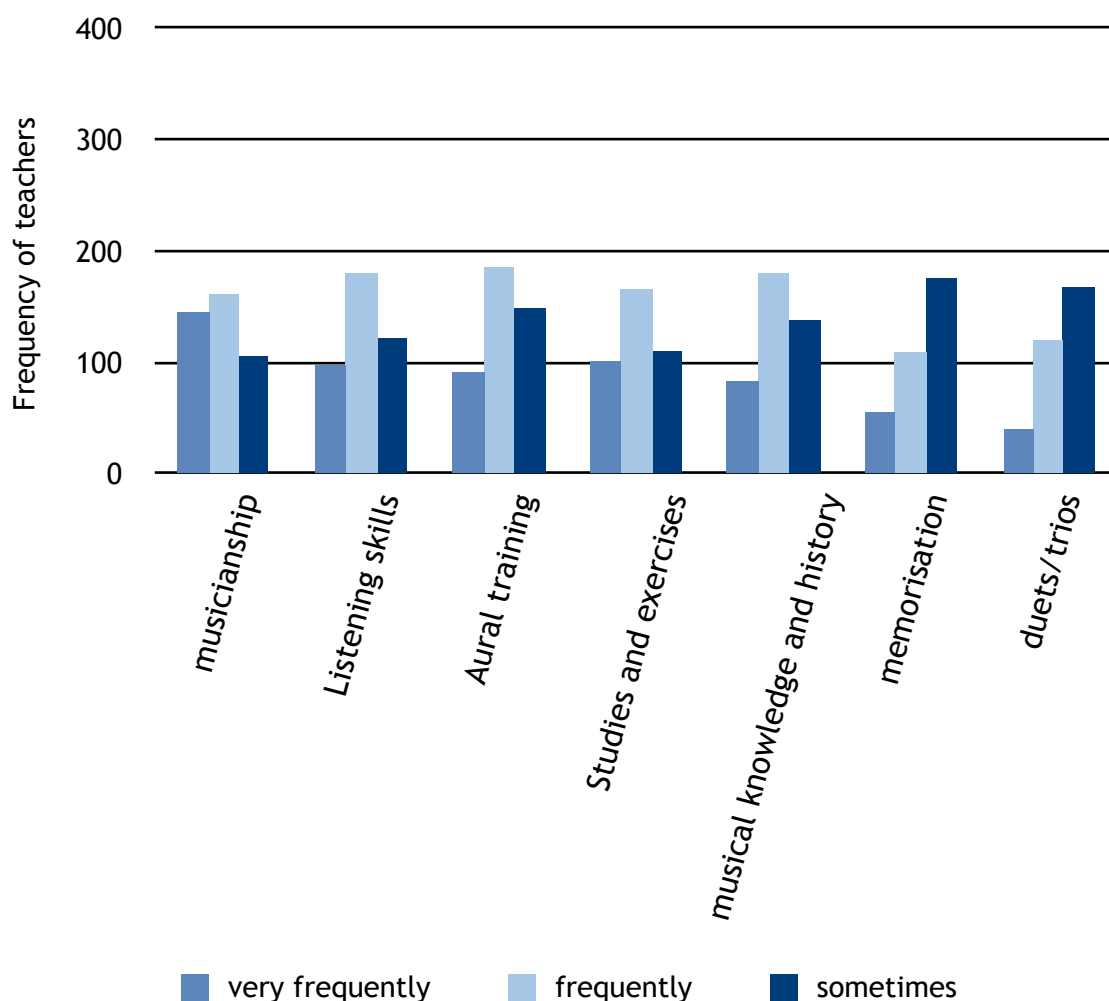


*for n numbers see Table 6.8.

Moderate rating elements of lessons

The final set of elements to be considered are those that scored moderately. These were musicianship, listening skills, aural training, studies and exercises, musical knowledge and history, memorisation and duets and trios. These elements were all acknowledged to be used frequently or sometimes in lessons with less emphasis on the very frequently category (figure 6.11).

FIGURE 6.11: ELEMENTS OF LESSONS GIVEN MODERATE RATINGS



**for n numbers see Table 6.8.*

Other elements

In addition to the 22 listed elements, an open response text box gave respondents the opportunity to elaborate on their responses or to mention additional elements. Fifty-three teachers took the opportunity to do this. These responses were coded into eight categories; clarification (26), tutor books (13) listening to recordings (3), practice strategies (3), accompanying skills (2), performing skills (4), discussion (1) and form, analysis and harmony

(1). Only comments from the first two categories, clarification and tutor books will be briefly presented here.

In the clarification category, additional points were made that aimed to clarify the approach taken to teaching a specific topic or topics. A few teachers pointed to a holistic approach in lessons:

'Each topic is an integral part of every lesson'. [R: 194]

'The nature of each lesson depends on the pupil's musical ability and progress, but whether they take the grades or not, every lesson incorporates theory, technique & musicianship'. [R: 421]

Others questioned the inclusion of several of the elements. One teacher stated:

'I do not teach singing therefore I use it only for aural and sight-singing for Higher Grade examination pupils'. [R: 267]

The second most frequent category (13) referred to tutor books, either specifying the tutor book used or mentioning the development of their own tutor book.

'I often write my own exercises / pieces / theory and composition exercises based on the pupils needs and learning styles'. (R: 365).

Commonalities and differences

Overall, the teachers in the survey demonstrated a common approach to the elements at piano lessons. Pieces appeared to be the central feature of all lessons and unsurprisingly strong, positive correlations were found

between pieces and: note reading ($r = .40, p < .001$), scales ($r = .25, p < .001$), sight-reading ($r = .23, p < .001$), technique ($r = .17, p < .001$), theory ($r = .18, p < .001$), tutor book ($r = .23, p < .001$) and musical knowledge and history ($r = .16, p < .001$). Slightly less strongly but still with a positive relationship towards pieces were: studies and exercises ($r = .12, p < .011$), modelling ($r = .11, p < .021$) and listening skills ($r = .12, p = .008$). This indicates that for all of the teachers these elements were a major feature of piano lessons. Little variance was found when comparing the elements of lessons by teachers' age or qualifications.

Providing Performance Opportunities

Performance is often considered to be an integral part of learning an instrument; Westney writes that performance is 'the crucial culminating step of the learning process, the capstone experience that pulls it all together' (2003, p. 139). The Piano Survey 2010 was concerned with finding out how teachers provide students with performance opportunities. Using a 5 point Likert scale (strongly agree, agree, neither agree or disagree, disagree and strongly disagree) respondents were asked to rate their approach to grade examinations, concerts organised by the teacher, informal playing events and external concerts and festivals (table 6.9).

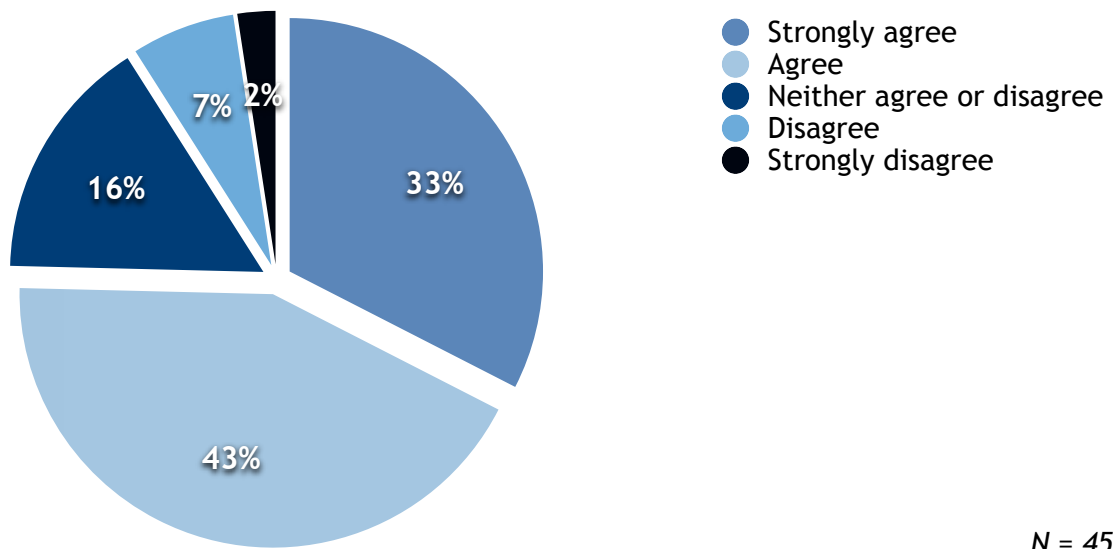
TABLE 6.9: OPPORTUNITIES FOR PUPILS TO PERFORM

	*Min.	Max.	n	Mean	SD
Grade exams are a regular feature of my teaching	1	5	456	3.95	0.99
My pupils play regularly in concerts I organise	1	5	446	3.18	1.32
My pupils play regularly in informal playing events and workshops	1	5	445	3.06	1.10
My pupils play regularly in concerts and festivals	1	5	443	3.02	1.12

*1 = strongly disagree: 5 = strongly agree

The first statement asked teachers to indicate whether grade examinations were a regular part of their teaching. As was pointed out in Chapter 3, exams have played an important role in lessons in the past so it was unsurprising that a very positive result emerged with a mean of 3.95 and a SD of 0.99. Three quarters of respondents to this question agreed or strongly agreed with the statement, and only 9% disagreed. A further 16% neither agreed or disagreed (figure 6.12).

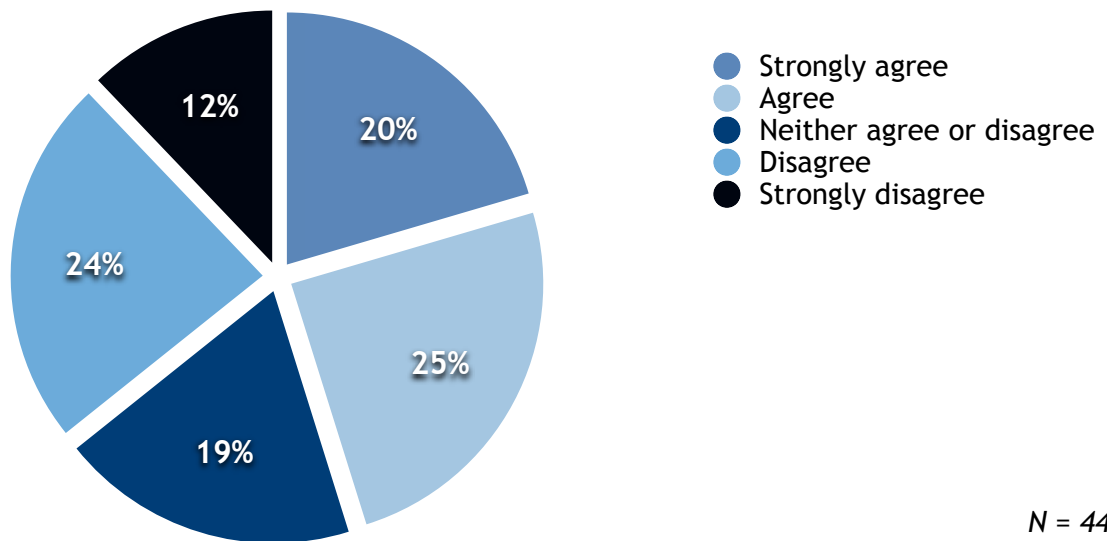
FIGURE 6.12: GRADE EXAMS ARE A REGULAR FEATURE OF MY TEACHING



N = 456

The second statement concerned pupils' opportunities to play regularly in concerts organised by the teacher. The mean dropped to 3.18 (SD 1.32) and only 45% percent of teachers agreed that this was something they did regularly; moreover, 36% disagreed with a further 19% undecided (figure 6.13).

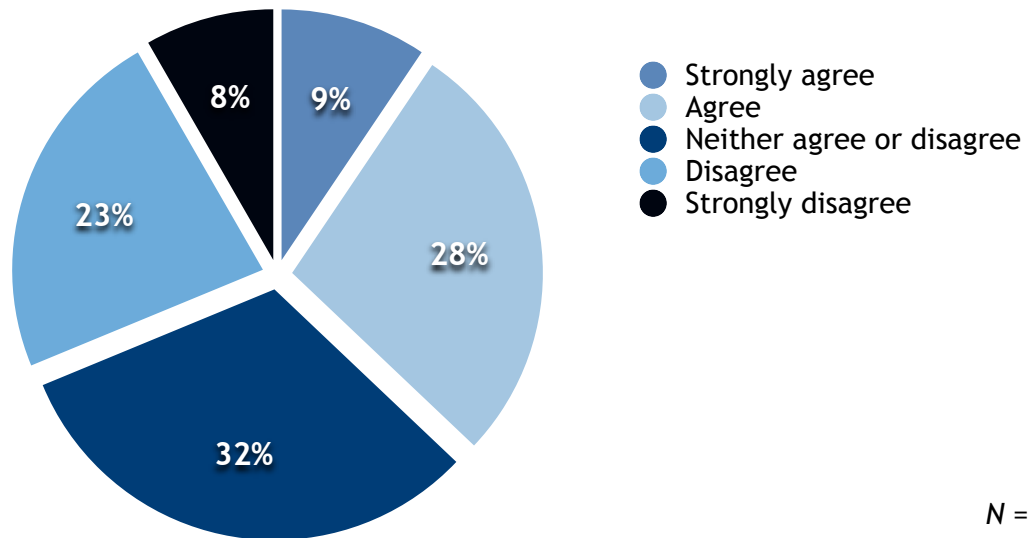
FIGURE 6.13: MY PUPILS PLAY REGULARLY IN CONCERTS I ORGANISE



N = 446

The third section of the question asked teachers to agree or disagree with the statement that pupils played in informal playing events and workshops. The mean was 3.06 (SD 1.10). Overall, there were few teachers who strongly agreed or strongly disagreed. Instead the answers were split evenly between those who disagreed (31.2%), agreed (37.1%), and neither agreed or disagreed (31.7%) (figure 6.14).

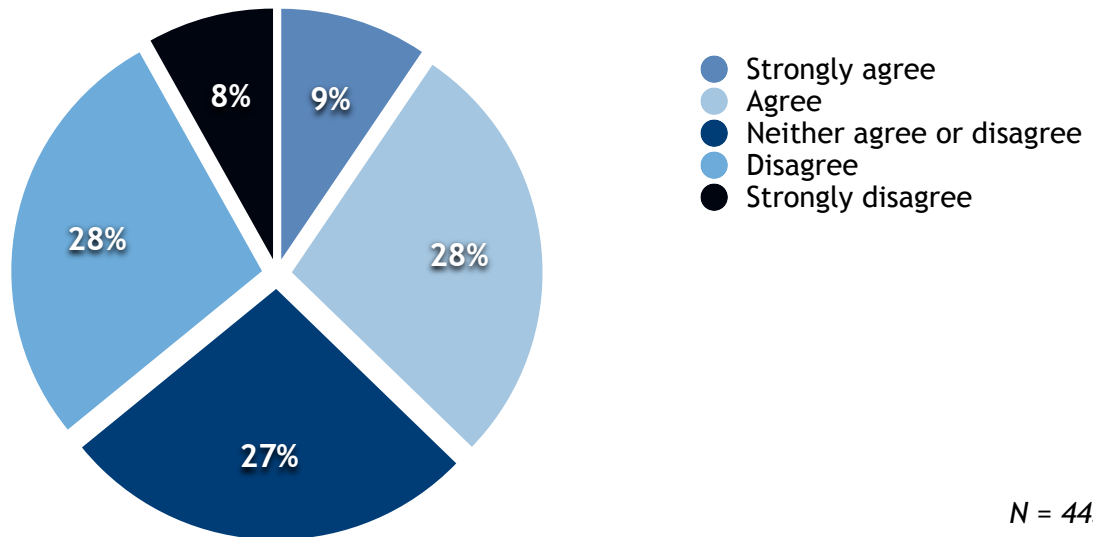
FIGURE 6.14: MY PUPILS PLAY REGULARLY IN INFORMAL PLAYING EVENTS AND WORKSHOPS



N = 445

The final statement, which asked whether pupils played regularly in concerts and festivals, was similar in responses; the mean was 3.02 (SD 1.12) and teachers opinions on the matter were all very close (disagree, 27.8%, neither agree or disagree, 26.9% and agree, 27.8%) (figure 6.15).

FIGURE 6.15: MY PUPILS PLAY REGULARLY IN CONCERTS AND FESTIVALS



In order to establish whether the age, years of experience or qualifications of teachers made any difference to their approaches to exams or performances correlations were carried out. There was broad similarity in the profile of all of the teachers with the age and qualification level of teachers having little effect on their use of exams or concerts. The only positive and significant relationship that emerged was when the number of years teaching was correlated with the use of informal playing events and workshops ($r=.141$, $<.003$) and the use of concerts and festivals ($r=.163$, $<.001$). Both of these were highly significant and indicated that the greater the length of teaching experience the more likely teachers were to use alternatives or supplements to the exam system.

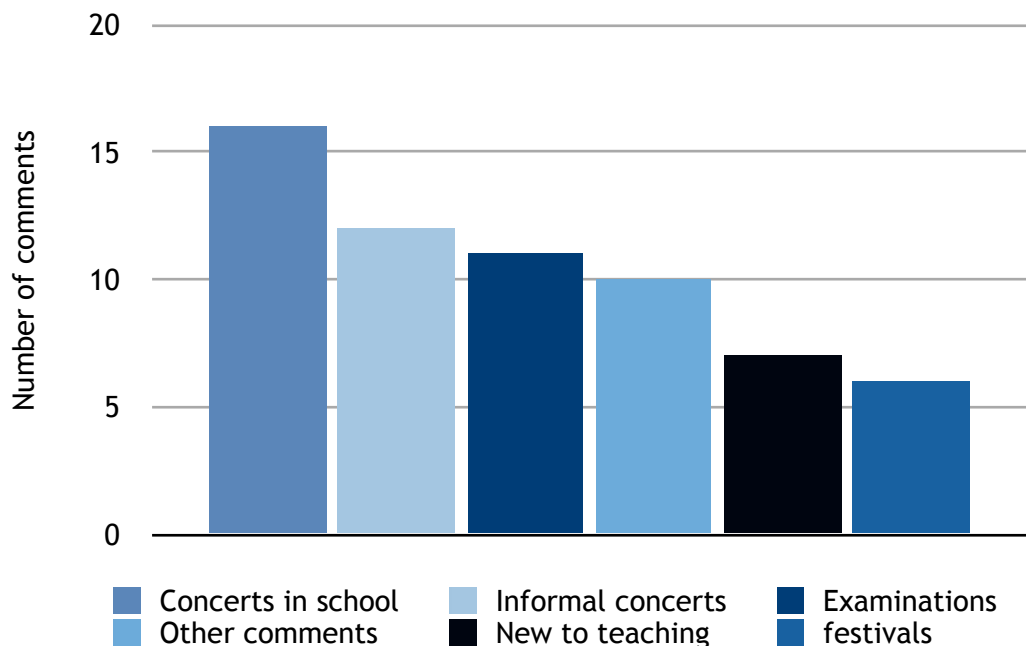
In order to establish what effect the predominance of exams had on the content of piano lessons, a series of correlations were carried out between

teachers' agreement on their use of exams and the level of agreement regarding the use of various lesson elements. A moderate, positive relationship was found between the extent to which teachers agreed with the use of exams and the extent to which they agreed that they used many of the most popular elements of lessons including; tutor books ($r=.293$, $<.001$), note-reading ($r=.173$, $.001$), scales ($r=.336$, $<.001$) and sight-reading ($r=.259$, $<.001$). The use of tutor books will be discussed in the following chapter. However, the remainder of these elements all form some part of the requirements for an instrumental exam. Contrary to these findings, correlations were also carried out on the use of exams and the least popular elements of lessons. As none of these elements form part of the exam syllabus it was unsurprising that strong, negative relationships were uncovered; internalisation ($r= -.213$, $<.000$), playing by ear ($r=-.142$, $<.003$), and improvisation ($r=-.114$, $<.017$).

Supporting comments

Fifty-seven teachers left supporting or elaborating comments. These were coded according to frequency using a content analysis approach (see methodology) and placed into six different categories; concerts in school, examinations, new to teaching, informal concerts, festivals and other comments (figure 6.16). Some teachers commented on more than one aspect. As many of these points arise in other parts of the research they are referred to only briefly here.

FIGURE 6.16: OTHER SUPPORTING COMMENTS FOR PERFORMANCE



N = 57

Concert opportunities in school was the most frequent response:

'My school piano students play frequently at concerts etc'. [R: 350]

'Some of my pupils may play in some events (at school for example) but not regularly'. [R: 267]

The graded exam system also attracted a few qualified comments:

'Grade exams are useful but not absolutely essential, and don't suit all pupils'. [R: 459]

'Examinations are regularly taken only as an adjunct, as an additional goal for younger students and at the diploma stage for those aiming for the profession. They have never been the dominant aspect of my teaching'. [R: 238]

A small number of teachers, new to teaching, had aspirations to put on concerts in the future:

'I am wanting to organise concerts, very much so. I will be including this but as a fairly new teacher I am still "collecting" pupils'. [R: 357]

Informal playing opportunities were mentioned by some:

'I would occasionally encourage them to play to each other in the overlap between lessons and always try to arrange a get together before exams in order to meet and play to each other'. [R: 173]

Playing in festivals received a mixed response with some negative comments:

'I am not a great fan of festivals, bad experience had previously and much too judgmental for my tastes'. [R: 592]

Other comments covered a broad spectrum of playing events such as the local church and raising money for charity.

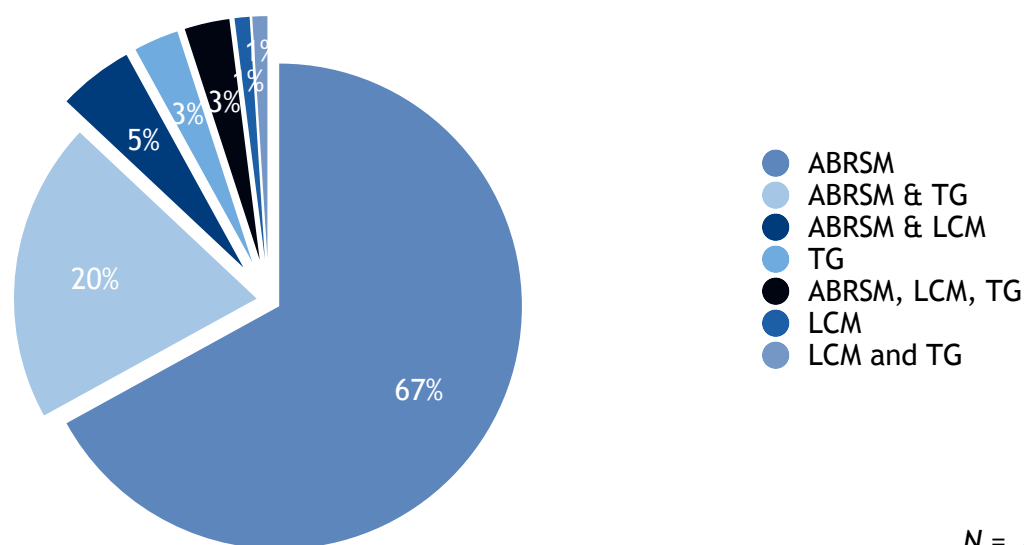
Exam board preferences

A clear thread regarding exams has already emerged from the data. The last question in this section on Piano Teaching Information asked respondents to indicate which exam boards they used. The focus was on the three main instrumental exam boards; ABRSM (Associated Board of the Royal Schools of Music); London College of Music (LCM) and Trinity Guildhall (TG) with an additional text box allowing for additional exam boards or comments.

6. COMMON TEACHING PRACTICES; PUPILS AND LESSONS

There were 439 respondents to this question and the ABRSM proved to be by far the most popular (figure 6.17), and was used by nearly 95% of all teachers. Furthermore, two-thirds (67%) of all respondents exclusively used the ABRSM system in contrast to a mere 3% reporting sole usage of Trinity Guildhall exams and 1% the London College of Music. Just over a quarter of teachers (28%) used ABRSM exams in tandem with Trinity Guildhall (20%), 5% combined ABRSM exams with London College of Music and 3% used all three exam boards. A few teachers (19) used the additional text box to give information about other exam boards used. The most popular of these was Rock School used by 11 teachers, the Victoria College of Music which was referred to by 6 teachers and the National College of Music which received just 2 mentions.

FIGURE 6.17: TEACHERS' EXAM BOARD PREFERENCES IN PERCENTAGES



Summary

The research question underpinning this chapter was concerned with finding out about common teaching practices amongst piano teachers. In particular data referring to the ages and standards of pupils, common elements used in lessons and the provision of performance opportunities were presented. Overall, it appears that there are many common teaching practices shared by piano teachers of all ages, qualifications and years of teaching experience. Three quarters of all respondents had 29 or less pupils with an average of 22 pupils per teacher. Unsurprisingly, the respondents who had been teaching for longer had more pupils than those in the first few years of teaching.

The total number of pupils taught was 9,963. There was a clear dominance of primary aged pupils who accounted for 44% of this total; furthermore, over half of these were between beginner to grade 1 standard. A further 36% of

6. COMMON TEACHING PRACTICES; PUPILS AND LESSONS

students were secondary aged pupils and the majority of these fell in the 12-14 years old category with a standard of between grades 2-3. Adult students represented a healthy 18% of the total and most teachers had a few adult pupils. In a similar way to the primary aged children, adult numbers were dominated in standard by beginners followed by pupils at grades 2-3. Tertiary aged pupils were the only age range to have more pupil numbers at the higher grades. All other ages showed a drop in numbers at the more advanced levels.

The one-to-one teaching situation completely dominated teaching with group lessons rarely given. The small number of group lessons given appeared to focus more on teaching musicianship rather than pianism.

When asked about the content of piano lessons all of the teachers (with one exception) agreed that pieces dominated. Also frequently taught alongside pieces were note-reading, scales, tutor books, sight-reading and technique. Improvisation, internalisation, sight-singing, playing by ear and composition were not as frequently taught and only a handful of teachers acknowledged these activities were a regular part of piano lessons. The age of the teacher or the number of years they had been teaching made little difference to what was included in lessons.

Seventy-six percent of all of the teachers used the instrumental exam system regularly as a performance opportunity, indicating that the exam syllabi had a significant impact on what was included in lessons. Many of the frequently used elements, in particular scales and sight-reading are part of

instrumental exam requirements whilst the less popular lesson elements of internalising, improvising and playing by ear do not form part of the exam structure. The provision of other performance opportunities for piano pupils was mixed although 45% of the teachers did acknowledge that they organised concerts for their students. Generally, there was a tendency for those with longer teaching experience to be more pro-active in the organising of concerts and other performance opportunities.

With primary aged beginners dominating the population of piano pupils the next chapter will turn to finding out more about this significant group of piano students.

7. TEACHING BEGINNERS

Introduction

It has already been shown that the majority of pupils taught by respondents were in the primary age range and were pre-dominantly beginners to Grade 2 standard. In fact, 93.2% of all respondents confirmed that they taught the piano to children up to the age of 10 with just 6.8% indicating they did not teach this age range demonstrating that teaching beginners had an important part to play in these piano teachers' studios. In this chapter, common teaching practices with direct reference to teaching beginners will be presented, alongside the attitudes and beliefs of teachers. This is in order to answer the fourth research question:

‘What common teaching practices, attitudes and beliefs do modern piano teachers hold when teaching young beginners?’.

The chapter will begin by exploring the musical skills that teachers believe young pupils bring with them to their first lessons. The different elements that are covered in early lessons will then be presented. A preliminary analysis of piano tutor books will be undertaken and teachers' attitudes to the most popular tutor books presented and discussed.

Musical Skills Beginners bring to their First Piano Lessons

Teachers were asked what musical skills they thought ‘average’ beginners brought to their first piano lessons. Three hundred and sixty-four responses were made to the question with the vast majority indicating a wide range of skills. Only 25 teachers queried the use of the word ‘average’, and often their

comments pointed out that the range of abilities varied so widely that the average beginner was impossible to define:

'Varies too widely for an average'. [R: 221]

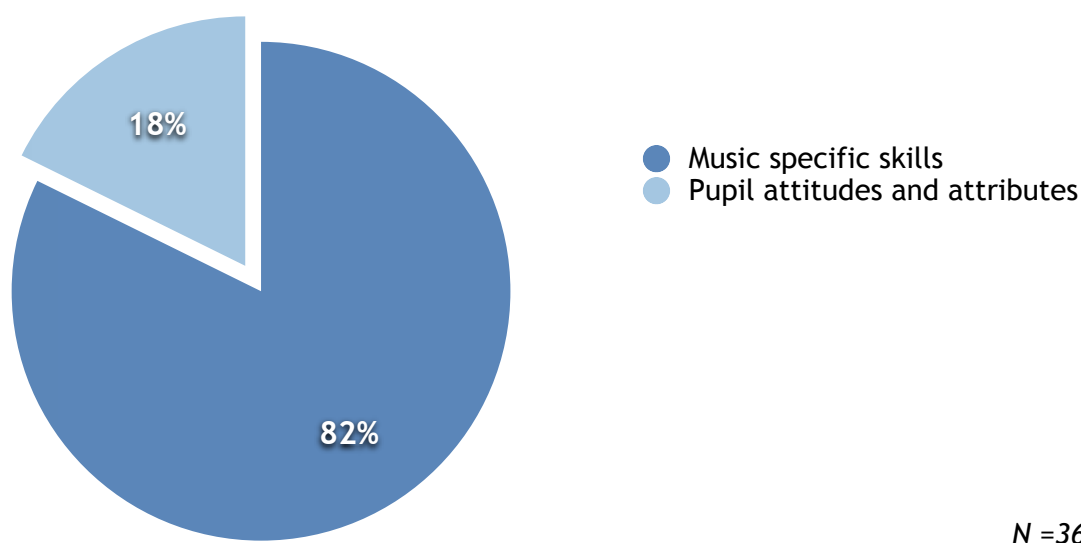
The question was an open-ended one with respondents encouraged to state as many skills as they thought applicable. Some responses were quite extensive and most contained a multiple list of skills. It was expected that the skills would cover musical attributes such as having a rhythmic sense and the ability to sing, however, a number of teachers included more general skills and moreover, mentioned the attitudes and attributes of pupils. After the creation of an initial coding framework two main areas emerged that between them contained five broad categories.

The first area dealt with the original subject of the question, musical skills, and unsurprisingly contained the majority of comments with 82% of codes applied. It included musical skills, aural and creative skills and descriptions of previous musical experience. The second area accounted for the remaining 18% and encompassed all references to pupil attitudes and attributes; pupil attitude, cognitive skills and physical skills. There were 1,064 coding instances in total (table 7.1 and figure 7.1).

TABLE 7.1: CODING CATEGORIES FOR BEGINNERS' MUSICAL SKILLS

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
MUSIC SPECIFIC SKILLS	
1. Musical skills	<ul style="list-style-type: none"> • Rhythmic awareness • Singing ability • Pulse • Sense of pitch • High/low sounds • Comparatives (louder/quieter, faster/slower)
2. Aural and creative skills	<ul style="list-style-type: none"> • Listening/aural • Informal skills/musical ear • Copy/imitate • Imagination and creativity • Improvisation
3. Previous musical experience	<ul style="list-style-type: none"> • Previous instrumental experience • No previous musical skills
PUPIL ATTITUDES AND ATTRIBUTES	
4. Pupil attitude and attributes	<ul style="list-style-type: none"> • Willingness to learn • Love of music • Natural ability
5. Cognitive skills	<ul style="list-style-type: none"> • Memory for music • Concentration • Reading abilities • Musical notation • Pattern recognition
6. Physical skills	<ul style="list-style-type: none"> • Physical co-ordination • Dance • Finger co-ordination

FIGURE 7.1: MAIN CODING AREAS FOR MUSICAL SKILLS BELIEVED TO BE BROUGHT BY PUPILS



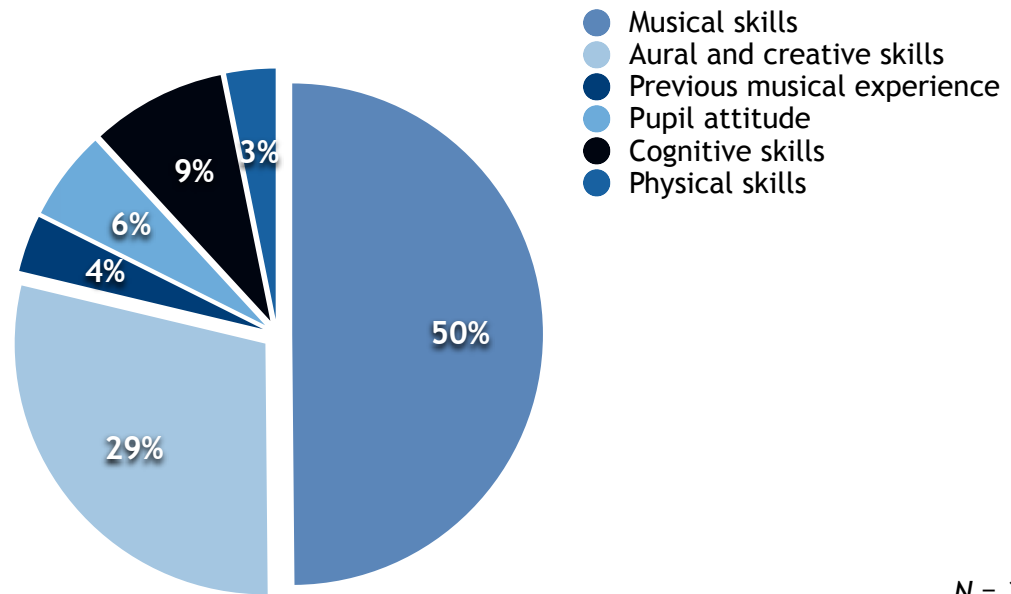
As the survey question asked the teachers about the musical skills of pupils it was unsurprising that the greatest number of comments made were in this category (50%/518). The second most popular category, which has been categorised as ‘aural’/creative skills’ was also well represented (29%/300).

The remaining 5 categories were less frequently found; previous musical experience, 4%/38; pupil attitude, 6%/60; cognitive skills, 9%/90; and physical skills, 3%/33 (figure 7.2). Each of these areas will now be examined in further detail and the elements of each identified.

Music Specific Skills

As already stated this area accounted for the vast majority of the responses and was sub-divided three ways; musical skills, aural and creative skills and previous musical experience.

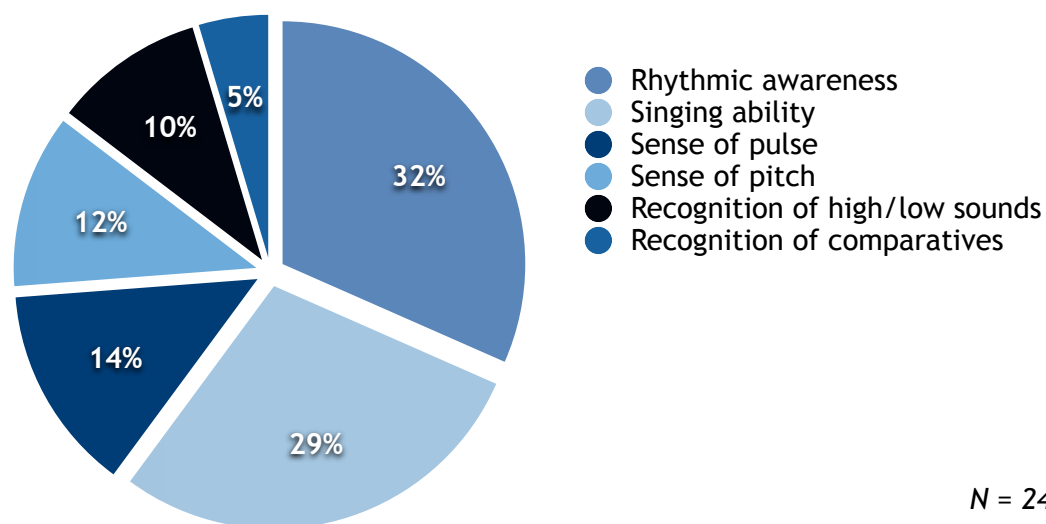
FIGURE 7.2: PERCENTAGE OF RESPONSES ACCORDING TO 5 MAIN CODING CATEGORIES FOR MUSICAL SKILLS BEGINNERS BRING TO 1ST LESSONS



Musical skills

Fifty percent of all the responses given (518 coding instances in total contributed by 247 teachers) referred to specific musical skills and concepts that the teachers believed young beginners brought to their first piano lesson. During the categorisation process these were identified as replies referring to; ‘rhythmic awareness’, ‘singing ability’, ‘pulse’, ‘sense of pitch’, ‘high and low sounds’ and two other musical comparatives, ‘louder/quieter’ and ‘faster/slower’ (figure 7.3).

FIGURE 7.3: MUSICAL SKILLS TEACHERS BELIEVE PUPILS BRING TO FIRST LESSONS



Thirty-two percent of the references (164 instances) were regarding ‘rhythmic awareness’. Children having a ‘sense of rhythm’ was a common phrase with 47 instances of the phrase in total. Some differences did emerge between teachers’ opinions as to the quality of this sense of rhythm:

‘A vague sense of rhythm’. [R: 107]

‘Basic sense of rhythm’. [R: 366]

‘Good sense of rhythm’. [R: 489]

‘Sense of rhythm from dance etc’. [R: 357]

‘A great sense of rhythm’. [R: 54]

‘An innate sense of rhythm’. [R: 127]

These responses perhaps show a degree of confusion in teachers’ minds over the meaning of the phrase ‘a sense of rhythm’ although there were some references where respondents attempted to clarify the meaning:

'Clap in time (sense of rhythm)'. [R: 137]

'Sense of rhythm, ie ability to clap in time'. [R: 557]

'A sense of rhythm (clapping, marching, dancing)'. [R: 339]

There were, in addition, many other references to the rhythmic attributes that children bring to their first lesson:

'Rhythm awareness'. [R: 479]

'Ability to feel rhythm'. [R: 397]

'Clapping a rhythm' [R: 522]

'Basic rhythmic intuition'. [R: 423]

'Natural rhythm'. [R: 197]

A few of the teachers referred to rhythm in the sense that pupils were able to clap back rhythm patterns without necessarily understanding the concepts or principles behind this:

'Most (but not all) can clap back a rhythmic pattern' [R: 354]

'Ability to imitate vocally and/or rhythmically'. [R: 449]

The lack of clarity in many of these responses indicates that the concept of rhythm and what it means to have a 'sense of rhythm' is an area that requires further investigation.

Singing was another area that teachers frequently mentioned (29%/147). Although often a passing reference, there were several teachers who thought that:

'Most can sing'. [R: 481]

'Almost all children can sing'. [R: 289]

Twenty-five referred specifically to children's 'singing ability' however there were some differences of opinion as to the range and competence of this. One teacher said that pupils come to their first piano lesson with:

'An unselfconscious ability to sing'. [R: 299]

whilst another wrote about children having:

'The ability to sing or hum a tune'. [R: 379]

A number of teachers believed that the situation regarding singing was more complex and several qualified their statements:

'Ability to sing to a certain extent'. [R: 220]

'An ability to sing (may not be "in tune")'. [R: 409]

'An ability to sing (possibly depending on school attending!)'. [R: 363]

A number of the responses mentioned nursery rhymes and other songs as being music that children often knew:

'A song bank of nursery rhymes'. [R: 227]

'Singing (knowledge of nursery rhymes, popular songs, disney songs, songs from musicals)'. [R: 160]

whilst another stated that:

'Most can sing a few notes in tune of something they know'. [R: 434]

In a similar fashion, rather than being able to sing whole tunes some teachers thought that children could copy or echo notes that were given to them:

'Sing back sounds'. [R: 484]

'Simple echo singing'. [R: 375]

'Singing back notes/simple tunes (varying abilities here)'. [R: 137]

A sense of pulse accounted for 14% of musical skills and was referred to by 71 teachers. Terminology again sometimes lacked clarity here, and pulse and beat were terms that often appeared to be interchangeable. There were a number of references (21 in total) to children having a sense of pulse or beat and the majority indicated that this was a skill that most children brought with them. There were however some differences of opinion on how developed this was, as can be seen from these extracts:

'Good sense of pulse'. [R: 249]

'Some sense of pulse though not necessarily know what it is'. [R: 373]

'Older children (9-10) will usually have a well established sense of pulse'. [R: 404]

'Sometimes a good sense of beat although this often needs development in younger children'. [R: 225]

'Very few have a steady sense of pulse'. [R: 354]

Other references to pulse or beat mentioned having a feeling of the pulse or an awareness of the pulse:

'Basic awareness of pulse'. [R: 255]

'An ability to feel a basic pulse'. [R: 441]

There were several teachers who were of the opinion that pupils had some ability to move in time to the pulse or beat, usually specifying a body movement of some sort:

'Ability to move body to the pulse of the music'. [R: 110]

'Marching in time'. [R: 337]

'Most pupils have some ability ... to walk around the room in time to music (and therefore can feel some kind of pulse)'. [R: 487]

Finally some teachers implied some awareness of beat or pulse through activities such as clapping or counting regularly:

'Ability to count regular beats'. [R: 244]

'Count beats'. [R: 523]

'Clapping beat'. [R: 375]

'Clapping in time'. [R: 274]

For the purposes of this study these specific references to counting beats have been included in this section of musical skills.

Eleven percent of teachers (60) believed that children brought some sense of pitch with them to their first lesson. This was often mentioned alongside pupils' ability to hear high and low sounds:

'Pitch (high and low)' [R: 522]

In the same way that having a 'sense of rhythm' was quite a common phrase there were a total of sixteen references to pupils having a 'sense of

pitch'. This was quite often qualified and responses ranged through 'basic' to 'good'.

'Very basic sense of pitch (high vs Low)'. [R: 103]

'Normally, some awareness of pitch'. [R: 225]

'A good sense of rhythm/pitch'. [R: 489]

One teacher implied that most beginners came to their first lesson with a good sense of pitch which, in her view, equated to being musical:

'Good sense of pitch (musical "ear")'. [R: 309]

whilst another made reference to:

'Sensitivity to pitch'. [R: 182]

A number of responses gave explanations as to where these pitch skills had developed from:

'Some degree of judging pitch... all acquired from listening to music and attempting to reproduce it through singing'. [R: 359]

'Many have done some singing and rhythm games at playgroup or nursery or school, and many have some sense of pitch and rhythm which can be developed'. [R: 311]

'Occasionally young children have not developed much sense of pitch, especially if they have not done much singing'. [R: 225]

The musical concepts of high and low have already been mentioned in relation to pitching ability although there were many separate references to them (10%/54). These ranged from simply being able to hear high and low

pitches on the piano to recognising and distinguishing the differences between them:

'Ability to hear different pitches'. [R: 418]

'Can hear if notes are of a high or low pitch' [R: 434]

'Tell the difference between high and low pitch notes' . [R: 22]

Some teachers went further than pupils just being able to hear and related both pitch and high and low sounds to the piano and the written notation:

'They can play high and low'. [R: 279]

'Most...have the mental / musical ability to link high / low in terms of pitch with what is written on the page'. [R: 487]

The final group of musical skills that were mentioned have been grouped together as the musical comparatives of faster/slower and louder/quieter. Only 5% (24) of teachers included these implying, perhaps, a perceived lack of importance for most. Some of the responses, however, were particularly specific in their replies:

'S/he can hear and identify: loud/soft, fast/slow, high/low (but sometimes described differently such as dark(low) and bright (high) etc'. [R: 66]

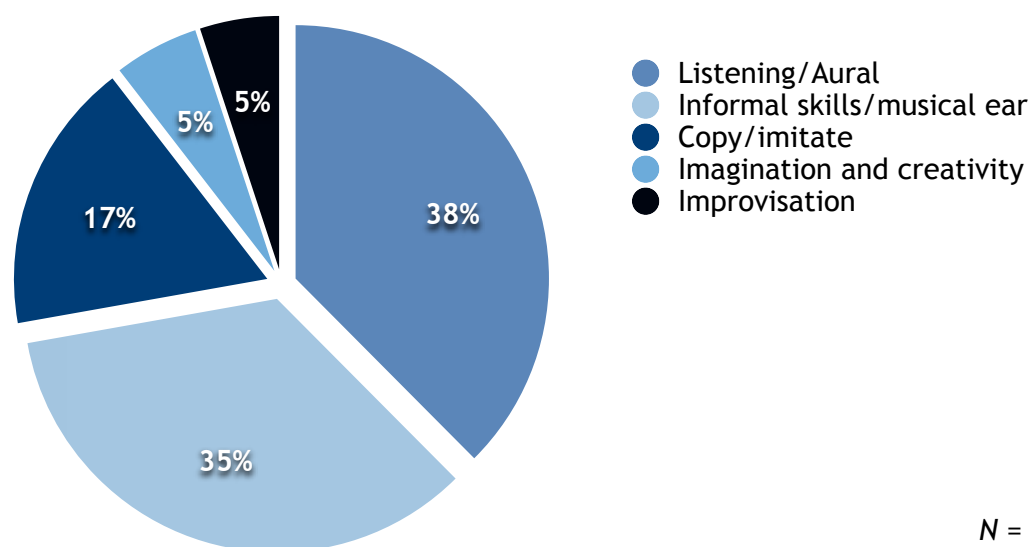
'Ability to identify different sounds and usually can explain how sounds differ (shorter, longer, louder, quieter etc)'. [R: 170]

'Ability to discern elements of music - tempo, dynamics, pitch'. [R: 459]

Aural and creative skills

The second largest category of responses accounted for 29% of the total and was grouped together under the heading ‘Aural and Creative Skills’. In this context ‘aural’ covered all types of listening activities, including focussed aural awareness. This consists of answers that referred to; ‘listening’ and ‘aural’ skills; ‘informal’ playing skills and a ‘musical ear’; ‘copying’ or imitating; the use of ‘imagination and creativity’ and finally ‘improvisation’ (figure 7.4).

FIGURE 7.4: AURAL/CREATIVE SKILLS - GROUPED RESPONSES TO THIS CATEGORY



There was often an overlap between these areas with 300 coding instances contributed by 98 teachers and many mentioned several skills in one answer:

‘The ability to play something, often worked out by ear or taught by a friend/family member. Aural, listening, improvisation,

imagination, often singing, memorisation, sometimes basic

knowledge of notation'. [R: 140]

As is evident, listening skills and aural skills were mentioned both separately and together in responses and between them attracted 104 remarks (38%); this was the third highest response (after rhythm and singing) for this entire question.

Listening in particular had 81 direct references and it was clearly one of the main skills teachers were expecting pupils to bring to their first lessons:

'Exposure to different types of music through parents' listening'.

[R: 178]

'Listening ability through story-telling and musical games at pre-school etc.'. [R: 345]

'Enjoyment of listening to music'. [R: 387]

'Hopefully pleasure in listening to music of some description!' [R: 179]

One teacher indicated that the development of her pupils' listening skills was not something she was prepared to leave to chance and she indicated the sort of programmes she was putting in place for this:

'I insist that my beginners have followed a listening programme prior to beginning tuition. This insures that aural/memory and ultimately technical skills quickly develop faster than average'. [R: 513]

Another teacher used the Suzuki approach to teaching and explained how that affected the development of pupils:

'S/he will have been listening to a variety of piano music, including daily exposure to the disc of Book 1 Suzuki. S/he will have been present at other childrens' lessons and know how they work to achieve the necessary skills to play. They will therefore have existing listening ability and musical memory of the music they are about to study'. [R: 333]

As well as the development of listening skills, there were 23 specific mentions of aural skills and abilities. A number of teachers referred to aural awareness whilst others specifically referred to pupils' abilities to hear and make distinctions between different sorts of sounds:

'Aurally, have heard lots of music'. [R: 132]

'Aural awareness (I have found all young beginners to have an innate ability to hear things in music, esp. if taught well)' [R: 166]

'Make aural distinctions (high/low/loud/quiet)'. [R: 218]

Many teachers were of the opinion that the aural and listening skills of pupils had developed through informal playing and learning. There were 68 responses that indicated that children were learning melodies from their environment, whether that was at nursery school, or through television and films or other members of the family.

'Listening skills, awareness of music from their home/ faith/ school environment'. [R: 161]

'Some listening experience, whether of family members' instrumental playing / singing, or of music heard on CD, radio and TV'. [R: 597]

'Aural recognition skills that they are unaware of but which can be tapped into [eg film and tv themes]'. [R: 201]

'The average beginner knows a few tunes whether it be nursery rhymes or pop songs or both'. [R: 33]

Furthermore, there were several references to pupils who were being taught simple tunes by adults or older siblings who were already learning:

'Knowledge of nursery rhymes and pop songs simple tunes learnt from siblings/parents etc.'. [R: 112]

'Mum/Dad or Grandparents have shown little things from their instruments'. [R: 92]

'Some have been consciously taught a tune by parents, the odd one has tried learning tunes from a keyboard function/coded/coloured systems'. [R: 217]

Being able to learn music informally in this way involved the facility to be able to copy and imitate the given model. Forty-eight teachers specifically remarked on this ability in children. Some of the references merely mentioned that pupils came to their first lesson with an:

'Ability to imitate'. [R: 220]

Others were more specific in regards to the limitations of that ability referring either to rhythmic copying skills, vocal imitation or, occasionally, playing skills:

'Ability to copy actions and sounds'. [R: 161]

'They can copy a short clapped rhythm'. [R: 248]

'Ability to imitate vocally and/or rhythmically'. [R: 449]

'Ability to copy tunes heard vocally or on an instrument'. [R: 496]

'Ability to learn (by rote) a short tune using 2 or 3 fingers'. [R: 398]

Finally, in this section dealing with ear-based and creative skills, there were just a few references to pupils coming to lessons with a sense of imagination and/or creativity and improvisation skills with 15 and 14 responses respectively.

Imagination and creativity were often mentioned together without any further explanations:

'Sense of imagination and creativity'. [R: 495]

although one teacher explained the reason that imagination was needed in her young pupils:

'Imagination (needs to remember the cartoon characters associated with memorising the intervals)'. [R: 309]

For a couple of teachers creativity was clearly something that was innate in pupils but needed bringing out:

'A capacity to be uniquely creative and with encouragement be able to express themselves'. [R: 379]

'Musical creativity - often untapped'. [R: 161]

Another teacher explained the sort of activity that would require the use of pupil's creative abilities:

'Creativity, i.e. children improvising around a story'. [R: 85]

Improvisation was referred to several times in a context where it was closely related to creative skills. In addition improvisation seemed to have close ties with informal learning. One teacher explained that she expected pupils to come to first lessons having:

'Messed about on piano and tried to play tune of own making'. [R: 476]

whilst others stated that pupils had:

'An ability to make up short tunes'. [R: 299]

or that:

'Most can pick out a tune and improvise, usually with one hand'. [R: 181]

As well as 'messing around' on a piano at home some teachers indicated that some children came to their first piano lesson with some previous musical experience and it is to this group that attention will now turn.

Previous musical experience

There were thirty-five teachers who referred to the previous musical experiences of pupils with a total of 38 coding instances. This accounted for just 4% of the coding applied.

The recorder attracted the highest number of responses in this section. It was sometimes associated with lessons at school and, as has been discussed in previous sections, comments often linked it to giving children an introduction to note-reading:

‘Ability to play a few notes on the recorder’. [R: 184]

‘Ability to play the recorder (in year 2)’. [R: 130]

‘Some can read music already from learning the recorder for example at school’. [R: 250]

‘Those that have learnt another instrument, e.g. recorder or violin may be able to read treble clef notes and have some understanding of timing’. [R: 248]

Several respondents considered that pupils who had already learnt an instrument had an advantage over complete musical beginners :

‘Previous instrument with some, which is a huge benefit most of the time’.

‘Those who’ve learnt other instruments might be considered to have a ‘head start’. [R: 80]

One teacher reflected however that:

'Piano tends to be a 'first instrument' for many young beginners'.

[R: 105]

Indeed 28 teachers not only believed that for many the piano was their first instrument but also thought that most children are musically naive:

'The average young beginner brings almost no musical skills to his first lesson'. [R: 99]

'In my experience most young beginners have very undeveloped musical skills'. [R: 548]

Several teachers in this section were of the opinion that they did not expect pupils to have any musical skills and that it was role of the teacher to help develop musicality in their students:

'Very little, as most beginners are hoping to become musical (or at least their parents are) whilst learning'. [R: 209]

'Often not very many. I think it is part of my job to teach young beginners basic musicianship, including singing, clapping rhythms of words, pulse awareness through movement and singing games, ear training, co-ordination skills, clapping an ostinato while singing a song, etc etc'. [R: 23]

As has been discussed 82% of all the codes applied related to music specific skills. Attention will now turn to the remaining responses that dealt with pupil attitudes and attributes.

Pupil Attitudes and Attributes

This next section will discuss briefly the other 18% of skills that have been grouped under the heading ‘Pupil attitudes and attributes’. The main coding categories for this were: pupil attitude and attributes, cognitive skills and physical skills.

Pupil attitude and attributes

There was a significant drop in the number of responses made in the remaining categories. Just 6% (54 teachers) alluded to pupil attitude which covered: willingness to learn, love of music, and what was referred to in several places as ‘a natural ability’.

The most prevalent attribute referred to with 46 comments was ‘willingness to learn’ and covered ‘enthusiasm’ and a ‘desire to learn’. In some cases enthusiasm referred to the overall musical experience whilst for others it was playing the piano that was the motivation:

‘Enthusiasm and a fresh open mind! (which contributes much to initial grasp of concepts and musical understanding)’ [R: 210]

‘Ability to show a willingness to learn’. [R: 123]

‘A desire to learn is all that is needed’. [R: 365]

‘The desire to learn is paramount’. [R: 308]

‘Their energy and intent to learn the piano’. [R: 37]

In addition, a few of the teachers (11 remarks in total) thought that pupils came to their first lessons with a positive attitude towards music. This was expressed in various ways with, once again, some comments referring to

music-making generally whilst a couple specified a particular regard for the piano:

'Love of music'. [R: 296]

'An appreciation of music'. [R: 150]

There were three remarks that referred to children having a 'natural ability'. For one teacher this encompassed both rhythm and singing:

'Natural rhythmic ability Natural ability to sing'. [R: 145]

and another made it clear that, although this was not found in every pupil:

'Sometimes there is a very natural ability there which has not been fired by any previous musical learning'. [R: 429]

Cognitive skills

The second category that emerged under the general heading of 'Pupil attributes and attitudes' concerned cognitive skills. In this instance this has been coded to cover: memory for music, concentration, reading abilities, musical notation skills and pattern recognition. This accounted for 9% of the overall codes with 90 coding instances in this category contributed by 64 teachers.

Seventeen teachers noted that, in their experience, children often brought good 'memory' skills with them and were often able to memorise short phrases or songs that were played in the lesson. In addition there were several remarks regarding children's capacity to remember tunes that they had heard before:

'Musical memory of tunes/songs and ability to recognise them and therefore pick them up quite quickly on the piano'. [R: 83]

'Longer-term memorisation, all acquired from listening to music and attempting to reproduce it through singing'. [R: 359]

The ability to 'concentrate' was referred to only 10 times. One teacher pointed out that:

'The concentration span at that age is not long'. [R: 505]

In a similar fashion another commented that for her most have the:

'Ability to concentrate and sit still'. [R: 90]

Skills that related to pupils' 'reading abilities' in one way or another were referred to 56 times and covered a range of skills including: literacy; numeracy, some ability to read music (referred here as musical notation), and the ability to spot patterns.

Twenty-three teachers referred to skills that were associated with literacy, whether this was specifically reading based or merely recognising or understanding the alphabet. The latter is clearly of some importance in piano lessons for without the ability to say at least the first seven letters of the alphabet learning the white notes on the piano is challenging. Eight teachers referred to this skill specifically:

'Knowledge of letters of the alphabet'. [R: 142]

Others made direct reference to children's reading ability and literacy skills. Two of the teachers qualified their comments:

'Hopefully reasonable reading ability and ability to count'. [R: 387]

387]

'Ability to read words is very useful (but not necessary)'. [R: 138]

A further 17 teachers referred specifically to children already possessing some knowledge of 'music notation' when they came to their first piano lesson. Many of the respondents who mentioned this were of the opinion that these skills had been developed at school, mostly as a result of learning the recorder or another instrument:

'Basic note reading from learning recorder at school'. [R: 177]

'Ability to read music from learning another instrument'. [R: 289]

One teacher explained that there were potential dangers, however, in assuming that notation learnt at school was fully understood:

'It is very rare that a new beginner can already read music: even those who can read a little usually have very limited experience (eg BAG on recorder) and I find it is 'false economy' to assume that this will help in the early stages of reading piano music'. [R: 345]

The rhythmic aspect of notation was referred to by 16 teachers who identified children's ability to count, with particular reference to being able to count the beat (1 2 3 4):

'Count beats'. [R: 523]

'Ability to count regular beats'. [R: 244]

These comments implied a familiarity with numbers.

The final section of this category on reading abilities was the capacity to spot ‘patterns’, and was identified by only 7 teachers. The importance of this skill was highlighted succinctly by one who observed that:

‘Pupils can show a wonderful expressive response to music but a lack of mathematical ability to see and interpret patterns and this can prevent them reading music competently’. [R: 276]

There was no clearly emerging consensus as to what pattern reading entailed. Answers ranged from the ability to read patterns on the page to copying patterns that were played:

‘Ability to copy rhythmic patterns’. [R: 69]

‘Ability to recognise similar and disparate patterns (musical form)’. [R: 132]

Physical skills

The final category that the coding process revealed related to comments about physical skills. These included dance, co-ordination or other physical movements and finally finger co-ordination. These areas accounted for only 3% of the overall total, and 29 teachers left 33 remarks between them.

There were ten references to dancing, mainly linked to having a sense of rhythm:

‘Sense of rhythm from dance etc’. [R: 357]

One teacher pointed out that there could be a gender issue here:

‘Dancing - most girls’. [R: 410]

Remarks about co-ordination largely referred to the hands and pupils' ability to get the two hands to work together:

'Physical coordination from game play'. [R: 132]

'Co-ordination and manual dexterity'. [R: 161]

'Good coordination between left and right hands'. [R: 309]

Dexterity and control is additionally mentioned with regard to the fingers:

'Coordination of finger movements'. [R: 138]

'They have some finger control - the 5 year olds more than the four year olds at first'. [R: 217]

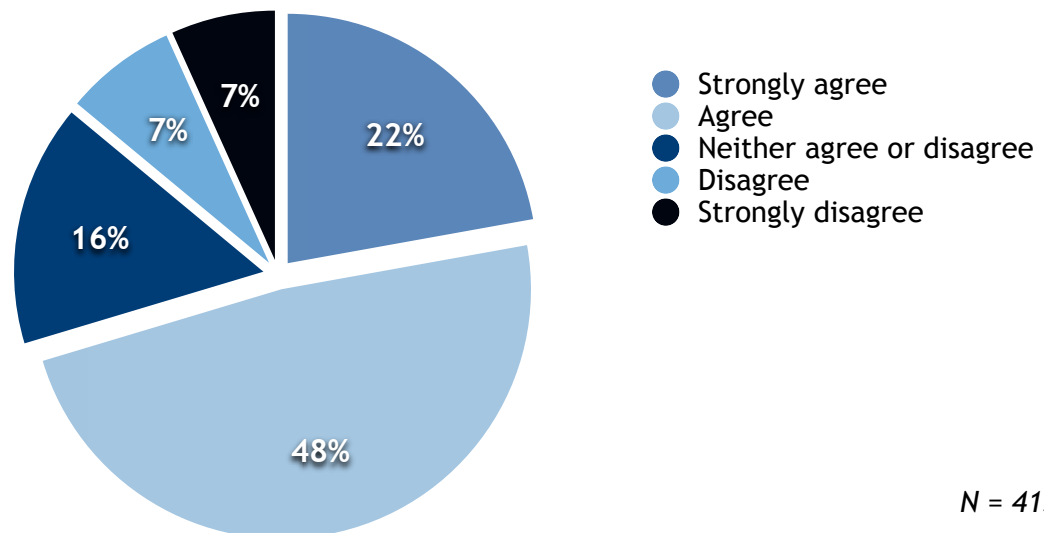
In summary, the vast majority of teachers indicated a belief that most pupils came to their first piano lesson with a variety of musical skills already in place. Rhythmic awareness and singing ability emerged strongly but other skills included an awareness of rhythm, an ability to sing, some aural understanding and a sense of imagination. Some teachers also referred to pupils willingness to learn and the benefits of various cognitive skills, including an ability to read. Having considered the various skills, both musical and non-musical, that teachers thought pupils brought to their first lesson, it is now time to consider the importance of teachers establishing the extent of prior musical knowledge.

Prior Musical Knowledge

Teachers clearly understood that the prior musical knowledge that pupils bring to lessons was important. Hallam (1998b) states that: "When a child begins to learn an instrument, ability and prior musical knowledge will affect

ease of learning and the time needed to achieve mastery of a task' (p. 118). To ascertain the strength of respondents belief in this teachers were asked to agree or disagree with the above statement using a 5-point Likert scale (strongly disagree, disagree, neither agree or disagree, agree, strongly agree). Seventy percent (292) agreed or strongly agreed with the statement and 14% (58) disagreed. A further 16% (65) were undecided (figure 7.5)

FIGURE 7.5: RESPONDENTS' LEVEL OF AGREEMENT OR DISAGREEMENT WITH THE IMPORTANCE OF PRIOR MUSICAL KNOWLEDGE



With prior knowledge considered to be important teachers were subsequently asked to indicate how they preferred to find out about the prior musical experiences of new pupils. Respondents were given six possible statements from which they indicated their level of agreement or disagreement on a 5 point Likert scale (1 = strongly disagree - 5 = strongly preferred). Teachers were able to give multiple answers to the question and in addition there was an optional text box for any supplementary or

alternative replies (table 7.2). There were 412 responses in total to this question with 38 teachers leaving additional information, some quite detailed in content.

Most teachers were in agreement that the predominant ways of finding out about new pupils were: talking to pupils, collecting information as lessons progressed and talking to parents (table 7.2). Talking to the class teacher was the least preferred approach. Teachers' responses to the statements will now be discussed in more detail.

TABLE 7.2: MEAN VALUES OF PREFERRED WAYS OF COLLECTING INFORMATION ABOUT NEW PUPILS

Preferred ways of collecting information	Mean	SD	Number of responses
Talk to pupils	4.40	0.778	403
Collect information as lessons progress	4.25	0.771	386
Talk to parent	4.03	0.822	386
Play games	3.76	0.979	356
Do some aural tests	3.53	1.16	362
Talk to class teacher	2.53	1.02	310

Finding out about Prior Knowledge

Talking to pupils during the first lesson was the most common approach with a mean value of 4.40 (SD.77) with 206 teachers strongly preferring this option. A further 178 indicated that this was their preferred option although interestingly there were few specific references to this in the additional comments:

‘Ask them to play to me, tell me why they gave up previously - what they'd like to be able to play’. [R: 298]

‘In general it is a mix of the above as I don't usually get to meet parents before the first lesson..so I start with the child and supplement what I find with subsequent information from the parents’. [R: 179]

A structured approach to finding out about a new pupil was mentioned twice:

‘I usually conduct a very informal chat at the very start and fill in a form which I have compiled to find out any musical background, their hobbies, best subjects at school and generally if they will have time to practise after school and how will they fit this in’.
[R: 429]

One of the teachers explained that she finds out what she wants to know through a non-instrument based activity with the new pupil:

‘We would sing a song...in the beginning it really demonstrates understanding’. [R: 136]

For most respondents, however, finding out the details about new pupils was less organised and often gleaned from how pupils reacted and approached their learning in subsequent lessons. This had a mean of 4.25 (SD .77) and 359 teachers preferred or strongly preferred this option:

'Children will pipe up with their experiences of e.g. instruments, or making up songs when it's relevant in lessons'. [R: 217]

'I find out only incidentally what musical experience they have - usually it is little or none. I actually prefer this!' [R: 408]

'See how they react to starting learning - i.e. how quickly do they pick it up'. [R: 480]

Finding out information from parents was only slightly less popular with a mean of 4.03 (SD .82) although interestingly, parents and their role dominated the comments in the additional text boxes:

'I always have a chat with the child's parents during the initial phone call to gauge their musical experience and ability. This helps me find and dig out which music I will use in the first lesson'. [R: 130]

'Parents will often tell us why they are signing up to lessons - why their child thinks they are musical/attended a group'. [R: 217]

Not all of the comments about parents were positive ones, with a few references to problems caused by parents:

'This can be tricky, as parents and their children can have widely divergent opinions'. [R: 131]

'Others have overbearing parents'. [R: 132]

For one teacher who worked in a school the problem was being able to meet and talk to parents of new pupils:

'I am rarely asked to meet parents of school pupils in person or even by phone to begin with'. [R: 381]

Two of the teachers indicated that they took quite a while before formal lessons began to assess the capabilities and potential of new pupils, requiring considerable commitment from parents in the meantime. This was to ensure that lessons, once started, were positive, successful and musical experiences for all concerned:

'My students with their parents follow an observation period of about half a term (sometimes a full term) before beginning lessons'. [R: 513]

Playing games as a means of finding out more about pupils ability and knowledge had a mean of 3.76 (SD .97). However, there were no overt references to games in the open text replies. Two teachers hinted at the kind of activity a game might consist of; both were concerned with playing the piano:

'Some 'imitation' of very simple techniques on the instrument.

Playing a single note, two notes and an open fifth perhaps'. [R: 339]

'Improvise'. [R: 57]

Aural tests are, of course, frequently found in instrumental exams and are therefore familiar to most instrumental teachers. They attracted a mean of 3.53 (SD 1.16), indicating some divergence of opinion over their use. Comments suggested that they were given quite informally:

'Would not give aural tests to a beginner in too obvious a way for fear of putting them off'. [R: 441]

'I will set some very simple aural activities in the lesson - I wouldn't use formal aural 'testing'. [R: 562]

The least popular way of finding out information about pupils' prior musical experiences was 'talking to the class teacher' with a mean of 2.52 (SD 1.02). For many teachers, whether they taught privately in their home or actually in a school, meeting with the class teacher was not an option. One teacher stated bluntly that:

'I don't usually see class teachers'. [R: 546]

whilst another, who taught in a school, pointed out:

'I don't often have the chance to talk to class teachers/parents before I start teaching the pupil although I get to know them as lessons progress'. [R: 225]

One piano teacher took care to outline the problem :

'It would be really helpful to speak with the class teacher - I have often thought about this point. It would be especially helpful if the student was finding some aspect of learning difficult, especially if it is not highlighted by the parents'. [R: 66]

In summary, most teachers find out from pupils about their previous musical experiences. In addition teachers talk to parents and gather further knowledge from pupils through discussion and observation as lessons progress.

Elements Typically used in the First Lesson

Teachers were asked to identify what elements they might typically use in the first piano lesson (table 7.3).

TABLE 7.3: ELEMENTS TYPICALLY USED IN A FIRST LESSON FOR A YOUNG CHILD

Elements typically used in a first lesson	Frequency of respondents	Percentage of respondents
Playing by ear	208	50.5
Note reading	189	45.9
Tutor book	239	58.0
Theory	123	29.9
Games	318	77.2
Modelling	286	69.4
Listening	333	80.8
Improvisation	178	43.2
Technique	222	53.9
Total number of responses	2096	*

* As respondents were able to give multiple responses this does not add up to 100%

N = 412

Nine possible elements were given, selected as being appropriate from the lesson elements list provided earlier and multiple responses were available. Four hundred and twelve teachers answered this question, contributing 2096 responses overall. Some left extensive explanations of their responses in the

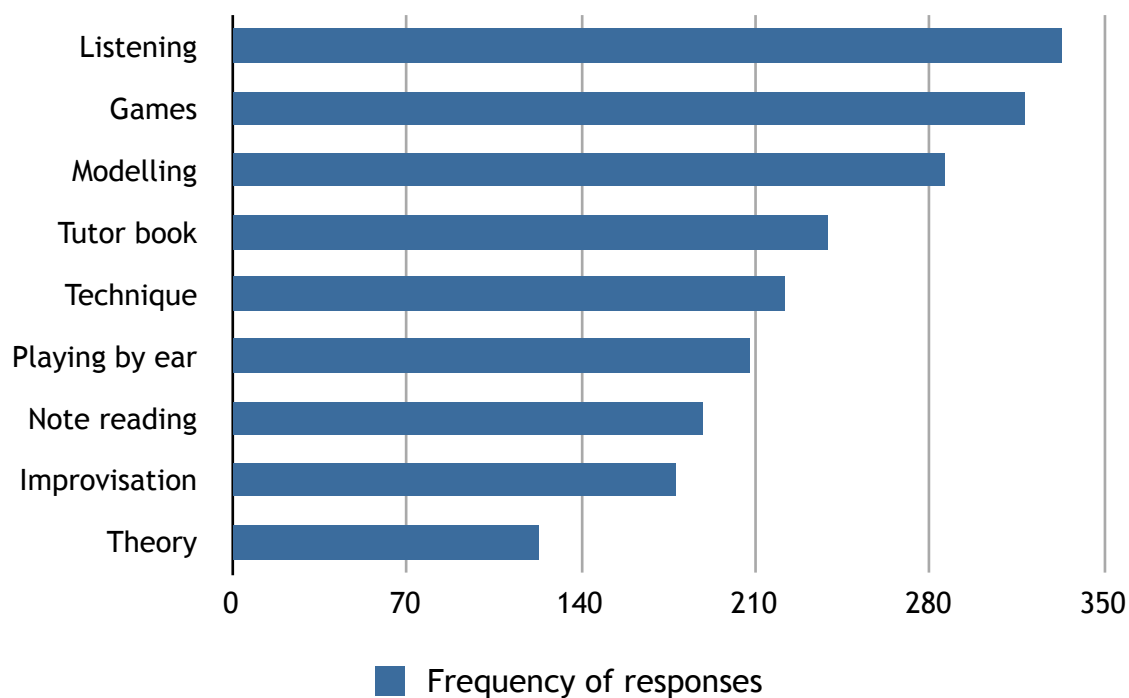
optional text box. The use of some of the elements appeared to be linked and even overlapped; for example the distinctions between tutor books, note reading and theory were unclear. Indeed a few respondents argued that it was not possible to separate out the different elements of a lesson or that there was no typical lesson:

'All of these aspects vary, depending on the child. I take an intuitive, holistic approach.' [R: 311]

'It really depends on individual children and how they respond. I don't think there is a typical first lesson.' [R: 408]

Nevertheless the number of responses to this question indicated that many teachers did feel able to identify some of the key elements of their teaching in this way. The popularity of each element is shown in figure 7.6. Each of these will now be discussed in turn.

FIGURE 7.6: ELEMENTS TYPICALLY USED IN A FIRST PIANO LESSON



N = 412

Listening

Listening proved the most popular activity and 80% (333) of the teachers confirmed this was present in most first lessons. A few referred to listening as a specific activity:

'Lots of singing, copying, listening and games.' [R: 217]

Other teachers described listening in the context of playing the piano. This was often for the purpose of exploring high and low pitches and allowing the pupil to hear the sounds the instrument could make, including when the pedals were used:

'Make some sounds on the piano, lower register and higher register and loud and soft, using sustaining pedal, soft pedal etc. to find out what sort of sounds they can produce and hear.' [R: 400]

'High sounds, low sounds. Get them to try. Show the pedals and hear the effect.' [R: 550]

In addition the tone of the piano was referred to and one teacher commented that pupils were encouraged towards:

'Making a beautiful sound.' [R: 136]

Despite being the most popular activity, listening is only occasionally mentioned explicitly, instead its presence is often implied through other activities such as singing, copying rhythms and playing games.

Games

Although one respondent commenting that she wasn't sure what was meant by 'games', most respondents (77.2%/318) confirmed that playing games was an important part of first lessons. For some games meant pitch work including singing songs, whilst for others the emphasis was on rhythm and clapping games:

'Singing simple songs.' [R: 159]

'Singing tonic sol-fa.' [R: 557]

'Games involve clapping the beat and pitch games.' [R: 225]

'Copying rhythms, clapping, dynamics.' [R: 189]

One teacher indicated that she had created her own worksheets with games to use in early lessons specifically to gather information about pupils:

'I use a book made by me, mainly full of games with fingers and numbers testing numeracy and alphabet letters.' [R:319]

Games that involved physical movement to music were also mentioned as being of importance by a few teachers:

'Musical movements for children ie marching, running, skipping and knees bending.' [R: 579]

'Physical movement for rhythm eg. Marching and 'waltzing.' [R: 34]

Modelling

For many young pupils their piano lessons are often their first real experience of learning about music so modelling from the piano teacher, both of musical skills and concepts as well as technical matters could be seen as being an important part of the learning process. Indeed 69% (286) of teachers provided positive confirmation that modelling took place in lessons. Certainly there is a degree of modelling occurring in many of the rhythm games mentioned previously and additionally, with any singing that takes place in lessons. Modelling was also implied in much of the discussion regarding technique, whether that was posture or hand position, for example:

'Hand, arm positions, posture. Simple copying exercises.' [R: 79]

It appeared, from the responses given, that modelling for specific, technical purposes was possibly more dominant than modelling to develop musical skills and understanding.

Tutor book

For many teachers the tutor book played an important role in the initial stages of learning the piano. Over half of the respondents (58%/239) confirmed that tutor books were present in lessons from the very start:

‘Duet as in teacher accompanying tutor piece.’ [R: 583]

‘Tutor book.’ [R: 548]

Some responses suggested, however, that not every teacher produced a tutor book in the very first lesson. Some had created their own book to use at the start and stressed the simpleness and uniqueness of these:

‘Tutor book for the first steps is of my own design, produced with Sibelius software and is unlike others available in print.’ [R: 554]

‘My own (simple) work-sheets which form the basis of the first four lessons or so (taster sessions really). We choose a book later.’ [R: 354]

Occasionally a teacher stressed the fact that they did not use a book at all:

‘First lesson I don’t use a book.’ [R: 526]

A more in-depth discussion of tutor books and the approaches used follows in the next section.

Technique

Only 53.9% (222) of teachers covered any technical aspect in the first lesson, yet conversely many of the responses implied various approaches with a technical bias. In fact, technical matters attracted more elaboration than any other topic with 18 replies from the total of 89. Technique, however, was

found to be rarely referred to as a single topic during analysis. Various elements were grouped under this heading.

Posture, the position and height of the stool and seating position, was clearly a starting point for some with a typical response stating:

'Sitting height and distance, posture.' [R: 597]

Another respondent added that:

'Upper body must be open to allow breathing.' [R: 64]

There was quite a focus on hand position, which was frequently mentioned alongside posture:

'Technique...hand position.' [R: 179]

'Posture, and hand position.' [R: 397]

'Correct hand position.' [R: 131]

The introduction of finger numbers could also be viewed as being part of technical development and was raised several times. This will be discussed more fully under the section on reading notation.

Other technical matters were less frequently referred to and there was only one mention of using arm weight. One respondent referred to a specific technique (the Taubman approach), stating that this was a core element of early lessons and comprised of the following features:

'Bench height, alignment, and learning to play a note without having to push hard into the key.' [R: 91]

Finally, one person identified what was possibly the case for many teachers:

'Although I am teaching technique the pupils do not really know it (although parents do).' [R: 90]

Playing by ear

Playing by ear was reported by 50% (208) in the first lesson although not mentioned overtly by any teacher in the responses. Clearly the term 'playing by ear' could be taken to have a variety of meanings (Priest, 1989). In a first lesson it could be defined as a playing activity without any notation or visual aid. Some of the games and copying activities that have been discussed above incorporate a degree of playing by ear. One teacher was keen to identify that there was a difference between rote learning and ear based work, and stressed that in early lessons she taught:

'Playing by rote, rather than by ear.' [R: 372]

Just two other replies referred to this in any sense:

'Simple copying exercises.' [R: 79]

'Learning tunes by rote.' [R: 535]

Musical notation

Forty-six percent of the teachers claimed that they taught musical notation in the first lesson. Yet notation, in some form or other, featured frequently in the comments and seemed to play a more significant role than the data suggest.

Certain teachers referred only to the introduction of the rhythmic aspect of notation through flashcards:

'Beastie rhythm cards - cat-er-pi-llar.' [R: 427]

'Rhythm flashcards (pictorial).' [R: 138]

One respondent implied the beginning of rhythm work with the mention of counting, presumably of rhythm values such as semibreves, minims and crotchets, whilst another teacher started with an:

'introduction to simple French time names (taa, taa-aa).' [R: 159]

The foundation of playing through the use of finger numbers could also be viewed as a form of notation and there were several references to this activity:

'Finger numbers; playing by numbers.' [R: 229]

'I always have my set of finger tunes ready which get(s) the pupil playing right away.' [R: 429]

Some teachers clearly introduced the full range of music reading right from the start, incorporating notes, the stave and clefs:

'Exploring the piano keyboard and music notation.' [R: 36]

'Note reading and tutor book, sometimes.' [R: 559]

'Show first piece of music and explain how written, treble and bass. The stave with the up and down now going top to bottom of page.' [R: 550]

Improvisation

It has already been argued that improvisation is an infrequent element of most piano lessons. This was also the case in first lessons and was the second least popular element acknowledged by only 43% of teachers. It was rarely mentioned in the responses although it is possible that improvisation might be an unspecified part of the games already discussed. One teacher however described in some detail how improvisation is used and what she perceives the benefits to be:

'I try and make a first lesson fun but comfortable - improvisation in duet form is always a feature - and hugely successful in boosting confidence (regardless of age or ability). The student always leaves the room feeling like they have produced a successful piece of music in their first lesson!' [R: 469]

Theory

The final and, according to the data, least visited of all the elements was theory with just 29.9% of teachers acknowledging its presence. Although as one respondent commented:

'Theory can mean such a wide range of things.' [R: 547]

Several teachers went some way towards defining theory in their responses:

'Theory...what notes and clefs look like'. [R: 179]

'The theory is by way of simple explanation of note names and deciding if we can agree on what is meant by high and low notes.' [R: 441]

There is certainly some overlap with learning notation and possibly the use of a tutor book. For the purposes of this study the introduction of note names is included within the definition of theory and a number of people referred to this in various ways:

'Saying alphabet from A to A and backwards.' [R: 550]

'Letter names of keys.' [R: 482]

'Finding notes on the keyboard.' [R: 167]

'How to identify where the notes are on the piano.' [R: 585]

In addition there were some specific references to theory activities:

'Drawing a treble clef.' [R: 332]

'Very basic theory - using sticker books.' [R: 366]

The number of responses given that referred to or alluded to theory seemed rather high compared to the percentage who acknowledged its presence in lessons. It is possible that for some teachers the word theory indicates the presence and use of a theory book rather than it being more widely defined. Indeed, it could be argued that the first few pages of the most popular tutor books in the UK deal with theoretical concepts rather than musical ones. If this is the case theory could be seen to play a much larger role than the data suggest.

Other elements

As has already been noted some extensive explanations and clarifications were left in the additional comments text box by 20% (89) of the 412 respondents in relation to other elements.

The most frequent, additional reply was regarding the piano itself. An exploration or a 'tour', as it was frequently called, was referred to in 25% of these replies (N=89). The activities included looking at the outside and inside of the piano, the mechanisms, the pedal and how it makes the sound:

'A tour of the piano, looking inside and explaining how it works.

Trying out pedals'. [R: 502]

'Looking inside the piano, to see how everything works!' [R: 171]

'Talking in simple language about how the piano makes its sound.' [R: 245]

Singing had a presence in a few teachers' first lessons and it was mentioned by 9, mostly overtly but also implicitly through the inclusion of songs:

'Lots of singing.' [R: 217]

'Simple songs.' [R: 138]

Several replies mentioned either specific approaches to teaching or the development of the teacher's own system of working e.g. the Taubman method. Other models included the Yamaha system and a non-traditional, notation based method:

'Composition is always one of the activities in the first lesson as it emphasises the nature of the notation. I do not teach traditional music notation.' [R: 309]

A few teachers stated that they use their own specially devised material at the start of piano lessons:

'I transcribe/transpose or arrange most of my own pieces for students on the Sibelius program based on a retired hungarian piano teacher's method.' [R: 124]

Only three respondents referred to practice in any way and only one contained any reference to parents:

'Make absolutely sure that the child knows exactly what he/she has to practise; get parent involved if possible.' [R: 487]

From the evidence and information given it is likely that many teachers regarded the first lesson as an informal taster session only. Practice would only start to become necessary when lessons became more formal and structured in their approach. It could be argued that this change takes place quite naturally as soon as a tutor book is produced and it is to this important area that attention will now be turned.

Piano tutor books

Teachers were asked to identify which piano tutor books they used when teaching children the piano at the start. Respondents were asked to provide an answer for each book using five possible responses (unknown, never, use occasionally, use sometimes, use regularly). In addition there was an open

text box for teachers to give details of other tutor books not included in the list. There were 401 responses to this question (table 7.4). The most popular book overall was Piano Time by Pauline Hall (1983) which attracted the highest mean (3.83) and the highest number of respondents (348). Also popular was John Thompson's Easiest Piano Course ($M = 3.29$, $n = 321$) (1955). The next five tutor books were all quite similar in their popularity; Chester's Piano Starters ($M = 2.86$, $n = 306$) (Barratt, 1989), the Alfred Basic Piano Library ($M = 2.81$, $n = 1.40$) (Palmer, Manus and Lethco, 1988), Me and My Piano ($M = 2.75$, $n = 306$) (Waterman and Harewood, 1988), Hal Leonard Piano Series ($M = 2.55$, $n = 288$) (Kreader *et al*, 1998) and finally Bastien Piano Basics ($M = 2.43$, $n = 292$) (Bastien, 1987). The remaining books were infrequently used.

TABLE 7.4: FREQUENCY OF TUTOR BOOK USAGE

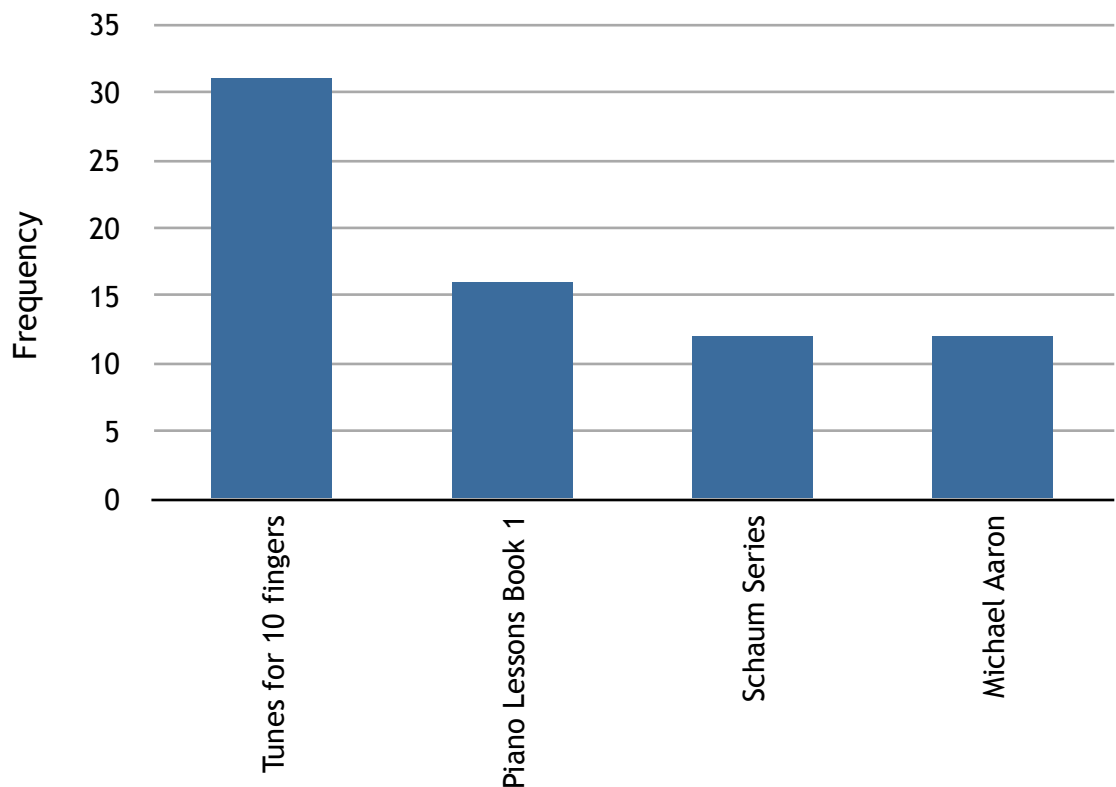
TUTOR BOOK	Min*	Max	MEAN	SD	N
Piano Time - Pauline Hall	1	5	3.83	1.25	348
Easiest Piano Course - John Thompson	1	5	3.29	1.23	321
Chester's Piano Starters - Carol Barratt	1	5	2.86	1.08	306
The Alfred Basic Piano Library	1	5	2.81	1.40	305
Me and My Piano - Waterman and Harewood	1	5	2.75	1.50	306
Hal Leonard Piano Series	1	5	2.55	1.50	288
Bastien Piano Basics	1	5	2.43	1.27	292
Piano Adventures - Faber and Faber	1	5	1.96	1.50	277
Piano World - Joanna MacGregor	1	5	1.89	1.24	281
Abracadabra - Jane Sebba	1	5	1.86	1.23	279
Suzuki Piano School	1	5	1.76	1.15	273
Piano Magic - Jane Sebba	1	5	1.66	1.40	275
European Piano Method - Fritz Emonts	1	5	1.21	1.20	269
Charles and Jacqueline Piano Method	1	5	1.05	1.15	275
Total number of respondents					401

* 5 = used regularly;
1 = unknown

In addition 141 teachers referred to a wide range of alternative tutor books in the optional text box. The four most frequently occurring tutor books can

be seen in figure 7.7. It is worth noting that the most popular alternative book, *Tunes for 10 Fingers* ($n = 31$), is by the same author as *Piano Time 1* which had the highest mean overall.

FIGURE 7.7: THE FOUR MOST FREQUENTLY APPEARING TUTOR BOOKS MENTIONED IN THE OPTIONAL TEXT BOX



$N = 71$

Before giving more detail of the responses to this question there is a short examination of the different approaches taken by the most popular tutor books and a preliminary classification undertaken. This provides a context within which to make sense of the findings.

Discussion of popular piano tutor books

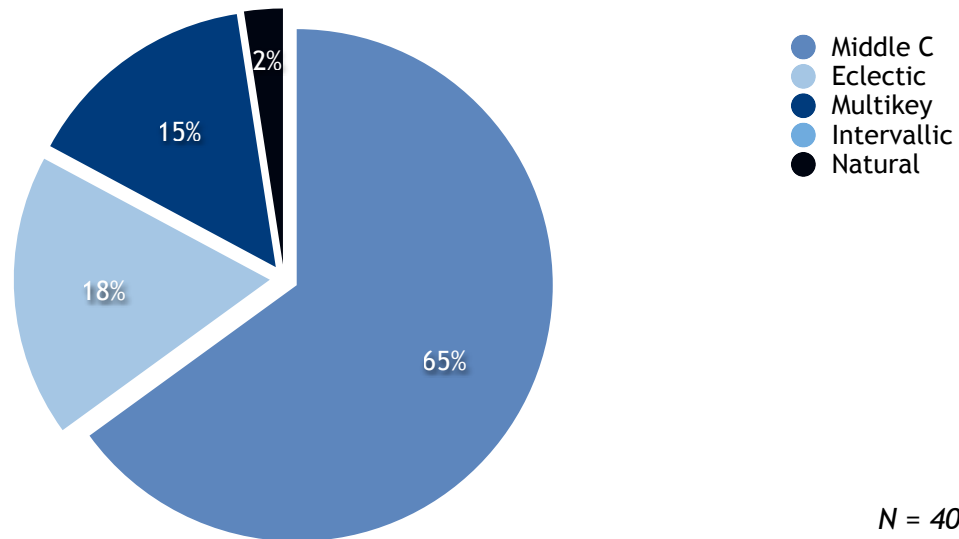
In table 7.4 the results of the survey were presented showing the most popular piano tutor books. Table 7.5 re-presents these findings, having classified the books according to the approaches established in Chapter 3.

TABLE 7.5: TUTOR BOOKS ACCORDING TO CLASSIFICATION THAT WERE USED 'SOMETIMES' OR 'REGULARLY'

TUTOR BOOK	NUMBER OF RESPONDENTS WHO USE BOOKS 'SOMETIMES' OR 'REGULARLY'	CLASSIFICATION
Piano Time - Pauline Hall	223	Middle C
Easiest Piano Course - John Thompson	138	Middle C
and my piano - Waterman and Harewood	98	Middle C
The Alfred Basic Piano Library	95	Eclectic
Hal Leonard Piano Series	81	Multi-Key
Chester's Piano Starters - Carol Barratt	77	Middle C
Bastien's Piano Basics	52	Multi-Key
Piano Adventures - Faber and Faber	44	Eclectic
Piano Magic - Jane Sebba	26	Middle C
Piano World - Joanna MacGregor	25	Middle C
Abracadabra - Jane Sebba	22	Eclectic
Suzuki Piano School	16	Natural
European Piano Method - Fritz Emonts	7	Natural
Charles and Jacqueline Piano Method	4	Middle C

This classification clearly shows a preference amongst respondents for tutor books that used the Middle C approach with 65% of all responses within that category. An eclectic approach accounted for just 18% and books that used a multi-key model represented 15%. Just 2% of teachers used a tutor book that has been classified as adopting a 'natural' approach (figure 7.8).

FIGURE 7.8: POPULARITY OF PIANO TUTOR BOOKS ACCORDING TO CLASSIFICATION



The seven most popular tutor books will now be examined briefly. A more detailed analysis can be found in Appendix 3.

The most popular book of all was the Piano Time Series by Pauline Hall (Hall, 1983). It promotes itself as:

‘a hugely successful series for all young beginners. Piano Time 1 starts with simple five-finger tunes for hands separately and together....this is a superb tutor book for all young pianists’.

In fact this book could be viewed as a classic example of the Middle C approach, with notation starting from middle C, dominant from the very first page. A few teachers made comments about this book and one specified the age group this was suitable for:

‘Piano Time for Years 5-6’ [R: 126]

A further 31 teachers stated (in the optional text box) that they used another book from the Oxford Piano Method series, *Tunes for 10 Fingers* (Hall, 1981) with younger beginners:

'Use regularly with very little ones (under 7), Tunes for 10 fingers (Pauline Hall) - use sometimes instead of, or before, Pianotime'.

[R: 462]

Despite the fact that *Tunes for 10 Fingers* is designed for young beginners, it once again introduces notation from the start, building up note-by-note from middle C.

The next most popular book, John Thompson's *Easiest Piano Course* (Thompson, 1955), also adopts a middle C approach. It introduces itself as being:

'designed to present the easiest possible approach to piano playing.

*Part One is devoted to developing fluency in **reading by note**, solving a problem that still seems to rate as 'musical enemy, number one' with most young students'.*

Of all the tutor books John Thompson is the oldest (published in the 1950s) and appeared to be the most widely known with only 6 of the respondents (n = 401) indicating that it was unknown to them.

Me and My Piano (Waterman and Harewood, 1988) is part of the Fanny Waterman and Marion Harewood series and is similar to *Tunes for 10 Fingers* in that it was *'designed especially for the needs of the younger beginner'*. It

introduces notation in much the same way including starting on middle C and using metrical counting. Another book in the same series, Piano Lessons Book 1, was the second most frequently mentioned tutor in the optional text box, although it nearly always came with a qualification:

'Occasionally Fanny Waterman for bright child who already has some experience of music eg on another instrument' [R: 185]

The fourth most popular books were those of the Alfred series (Palmer, Manus and Lethco, 1988), an American publication. According to the publishers:

'Alfred's Basic Piano Library offers six perfectly graded beginning series which are designed to prepare students of all ages for a successful musical learning experience'.

Unlike the previous three tutor books discussed these books begin with off-stave pre-reading activities and although metrical counting is once again introduced early on, it is kept quite separate from learning to read notation. When notation is introduced there is more emphasis placed on reading the shapes and patterns they make and an intervallic approach is adopted.

The Hal Leonard primers (Kreader *et al*, 1998) are also from America and like the Alfred series they begin with off stave work, introducing notation only after an ability to play from patterns has been established. Unlike any of the earlier books discussed this does not start in middle C position instead establishing an intervallic and multi-key approach. Rhythm work is introduced gradually starting with the establishment of a sense of pulse.

The sixth most popular book was Chester's Piano Book by Carol Barrett (Barratt, 1989). This is another UK tutor book and has the character, 'Chester the Frog' at the heart of its approach:

'This piano book is for the young beginner and combines the basic elements of piano playing with Chester the Frog informing and entertaining the pupil as he/she learns to play the piano. As you go through each page with the young pupil, learning to read music becomes as natural as learning to read words'.

Similar to the other UK tutor books this takes a middle C approach with pitch and rhythm notation introduced at the same time. The one difference with Chester's Piano Book is that it introduces the grand stave (both treble and bass clef) right from the start.

The final book to be considered is James Bastien's Piano Basics (Bastien, 1987). This is also an American series and in the first book, Piano for the Younger Beginner, it starts with off-stave work, emphasises an intervallic approach and introduces pitch and rhythm reading as separate concepts.

Some of the teachers in the survey were keen to emphasise that they used more than one book and would choose books that were appropriate to the age and abilities of individual pupils:

'I use Hal Leonard children's books with Years 1-4, Piano Time for Years 5-6 and Hal Leonard Adult Method for any older beginners (works well with teenagers!). I have a lot of short lessons in

schools and so find a book with a CD particularly useful because then pupils can do more on their own during the week. Piano Time doesn't have a CD but I haven't found a better alternative for beginners in Years 5-6'. [R: 126]

'I don't tend to use only one method, I select bits from several books. I also tend to allow students to continue using a method book that they are already comfortable with if they transfer to me and this seems appropriate'. [R: 89]

Although, as the last quotation suggests, there appears to be no such thing as the perfect piano tutor, only eight of the teachers in the survey indicated that they had taken matters into their own hands and created their own tutor books:

'I use my own beginner tutor book incorporating an aural-vocal approach/Kodaly principles. It uses traditional songs in a sequential programme, starting with pentatonic material on black keys. I introduce basic stave reading with solfa in this course. Depending on age of child then use J. Thomp. Nursery Rhymes or Me+My Piano bk 1 to teach stave reading/letter names, then Me + My Piano bk 2 as regular follow-on book for all pupils, coupled with Dozen a Day (mini or Bk 1 depending on age/stage)' [R: 23]

Even here, however, tutor books are used as supplementary or follow on material.

It can be argued therefore that the tutor book appears to be an integral part of all beginner piano lessons. Furthermore, a significant, positive relationship was found to exist between the most popular tutor book, Piano Time by Pauline Hall and the regular use of the graded examination system ($r=.138, <.013$). This suggests that for many piano pupils the learning route often consists of tutor books followed by grade exams.

Summary

This chapter investigated common teaching practices with particular reference to beginner piano pupils. The vast majority of respondents to the survey were involved in teaching the piano to children up to the age of 10. As the previous chapter showed, this age group was predominantly made up of beginners. Teachers believed that young pupils brought a wide range of skills to their first lesson, in particular, a sense of rhythm and an ability to sing. Other main attributes included; listening and aural skills, informal playing skills and playing by ear abilities.

Many teachers exhibited common attitudes and approaches when finding out about the prior musical experiences of pupils. Talking to pupils directly was the most popular way of doing this, closely followed by collecting information as lessons progressed and talking to parents. There were no statistically significant differences in the way this was approached across the age groups of the respondents. The first piano lesson had various sorts of listening, games and modelling activities at its centre. Tutor books emerged as a key feature of many initial lessons and the majority of teachers indicated

that tutor books were used frequently with their young pupils. The Piano Survey 2010 showed a high degree of common practice amongst teachers in that two-thirds preferred tutor books that used a 'middle C' approach where staff notation, rhythm reading and a middle C hand position are all introduced in the first few pages.

How the teachers planned for growth and development after tutor books is the subject of the next chapter.

8. PUPIL PROGRESS

Introduction

Previous chapters have presented findings that dealt with the elements that teachers frequently used in piano lessons for both beginners and more advanced pupils. This chapter will explore what attitudes and values teachers revealed about how they planned for their pupils to make progress in their piano studies. This continues to address the third research question:

‘What common teaching practices, expertise, values and attitudes do modern piano teachers hold?’

Ensuring Progression

In the Piano Survey 2010 teachers were asked to describe how they ensured progression for their piano pupils. This was an open text box and 380 teachers contributed responses, some at considerable length. As was expected the subject proved to be a complex one with many of the 968 statements heavily intertwined. With only three exceptions all the teachers appeared to find this a question they were able to answer. One of the exceptions pointed out:

‘I put a lot of effort into it and try to help and inspire. I organise a lot of events which helps motivation, but I can’t ensure anything. I just do my best’. [R: 116]

The responses were analysed and coded using a constant comparative approach and an emergent design principle (see Chapter 4 for more information). After initial coding the final coding framework consisted of two

main themes: ‘progression through goal setting’ and ‘progression through lesson characteristics and activities’ (see table 8.1).

‘Progression through goal setting’ incorporated the instrumental exam system, goal setting and performances and attracted 44% (430) of all coding instances. ‘Progression through lesson characteristics and activities’ involved the choice and use of repertoire, teaching approaches, lesson content, lesson planning and interpersonal relationships and represented 56% (538) of the statements (figure 8.1).

FIGURE 8.1: ENSURING PROGRESSION MAIN THEMES

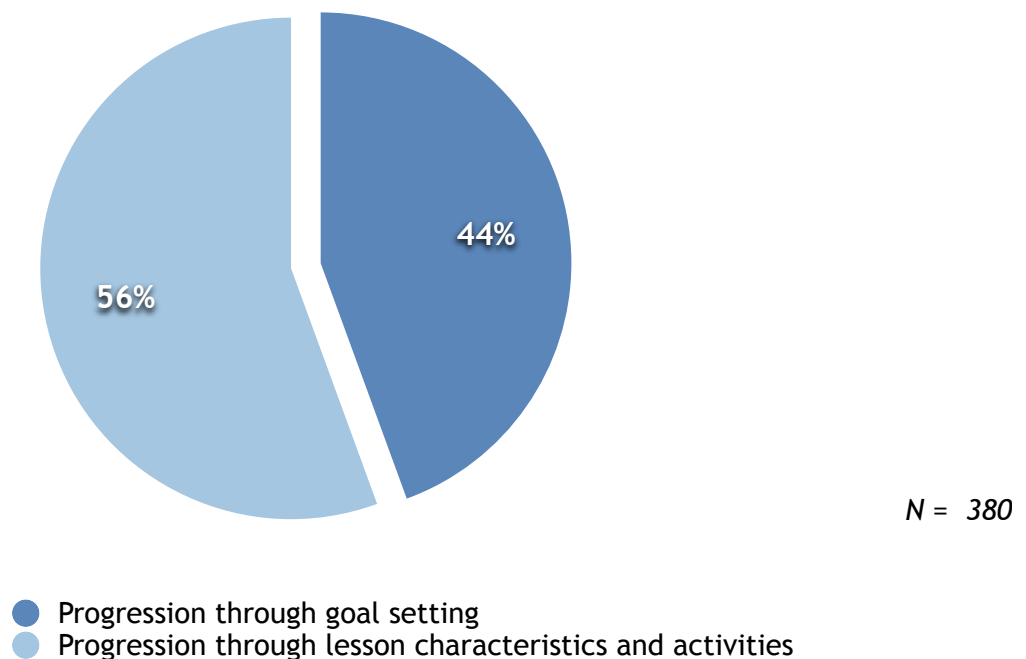


TABLE 8.1: ENSURING PROGRESSION - CODING FRAMEWORK

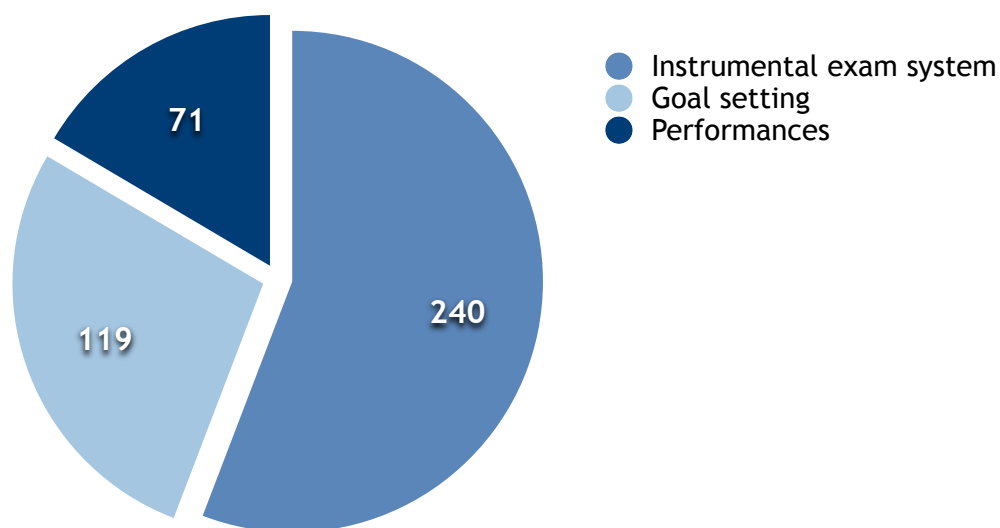
FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
PROGRESSION THROUGH GOAL SETTING	
Instrumental exam system	<ul style="list-style-type: none"> • positive comments • using the syllabus as a guide • pupil suitability for exams • use of exams as a motivational tool • building material around exams • negative comments
Goal setting	<ul style="list-style-type: none"> • aims, objectives, targets and goals • rewards • achievable goals • practice
Performances	<ul style="list-style-type: none"> • concerts • competitions and festivals • informal performances
PROGRESSION THROUGH LESSON CHARACTERISTICS AND ACTIVITIES	
Repertoire	<ul style="list-style-type: none"> • repertoire selection • inspiring and motivating repertoire • different styles and variety • graded music • tutor books • repertoire of increasing difficulty • new pieces • popular repertoire
Teaching approaches	<ul style="list-style-type: none"> • challenge and stretch • inspire • encourage • individual approach • praise • firm but fair
Lesson characteristics and content	<ul style="list-style-type: none"> • fun and enjoyment • step-by-step progression • lesson pace • variety in lessons • lesson interest technique • duets and ensemble • theory • musicianship • sight-reading • aural

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
Lesson planning	<ul style="list-style-type: none"> • lesson notes • lesson plan • curriculum/syllabus • long and short term plans • concepts • learning objectives • review, monitor and evaluate • reports and assessment
Inter-personal relationships	<ul style="list-style-type: none"> • relationships with pupils • relationships with parents • relationships with adult pupils

Progression through Goal Setting

The first set of statements to be considered in this chapter are those that referred to progression through the setting of goals. This encompassed three main areas: the instrumental exam system, setting goals and performances (figure 8.2). The category overall however, was dominated by references to the instrumental exam system and it is to this that attention now turns.

FIGURE 8.2: NUMBER OF REFERENCES TO ENSURING PROGRESSION THROUGH GOAL SETTING



N = 380

Instrumental exam system

Given the predominance of the instrumental exam system discussed earlier, it is unsurprising that overall it appeared to provide the most popular way of ensuring progression. The 240 mentions of this accounted for 25% of all statements in this question. All references to the instrumental exam system were divided into six sub-codes: ‘positive comments’, ‘using the syllabus as a guide for judging progression’, ‘the use of exams as a motivational tool’, ‘building material around exams’, ‘pupil suitability’ and finally ‘negative comments’.

Fifty-three ‘positive comments’ were made about the instrumental exam system and for several the word itself provided their complete answer to this question:

‘Exams’. [R: 404]

Other teachers did illuminate their replies rather more:

'Moving up through grade exams'. [R: 135]

'I always encourage pupils to enter for exams as I find it gives them something to work towards'. [R: 304]

'Encouraging them to take grade exams'. [R: 535]

'I find examinations a useful measure of progress and success breeds an element of confidence. (Also I find parents often expect examination entry)'. [R: 84]

'Many students sit external exams - I hold the integrity of the exams in high regard and students know they need to prepare well in order to be able to sit the exams'. [R: 303]

A number of teachers used the examination system as a recognised standard of attainment, whether or not examinations were actually taken. This was also referred to as a 'framework' or 'guide'; there were 29 references of this nature. In addition, comments were made about the syllabus provided by the exam boards, as this was used to give a sense of progression and development for both teacher and pupil:

'I keep in my own mind the standards of ABRSM syllabus' [R: 68]

'Pupils generally enjoy working for exams.... Those who don't take exams still learn scales and pieces typical of the exam standard - sometimes being pushed, sometimes learning easier pieces for a relaxing week'. [R: 348]

'By working through the ABRSM graded system of scales, pieces, aural tests, sight reading and theory whether or not pupils actually

take the exams. This may not be overt if they are not interested in taking exams'. [R: 145]

'I am quite happy to use the ABRSM grade syllabus as a framework for what to teach people at each level, whether or not they are taking exams. This gives me ideas that I then pursue and expand in different directions'. [R: 231]

'I use the exam system when I think a pupil will benefit from the pressure to practice consistently and from knowing the standard they've reached as judged by an external source'. [R:547]

'I tend to follow the exam route with most pupils because it does give them a standard to aspire to' [R: 167]

Twenty teachers pointed out that 'pupil suitability' for exams was of concern and that ultimately it was the pupils' choice whether to take exams or not. Even then however the exam requirements still drove the content of many lessons:

'The use of Graded exams if pupils want to - although if not, it is not forced'. [R: 337]

'Encourage, but never force, students to enter exams' [R: 422]

The 'use of exams as a motivational tool' was mentioned 10 times and also covered references to challenge and deadline:

'I like to set regular challenges. These can be examinations, but exams are not for all. [R: 538]

'Exams as a motivating factor (but not for all pupils)'. [R: 529]

'I always encourage pupils to enter for exams as I find it gives them something to work towards'. [R: 305]

Five teachers stated that they used exams but were not limited by the syllabus repertoire, adding other pieces into lessons:

'Pupils generally enjoy working for exams, and I mix this with teaching duets, jazz and plenty of other music of different genres alongside' [R: 349]

'I work towards ABRSM exams if they want to, but always doing something different in between, maybe a bit of jazz or very contemporary stuff' [R: 593]

Only three respondents expressed their disquiet about the exam system overall:

'Occasionally using the grade system to create focus, but in recent years I have less and less respect for grades and their impact'. [R: 45]

'I ensure that enjoyment is the most important thing, not examination results' [R: 379]

'With difficulty as I don't agree with the regular use of exams as a sign of progression'. [R: 169]

Even these negative views however do tacitly acknowledged the role of exams in ensuring progression.

Goal setting

One hundred and nineteen remarks were made on the important role that goal setting had in ensuring progression (12% of all comments). Four themes were developed from the data: aims and objectives, rewards, achievable goals and lastly practice.

The largest number of statements (50) came within the aims and objectives theme and encompassed targets and goals. These had in common teachers planning ahead to some extent or other. Those who mentioned 'aims' tended to be planning for the long-term, mostly for the year ahead although some were termly aims:

'Getting them to fill in an 'aims' chart at the beginning of each academic year for what they want to achieve'. [R: 207]

'I ask them at the start of each year, what their aim is for the year. We then work to achieve, at least, that aim'. [R: 265]

'I have goals that I aim for each term'. [R: 565]

Only one teacher mentioned 'objectives':

'By making clear our objectives each term or whenever'. [R: 378]

The rest of the respondents in this category referred to 'targets' or 'goals'. Some of the 'targets' were quite vague in their properties but others were far more focussed:

'Target teaching towards making progress'. [R: 353]

'I always set achievable minimum targets to be reached before the next lesson'. [R: 403]

'Having targets which we agree together - this may be an exam, concert, or completing a tutor book, or playing a piece which they have chosen'. [R: 161]

The 'setting of goals' was a popular phrase used and often applied to a long-term goal of learning a new piece or preparing for a performance or exam:

'Setting goals such as exams, performances, new books/pieces'. [R: 395].

'Always having a motivating goal, whether a concert, masterclass, workshop or exam'. [R: 66]

'I set appropriately sized, achievable goals and try to promote a 'can do' approach with my pupils'. [R: 370]

For some respondents however 'goals' were much shorter term activities:

'All of my pupils have a practice diary and each week they have clear goals to work towards'. [R: 231]

As can be seen from the previous quotes most of the teachers appeared to set the 'goals' or 'targets' for their students. However, there were five teachers who emphasised a more pupil centred approach to the process:

'Make sure you are helping them to achieve their goals, not yours, and that they understand this'. [R: 552]

'My own assessment of their progress and the setting of goals (mutually agreed) which follows from this'. [R: 61]

'They need to want to progress, it is my job to inspire them to want to progress. They set their own targets, they measure their own progress against their peers in end of term concerts every term'. [R: 421]

Twelve of the comments about setting goals included the idea of having rewards for achieving the targets that had been set. These rewards were mostly stars or stickers for younger pupils but sweets and prizes were also mentioned:

'Set them goals and give rewards with stars'. [R: 356]

'Targets and goals - competition, exams, stickers etc for younger students'. [R: 43]

'By setting them goals that are achievable and making sure that they have reached them. They do not always, of course, but we do try. Sweets and stickers work quite well'. [R: 280]

'Younger pupils can earn stickers in their notebook, with a prize to be chosen from my "goody box" after 5 stickers. [R: 162]

Concern for setting achievable goals was indicated 12 times. The teachers who mentioned this were interested in working with their pupils when setting goals and some indicated that flexibility was an important tool in this respect:

'Having goals for students that are achievable in the short term also some longer term goals'. [R: 65]

'Consulting throughout so goals are clear and manageable.

Flexibility particularly if pupil is under stress with exams at school'. [R: 9]

Forty-five comments were left regarding 'practice' as a means of ensuring progression in their pupils and these were often intertwined with comments about setting goals. Once again the use of a reward system was evident:

'I use practice diaries regularly, and stickers to reward effort with younger pupils. I use the exam system when I think a pupil will benefit from the pressure to practice consistently'. [R: 548]

'Rewards for practise and improvement: stars, a goodie bag. In school use of the school reward system (merits)'. [R: 185]

'You can never ensure progression! one can aim for it -ie. intend for it to happen through being aware of the levels/quality of practise that each pupil is attaining'. [R: 40]

Others emphasised the importance of parental involvement:

'I encourage parents to initially sit in the lesson where possible. And take notes especially for the very young learner'. (R: 565).

'Expecting parents to encourage practice'. (R: 202).

The remaining teachers all talked about 'practice' in more general terms and some described their approach in some detail:

'I try to show how an adaptation of conservatoire practice methods are most efficient for practice even at quite early stages, enabling pupils to avoid the frustrations of unsuitable, but very common

practice methods that prevent further progress after a certain point has been reached'. [R: 507]

'not overloading weekly practice with scales etc. for example, but adding these gradually; likewise, not insisting on lengthy practice sessions, but asking for quality rather than quantity and always giving clear instructions as to how to practise (technical) aspects of a piece/exercise so that time is used to the best effect'. [R: 71]

Performances

Teachers' preferences and opinions on 'performances' were discussed in Chapter 6 and many of the same themes arose when 'performances' were mentioned in regard to progression. Due to the overlap this section is brief.

There were 71 references (7% of all comments) to the use of performance as a way of ensuring progression. As has already been discussed three different kinds of 'performances' were mentioned (in addition to exams): concerts (36), competitions and festivals (15), and informal performances (10). These three performance opportunities were sometimes mentioned by the same teachers as is shown in the two extracts below:

'Always having a motivating goal, whether a concert, masterclass, workshop or exam'. [R: 66]

'Encouraging their participation in music festivals and schools' concerts constantly, in addition to grade piano exams'. [R: 523]

Although 'informal performances' attracted just 10 responses in this section, they had a slightly less exam orientated sense than most with more

emphasis on providing motivation through listening to others and developing a sense of a pianistic identity:

'I have monthly informal play-ins so the children (and a separate one for adults) become aware of each other's progress. The Play-ins are also very useful for the children to share experiences of performing/ learning and to create a sense of identity for them to be able to think of themselves and say 'I am a pianist''. [R: 68]

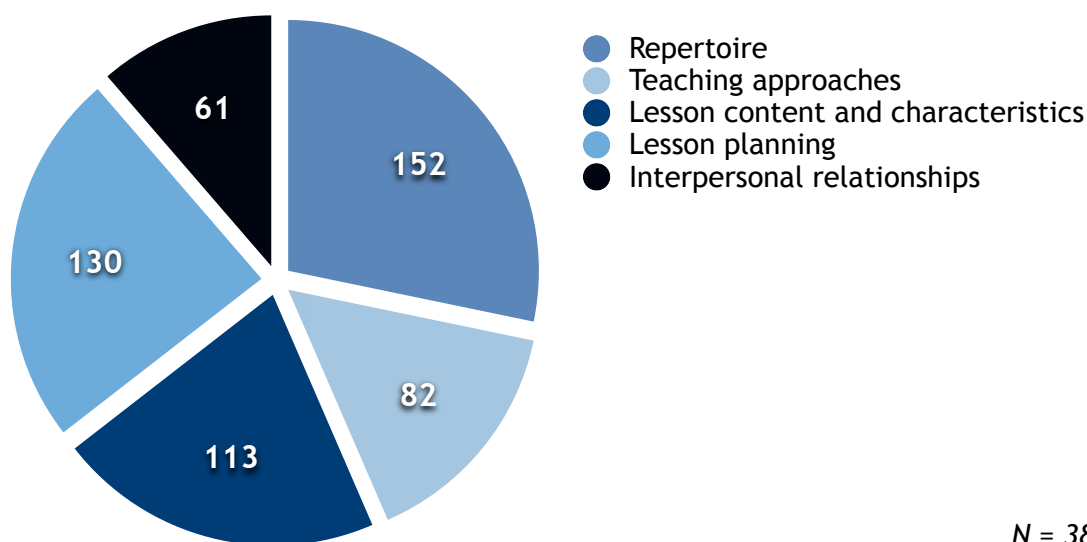
'By holding concerts so that the younger ones are inspired by the older ones'. [R: 114]

Having discussed the use of goals as a means of ensuring progression, attention now turns to the second main theme to emerge.

Progression through Lesson Characteristics and Activities

The second set of statements to be considered in this chapter are those that referred to 'progression through lesson characteristics and activities'. This was a more complex framework than the goal setting discussed previously and attracted a total of 538 comments, 56% of the total. These were subdivided into five main topics: repertoire, teaching approaches, lesson content, lesson planning and interpersonal relationships. The number of statements made within each category is shown in figure 8.3.

FIGURE 8.3: NUMBER OF REFERENCES TO ENSURING PROGRESSION THROUGH LESSON CHARACTERISTICS AND ACTIVITIES



Repertoire

In Chapter 6 repertoire was shown to be a central feature of almost every teacher's piano lesson, and this was supported by the fact that pieces attracted the second highest number of comments for ensuring progression. There were a total of 152 statements made about how repertoire was used in this regard. During analysis this was broken down into eight sub-themes: repertoire selection, inspiring and motivating repertoire, different styles and variety, graded music, tutor books, repertoire of increasing difficulty, new pieces and popular music.

Appropriate 'repertoire selection' was of primary concern for teachers. Thirty-three comments were made about how the right choice of piece was essential for pupil progress:

'Choice of materials very important - has to be appealing to the student and reasonable turnover - something new, however small, each lesson to ensure a feeling of progress'. [R: 61]

'To give pieces which suit the student's techniques. To play interesting music'. [R: 362]

Almost as many teachers (28) remarked that repertoire often needed to be 'inspiring', 'motivating' and 'enjoyable' to maintain student interest:

'I (hopefully) find repertoire that inspires and motivates them'. [R: 178]

'I am also constantly on the lookout for pieces (classical, jazz or modern) that pupils will enjoy learning but which also have a new technique for them to learn. So a pupil may be doing pieces by Chopin, Cole Porter and Coldplay at any one time'. [R: 497]

As mentioned in the last quote 'different styles' and 'variety' were also thought to be quite important with 24 instances:

'Variety of pieces at pupils' level given to ensure wide repertoire of styles, techniques and periods of music'. [R: 472]

'I make sure we play alternative pieces in between grades and get lots of variety'. [R: 316]

'Pupils need to enjoy their pieces and learn different styles but some prefer more modern jazzy pieces, while others more traditional pieces'. [R: 58]

The next three categories, ‘graded repertoire’, ‘music of increasing difficulty’ and ‘tutor books’, were all quite closely interlinked. Seventeen teachers discussed the use of graded repertoire books as a means of providing pupils and themselves with a sense of progression:

‘Work through pieces of recognised grading, even if students don't actually want to take exams. Also graded exercises eg the Dozen a Day series and graded theory workbooks’. [R: 152]

‘Work through books going up the levels and offer exams’. [R: 279]

‘By providing graded material that increases in difficulty as the pupil progresses’. [R: 258]

As is mentioned by the last teacher the use of graded material helped to provide some with a structure of pieces that: ‘increase in difficulty’. A further 17 comments were along these lines:

‘I find new items at increasingly difficult levels for them to learn, but of a genre that they will enjoy learning’. [R: 270]

‘By giving them work of an increasingly challenging nature, although rate of progression usually depends on practise!’ [R: 480]

One teacher pointed out how the use of graded material was a continuation of tutor book work:

‘Beginners work through their beginner book then onto books like classics to moderns which all gradually get harder’. [R: 310]

Overall, 16 statements were made about how ‘tutor books’ provide structure and progression for early lessons:

'Beginners work through their beginner book then onto books like classics to moderns which all gradually get harder'. [R: 212]

'Use of a well-graded tutor/primer'. [R: 62]

Many of these respondents qualified the use of a tutor book by pointing out that supplementary material was often used alongside them:

'Use structured tutor books but supplement this with technical exercises and always include aural / theory to ensure a rounded experience'. [R: 472]

'In the early stages I find using a piano tutor book helpful, although it's not the only book we use and I often deviate off to another book of pieces'. [R: 74]

Of the final two categories in this section the use of 'new pieces' was commented on 9 times:

'Keep pushing them on to new pieces and techniques'. [R: 283]

'Working towards exam grades, teaching theory, learning new pieces, sight-reading'. [R: 501]

One teacher acknowledged that new repertoire had a motivating factor and, although somewhat reluctantly, also indicated that popular music also had a role to play:

'By holding out carrots - new pieces, prospect of exciting concerts, exams, several pieces on the go at once to avoid boredom, letting them learn some of the awful stuff they hear and want to play to friends, sense of achievement from learning difficult works,

encouraging experiment, listening to piano music and Classic FM’.

[R: 345]

In total, 8 comments referred to ‘popular music’. Other teachers were more positive in their attitudes, explaining how studying popular music could work in tandem with more traditional pieces and what the benefits were:

‘Alongside their practice exercises/pieces my pupils study ‘pop’ music that they enjoy for example one of my pupils is learning music from ‘twilight’. It keeps their interest and therefore progression’. [R: 457]

Only two teachers (husband and wife) gave a glimpse of repertoire that had been developed independently of the exam boards:

‘My wife’s 24-volume series of books, graded and varied (classical, jazzy, traditional and contemporary) achieves real progress and also provides a sense of progression’. [R: 531]

One teacher appeared to sum up the approach of many to how repertoire aided progression:

‘If they wish to take exams, they do. If not, they still follow the scale/arpeggios needed for the ABRSM syllabus. Beginners work through their beginner book then onto books like classics to moderns which all gradually get harder’. [R: 311]

Alongside the different repertoire choices varying approaches to teaching were evident and this is the next area to be discussed.

Teaching approaches

The next set of themes arose out of comments teachers made regarding how different teaching approaches aided the development and progression of pupils. This included the individual approach taken by teachers and the approach to lessons. Eighty-two comments (8%) fell into this category which was broken down into six sub-categories: challenge and stretch, inspire, encourage, individual approach, praise and firm but fair.

Twenty-one remarks regarded how teachers were concerned to ‘challenge’ and ‘stretch’ their piano pupils; many of the comments referred to either exams or repertoire:

‘Consistently setting targets above their current status and encouraging them to stretch’. [R: 439]

‘Some pupils respond well to the challenge of exams, which does guarantee that certain aspects of their playing fall into place. For slower pupils I try to ensure that they are never disheartened by the work given. It is important that a pupil feels confident that he is able to achieve what has been asked of him.’ [R: 50]

Twenty teachers left remarks that concerned the importance of ‘inspiring’, ‘motivating’ or ‘enthusing’ their pupils through their teaching approaches:

‘I always try to find ways of maintaining their enthusiasm while ensuring they understand that conscientious work leads to greater pleasure in music. [R: 507]

'That half hour lesson has to be inspirational. I think it's a lot to do with personality' [R: 216]

'Motivational ideas to ensure home practising'. [R: 97]

In a similar way 'encouraging' pupils to do their best or to sit exams was mentioned 15 times:

' I try to always adopt a positive, warm and encouraging approach'. (R: 403).

'Encouraging them to play slightly above their level. Encouraging them to take grade exams'. [R: 535]

A number of respondents (13) were aware that as teachers they needed to adapt to each individual pupil and that pupils had to be given some choice in the matter of what they learnt and when:

'I plan with their own strengths and weaknesses in mind. I adapt to the situation. I talk to them and plan with them'. [R: 178]

'Keeping each pupil's lesson individual. Sometimes going along with things they want to play - giving them choices. [R: 264]

Demonstrating a positive approach through the use of 'praise' was mentioned in 9 of the comments:

'I frequently affirm and praise and give credit for progress'. [R: 161]

whilst a further four emphasised the need to be 'firm but fair' in their dealings with pupils:

'I am demanding, but positive'. [R: 330]

Lesson Characteristics and Content

The previous discussion focussed on the teaching approaches used; however, teachers also mentioned various lesson characteristics and content that they believed helped to ensure progression. There were 113 statements (12%) that fell within this category. Lesson characteristics included: fun and enjoyment, step-by-step progression, lesson pace, variety in lessons and making lessons interesting. Lesson content covered: technique, duets and ensemble, theory, musicianship, sight-reading and aural work.

Ensuring that lessons and learning the piano was a ‘fun and enjoyable’ activity was mentioned on 27 occasions. Many of these teachers commented that fun was paramount as making the lesson enjoyable was really more important than anything else, including exams:

‘Try to ensure they enjoy the experience of learning to play the piano’. [R: 329]

‘Ensuring that playing the piano is fun! If people don't enjoy what they are doing then they will not do it. I ensure that enjoyment is the most important thing, not examination results’. [R: 379]

Other teachers pointed out that enjoyable lessons led to more motivated pupils:

‘Make it fun! If they enjoy the lessons and are engaged, then they want to learn more’. [R: 444]

‘Try to keep lessons fun by meeting them at their level and encouraging them to succeed’. [R: 566]

One teacher indicated that it was important to have some fun, in between taking exams and performing in festivals:

'By using a combination of exams, festivals, concerts etc and making sure there is plenty time to play purely for fun'. [R: 315]

At the heart of 10 teachers' approach was the idea of ensuring progression through a 'step by step' development of concepts and skills:

'Step by step introduction of new topics at a pace they can manage'. [R: 24]

'Taking ideas and developing them in small steps each week showing that they can do something without hard work or sitting down and reading music in a traditional manor'. [R: 140]

The final three strands in this section were to do with keeping lessons 'interesting' (4 comments), maintaining a 'good pace' of learning (3 comments) and having a 'variety' of activities within a lesson (2 comments):

'Make lessons varied and hopefully interesting to the student'. (R: 575).

'I go at their pace but each time they achieve one level I move the goalposts!' [R: 250]

As well as lesson characteristics a number of teachers believed that the content of piano lessons was an important feature of how progression was achieved. This encompassed 'technique' (including scales) (17), 'duets and ensemble' (12), 'theory' (10), 'musicianship' (11), 'sight-reading' (9) and

'aural' (8). As can be seen from the excerpts below many of the responses covered several of these topics:

'By ensuring they have a broad education at the instrument including technical exercises and studies, scales, sight-reading..'

[R: 454]

'Good technique is established VERY early. Careful repertoire selection. I regularly improvise exercises as needed to work on a specific area. Ensure that aural, sight-reading and theory skills are developed'. [R: 289]

'By developing all round musicianship skills, developing the inner ear through singing, a good sense of pulse and rhythm and developing the ability to interpret what is written on the page, use of rhythm exercises and sight singing, by playing duets among other things. I also feel it is important that pupils feel comfortable playing 'without the dots' by playing from memory, improvising, playing tunes by ear, and developing and understanding of keyboard harmony'. [R: 31]

'Sight reading duets - very simple ones - is also good for improving sight-reading'. [R: 282]

Lesson planning

Lesson planning, in various shapes and forms, attracted 130 mentions in total (13%). Included in the theme were: lesson notes, lesson plans,

curriculum/syllabus, long and short term plans, concepts and learning objectives.

Fifty-four references were made to 'lesson notes'. Twenty-four concerned the use of student notebooks whilst 32 examples commented on teacher notes with two teachers mentioning both.

Student notebooks were used in a variety of ways, stretching along a continuum that ranged from being written by the pupil, through a joint effort between pupil and teacher, to appearing to be for the benefit of the teachers:

'I get them to fill out a practice diary and reward them with stickers when they work on what I have asked. Works (almost) every time! (R: 323).

'Notebook. It's a two way thing; there is a section for their questions and another for WOW moments.... I ask for feedback at each lesson from each pupil'. [R: 69]

'I use a note book which shows the way forward on anything discussed at the lesson. This helps the pupil remember what was said at a later time but also I can check how long they've had a piece or if I've said the same thing over and over each week'. [R: 102]

'All pupils have notebooks that also act as a progress diary'. [R: 55]

The last two teachers clearly used the notebook as an aid to their own memory and as a way of checking on whether progress had been made,

presumably through looking at which pieces their students had learnt. The link between student notebooks, practice and rewards in the first comment is also worthy of note.

The distinction between student notebooks and teacher notes wasn't always clear, however, and in a couple of instances it was difficult to know exactly what was being referred to. The following comment was a case in point and was coded for both:

'I set clear objectives - keep a notebook/diary/report sheet/incentives'. [R: 582]

Furthermore, the level of note making mentioned by teachers varied from short ones to more extensive ones:

'I make broad progression plans for all pupils and keep brief notes to chart actual progress'. [R: 569]

'Setting goals (whether grade exams are used or not) and keeping detailed notes on progress'. [R: 570]

'I keep a book with a section allocated to each pupil. This keeps a record of age, date of first lesson, books in use, exam dates, grades and marks. I also make notes of any difficulties so that I can devise ways to help, plus a precis of what we did in the lesson'. [R: 134]

As the next quote demonstrates, even when a teacher appeared to make more extensive notes and records, at the heart of the planning was the exam system and its requirements:

'Keep systematic records based on my own learning objectives for the child and later based on exam requirements. Regularly review progress and make notes for the next term'. [R: 292]

Only one teacher referred to a non-exam curriculum and how that linked to her lesson notes:

'Keep records. Compare to syllabus outlined in A Common Approach'. [R: 21]

Given the low number of teachers who were making lesson notes for their own records, it was unsurprising that only 36 respondents to the Piano Survey 2010 undertook any kind of lesson planning. Grouped under this heading were references to a lesson plan (17), curriculum or syllabus (7), long and short term plans (9), concepts (2) and learning objectives (1).

References to a 'lesson plan' were quite general in the specifics:

'I teach a structured lesson and keep moving forward'. [R: 590]

'I plan a very careful programme. The pupil doesn't leave the room without being able to play the task of the moment'. [R: 253]

Only seven teachers had any sort of 'curriculum' in place; however, once again, the use of exams were still evident:

'I've got a notional curriculum mapped out that is independent of exam syllabuses but I like them to take exams too as a performance opportunity'. [R: 141]

A further nine teachers discussed 'long and short term plans' although some of the references were more explicit than others:

'I find it helpful to constantly review plans - long term and short term - so we know what both of us want to try and achieve over a set period of time (what pieces/styles to learn; what grade to achieve; what would be fun, what would be helpful from a technique point of view etc)'. [R: 229]

Many of the comments regarding lesson planning came within wider statements regarding progression. The following teacher made one, single comment on the matter:

'Use lesson plans with short + long term goals'. [R: 144]

The development of 'concepts' in learning and developing new skills is often considered to be integral part of any education, however, in the Piano Survey 2010 there were just two references to this:

'Constant repetition of concepts. Careful record keeping. Constant thinking and evaluating'. [R: 407]

The importance of 'reviewing' or 'monitoring' the teaching and learning that took place in lessons was mentioned on 20 occasions:

'Monitoring, by writing a weekly record of work, which takes time each lesson, but has the benefit of helping me deal with a large body of very different students with differing needs. This is one way that I can check progress and that enough variety of work is covered from week to week'. [R: 549]

'I find it helpful to constantly review plans - long term and short term - so we know what both of us want to try and achieve over a

set period of time (what pieces/styles to learn; what grade to achieve; what would be fun, what would be helpful from a technique point of view etc)'. [R: 229]

A further twenty statements were made that referred to 'reports and assessment'. One teacher carried out both regular assessment and wrote written reports:

'I also regularly assess various aspects such as technique and scales. I issue reports once a year and interview parents once a year'. [R: 41]

but the other teachers indicated either an assessment or a report process in place:

'By trying to assess when they are ready for a new challenge'. [R: 418]

'For private students, regular written summaries (every 12 - 15 lessons) of their progress. In schools, reports. One school requires weekly summaries of work done'. [R: 206]

Interpersonal relationships

The final area to be considered are the references that some teachers made to interpersonal relationships with pupils and parents. There were sixty-one references (6%) of this nature divided into three sub-themes: relationships with pupils, relationships with parents, relationships with adult pupils.

Forty-three comments were made on the importance of having a positive working ‘relationship with pupils’:

‘I believe in a relationship based on friendliness and trust and I hope I am always positive and encouraging’. [R: 448]

Several also pointed out that every pupil was an individual and required a unique approach:

‘Different for every single one of them!’ [R: 355]

‘I try to find out what they want to achieve and I try to adapt my lessons to suit the needs of each child/adult’. [R: 167]

Additionally, 14 teachers within this group referred to pupils as being a vital part of the learning process who were consulted and involved in the learning process.

‘By keeping up communication and trust between us, so that we are a “team” so there is an understanding of a regular practise routine where physically possible’. [R: 28]

‘We sit down together, usually once a term and review our long term plan and make a new one. I involve the pupil in this process, and their parents if they’re very young’. [R: 370]

The last excerpt refers to parents, who were considered by 19 teachers to be an important part of ensuring progression at the piano:

‘I usually have a three way discussion eg Parents, child and me about the progress and then set up a timetable’. [R: 566]

'We set goals and tasks each term, which the children choose themselves with my help and I monitor every week and relate to the parents weekly and fortnightly about their progression'.

[R: 373]

Relationships with adult pupils were mentioned just three times, each one referring to the difficulties of ensuring progression in adults;

'Tough with adults. Sometimes with work/travel/holidays, a month can go by with very little practice!' [R: 89]

'I don't always, because some of them, especially the adults who just do it as a hobby, state that they don't want to be taken out of their comfort zones and be given more difficult music that makes them stressed - their lives are stressful enough and music is their escape. I respect that'. [R: 47]

Summary

This chapter explored what common attitudes and values teachers revealed about pupils making progress. During the analysis process two main areas emerged; progression through goal setting and progression through lesson characteristics and activities. Nine hundred and sixty-eight responses were coded in total.

Progression through goal setting accounted for 44% of all the responses. The value that teachers placed on the instrumental exam system was once again clear and accounted for a quarter of all responses to this question. The exam system was often used in its entirety to ensure progress, although sometimes

the repertoire provided by the exam syllabus was merely used as a guide by the teachers. Other performance based goals that helped to monitor pupil progress included concerts, masterclasses or simply finishing a tutor book. Practice was considered to be important for a number of teachers and was often intertwined with rewards or incentives. Nearly all of the respondents who discussed progression through goal setting implied a teacher dominated approach with only a handful acknowledging the importance of involving pupils.

The attitudes of teachers to other lesson activities were more varied and covered a range of topics, providing a cumulative total of 56%. The appropriate choice of repertoire was of concern for a number of respondents who were of the view that a variety of styles and genres should be covered and importantly the pieces should inspire and motivate pupils. The use of graded repertoire books helped to ensure that pieces of increasing levels of difficulty were being covered whilst several teachers mentioned the way that tutor books help to structure progression for beginner pianists. Teaching approaches that challenged and stretched pupils were adopted alongside a positive and individual approach for each pupil.

A number of teachers were of the opinion that the characteristics of lessons helped to ensure progression in pupils. Lessons with a sense of fun and enjoyment, that had variety and pace were all mentioned. Furthermore, covering items such as technique, theory, musicianship and duets were all

valued as positive motivational tools that provided pupils with a sense of progression.

Signs of lesson planning on either a weekly or termly basis were relatively rare and minimal preparation for lessons appeared to be a common approach. At its most basic making notes on a lesson-by-lesson basis featured strongly; some of these were teaching notes but in some cases the only notes made about the content of lessons appeared to be for the pupil. A very small proportion of teachers undertook any sort of lesson planning and a curriculum around which to base progression was very rare.

Relationships between teachers and pupils and their parents were discussed by some respondents. The individual approach needed for each pupil was once again evident here although evidence of pupils being involved in planning their learning path was very limited.

The emphasis in the last few chapters has been very much on the pupils. In the next chapters, attention turns to finding out more about the piano teachers themselves.

9. MOTIVATION FOR BEGINNING TO TEACH THE PIANO

Introduction

Piano pupils and the content and organisation of lessons and learning were the focus of the last three chapters. The next two chapters will focus on the teachers. At the heart of the chapters will be research question 5:

‘What motivates individuals to teach the piano?’.

In this chapter what motivated respondents to start teaching will be explored.

Motivation for Becoming a Piano Teacher

Three hundred and ninety-three teachers responded to the question ‘Why did you start teaching the piano?’ Many of the responses were detailed. A total of 876 responses were derived from the data. During the initial coding process three main areas emerged to form the final coding framework: musical motivation, non-musical motivation and career choices (table 9.1). Each of these areas will now be considered in turn.

Musical Motivation

Fifty-five percent (215) of teachers contributed responses that indicated that they had started to teach the piano as the result of a musically motivated impetus. This was broken down into two main themes; teachers who were motivated by love and enjoyment of music and those who discussed their teaching as part of being within a musical continuum. Sixteen percent of teachers (62) made responses in both categories.

TABLE 9.1: MOTIVATION FOR BECOMING A PIANO TEACHER - CODING FRAMEWORK

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
MUSICAL MOTIVATION	
Motivated by love and enjoyment	<ul style="list-style-type: none"> • love of instrument and music • enjoyment/love of teaching the piano • working with children • enjoyment of playing the piano • enjoyment evolved
Teaching as part of musical continuum	<ul style="list-style-type: none"> • continuing family musical tradition • positive/negative approaches of previous teachers • passing on a love of music and piano
NON-MUSICAL MOTIVATION	
Providing an Income	<ul style="list-style-type: none"> • priority for teaching • financial need as student • reliable income for professional musician • supplement to full-time work
Convenience	<ul style="list-style-type: none"> • convenience • family commitments • flexibility • health problems
Perceived skills and attitudes	<ul style="list-style-type: none"> • perception of having relevant skills • personal development • professional development

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
CAREER CHOICES	
Career paths	<ul style="list-style-type: none"> • began at school/college • deliberate career choice • natural process • new challenge • class teacher • accidental
Being asked to teach	<ul style="list-style-type: none"> • asked by friend • encouraged by piano teacher • filling gap in local market

Teaching motivated by love and enjoyment

Forty-five percent of the respondents (178) indicated that they were motivated to teach the piano through a love of the instrument and music. Eighty-five of these spoke directly about their ‘love or passion for music and/or the piano’:

‘Because I love music and the piano’. [R: 205]

‘I love playing the piano - passing my knowledge to students is the most rewarding job that I could wish for’. [R: 470]

‘I started teaching the piano because I love the instrument’. [R: 296]

‘I feel passionately about music and the piano and wanted to pass this on and inspire others’. [R: 264]

‘I cannot remember life without music and now at 81 I am passionate about passing on my love for it’. [R: 159]

9. MOTIVATION FOR BEGINNING TO TEACH THE PIANO

Even those teachers whose statement about their love for the piano and music came later in their reply, the overall tone still indicated that this was what had driven them to become teachers:

'I was made redundant from a managerial job in the popular music business, and decided to become self-employed. I loved music, and thought I would enjoy teaching the piano'. [R: 76]

'A friend of the family asked me to teach their daughter. My love for the instrument and for music was something I wanted to share with other children'. [R: 422]

That most of these teachers were primarily motivated to teach because of their love of music and/or teaching was evident as only 6 of these teachers also mentioned teaching as a means of earning an income. Even for these, however, the placing of the two statements indicated a perceived priority:

'My love of music and piano music especially, first attracted me to want to teach music to others, and secondly it provided an income'. [R: 267]

Nearly a quarter of all respondents (24%/93) spoke of the 'love and enjoyment' that they received from their piano teaching:

'Because I want others to get the same enjoyment and emotional satisfaction that I get from playing the piano'. [R: 545]

'I realised how much enjoyment I get from being able to play an instrument and wanted to share this with others'. [R: 481]

'Passionate about music in particularly the piano'. [R: 580]

'I love playing the piano and performing, sharing music. I could not imagine a life without the piano or music and believe everyone should have the opportunity for music making in their lives'. [R: 525]

Others, whilst still enjoying teaching, were more pragmatic in their approach and for 8% (31) their enjoyment of teaching the piano appeared to 'evolve' over a period of time:

'I was originally more interested in musicology and life pushed me in the direction of piano teaching which I did not really enjoy in my twenties. After having my own children however I really appreciated being a piano teacher and enjoyed it more and more'. [R: 303]

'Money - turned into enjoyment'. [R: 275]

'I was asked to by local parents, I felt I had the right skills and attitudes having done other types of teaching before and enjoyed it'. [R: 170]

'It was the only place to go after I realised I wasn't going to be a concert pianist!! However, I do enjoy it so I have stuck with it'. [R: 74]

'After I started teaching with a couple of pupils, I then discovered how much I really enjoyed it and wanted to do it'. [R: 101]

Twenty-four (6%) of the teachers specified that 'working with children' was a key factor:

'I enjoy teaching children. I am a teacher first, a pianist second'.

[R: 585]

'Already a secondary school teacher of English, so really enjoy working with young people. Daughter began Suzuki piano at age of 3 so learned a lot as a parent about this method and wanted to start it for myself'. [R: 129]

The 'enjoyment of playing the piano' provided 7% (27) of them with the incentive to start teaching, often so that they could pass their enjoyment on:

'I have always thoroughly enjoyed playing the piano and having that as part of my identity'. [R: 229]

'I enjoy playing the piano and wanted to pass on the pleasure I get from playing. I enjoy working with children and also adults who want to learn and perhaps haven't had the opportunity before'. [R: 273]

'I enjoy playing myself and get fulfillment out of seeing others achieve and enjoy playing. It is also a sense of reward for myself to earn money from what was an enjoyable pastime i.e. doing what I enjoy'. [R: 515]

Teaching as part of being within a musical continuum

A quarter of all the teachers (99) were motivated to start teaching as a result of their self-perception of being part of a musical continuum. For some this was about their early musical experiences, whilst others considered the importance of passing on the musical and pianistic tradition.

9. MOTIVATION FOR BEGINNING TO TEACH THE PIANO

Ten individuals (2%) came from ‘musical families’ and five of these comments were very positive in tone, indicating that teaching the piano had been inevitable:

‘I came from a musical family, started learning piano at the age of four and had a very musical education. I went on to study at the RCM / King's College London and have BMus (Hons), ARCM piano teaching and LGSM piano performance. Teaching piano seemed to be the obvious choice’. [R: 510]

‘I never considered anything else! I have been playing piano since the age of five. My mother is a piano teacher and my father was Head of Music at my secondary school’. [R: 212]

One teacher, whose mother was also a piano teacher, was more reticent about becoming a teacher her/his self, and commented that:

‘I used to fill in for my mother occasionally when I was about 17, teaching some of her students when she wasn't able....Music was and still is an innate passion from when I was very young but I didn't consider myself good enough to go to music college....I worked in [business] disillusioned for many years and decided later on in life (in my thirties) to follow my passion and get back into music’. [R: 171]

Six percent (25) of the teachers had come to teaching through the ‘positive or negative influence of previous teachers’. Most of these had been inspired to teach:

'I was stimulated by such wonderful past pedagogues'. [R: 25]

'A desire to pass on my own excellent experience of lessons at the Guildhall'. [R: 245]

Conversely, others indicated that negative approaches to tuition had also influenced their motivation to teach:

'I had many amazing piano teachers when I was young - they were so inspirational, and one terrible teacher that pushed me too far too young who turned me off the instrument at the age of 7!' [R: 511]

'I also had piano teachers whilst I was learning whom I didn't like their teaching style and the way they approached things and realised as I developed my music training there were other ways to approach things to encourage the enjoyment of music and I wanted to pass this knowledge on'. [R: 374]

A desire to 'pass on a love of music', and the piano, skills and knowledge emerged strongly from 18% (74) of the responses.

'I was inspired and encouraged by my teacher at University to pursue my playing and wanted to do the same for children who love music and enjoy playing'. [R: 290]

In half of all cases the desire to 'pass on' was found alongside teachers' own love or enjoyment for music and the piano:

'I love the sound of the piano and wanted to pass on my love of it'. [R: 100]

'Love of the instrument and desire to impart this to others'. [R: 529]

'My enjoyment and love of the instrument as well as the world of classical music have given me a desire to share it with others'. [R: 542]

Other individuals reported that transmitting the necessary skills and knowledge had been an important stimulus for starting to teach:

'I wanted to pass on my knowledge to others, and to give pupils a good basis on which to build their skills, and to instil a love of music'. [R: 392]

The final quotation in this section indicated quite concisely one teacher's reasons for teaching:

'I wanted to work from home and be my own boss, as well as pass on to people my enjoyment of music. For the majority, music will remain a hobby, but I hope that I have nurtured in them a lifelong interest'. [R: 138]

Non-Musical Motivation

Fifty-seven percent of the respondents (225) mentioned motivational factors that were not musically related. The final coding framework contained three themes: teaching as a means of providing an income, the convenience of piano teaching and teachers' perceptions of themselves as having the appropriate skills and attitudes.

Teaching as a means of providing an income

The ability to earn a living from something that teachers enjoyed doing was seen as another, beneficial aspect of teaching the piano. Twenty percent (80) of teachers mentioned the monetary side of things; for 31 of these (8%) it was presented as their ‘priority for teaching’:

‘Needed the money! Qualified as primary school teacher in 1978 so took pupils to help out’. [R: 10]

‘Needed the money and preferred to do it by teaching piano’. [R: 160]

‘To earn a living, first and fore-mostly’. [R: 293]

A couple of teachers indicated that they viewed their ability to teach the piano as a valuable commodity:

‘To give me a means of income that utilised my existing skills (playing the piano, psychology degree and experience of children as a parent)’. [R: 153]

‘I needed money! When you have a skill that can earn you money, why slave away in a bar job when you can earn triple in the comfort of your or your pupil’s home?!’ [R: 342]

‘Teaching whilst a student’ has already been mentioned in Chapter 5 and 5% (20) of teachers specified that piano teaching had originally been pursued as a way to earn an income whilst at college:

'To earn money when I started my first degree at university, and also to develop teaching practice which I saw as a vital part of my future career'. [R: 395]

'To have an income while I was a student. Then, I carried on as the number of students increased'. [R: 256]

Just 2% (8) of the respondents indicated that they were professional musicians and mentioned the importance of their piano teaching for providing a regular and 'reliable source of income':

*'It is a regular income-whereas session work can be sporadic'.
[R: 319]*

'It's the most cost-effective and efficient way of earning a regular and reliable income as a professional musician'. [R: 253]

A further 2% (11) of teachers indicated that piano teaching was an extra job that was useful or necessary to 'supplement their full-time work':

'It fits in easily with my other teaching to give me a little extra income and more variety in my work'. [R: 484]

'I wanted to impart my love of music to others. I needed to earn a living and this supplemented my school teaching salary'. [R: 587]

Convenience

The convenience of the job and the ability to work from home and fit in around other family commitments was reported by 16% (62) of individuals. For 2% (10) of these the sheer 'convenience' of piano teaching was given as the sole reason for starting to teach:

'It fitted in with bringing up a young family'. [R: 61]

'As a part-time job so that I could be at home when my children needed me'. [R: 594]

In total, 11% (44) of respondents pointed out that piano teaching gave them the ability to work whilst still dealing with 'family commitments':

'After leaving class teaching to have a family, a friend encouraged me to try piano teaching and the flexibility fitted in perfectly with my three school age children's needs'. [R: 80]

'I love playing, and it was an ideal job when my children were very small as I could teach from home'. [R: 532]

The children of respondents dominated the responses on family life; partners were mentioned just two times:

'I could also make it fit around having children and my husband's working hours so that we never had to pay for childcare'. [R: 370]

'Also I wanted a flexible job I could fit around my young family and my husbands shift work'. [R: 50]

Particularly important for 5% (19) was the 'flexibility' of the job and this was often mentioned alongside having a family and the convenience of working from home:

'Later when I moved to a village with no piano teacher people asked me to teach their children. At that time I was pregnant with our first child and it seemed more flexible than a full time job'. [R: 154]

'Started a family and could work from home'. [R: 569]

'Convenience initially as I had a young family at home + it fitted in with family life'. [R: 144]

Not everyone was working from home because of family commitments; those who started teaching when teenagers were often based for convenience at their family home:

'It was something I could do from home when young'. [R: 584]

Four teachers (1%) had moved into piano teaching from other careers due to 'health problems':

'Health problems have meant that teaching music from home has fitted in with my limited energy levels'. [R: 311]

'Due to ill health, I have had to drastically change my work and career plans, and teaching piano allows enough flexibility while still being personally satisfying'. [R: 350]

Perceived attitudes and skills

Twenty-one percent of all the teachers (83) decided to start teaching the piano because they perceived they had, amongst other things, the necessary skills, qualifications and attitudes. Thirty-four (7%) teachers believed they had the 'relevant skills' either as teachers or musicians:

'I had previous experience teaching singing and felt it wouldn't be too difficult to adapt those skills to teach piano'. [R: 492]

'It was a transferable skill I possessed when I needed to be earning quickly'. [R:440]

'I had an aptitude towards teaching, children, in particular I had the necessary skills to make this a career'. [R: 575]

One teacher thought that his/her skill as a pianist was a suitable starting point:

'I began because I was out of work but could play the piano to a high level, seemed an obvious step forward and I haven't looked back'. [R: 396]

The success, or otherwise, that these teachers had in their early days of teaching was referred to by just one person who, rather wryly, reflected that:

'There was some demand, and I had the necessary skills - or at least some of them (: S) - looking back one is often rather appalled at some of those early lessons!' [R: 460]

The importance of teaching the piano for their own 'personal development', both as teachers and as pianists and musicians, was mentioned by 4% (18). The view that teaching was helpful to personal musical development was reported several times:

'My teacher advised me to start teaching after I passed my diploma. He assured me that I would learn a lot about piano playing when I have students to teach and I will improve a lot myself'. [R: 553]

'It seemed to me that further study can lead to two ways, performing at a professional level or teaching. I was not interested in performing (not only because I was not good enough) and I was

interested to find out about teaching. The more I found out the more I became interested, and the more I enjoy playing'. [R: 7]

'Because I was asked to teach and, to be a better learner'. [R: 33]

In a similar fashion teaching the piano was viewed by several teachers as another aspect of being a musician:

'As a practising musician I feel that teaching is both essential and inevitable'. [R: 231]

'It is a vital part of being a performing musician. As a performing pianist I have learnt a lot from my pupils'. [R: 527]

There were 21 (5%) teachers who mentioned that, after starting to teach, they undertook some 'professional development' in order to give themselves better qualifications, usually to develop their teaching:

'Friends asked me to teach their children - felt I needed professional development and took the Cert Teaching ABRSM on the recommendation of a friend - which exposed my weaknesses as well as remotivated my future piano teaching' [R: 436]

'I could play the piano and was asked to teach. I quickly decided that being able to play was not enough and so took a degree in music and education and as many courses on teaching and learning as I could'. [R: 234]

The final quote was a particularly honest and self-explanatory account of why she/he started to teach and what professional development was undertaken:

'I fell into teaching by answering an advert from someone wanting a teacher for their 2 children in their home and I thought I could do that. At that stage I only had Grade 5 theory and Grade 6 piano. I quickly went on to take the rest of my exams when I started entering them in for exams and did grade 6, 7 and 8 theory in one year and grade 7 and 8 piano over two years. I had two young children at the time and did my CT ABRSM a few years after that'.

[R: 335]

Career Choices

The final category to be considered is that of career choices. Sixty-one percent of all the teachers (240) remarked on this in one form or another and the final coding framework consisted of two categories: career paths and being asked to teach.

Career paths

The reasons given by 43% (170) of respondents for becoming a piano teacher were many and varied and no single, clear career path emerged. Forty-six teachers (12%) 'began to teach at school or were undergraduates'. Amongst these, teaching at university or college to help with financial support was a common theme:

'I was at Music College and needed the money!' [R: 217]

'I started teaching piano to earn some money while I was studying'. [R: 565]

Over half of the teachers in this group however began their teaching career when they were still teenagers:

'I started teaching the piano when I was 12 to earn a bit of pocket money'. [R: 166]

'At 14, I wanted a paper round but my parents wouldn't let me. I started teaching instead'. [R: 44]

'As a teenager it was very well paid and I had a younger sister with friends who wanted to start learning'. [R: 391]

Several teachers implied a more informal approach to their youthful teaching:

'I 'taught' a 17 yr old girl when I was 12!' [R: 522]

'I have always had a passion for piano and taught friends informally from about the age of 15'. [R: 497]

The next teacher acknowledged that her understanding of teaching was limited at this young age:

'I began teaching piano in secondary school, when I had the necessary pianistic ability (though not much pedagogical knowledge) and wanted to earn money to pay for uni. I've kept at it because I love it and have acquired enough pedagogical knowledge to be a good teacher'. [R: 263]

Some respondents were more purposeful and career minded, and 8% (31) stated that they knew from an early age that the piano and piano teaching was going to be their 'deliberate choice of career':

9. MOTIVATION FOR BEGINNING TO TEACH THE PIANO

'As a teenager I knew I wanted to teach the piano (I had an exhibition for Sat morning tuition at the RAM so I was immersed in music), and I started by teaching my brother and his friends - and the rest is history!' [R: 591]

'Even when I was 5 years old I wanted to be a piano teacher when I had lessons. I thought it would be fun to be one'. [R: 523]

'Since the age of 12 I knew that I wanted to be involved in music - to make it my profession. When I was 16 I began teaching to supplement my studies - I loved the work and found it a natural process'. [R: 365]

Six (1%) mentioned that the process of becoming a piano teacher was a 'natural' one:

'Playing piano was always 'my thing' so teaching it seemed like a natural thing to do'. [R: 303]

Rather than a planned career from childhood more commonly mentioned was the development of piano teaching as part of a career change (12%/47). This was referred to as being a 'new challenge', or as the result of redundancy or as a retirement activity that would help to maintain an interest:

'I spent 20 years in office work. I wanted a more creative job and to use my musical ability to inspire and share with others. I moved from the South East to the West country 3 and a half years ago and started up my business here'. [R: 590]

9. MOTIVATION FOR BEGINNING TO TEACH THE PIANO

'I got made redundant, had wanted to teach the piano for a long time and this gave me the opportunity to do it'. [R: 279]

'Retired from my main job (newspaper publishing company) and had always wanted to try teaching piano as a part time career. Had always kept up my performance skills but felt I could have something to offer as a teacher'. [R: 167]

Eight percent (31) were 'class music' teachers who also gave piano lessons:

'I trained as a school teacher. My first job was teaching class music; this also included individual piano lessons'. [R: 503]

'It seemed a natural progression alongside class teaching'. [R: 568]

Others were non-specialist primary and secondary school teachers:

'I've always played and loved the piano. I was a history teacher and the mother of one of my pupils asked me to teach her child on the basis that I was a teacher and I played the piano! I said, it didn't work like that but she insisted and I found I really enjoyed it and amazed myself by my results'. [R: 548]

Starting to teach the piano as a result of dissatisfaction with full-time teaching was reported by several other teachers:

'I was teaching music to classes in a secondary school but this lacked job satisfaction. I was spending more time on discipline than on sharing a joy and knowledge of music. I took on a few private pupils to see whether I preferred piano teaching and soon

found that I had a waiting list, so I gave up the classroom teaching, took my LLCM (TD) and set up as a private teacher'. [R: 149]

'I did a PGCE in primary ed when I left uni. I hated class teaching because I felt I couldn't give of my best to 36 children at once. The idea of teaching one child at a time something I loved and they actually wanted to do was appealing!' [R: 50]

A few teachers (3%/14) stated that starting to teach the piano had happened by 'accident', often through being asked to teach by somebody else:

'By accident if I'm honest! I trained at the [name of school removed] and did my piano, theory and musicianship exams there but then went on to a life in the theatre and singing professionally. I began teaching when I had my son and children in the street saw our piano and asked me to teach them! It grew from there and I went back to get my CT ABRSM as I never did a degree!' [R: 213]

'By accident! The wife of a man I once worked for knew that I played the piano and asked me if I would teach their young daughter. I enjoyed it so much that as soon as possible I gave up my office job and built up my private pupils to around 25 at my peak, about 30 years ago'. [R: 134]

Whilst another teacher described this as 'falling' into teaching:

'Chance. I was taught by a brilliant teacher and fell into teaching. I think I base a lot on what I learnt from her'. [R: 54]

This theme of ‘falling into teaching’, whilst less overtly expressed on the whole, continues in the next section.

Being asked to teach

Over a quarter of respondents (28%/112) had begun teaching the piano as result of it being suggested to them:

‘Someone who knew I was a grade 8 player asked me to teach their child!’ [R: 22]

The suggestions to teach came from a variety of sources with ‘friends’ proving the most popular with 19% (76) of all teachers providing this response:

‘Friend of mine (mid twenties) asked me to. I taught him for 5 years till he moved away. I then gathered friends and friends’ children’. [R: 593]

‘A friend’s daughter needed some basic lessons, and then word got around’. [R: 270]

‘An adult asked me to give her lessons on piano, and I hadn’t passed Grade 8 at that point, so decided to try and then liked it. She got through some grades so I couldn’t have been that bad’. [R: 98]

‘Encouraged by their own piano teacher’ was stated by 6% (25) as being responsible for them starting their teaching career, often, but not always, when they were still quite young:

‘My ‘old’ piano teacher suggested it to me (otherwise I maybe wouldn’t have thought about it at all - I thought that one needed

to have 'letters' (i.e. be 'qualified!') rather than just a mere grade 8 certificate)'. [R: 595]

'My teacher gave me a few of his beginning pupils. He was a university professor. I was about 16 at the time'. [R: 385]

'I initially started teaching as a 'junior apprentice' to my own piano teacher, when I was 15, taking on beginners that she did not have time to start herself'. [R: 350]

Several of these teachers seemed to express surprise at finding out that the job was an enjoyable one:

'After teaching French at secondary school level for 6 years I 'retired' to have a baby and was asked by a friend who knew I had teaching qualifications and was a proficient pianist if I would teach her daughter. I found I liked it and it fitted in well with family life while my children were growing up'. [R: 82]

'Friends started asking me to teach their children, and I found I enjoyed it and it suited my lifestyle'. [R: 125]

Three percent of teachers (11) indicated that they were asked to teach and justified their position by indicating they were 'filling a gap in the local market'. Some had doubts regarding their capabilities whilst others, once again, expressed surprise at success:

'We are desperately short of music teachers in our area, so I was filling a much-needed gap. I had had lots of enquiries from

prospective pupils before I even began. I was rather reticent and needed much persuasion!’ [R: 474]

‘Living in a rural environment where there was no teacher in my student years I was asked to teach by several parents in the area and discovered that I was quite successful so persevered!’ [R: 238]

‘Money - turned into enjoyment’. [R: 275]

Summary

This chapter has examined the question of what motivates teachers to begin teaching the piano. Although the routes into teaching the piano seemed to be very diverse, a love for music came through clearly as a strong driving force for many of the teachers. Some acknowledged they were part of a musical continuum; this included their own early musical experiences within the family or from teachers, as well as a sense of passing on their own love for music to the next generation. A number of teachers mentioned more pragmatic reasons for starting to teach encompassing earning a living and the convenience of the job when looking after a young family.

The open access to becoming a piano teacher was highlighted in a number of ways. A quarter of all respondents began to teach by accident, often as a result of being asked by a friend or acquaintance. A fifth of teachers began to teach the piano because they perceived themselves as having the relevant skills and qualifications, although it appears for some that this only meant they could play the piano to Grade 8 standard. A further 12% began to teach

whilst still at undergraduate level with a number of them starting when still at school.

Having considered how and why teachers began to teach the piano the next chapter will examine what teachers found rewarding or less rewarding about their work.

10. MOTIVATION FOR TEACHING

Introduction

During this chapter research question 5, ‘What motivates individuals to teach the piano’ will continue to be considered and explored. Respondents were asked to reflect on aspects of teaching the piano that they found rewarding and less rewarding. Three open text boxes were provided for each question. Teachers were not asked to put these in priority order and none has been assumed during analysis, with each statement receiving an equal weighting.

Overall, the teachers gave mostly positive feedback about their teaching with 387 teachers contributing a total of 1089 responses; less rewarding features of their teaching attracted 894 responses from 372 teachers, a difference of 200 statements.

Rewarding Features of Teaching the Piano

A clear enjoyment and love for teaching the piano emerged from the initial coding of teachers’ statements about features they found rewarding. The final coding framework contained two distinct themes; firstly, the positive aspects of working with pupils and secondly, the personal rewards of teaching (see table 10.1).

TABLE 10.1: REWARDING FEATURES OF TEACHING THE PIANO FRAMEWORK

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
REWARDING FEATURES OF TEACHING - PUPILS	
Progress of pupils	<ul style="list-style-type: none"> • progress • musical progress • achieving potential • perseverance • growing confidence • pleasure in pupil improvement • progress through practice • mastery of a task
Performances and exam results	<ul style="list-style-type: none"> • performances in lessons or concerts • playing duets • exams
Enjoyment and enthusiasm shown by pupils	<ul style="list-style-type: none"> • enjoyment of pupils • enthusiasm of pupils
REWARDING FEATURES OF TEACHING - PERSONAL	
Passing on...	<ul style="list-style-type: none"> • love of music • love of the piano • broadening knowledge • skills
Relationships	<ul style="list-style-type: none"> • interaction with pupils • working with children • working with adults • relationships with family
Self-development	<ul style="list-style-type: none"> • passion for job • continuous development of own musical skills
Overcoming problems	<ul style="list-style-type: none"> • eureka moments • overcoming problems
Income and convenience	<ul style="list-style-type: none"> • financial benefits • convenience

The statements that referred to the positive aspects of working with pupils were in the majority and accounted for 56% (616) of all of the statements. In such comments the pupil was clearly the focus:

'Working with a pupil who tries hard and persists' [R: 208]

On the other hand, the personal rewards of teaching were evident when teachers commented on their own development:

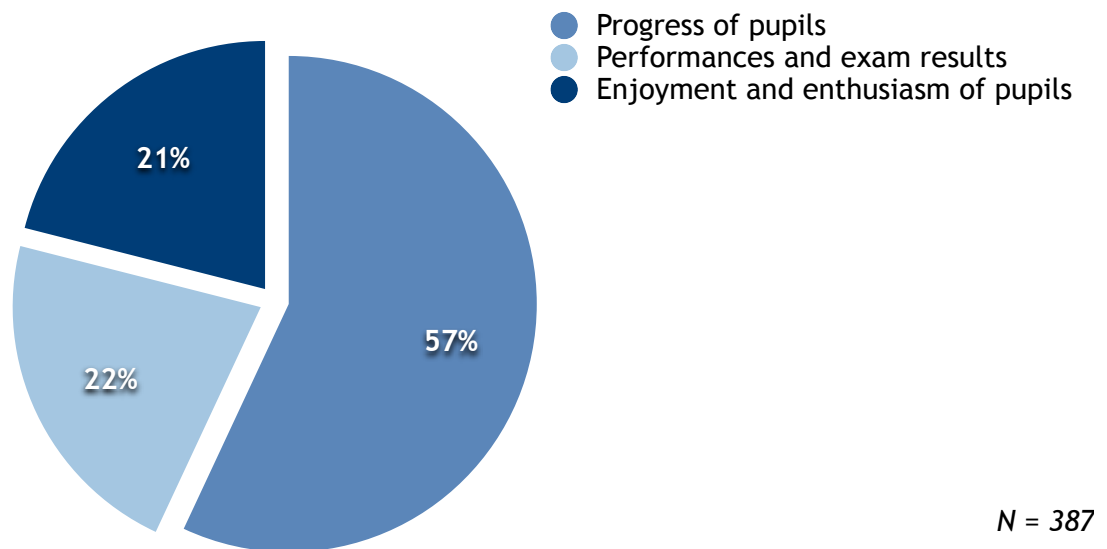
'Teaching for me is learning - oh, the excitement and challenge and problem solving fun for ME!' [R: 596]

Forty-four percent (473) of the remarks concerned this aspect.

Rewarding Features of Teaching - Pupils

For many of the teachers the most rewarding features of teaching came from their pupils. Fifty-six percent of the comments regarding this area (324) related to the 'progress of pupils', 22% (136) mentioned the rewards involved with performances and exam results and a further 21% (128) discussed the 'enjoyment and enthusiasm of pupils' (figure 10.1). Each of these will now be examined in turn.

FIGURE 10.1: COMMENTS ABOUT THE REWARDING FEATURES OF TEACHING - PUPILS



Progress of pupils

The rewarding nature of the ‘progress of pupils’ was identified in a number of different ways by teachers. A quarter of teachers (104) simply referred to pupils’ ‘progress’ in a general sense:

‘Seeing progress and enjoyment of music by pupils’ [R: 593]

‘Students’ progress’. [R: 153]

A focus on the ‘musical progress’ of students was a frequent theme and was commented on by 19% (74) of teachers:

‘Watching a person grow in their ability and creativity in playing the piano and all round musical awareness’. [R: 437]

‘Observing and contributing to an individual’s musical growth’. [R: 292]

'Watching children develop musical tastes and broaden their experiences'. [R: 152]

Thirteen percent (50) of teachers mentioned how rewarding they found it when pupils 'achieved their potential':

'The sense of wonder a pupil has when they achieve e.g. my recent grade 2 got distinction, he was amazed'. [R: 594]

However, it was evident that there were some differing viewpoints on this, ranging from helping those who struggled to stretching the most able:

'When my pupils are successful at whatever level they are capable of'. [R: 251]

'Helping the less academically able young person to achieve success' [R: 163]

Another teacher implied that fulfilling potential was only applicable to certain pupils:

'Teaching the ablest children to achieve their full potential'. [R: 185]

Piano pupils who 'persevered', developed and progressed over time gave satisfaction to 9% (35) of teachers:

'Pupils that struggle away and indeed one thinks might give up but each grade further on they are still with you'. [R: 552]

'Seeing tiny beginners blossom into confident secondary school musicians'. [R: 67]

'Following them as they progress through the grades'. [R: 347]

In a few cases the satisfaction went as far as seeing former pupils go on to become professional musicians themselves:

'Learning that ex pupils of mine have made successes of careers in music and knowing that I played a small part in this'. [R: 482]

A number of teachers (11%/44) reflected on the pleasure of helping students to become more 'confident' in their playing:

'Helping students grow in confidence and proficiency in their playing'. [R: 105]

'Building the confidence of those with especially low self-esteem'. [R: 230]

The comments however were not always confined to musical confidence but also a general increase in confidence due to learning a new skill:

'Sometimes parents report a positive change in the general attitude and well-being of their child because of their music lessons'. [R: 404]

'Seeing pupils confidence, enjoyment and self belief evolve'. [R: 473]

A handful of respondents (3%/15) mentioned the 'pleasure' that was gained from watching pupils improve:

'Seeing children improve their ability'. [R: 116]

'Enjoy seeing people improve'. [R: 436]

whilst a further 5% of teachers (20) explained that pupils 'practising' brought a number of rewards:

'When a pupil has practised willingly and with enthusiasm'. [R: 234]

'When pupils have practised and progress is evident'. [R: 183]

Finally, 2% of teachers (10) referred to the satisfaction of students 'mastering a task':

'Seeing the joy on a pupil's face when they have mastered something'. [R: 88]

Performances and exam results

The importance of performance opportunities and exams for ensuring progress has already been discussed. Twenty-two percent of respondents (136) remarked how rewarding it was to hear pupils perform their music in a variety of contexts. Thirteen percent of comments (50 teachers) were related to 'performances in concerts or in lessons':

'When a child plays in their first concert and loves it'. [R: 588]

'My annual concerts when all the pupils perform their best pieces'. [R: 498]

'Hearing a pupil play a piece beautifully'. [R: 340]

'Listening to a pupil performing beautifully in a lesson'. [R: 146]

There is a sense of satisfaction and pleasure in many of these statements, which was highlighted in the following comment:

'Sitting back at a pupils' concert and listening, and enjoying'. [R: 269]

A further 4% (16) remarked on the enjoyment of playing with pupils, often in 'duets':

'Playing duets and accompaniments with them'. [R: 457]

'Playing duets with pupils at all levels'. [R: 157]

Unsurprisingly, success in 'exam results' made up the remaining half of this category (17.5%/68) with just a handful of teachers who mentioned both exam results and performances:

'Positive results in performance and exams'. [R: 381]

More commonly teachers referred to successful exams or good results:

'Successfully preparing pupils for the ABRSM exams'. [R: 357]

'When a pupil achieves a good exam result'. [R: 234]

Two of the teachers plainly thought that pupils' exam results reflected their teaching abilities:

'Good exam results - I feel exams are a good measure of my teaching ability'. [R: 498]

'No child has failed an exam since 1984 when I started teaching'.

[R: 524]

There was a range of opinions regarding what was rewarding in terms of exam results. Most teachers expressed the view that any result was pleasing:

'The satisfaction of helping students to achieve the standard required to pass an exam'. [R: 207]

Others however indicated that it was rewarding when marks were in the higher categories:

'When an exam is passed with a really good mark'. [R: 329]

'When a pupil passes his/her exam with merit or distinction'. [R: 306]

Enjoyment shown by pupils

The final category that teachers found rewarding was the 'enjoyment' and 'enthusiasm' shown by their pupils. This accounted for the remaining 21% (128) of the comments in this theme.

The 'enjoyment of pupils', both in their piano playing and in their lessons, dominated many of these comments with 114 instances (29%):

'The enjoyment that students have from playing music'. [R: 547]

'Seeing pupils enjoying themselves in lessons'. [R: 534]

'Seeing a student enjoy playing a piece they have mastered'. [R: 213]

One teacher pointed out that the most rewarding pupils weren't always the most gifted ones:

'Teaching those who may not have lots of talent but who enjoy making music nevertheless'. [R: 316]

Fourteen respondents (3%) referred not only to enjoyment but also to the 'enthusiasm' and excitement of pupils as they made their own personal, musical discoveries:

'Seeing a pupil realise something musically and their enthusiasm, enjoyment etc'. [R: 48]

'Children's excitement about their achievements and the progress they make'. [R: 162]

Overall in this category, a very real sense of engagement with pupils emerged alongside satisfaction in the achievements and positive attitudes of students:

'The joy of watching a child enjoying playing the piano'. [R: 323]

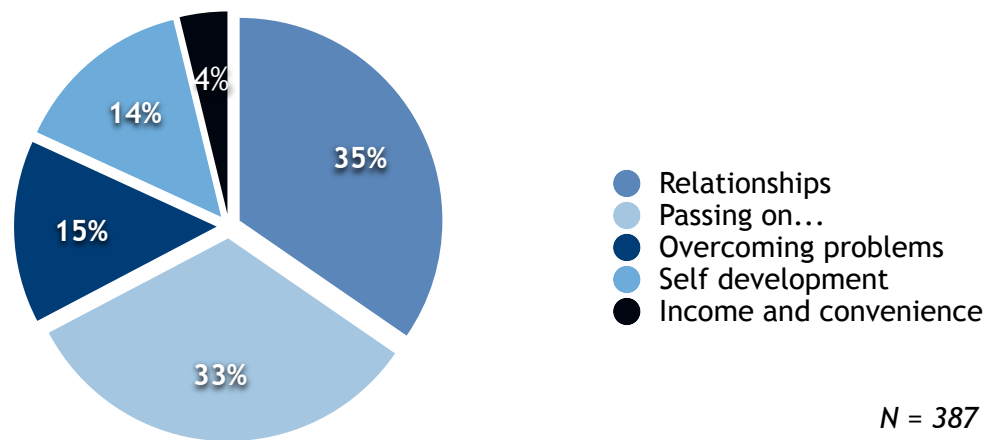
As one teacher put it, what she found most rewarding were:

'Happy faces week after week'. [R: 135]

Rewarding Features of Teaching - Personal

The personal rewards of teaching were referred to in 44% of the comments (474) and five main themes emerged. Teachers' relationships with pupils attracted over a third of the comments (35%/164) whilst passing on skills and a love for music accounted for 33% (155). Self-development through teaching and overcoming problems in teaching realised 15% (69) and 14% (68) respectively whilst income and convenience accounted for just 4% (18) of all comments (figure 10.2). These will now be considered in turn.

FIGURE 10.2: REWARDING FEATURES OF TEACHING - PERSONAL



Relationships

In a one-to-one teaching situation teacher relationships with pupils were clearly important. These accounted for 35% (164) of all of the responses referring to the personal rewards of piano teaching and covered relationships and interaction with pupils and their families.

It was clear from the nature of the responses that many teachers found their work highly enjoyable and stimulating. One hundred and thirteen comments (20% of all teachers) referred directly or indirectly to the ‘interaction with pupils’ and development of relationships:

‘Working closely with lots of different individuals’. [R: 563]

‘Meeting and forming relationships with so many different people of all ages. They are all fascinating’. [R: 371]

‘Building a unique relationship of trust and friendship with students of all ages’. [R: 232]

'The human side - building up relationships through music'. [R: 303]

The relationships mentioned sometimes seemed to go beyond what might normally be expected in a teacher-pupil relationship. The following two respondents gave some indication of the rather unique relationship that appeared to develop:

'Christmas presents! When I say this, I am not really being flippant but these encapsulate all the little, personal things that pupils do for their teachers and vice versa. The 'secrets' shared and the shared experiences exchanged'. [R: 282]

'The relationship I have with my pupils - you get told all sorts of information!' [R: 49]

Some of the teachers indicated that either 'working with children' (5%/19) or 'adults' (3%/11) gave them particular satisfaction:

'Building up relationships with young people and becoming my 'young friends'. [R: 21]

'Building a relationship of trust with my youngest pupils and watching them fulfill their innate potential'. [R: 95]

'Seeing adults fulfill lifelong ambitions of playing the piano'. [R: 28]

'Teaching adults who always wanted to learn to play as children but never had the chance'. [R: 493]

For a few of the teachers (5%/19) the importance of the relationship extended as far as the ‘family of the pupil’:

‘Social side of interacting with pupils and parents’. [R: 128]

‘Supportive and grateful parents’. [R: 536]

Passing on a love of music and the piano

A third of all comments (33%/155) relating to personal rewards were concerned with passing on their love for music and the piano. This was predominantly expressed as a way of sharing or passing on a ‘love of music’ (20%/79) and ‘love of the piano’ (2%/10):

‘Sharing my love of music’. [R: 25]

‘Passing on my own love of piano playing and music’. [R: 137]

‘I love all aspects of learning and sharing the joy of learning and playing with others’. [R: 179]

Seven (2%) teachers within this theme referred to the rewards of being able to impart and ‘share their knowledge’ about music to pupils:

‘Interpreting pieces and explaining their musical and historical context’. [R: 107]

‘Communicating music as a language with a historical context’. [R: 573]

One remarked that he/she was:

‘Opening up the gate to the musical world’. [R: 484]

whilst another commented simply that he/she was:

'Broadening horizons'. [R: 327]

Several believed that through their teaching and music they were making a difference to the lives of their pupils:

'Sense of making a difference to pupils' lives'. [R: 259]

'Seeing what difference playing music makes to students in other areas of their lives'. [R: 563]

Teachers weren't just concerned however with passing on a love for music; passing on the various 'skills' needed to become a good pianist was evident on 59 occasions (15%) . Many of these were non-specific:

'Passing on my skills to others'. [R: 264]

'Being able to pass on a skill that I find natural and extremely enjoyable'. [R: 127]

Whilst a few mentioned more specific skills:

'Freeing students' tension so that they can play as they would like to'. [R: 105]

'Developing a pupil's ability to compose'. [R: 368]

'Teaching note reading from the very first lesson'. [R: 400]

'Developing aural and improvisation skill when possible eg. Jazz piano exams/practical musicianship'. [R: 547]

Overcoming problems

Fifteen percent of comments within the personal rewards theme (69) referred to the satisfaction teachers derived when problems that pupils had been experiencing were finally 'overcome'. Common to all the statements in

this category was the perception of finding a way through a problem after some period of struggle:

'Sudden realisation by pupil that they can recognise notes and play in time'. [R: 453]

'When a pupil has been struggling with sight reading for example and then it starts coming together'. [R: 306]

'Seeing their face light up when they do something they thought was too difficult'. [R: 172]

On 24 (6%) occasions these moments proved to be very significant events and involved a sudden realisation (which was always found in parenthesis). On two occasions these were described as 'eureka' moments:

'When a child who has struggled for quite a while suddenly "gets it"'. [R: 483]

'The Eureka moment when a pupil suddenly sees music in a more holistic way'. [R: 224]

'The challenge of finding new ways to explain the same thing - and that magic moment when the 'penny drops' and they can do something which they previously couldn't do'. [R: 14]

Self-development

Fourteen percent (68) of the remarks about the personal rewards of teaching related to teachers' ability to continue their own musical development through their teaching. The majority of these teachers (12%/45)

spoke of their ‘passion or enjoyment of teaching’. As one teacher put it, the best thing about teaching the piano was:

‘The fact that I’m doing a job that I’m passionate about’. [R: 581]

Several particularly enjoyed the close and continued contact with music through their teaching:

‘Having music in some form as part of every day’. [R: 137]

‘Working with music and particularly piano music’. [R: 3]

Another teacher summed up what seemed to be the feelings of many with a concise statement:

‘I enjoy the way that by teaching something it also helps with my own playing - it’s a continuous circle’. [R: 180]

This ‘self-development as a musician’ was referred to on 23 occasions (6% of teachers). An illuminating comment identified the benefits that teaching can bring to a performer:

‘Getting deep into music and the piano techniques that go with it, on a daily basis, but not alone (concert prep can be lonely)’. [R: 241]

Income and convenience

The fact that many teachers teach the piano because they love music shone through many of the responses discussed previously. It was unsurprising therefore that only a handful of teachers mentioned the ‘financial benefits’

and the 'convenience' of the work (4%/18) as being motivating factors. As one teacher exclaimed, she was:

'Earning money from something that I like doing!!'. [R: 471]

For others the convenience of the job had its benefits:

'Working from home, setting my own working times and environment'. [R: 93]

although two teachers seemed to be primarily motivated by the financial aspect:

'Teaching is just something I have to do to make a living. I'm a very good teacher but 'reward' is a non-issue for me'. [R: 254]

'Steady income for little effort...'. [R: 325]

Attention will now turn to the less rewarding aspects of teaching the piano. However, before moving on, it is worth noting that 2% of teachers commented that they enjoyed every aspect of their teaching:

'I find it all rewarding! It is rare not to enjoy a lesson'. [R: 366]

Less Rewarding Aspects of Teaching

The number of responses to less rewarding aspects of teaching were not as high as the rewarding features; however, 852 comments were made by 372 teachers (table 10.2). From many of these remarks came a sense of frustration, mostly directed towards pupils but also parents. The statements that commented on problems with pupils accounted for just over half of all

the remarks (53%/450), with parental problems attracting 21% (183) and teaching concerns 26% (219).

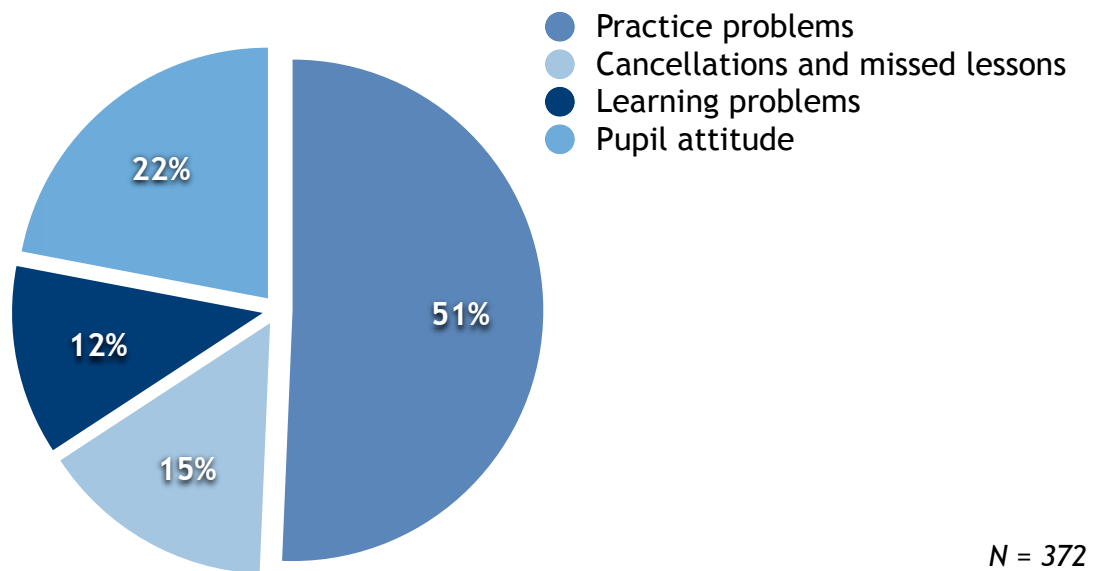
TABLE 10.2: LESS REWARDING FEATURES OF TEACHING THE PIANO - FINAL CODING FRAMEWORK

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
LESS REWARDING FEATURES OF TEACHING - PUPILS	
Practice	<ul style="list-style-type: none"> • practice • busy lives • excuses • limited progression
Cancellations and missed lessons	<ul style="list-style-type: none"> • cancellations • schools • last minute
Issues related to learning	<ul style="list-style-type: none"> • learning issues • lack of progress • lack of musicality
Pupil attitude	<ul style="list-style-type: none"> • motivation • lack of interest • giving up • pupil behaviour • reluctance to listen/take advice
LESS REWARDING FEATURES OF TEACHING - PARENTS	
Dealing with parental expectations	<ul style="list-style-type: none"> • pushy parents • pupils forced to learn • pressure to sit exams • unrealistic parental expectations
Parental commitment	<ul style="list-style-type: none"> • lack of support • messed around
LESS REWARDING FEATURES OF TEACHING - TEACHING CONCERNS	
Lesson issues	<ul style="list-style-type: none"> • lesson elements • exams • lack of time • previous teachers
Self-employment	<ul style="list-style-type: none"> • business matters • unsocial/long hours • instability • lack of energy • sorting timetables

Less Rewarding Aspects of Teaching - Pupils

Over half of all the reflections (450) concerning the less rewarding aspects of teaching were associated with pupils. These broke down into four sub-themes. Of these 50% (228) were connected with practice problems, 15% (68) dealt with lesson cancellations and missed lessons, 12% (55) referred to learning problems and 22% (99) mentioned problems with pupil attitude (figure 10.3).

FIGURE 10.3: LESS REWARDING ASPECTS OF TEACHING - PUPILS



Practice problems

Problems with pupil ‘practice’ emerged clearly as a concern for many teachers with nearly half of all respondents mentioning it as a less rewarding aspect of teaching the piano (49%/182). Many of these comments were single word answers although the frustration of the teachers was always evident:

‘No practice!!!’ [R: 593]

'Children who do not practise! AAARRRGGGGHHHHHHH!!!' [R: 324]

'Nagging students about doing more practising!' [R: 154]

Other teachers put the lack of practice down to a lack of inclination:

'When pupils can't be bothered to practise'. [R: 514]

'Those who do not practise between lessons!' [R: 288]

The 'excuses' given by pupils for not practising attracted a few remarks (2%/8):

'When they appear each week with a million excuses for why they haven't practised'. [R: 37]

'Pupil making excuses for not preparing for lessons or being generally evasive'. [R: 11]

There was one particularly imaginative example:

'Pupils who haven't practiced while they're building their second swimming pool'. [R: 394]

Some pupils clearly demonstrated a reluctance to practise some things more than others:

'When they make the same mistakes in their scales due to lack of practice'. [R: 139]

'Able students who won't practise their scales when exams are approaching'. [R: 75]

Thirteen (3%) teachers commented on how 'busy' pupils were and the implications of this for piano practice:

'Some pupils have too many other 'extra curricular' activities to be able to give sufficient attention to their piano studies'. [R: 404]

'A general lack of time for pupils to practise, there are so many activities they do and some think they can binge practise-trying to get it across that little and often is a far better approach to practice!' [R: 99]

Seven percent of respondents (25) linked practice problems to 'limited progression' for pupils and problems with learning repetition:

'When a pupil hasn't practised and there is no progression from the previous session'. [R: 306]

'A pupil who doesn't put the work in and we then are note bashing every lesson' [R: 49]

'Trying to make progress when little practice is done in between lessons'. [R: 19]

'Pupils that do not practise and you have to keep repeating the same ideas'. [R: 60]

Cancellations and missed lessons

Cancellations and missed lessons were a dissatisfaction for nearly a fifth of all of the teachers (15%/68):

'When students keep missing their lessons or come late so that they have much shorter lessons. [R: 555]

'Students who cancel lessons on a regular basis'. [R: 470]

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Statements that mentioned ‘cancellations’ accounted for 14% (53) of the comments. Teachers appeared to be particularly frustrated when pupils simply did not turn up for their lesson:

‘Pupils not turning up when I’m expecting them’. [R: 475]

‘Pupils who miss a lesson without prior warning’. [R: 146]

This was a particular concern for three teachers (1%) who specifically mentioned that they taught at ‘school’:

‘When they don’t arrive for lessons at school and I have to go and find them’. [R: 589]

‘In schools, the chasing of students who don’t turn up for lessons’. [R: 207]

Teachers also disliked ‘last-minute’ lesson cancellations (3%/12), that gave little opportunity for re-arrangement of lesson times and demonstrated a lack of respect or understanding for the piano teacher’s perspective:

‘Last minute lesson cancelations’. [R: 491]

‘Some people mess me about with times and changes’. [R: 126]

One teacher pointed out that missing lessons often led to problems with learning and progress:

‘Some pupils numerous absences from lessons, therefore slow progress and wasted time’. [R: 79]

Issues related to learning

Twelve percent of all the teachers (55) remarked on the learning problems they encountered with some pupils.

‘Learning issues’ accounted for the largest number of responses in this section (10%/37) and covered a variety of topics such as forgotten music and problems with instruments at home:

‘Failure to bring music or notebook to lessons’. [R: 208]

‘Having to find things to do with a pupil when they forget their books!’ [R: 149]

‘When they don’t have access to adequate instruments’. [R: 588]

Students who made little ‘progress’ learning the piano were mentioned by 7 (2%) respondents:

‘When students find it difficult to make progress’. [R: 76]

‘Telling someone they don’t have the ability to progress on the piano - I usually recommend another pitched solo instrument’. [R: 262]

A further 11 (3%) teachers commented on problems associated with pupils that were perceived as having ‘little musical ability’ or poor concentration:

‘Difficulty helping less talented students progress’. [R: 262]

‘The occasional child who lacks concentration, which interrupts the flow of the lesson.’ [R: 130]

Pupil attitude

Twenty-two percent of teachers (99) made comments regarding the attitude of pupils to learning the piano.

Closely related to the previously discussed topic of practice was the issue of ‘motivation’ which was raised by 9% (34) of teachers.

‘Having to motivate the less inspired pupils’. [R: 187]

Respondents (5%/20) also referred to pupil laziness and ‘lack of interest’:

‘Children’s lack of motivation/laziness!’ [R: 590]

‘Students that can’t be bothered’. [R: 66]

One teacher provided a highly descriptive response:

‘Defeatist attitude, slumped spine, feeble effort, lack of concentration, answering back (!)’ [R: 209]

The lack of teacher/pupil rapport implied in this quotation was echoed by a further 7% (27) of teachers who maintained that ‘pupil behaviour’ was problematic:

‘Children playing up in lessons’. [R: 275]

‘When my pupils don’t speak to me’. [R: 329]

A further 2% (9) described pupils’ ‘reluctance to listen or take advice’:

‘Teaching people who don’t engage with me, who pursue their own agenda and can’t take instruction’. [R: 550]

‘Students who don’t follow advice re fingering, speeds etc.’. [R: 378]

Finally, just 2% (9) of teachers commented on the disappointment experienced when pupils 'gave up' often due to pressure of school work:

'The frustration I feel when a good student reaches A level, and because of work load, has no time to continue with the piano'. [R: 501]

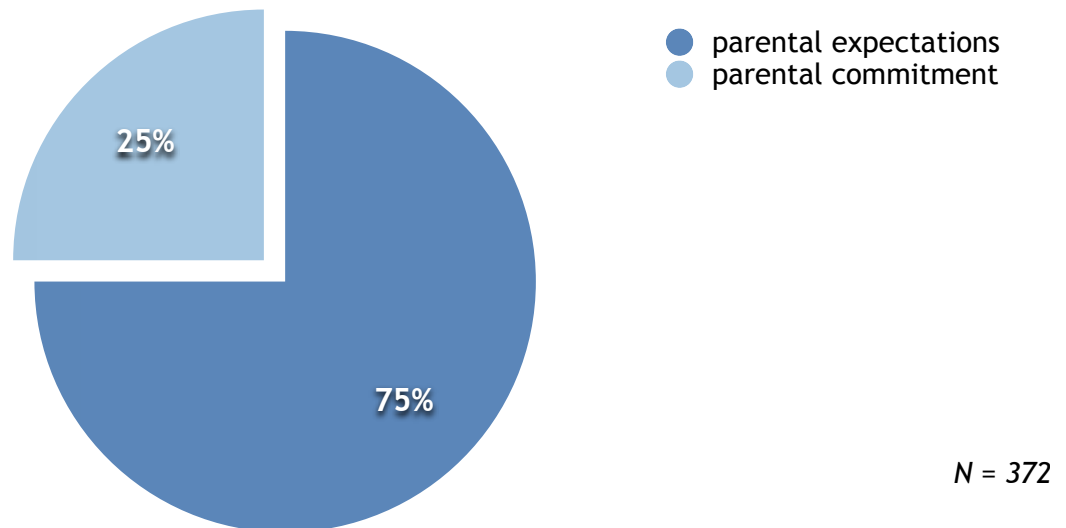
One teacher described the close emotional attachment there was:

'The sad feeling I get when someone gives up their lessons, that I will never see them again and that they have chosen to finish.' [R: 347]

Less Rewarding Features of Teaching - Parents

Although comments about pupils dominated responses, a fifth of all the responses (183) displayed negative attitudes towards the involvement of parents in the learning process. In the final coding framework two main themes emerged; dealing with parental expectations and parental commitment (figure 10.4).

FIGURE 10.4: LESS REWARDING AREAS OF TEACHING - ISSUES WITH PARENTS



Dealing with parental expectations

Three quarters of all of the statements (128) concerning parents displayed a negative attitude towards dealing with parental expectations. Two recurring themes emerged in this category: references to ‘pushy’ parents and pupils who didn’t want to learn being ‘forced’ by parents.

Nine percent of teachers (34) referred directly to ‘pushy’ parents:

‘Dealing with parents who are too pushy!’ [R: 437]

‘Pushy parents when the poor child clearly doesn’t want to have piano lessons!’. [R: 343]

A further 9% (34) remarked on parents who were perceived as ‘forcing their children to learn’:

‘Pupils being forced by parents to come for lessons’. [R: 211]

'Teaching pupils whose parents want them to learn, but they themselves don't want to learn'. [R: 270]

'When student is only learning because of parental pressure'. [R: 95]

Parents exerting pressure for their children to move swiftly through the 'exam system' attracted 7% (25) of responses, often allied with the pushy parents phrase discussed previously:

'Pushy parents who expect their child to be put in for Grade 1 after just a few months of learning!' [R: 494]

'Pushy parents who think that exams are the only reason for learning an instrument'. [R: 307]

Other comments made about parental expectations included the management of parents who had 'unrealistic aspirations' or who wanted to control the content and pace of learning (9%/35):

'Parents who think they know more about teaching their child than I do'. [R: 234]

'Managing parental expectations of their children's abilities/rate of progress'. [R: 85]

Parental commitment

As well as commenting on parental expectations the remaining 25% (55) of remarks referring to parents were critical of the commitment and support shown by parents towards piano lessons.

Twelve percent (44) of the teachers indicated that more 'parental support' was often needed, with particular reference to practising at home:

'Occasionally lack of support, commitment or 'back-up' from parents of pupils'. [R: 404]

'Lack of parental support in encouraging practice'. [R: 189]

Six percent (11) of the teachers commented on their dislike of being 'messed around' by parents either through the breaking of previous agreements or just through parents who created problems:

'Being messed around by pupils and their parents!' [R: 93]

'Parents not keeping to the agreements set out right at the beginning'. [R: 39]

Some parents did not show respect for teachers:

'Lack of knowledge and respect for the profession - parents who consider teaching a 'hobby''. [R: 18]

Less Rewarding Features of Teaching - Teaching Concerns

The final theme that came out of the less rewarding features of teaching concerned teaching itself; this accounted for the remaining 26% (219) of remarks. This covered various problems associated with self-employment and issues that arose from lesson.

Problems with self-employment

The majority of piano teachers were self-employed so it was unsurprising that the organisation and administration of their business dominated this category with 59% (129) of comments.

Central to the issue of self-employment for respondents were 'business matters', including income and various problems relating to it. Eighteen percent of teachers (67) made comments about this.

The paperwork associated with self-employment, alongside report-writing and general administration were not perceived as rewarding features of the job:

'Paperwork - being self employed :-(' [R: 240]

'Collecting the fees/doing paperwork/accounts/reports'. [R: 41]

'Can't say I particularly enjoy doing the many hours of report writing at the end of every term!' [R: 541]

Of particular concern within business matters was the collection of fees, especially chasing up unpaid invoices:

'Parents who don't pay their fees on time'. [R: 498]

'Teaching children of parents who would rather not pay, and who are consistently late with payments'. [R: 309]

'I dislike dealing with the business side of teaching - especially when I have to 'chase' parents for fees - it is very degrading'. [R: 304]

Other teachers (6%/21) found the ‘instability’ of being self-employed worrying:

‘Lack of any benefits relating to full-time employment’. [R: 469]

‘Worrying about being sick and paying tax bills’. [R: 575]

Sorting out ‘teaching timetables’ proved problematic for a small group of teachers (2%/8). This particularly seemed to be an issue for those working in schools:

‘Having to spend a long time working out school timetables each week’. [R: 511]

‘Complicated school timetables’. [R: 502]

The ‘unsocial and long hours’ (after school and weekends) often necessary were remarked upon by 7% (25) of teachers, alongside a few issues of isolation and the effect on family life:

‘Working late into the evening’. [R: 259]

‘The hours are sometimes late’. [R: 46]

‘Long hours to make a decent living’. [R: 530]

‘It’s very isolated work (when teaching from home)’ [R: 124]

‘Time taken away from family life (ie teaching in the evenings when my own children are at home)’. [R: 154]

Eight teachers (2%) pointed out that the amount of piano teaching needed to earn an income had a detrimental effect on their ‘energy levels’:

‘It can be very intense/tiring working on a one-to-one basis for long periods’. [R: 539]

Lesson issues

The final category was concerned with problems associated with teaching; these included teaching the different elements, the exam system, planning for lessons and the effects of previous teachers.

Certain 'elements' of piano lessons appeared to cause more problems than others and 37 (10%) teachers reflected on the difficulties caused. Notation (19) issues dominated the answers:

'Working through a piece note by note and finger by finger, which is often needed but is obviously tiring'. [R: 550]

'Teaching note-reading and basic musical concepts'. [R: 270]

'Seeing them struggle with sight reading'. [R: 107]

In addition a few teachers mentioned repertoire (7), theory (5), aural development (3), scales and arpeggios (3):

'Pupils who are hard to please in terms of choice of repertoire'.

[R: 101]

'Pupils who don't want to learn theory'. [R: 459]

'If I'm really honest... I hate teaching aural!' {R: 455]

'Teaching a child for an exam who is not prepared to practice scales and arpeggios etc.'. [R: 547]

The instrumental 'exam system' once again came to the fore with 35 teachers (9%) commenting on its limitations or on its importance for some pupils:

'Having to teach to a rigid syllabus, which does not differentiate between pupil abilities'. [R: 270]

'Pupils wanting to gain exam qualifications as opposed to learning to play'. [R: 52]

For one teacher the problem was the low musical skill level of the pupils she taught:

'Having to teach beginners ... although skills would be enough to teach at the conservatory level. I know this is a common problem among highly trained pianists'. [R: 331]

Three percent (11) of comments concerned the 'lack of time' in lessons or the amount of time that was needed to plan:

'Pressure of time in a lesson' [R: 468]

'Amount of time spent planning lessons'. [R: 454]

Whilst a handful of respondents (2%/7) remarked on the problems caused by 'previous teachers':

'Inheriting other teachers mistakes!' [R: 113]

Summary

During the course of this chapter respondents' motivation for teaching was explored through examining the aspects of teaching they found rewarding and less rewarding. A love of music, a feature that had been identified in previous chapters, continued with teachers primarily motivated by a clear enjoyment of teaching the piano. The rewarding aspects of working with pupils and witnessing their progress through performances and exams appeared to be central to their rationale for teaching. In addition, a third of all teachers

mentioned how the enjoyment and enthusiasm demonstrated by pupils gave them a lot of personal satisfaction.

To a slightly lesser extent, motivation was also found through personal satisfaction gained from passing on a love for music, and the requisite skills and knowledge. Given the nature of the one-to-one teaching studio it is unsurprising that a third of all the teachers spoke of the rewarding nature of the close relationships that were formed with pupils and their families. The passing on of skills and enjoyment and the place of the teacher within a general musical continuum was once again highlighted. Furthermore, continued self-development as a musician coupled with the curiosity and investigative skills needed to solve problems in lessons were regarded as positive features by some teachers. Only a handful of teachers referred to the financial benefits of teaching the piano.

The less rewarding aspects of teaching were also dominated by references to pupils. A lack of practice by pupils emerged as the most contentious issue and was mentioned by nearly half of all teachers. A real sense of frustration about a subsequent lack of progress was evident in many responses. The negative attitudes and behaviour of some pupils also appeared to be quite problematic. In addition, teachers had strong opinions about some parents, particularly those who insisted that their children had lessons and those who wanted to tell teachers what to do. Some teachers felt that some parents needed to give more support at home to their children.

10. MOTIVATION FOR TEACHING

The problems associated with the self-employed nature of teaching the piano emerged quite strongly from the statements. Over a third of all teachers did not enjoy keeping up with the business side of things ranging from collecting fees to the long and unsocial working hours. Some teachers had concerns with lessons, for example a lack of time and the pressure of exams.

The next chapter will present the final set of findings from the Piano Survey 2010 concerning how teachers developed their teaching skills.

11. DEVELOPING AND MAINTAINING TEACHING EXPERTISE

Introduction

The previous chapters demonstrated that many individuals taught the piano because of a love for music and the piano, coupled with a strong desire to pass this onto the next generation. The following chapter focusses on how respondents developed and maintained their teaching expertise. This chapter returns to research question 3 in asking:

‘What common teaching practices, expertise, values and attitudes do piano teachers hold’?

How the teaching approaches and styles of respondents changed with experience will be discussed, followed by an examination of the value that the piano teachers placed on being part of a profession and their attitudes towards professional development.

Changes to Teaching Styles

Respondents were asked to explain if their teaching style had changed or been adapted since they began to teach the piano. Three hundred and seventy-four responses were contributed in an open text box. From this 487 comments were analysed. After initial coding five main areas were established: level of change to teaching style, development of teaching style, changes in teaching method or content, changes to pupil relationships and the impact of continuing professional development (table 11.1).

TABLE 11.1: CHANGES TO TEACHING STYLE - CODING FRAMEWORK

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
CHANGES TO TEACHING STYLE N = 374	
Level of change to teaching style	<ul style="list-style-type: none"> • high level of change • unsure about level of change • low level or no change • continuation of tradition • unqualified responses
Development of teaching style	<ul style="list-style-type: none"> • more adaptable • flexibility • relaxed • personal qualities • pupils with special educational needs
Changes in teaching method/content	<ul style="list-style-type: none"> • teaching resources • holistic approach
Changes to pupil relationships	<ul style="list-style-type: none"> • pupil centred approach • changes in pupil attitudes
Impact of Continuing Professional Development	<ul style="list-style-type: none"> • courses • self-reflection

The vast majority of teachers (89%/332) were positive in indicating that some level of change had taken place. Some teachers were more specific than others in indicating the level of change that had occurred. This is the first area to now be considered.

Level of change to teaching style

During the analysis process different levels of change to individual teaching styles were identified from responses by 103 teachers (27%). These covered comments about a high level of change, those who were unsure about what level of change had occurred, acknowledgment that little or no change had

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taken place, reference to a tradition continued from their own teachers and unqualified responses.

For those who indicated there had been a positive change in their teaching, 8% (30) stated (or implied) that a 'high level of change' had taken place:

'My whole attitude to teaching has changed enormously and is constantly evolving depending on the nature/ability of those whom I teach'. [R: 249]

'It has completely changed!!! I was very much taught in a 'reactive' way. Since doing a course at City Lit to help with my ATCL recorder teaching diploma, I have moved to proactive, integrated teaching'. [R: 4]

A further 8% (30) were 'unsure' as to whether change had occurred. Some of the teachers indicated that they had a set of core teaching values that had essentially remained unchanged:

'I have developed by research and experience but my main maxims have remained constant. I desire my pupils to be musically expressive and to enjoy music'. [R: 97]

'I wouldn't say so in particular although I think as a teacher your style is always developing and progressing as you learn new ways of teaching'. [R: 374]

Only a small number of teachers (4%/15) thought there had been no change to their teaching style over the years. Of these, one had only recently started to teach and, reasonably enough, pointed out that it was:

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'Too early to tell' [R: 481]

Several gave a single word answer, with little in the way of elaboration whilst the replies amongst the remaining teachers were fairly uniform in their responses:

'No, for 32 years have used the Michael Aaron books and the ABRSM exams'. [R: 277]

One of the teachers, who had been working for more than sixteen years, pointed out that she had not changed as her pupils were content:

'No not really...I do prefer teaching the traditional method. It is more appealing to me and to my students' [R: 399]

A further 4% (16) indicated that, to start with, their early teaching style had been a 'continuation' of their own personal experience of learning the piano:

'I began in a similar style to my first piano teacher, very old fashioned and not very encouraging, and soon realised that this didn't bring out the best in the pupils.' [R: 182]

'My style has developed from a model based on my own learning to a more flexible approach with more aural/improvisatory work inspired by the CTABRSM course'. [R: 80]

The last group were mixed in their statements about the level of change (5%/18). Almost half provided an unqualified 'Yes' as their only response. Other responses included one teacher who stated:

'It has evolved - but I would hope so!' [R: 306]

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Another spoke about the challenges she had had to deal with:

'I had to learn how to teach in groups. I found it quite challenging and very different from individual teaching, especially when children want to learn the instrument just for fun and not for the grades'. [R: 161]

Development of teaching style

Thirty-two percent (119) of all the respondents mentioned the development of their teaching style over time. Within this theme came references to being more adaptable, flexible or relaxed, the development of different personal qualities and teaching pupils with special educational needs.

The ability to 'adapt' to each pupil on an individual and ongoing basis was noted by 17% (64) of the teachers:

'It is always adapting. Every pupil is different. That is what makes it so exciting'. [R: 385]

'Yes, my style adapts from one lesson to another. Some people just want to take it easy whereas others want to set the world on fire!' [R: 380]

Others indicated that learning to adapt in this way had been part of their teaching development:

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'Yes, when I began I taught in one way to all students but as my teaching progresses I have learnt to adapt my teaching to suit each student'. [R: 396]

'My teaching style has adapted from a one-approach-suits-all style to a much more individualised approach. I teach differently, depending on the pupil, particularly as I have taken on quite a number of adult pupils. Each student's individual goals and enjoyment of music have become much more important to me than whether that student reaches a certain level or passes a certain grade (unless, of course, that is their goal!)'. [R: 263]

'Massively! I started teaching using tutor books and my own limited experience of being taught. I am now much more flexible and cater very much for the individual. No two pupils are taught the same way. I am much more in touch with the different ways people learn, their varying tastes in music, skills and abilities, and what they want to get out of learning the piano'. [R: 552]

A relatively recent entrant to the profession explained the process he/she was going through:

'Yes, I am a new teacher (6 months) so my methods are constantly adapting as I realise that something either works/doesn't work. I think up new games/find new ways of teaching something from the internet or using books'. [R: 279]

Sixteen teachers (4%) spoke about an increased 'flexibility' in lessons, with more use of musicianship activities and games when required:

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'Yes I play many more games, involve lots more improvisation, the structure of the lesson is more flexible so we can wander off on a tangent if we discover something in the piece and use it to expand learning'. [R: 50]

'Definitely! My lessons (although planned to a certain extent) are much more flexible. I use singing more - we play percussion instruments sometimes. I teach various musicianship skills whilst still playing the piano'. [R: 436]

The same sentiments were sometimes expressed as having a more 'relaxed' approach (3%/12) to teaching, both in style and pupil expectation:

'I think my teaching style has become much more relaxed over the years - as I have developed my own teaching 'space' both physically and philosophically'. [R: 17]

'Yes I have definitely become more relaxed about my expectations of individual pupils, I have found that ""going with the flow"" with lots of creativity and a bit of madness and laughter thrown in does wonders. It must never become so serious'. [R: 28]

Another teacher explained that she had been brought up with the graded exam system but had come across new teaching ideas such as Paul Harris' simultaneous learning (2008):

'And (I) decided to adapt my lessons accordingly. I believe flexibility is always important - even within one half hour lesson. A pupil may have practised something different to what you were

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expecting, so the lesson may go off in a completely different direction'. [R: 229]

Eight percent of respondents (32) made reference to how different 'personal qualities' had developed during their teaching. Patience (the most frequent response), strictness, encouragement, confidence and organisational skills were all mentioned:

'I have had to acquire endless patience!' [R: 249]

'I used to be stricter and students results were mostly distinction passes but in recent years, parents preferred less strict and fun approach, so I make their lesson more fun than strict'. [R: 555]

'Beginners find it more difficult now to memorise even names of notes - they are too reliant on computers and calculators. We need more patience while they overcome this hurdle'. [R: 591]

Finally 3% (12) of teachers indicated that their teaching style had changed specifically to accommodate the 'special needs' of specific pupils:

'Only for students with special educational needs - dyslexia, autism, deafness'. [R: 470]

'I now teach an autistic child, so my teaching has had to change as his attention span is very very short!' [R: 444]

Changes in teaching resources and approaches

Thirty-one percent of teachers (116) acknowledged that there had been a change to the teaching resources they used or the approaches taken in lessons.

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The indications that new ‘resources’ were being used or old resources used differently accounted for 22% (73) of responses. The main references in this category were to repertoire and exams although the use of technology was also reported.

Changes in the repertoire used was cited by 47 respondents. Several teachers reported a change in the way they use tutor books in comparison to when they started teaching the piano:

‘First of all, I kept to the structure of a Tutor Book but as I am learning more about teaching I’m beginning to have the confidence to use other less structured techniques’. [R: 474]

‘I certainly stick much less closely to any particular piano tutor’.
[R: 583]

More dominant in this section were references to the repertoire that was used in lessons. It had been a big change for this teacher who began working in the early 1960s:

‘Inevitably it has changed as new repertoire appears, especially Jazzy pieces’. [R: 378]

The theme of more contemporary repertoire being used in lessons was echoed by several teachers although somewhat grudgingly by the second respondent quoted:

‘More jazz, TV and movie themes, GCSE and A Level composition and performance pieces’. [R: 245]

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'I've become more broad-minded about choice of repertoire. I used to cringe when a pupil wanted to play, for example, Disney tunes, Andrew LLOYD Webber etc, but on the grounds that more people give up because they don't enjoy what they're playing, I grit my teeth and accommodate their wishes more'. [R: 199]

There were a number of instances of teachers learning to play jazz so that they could teach it. The following teacher explained the effect that this had had on her teaching and on her pupils:

'I have gone on jazz courses and introduced that and improvising which is what really fires up the enthusiasm of some pupils who would have missed out in my old style ways. I have used the jazz teaching way of learning in my general teaching and it has proved really beneficial for those pupils who struggle with the music.' [R: 551]

The use of exams in piano lessons has already been shown to feature prominently for many teachers. Twenty-four teachers had a variety of opinions about how their use of the exam system had changed during the time they had been teaching. The following five quotes, one for each age group, demonstrate a developing approach about the use of exams and increasing freedom from 'the cage' referred to by the final respondent:

'I now take students at a slower pace than when I first started and allow more time to prepare for exams'. [R: 391. Age category 18 - 21]

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'Understanding exam syllabuses better' [R: 311. Age category 22 - 30]

'At first I wanted pupils to take exams as soon as there was the slightest hint that they might be at the right standard. Now I know exactly when a child is ready and am not afraid to say no to a parent who wants their child to take an exam'. [R: 66. Age category 31 - 45]

'I think as music teachers we need to be adaptable to each and every pupil as it is no longer a case of 'practise your scales, learn your exam pieces' as it was when I learnt as a child. Children nowadays seem to want to be able to play a variety of styles almost instantly'. [R: 497. Age category 46 - 60]

'Vastly. Mainly since CTABRSM and achieving Dalcroze Cert. Also not doing exams has let me out of a cage.' [R: 410. Age category 61+]

There were a handful of references (6) about the role of technology in piano lessons. The first respondent demonstrated how recording technology and the internet was changing her work:

'I use Logic Studio extensively in teaching, and produce mp3s for practice accompaniments and as models. I'm intending to make more use of YouTube for pupils in the future'. [R: 507]

One teacher indicated similar uses but in addition remarked how email was being put to good use:

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'Being able to use the computer/internet for composition (Sibelius), recording (Adobe Audition) and for listening (Spotify/ Youtube) has been a revelation. Emailing links etc to children and adults alike adds another dimension to the lesson and their practice/interest at home'. [R: 18]

The changes cited by these teachers often included skills such as playing by ear, singing, playing from memory and improvisation. Collectively, these are often referred to as embracing a 'holistic approach' or sometimes as the simultaneous approach (Harris and Crozier, 2000) mentioned previously and were referred to in 13% (50) of all cases.

'I do not rely on notated music as much as I had originally. I can teach music by ear and from memory whereas before I wouldn't have considered this 'proper teaching. It is more important that the student learns to play the piano, the instrument, not necessarily become an academic musician'. [R: 422]

'I have researched integrated teaching and found it enjoyable and useful to incorporate a lot more improvisation, aural work and composition into lessons for all abilities and most ages of pupil'. [R: 356]

A sense of relief came through in the final quote for this section alongside some of the benefits experienced for both him/herself and his/her pupils:

'Yes, thank goodness! More a facilitator now and inclined to give things a go; better relationships with pupils; more playing by ear,

improvisation; not fixated on reading from the notes all the time’.

[R: 10]

Changes to pupil relationships

Developing better relationships with pupils was noted in 16% (60) of responses. Of these 12% (41) commented on how their teaching had become more pupil centred whilst a further 6% (20) remarked on how pupil attitudes had changed over the years. There was just one teacher whose remarks appeared in both themes.

The following quote was typical in reflecting on how, for some, lessons had become more ‘pupil centred’:

‘My teaching is much more pupil-centred than it used to be with individual, agreed targets rather than established ones’. [R: 510]

However, other respondents reported that they had become more aware of the individuality of each pupil and this had affected a change in their teaching style:

‘All pupils are different, with varying strengths and weaknesses, so no one method or approach suits all. Each lesson is tailored to the individual pupil. I have learned this over the years’. [R: 463]

‘I try to adapt my style for each child, and even for each lesson with each child, trying to find out what the child needs on that particular day’. [R: 115]

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Many of the responses referred to technology and the affect this had on 'pupil attitude'; on the whole these were comments with negative overtones. One teacher pointed out:

'Back in the early 1990s there weren't as many activities for pupils to go to, nor did we really have the computer etc to take their time. It seemed quite easy for them to sit and practise for the allotted time. Now it can be a struggle,' [R: 98]

This was supported by another teacher:

'When I first started teaching my pupils seemed to practise and make quicker progress but with the competition of extra tv channels dvds, computer games etc. pupils come less prepared'. [R: 108]

Changes through Continuing Professional Development

References to the positive impact of Continuing Professional Development (CPD) activities attracted comments from 15% (56) of respondents.

The majority of these (14%/45) referred to specific Professional Development 'courses' that had been attended. These included CTABRSM⁵, the PPTC EPTA (UK), MTPP, and Suzuki teacher training. All teachers indicated that there had been a significant change in their teaching as a result of the course:

'Changed dramatically following CTABRSM and EPTA teaching course. Content of lessons is more varied with more use of games,

⁵ See Chapter 5 for more details

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improvisation, singing. More aware of ongoing assessment of pupils making sure they have grasped new concepts before moving on’.

[R: 144]

‘I started to learn the Suzuki Method and underwent a drastic reassessment of my technique and approach to teaching. This has coloured everything I do now, including my singing and brass teaching’. [R: 94 Age category 46 - 60]

‘Yes, it adapts with every pupil. The CTABRSM course was extremely helpful’. [R: 586. Age category 61+]

‘Y.E.S!!!!!!!!!!!! LOTS!!!!!! Most thought-provoking time was my first year as an Mtp student - after that I’ve continued to change what I do on a regular basis as the result of reflective teaching’.

[R: 595. Age category 22 - 30]

As well as going on courses thirteen teachers (4%) explained that their teaching was under continual assessment and refinement through a process of ‘self-reflection’:

‘I try to keep up with new ideas by reading and talking to others. I don’t often get to courses because of living in a rural area so I am always looking for new material and new approaches’. [R: 469]

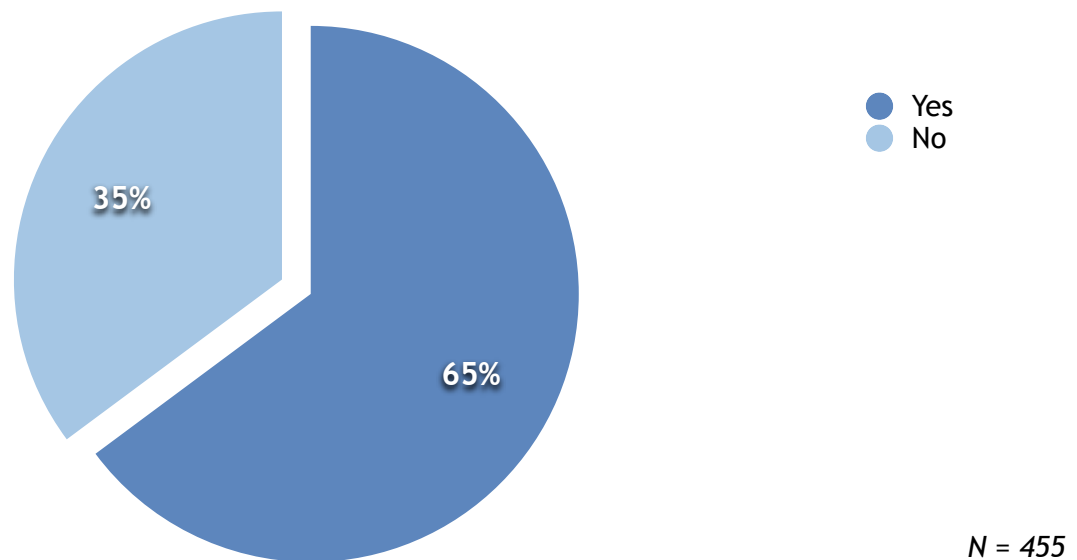
‘I think my teaching style is constantly evolving. I read regularly about teaching/pedagogy/piano repertoire and attend at least one series of piano/teaching workshops a year to keep my approach fresh’. [R: 414]

Professional Associations and Groups

This next part of the chapter explores the attitudes of piano teachers to their professional status and the role of continuing professional development.

Respondents were asked to state whether they were members of any professional associations or groups. From the 455 replies received, just over a third were not members of any profession associations (160), with the remaining two-thirds (295) indicating membership of various associations (figure 11.1). Dependent on the answer given to this question teachers were directed to indicate to which groups they belonged. Those who were not members were asked to give reasons.

FIGURE 11.1: MEMBERSHIP OF PROFESSIONAL ORGANISATIONS AND GROUPS



Membership of Professional Associations or Groups.

Two hundred and ninety-five teachers confirmed that they were members of a professional association or group. A list of eight professional associations and groups was provided and an open text box invited respondents to indicate membership of any other professional bodies. The identified groups were; the British Kodály Academy (BKA), the Dalcroze Society, the European Piano Teachers Association (UK) (EPTA UK), the Incorporated Society of Musicians (ISM), the International Society of Music Educators (ISME), the Music Masters and Mistresses Association (MMA), the Musicians Union (MU) and the National Association of Music Educators (NAME). During analysis, two other groups emerged; the British Suzuki Institute (BSI) and the Schools Music Association (SMA). Two hundred and ninety-five teachers left multiple responses with 400 separate indications of membership in the open text box.

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The two biggest organisations, EPTA (UK) and the ISM had 148 and 132 members respectively, amounting to nearly 70% of all membership. It is possible however that there was some bias in these numbers as both groups were amongst the main targets for the on-line survey. This problem has been discussed previously in the methodology. The Musicians Union was the only other significant organisation to be represented, however with only 45 members it accounted for just 10% of the sample population. The remaining organisations had very low numbers and between them all, made up only 12% of the total. Thirty-five individuals indicated that they were members of other professional bodies which included teaching unions (13 responses), church affiliations (5) and other organisations connected to music (17) for example; European String Teachers Association, the Royal Society of Arts and the Performing Rights Society. The overall membership of the groups can be seen in figure 11.2.

Just over a quarter of teachers (79) were members of more than one group. Most of these had dual membership (64/22%) although one exceptional teacher belonged to seven organisations!

To highlight patterns in multiple membership, the data were analysed further, with categories created using the three main organisations (EPTA (UK), ISM and MU) as the starting points (figure 11.3).

FIGURE 11.2: MEMBERSHIP OF SPECIFIC ORGANISATIONS

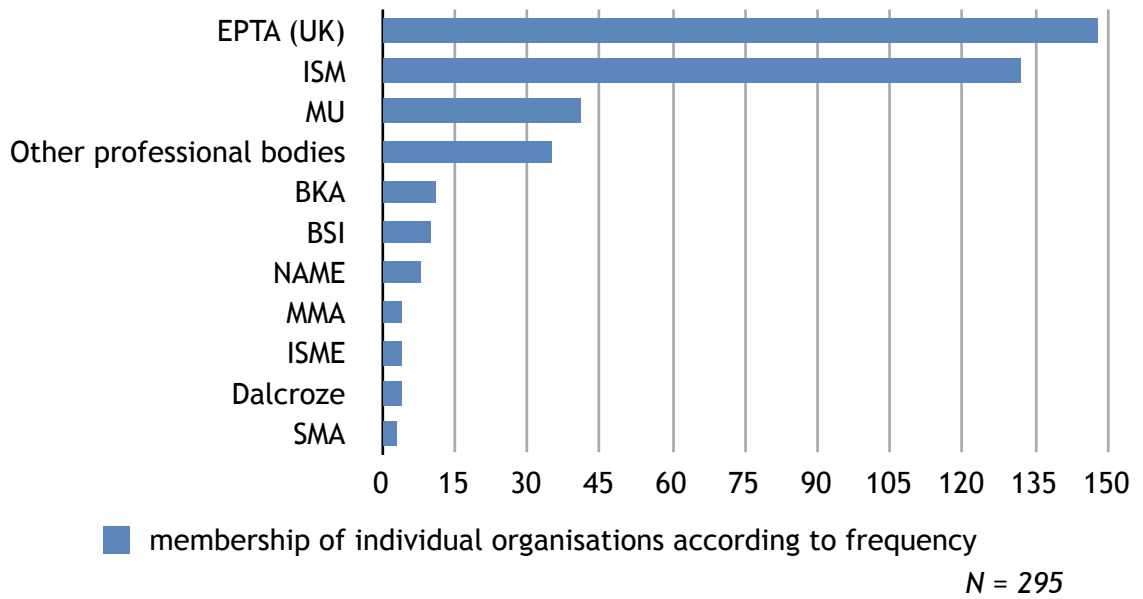
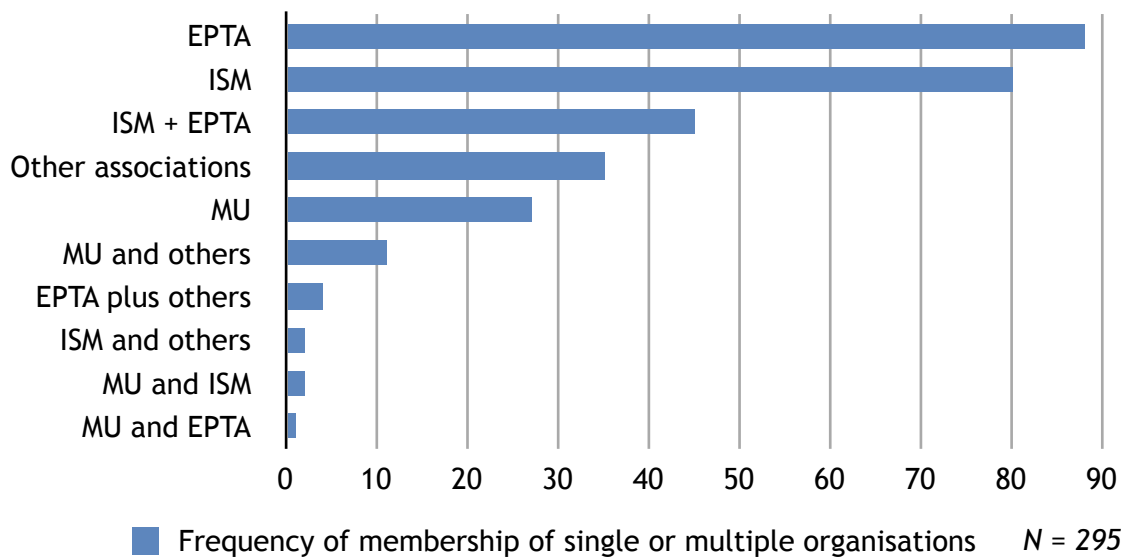


FIGURE 11.3: SINGLE AND MULTIPLE MEMBERSHIP OF ORGANISATIONS



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Sole membership of EPTA (UK) or the ISM continued to dominate in this new grouping (88 and 80 members respectively) whilst the third largest group became the combined membership of the two organisations (45 teachers). The MU had 27 sole members and two teachers had joint membership with the ISM and one was also a member of EPTA (UK). Another 11 MU members had joint membership with some of the smaller organisations. Finally four teachers were members of EPTA (UK) and other groups and two ISM teachers had membership of other groups. Overall, only thirty-five teachers who had professional membership were not members of the big three organisations.

Non-membership of professional associations or groups

Thirty-five percent (160) of all the respondents were not members of a professional association or group. Many elaborated on their reasons using the options provided ('too expensive', 'no need' and 'don't have necessary entry qualifications'). Multiple answers were once again possible and an open text box gave room to expand the reasons. During analysis one further category was created; 'never got round to it' (figure 11.4). One hundred and fifty teachers contributed detailed responses and a total of 187 responses were categorised from the data.

FIGURE 11.4: REASONS GIVEN FOR NON-MEMBERSHIP OF GROUPS



N = 150

Forty-one percent of respondents to issues of membership (61) stated that there was no need for them to be a member of a professional organisation. For some this was because piano teaching was seen as a sideline:

‘At the moment I’m doing very little teaching and it isn’t my main source of income’. [R: 343]

‘If teaching was my primary occupation the answer would be different’. [R: 593]

Others had only just begun teaching and were uncertain as to the need:

‘Have only been teaching piano a short while and have not felt it necessary as yet’. [R: 373] .

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Several teachers were unconvinced by the usefulness or effectiveness of joining a group:

'I've not come across any reason to join one yet'. [R: 357]

'I do not have a specific reason just that I see no point in belonging to an Association when the ABRSM provides everything I need to support me'. [R: 261]

'I'm not exactly sure what the benefits are - apart, perhaps, from insurance...'. [R: 350]

Some teachers were put off by what they perceived as being the attitudes and insularity of groups:

'Don't see the point and they are often seem to be run by an ""in"" group'. [R: 302]

'In the ISM's case too old-fashioned'. [R: 253]

'Time and female dominated'. [R: 498]

A few individuals just did not like being members of groups:

'Various reasons - but I guess I am perhaps not a 'joiner'. [R: 460]

'Don't like joining groups like this'. [R: 376]

Twenty percent of respondents (30) thought that membership of an association was too expensive to make it worthwhile:

'I was for years a member of the ISM - but it was too boring and expensive - and when I needed it, once, it failed to help'. [R: 41]

*'I have not been convinced that they are good value for money'.
[R: 120]*

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whilst another teacher who was currently a member of the ISM was:

'Thinking of leaving ISM as too expensive'. [R: 178]

A further 13% (20) of respondents cited both the lack of necessity and the expense as reasons for not joining an organisation. One participant stated quite bluntly that membership was:

'Not needed, as I have as much work as I want. Parents never ask'. [R: 435]

The third possible option given for non-membership was the lack of necessary entry qualifications. Both EPTA (UK) and the ISM require members to have either formal music qualifications (diplomas, graduate degrees and/or teaching qualifications) or significant teaching experience that can be verified by other professional musicians (see Appendix 5 for full details). Only 13 (8%) of the teachers mentioned that this had prevented them from joining and two of these respondents also stated that cost was an issue.

'Have considered various possibilities in the past: for some I did not have the necessary qualifications, or did not know 'sponsors' [R: 460]

'I'd like to be able to join EPTA but the entry requirements preclude this' [R: 548]

A further category emerged consisting of eight respondents (6%) who were aware of organisations but had not got round to joining. A typical response was:

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'Not got round to it!' [R: 53]

The exclamation mark was present in all responses except one, indicating that most of these replies would possibly agree with the next respondent:

'Haven't got round to it - probably should!' [R: 57]

Finally, 18 teachers (13%) explained why they were not a member of a professional organisation. Some of these were in the process of joining or were exploring the different options (7). Four teachers pointed out that piano teaching was not their main source of income, the assumption behind the statements being that there was therefore no need. Other teachers stated their dislike of joining groups (4) and others said that they had never considered joining any organisation (4). Examples of these responses are given below:

'Returned to piano teaching from academia during past two years.

Intend to join either EPTA, ISM or both in near future'. [R: 507]

'I've never thought about becoming a member of any association or group'. [R: 364]

Several teachers added to their given response and commented on the effectiveness, or more often the ineffectiveness of various organisations, particularly at the local level:

'I left EPTA because the local meetings were a waste of time'. [R: 531]

'And ISM locally is ineffective'. [R: 582]

Professional Development

The final two questions in this section dealing with professional matters sought to establish teachers' beliefs and attitudes about their own professional development.

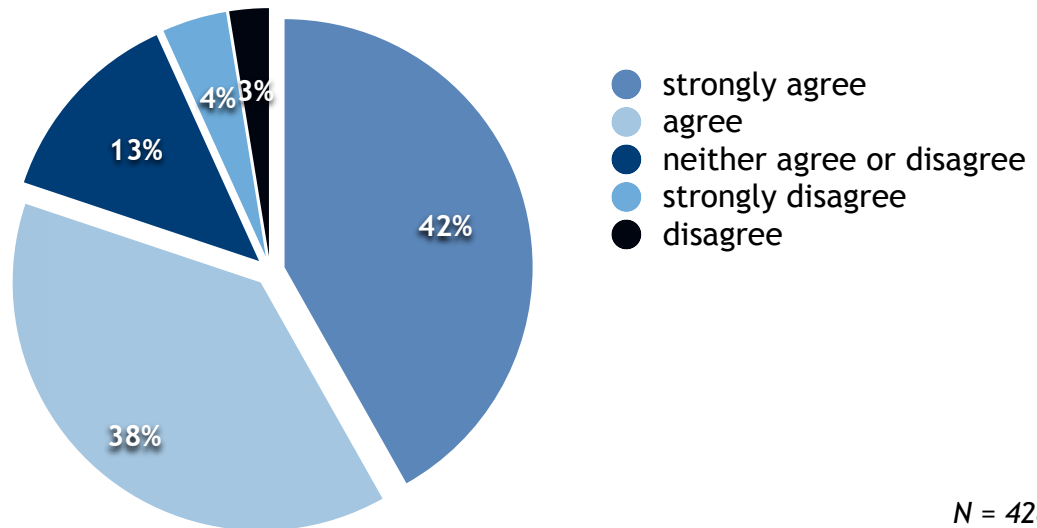
The Importance of Professional Development

Teachers were asked to consider the statement 'I consider my professional development to be important to my teaching' and indicate their level of agreement or disagreement, using a 5 point Likert scale (1 = strongly disagree - 5 = strongly agree). Eighty percent of the 428 responses agreed or strongly agreed with the statement (figure 11.5). The positive nature of this is further emphasised by a mean of 4.1 (SD 1.01).

Professional Development Courses

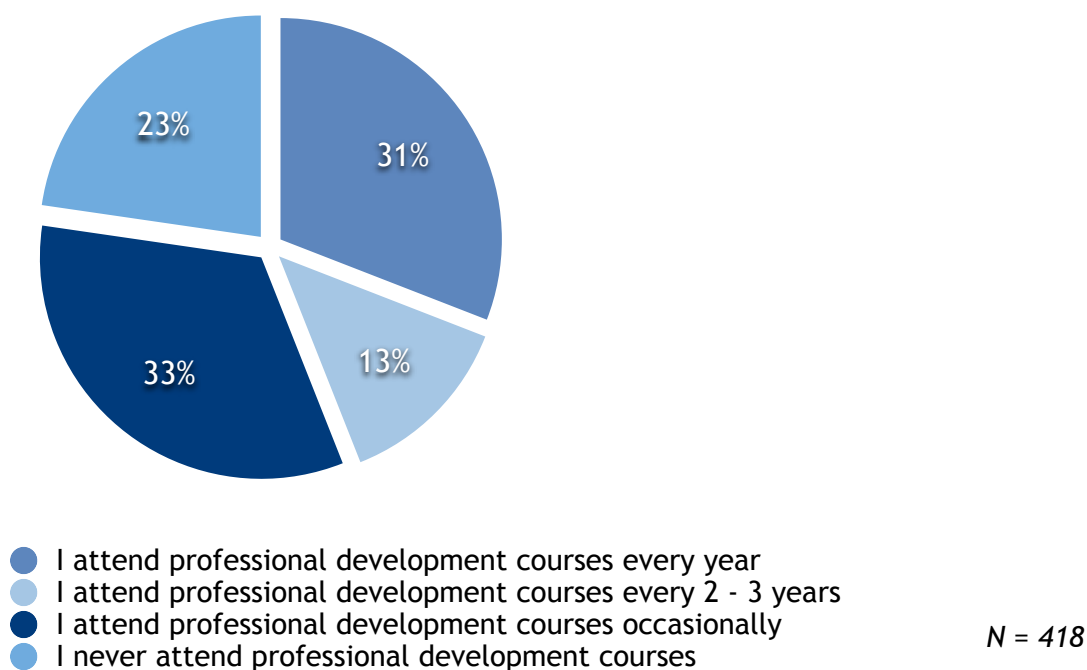
The piano teachers were asked how often they attended professional development courses (PDC). There were four statements and respondents were asked to select one; I attend professional development courses every year; I attend professional development courses every 2 - 3 years; I attend professional development courses occasionally; I never attend professional development courses. An optional text box gave teachers the opportunity to briefly explain their motives.

FIGURE 11.5: 'I CONSIDER MY PROFESSIONAL DEVELOPMENT TO BE IMPORTANT TO MY TEACHING'



There were 418 responses in total. Thirty-one percent of teachers (129) indicated that courses were a yearly occurrence whilst 13% (55) undertook professional development every 2 - 3 years. A third of all the respondents (139) stated they attended professional development courses occasionally and 23% of teachers (95) replied that they never attended courses. In total, 44% of all of the teachers attended professional development courses on a fairly regular basis with 56% attending courses intermittently (figure 11.6).

FIGURE 11.6: TEACHERS' ATTENDANCE AT PROFESSIONAL DEVELOPMENT COURSES



In order to explore the relationship between these two variables further the value that teachers placed on continuing professional development was correlated with their attitude to attending courses. Unsurprisingly, a strong relationship that was highly significant emerged between these two factors ($r=.384$, $p<0.01$), indicating that positive attitudes to professional development were matched by teachers' attendance at courses.

Attendance at Professional Development Courses

Respondents were asked to describe briefly why they chose to attend or not attend professional development courses. Three hundred and seventy-four responses were given to this question with 382 statements identified in the

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initial coding framework. The final coding framework consisted of three main areas: reasons given for attending professional development courses, reasons given for not attending professional development courses and alternative methods of professional development (table 11.2).

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TABLE 11.2: ATTENDANCE AT PROFESSIONAL DEVELOPMENT COURSES - CODING FRAMEWORK

FINAL CODING FRAMEWORK	INITIAL CODING FRAMEWORK
REASONS FOR ATTENDING PROFESSIONAL DEVELOPMENT COURSES	
Social aspect	<ul style="list-style-type: none"> • meeting other teachers • isolation of piano teaching • enjoy courses
Developing teaching	<ul style="list-style-type: none"> • new ideas • keeping up to date • continuing to learn • improving teaching • gives confidence in teaching style • workshop leaders • compulsory
REASONS FOR NOT ATTENDING PROFESSIONAL DEVELOPMENT COURSES	
Practicalities	<ul style="list-style-type: none"> • too busy • cost • distance of location • regret
Negative views	<ul style="list-style-type: none"> • lack of confidence in courses • never got round to it
ALTERNATIVE METHODS OF PROFESSIONAL DEVELOPMENT	
Methods of learning	<ul style="list-style-type: none"> • learning from peers • learning on the job
Learning through playing	<ul style="list-style-type: none"> • taking piano lessons • performances • masterclasses/summer school
Learning through research	<ul style="list-style-type: none"> • reading books/magazines • internet

Reasons for Attending Continuing Professional Development

Forty-two percent of all comments (158 teachers) mentioned the positive aspects of CPD:

'I attend to gather fresh inspiration and ideas, to experience feedback and camaraderie with other teachers and because I feel I have a responsibility to my pupils to keep stimulating myself and learning new things. A good teacher is forever a learner'. [R: 100]

As this quotation demonstrates responses often covered more than one perspective and in the final coding framework two main themes emerged; the social aspect and attending courses to develop teaching skills.

Developing teaching

The opportunity to hear about 'new ideas' and gain fresh inspiration for teaching was the most popular reason for attending professional development courses. It attracted 88 comments. Included in this theme were: new ideas, keeping up to date, continuing to learn, improving teaching, boosting teaching confidence, and those for whom it was a compulsory aspect.

The theme of new ideas was reflected in several words including refreshment and inspiration. There were 35 (9%) references whilst the phrase 'keeping up-to-date' emerged 20 times (5%):

'It is very refreshing and enlightening to hear about new methods/ ideas and I always gain something for my own teaching'. [R: 126]

'Keeps me refreshed and adds new ideas and concepts to my teaching style'. [R: 413]

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'No matter how many years one has taught (in my case 49 years) one needs to revive interest and inspiration. It is too easy to fall into habit when inspiration is absent. Thus, lessons become boring for both teacher and student'. [R: 137]

'I love meeting other teachers and hearing their ideas, going to lectures and gaining new insights, keeping up to date with new research and developments'. [R: 525]

Thirteen teachers (3%) mentioned the importance of 'continuing to learn' whilst, in a similar way, a further 11 (3%) remarked on the need to 'improve their teaching' skills:

'Very important to keep developing'. [R: 116]

'Music is always a learning curve, for teachers and students'. [R: 163]

'To improve my teaching'. [R: 7]

A further six teachers (2%) remarked that PDC gave them 'confidence' that their teaching was a high enough standard:

'Wanted to feel more confident that I was doing the right things in lessons'. [R: 61]

It is interesting that PDC were 'compulsory' for three of the teachers (1%) who taught in a specific way (Suzuki and Yamaha) yet all three noted that this was an enjoyable and enhancing activity:

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'I am still training as a Suzuki teacher and it is compulsory (as well as interesting and enjoyable) for me to attend about 6 day long courses every year and usually 2 longer courses'. [R: 115]

Seven of the respondents (2%) were teachers who led professional development courses themselves. Several indicated that 'being workshop leaders' meant they were constantly scrutinising and developing their own teaching, as well as learning from participants on the courses:

'Sometimes I am a workshop leader. Whether leading or attending as a delegate I always find courses and seminars inspirational and food for thought. I also love meeting other people and finding out what they do, and just enjoying their company'. [R: 217]

The social aspect of continuing professional development courses

Comments referring to the social aspect of attending courses included meeting with other teachers, prevention of isolation, and the enjoyment of going on courses. In total 63 comments were made.

The most popular reason (12%/44 of teachers) for attending courses was to 'meet', interact and network with other piano teachers. For many teachers the ability to socialise outside the teaching studio with others in the same situation appeared to be key:

'To communicate with other teachers, share ideas'. [R: 79]

'Enjoy the interaction with like minded people'. [R: 591]

'It is very useful to exchange ideas with other piano teachers and to hear about ways of tackling problems". [R: 534]

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'It is also very useful to meet others in the same field to compare notes on teaching, technique and repertoire'. [R: 64]

In their comments regarding the social side of piano teaching nine (2%) respondents remarked on the dangers of such a solitary and 'isolated' profession and how courses helped to address this:

'I am mindful that working in isolation can cause complacency and laziness'. [R:1]

'Gives you an opportunity to meet and talk to other piano teachers (teaching piano can be very isolated so exchange of ideas, etc. is important)'. [R: 134]

Although only ten teachers made explicit reference to the 'enjoyment' they received from attending PDC, this positive feeling could also be read implicitly in many of the other remarks:

'It's essential to continue to grow and develop both as a teacher and as a musician. Research is constantly advancing and I enjoy learning about and applying new techniques. Networking with other teachers is also valuable. New ideas keep my teaching fresh'. [R: 584]

'I find them exciting and interesting and (usually) I come away inspired with lots of new ideas (poor pupils!!!!). I meet (usually) like minded people, network, even meet up with some again afterwards'. [R: 593]

Reasons For Not Attending Professional Development Courses

Thirty-six percent of all of the teachers (134) contributed reasons for not attending professional development courses. More than one reason was often suggested:

'Too difficult to attend if not living in London. Also very expensive and not at suitable times to attend. Often only same info as already had before during studying and at uni/music college'. [R: 573]

Overall, however, the practicalities involved in attending courses proved the most compelling reason and only 6% of all of the teachers gave other reasons.

Practicalities

One hundred and thirteen respondents mentioned the practicalities and problems of attending courses. This covered being too busy, the cost, the distance to travel.

Forty-four respondents (12%) indicated that 'being too busy' and time was a problem for attending any sort of professional development courses:

'Lack of time! Too many commitments!' [R: 423]

A number of teachers pointed out that courses tended to clash with teaching commitments and expressed a reluctance to cancel lessons and lose income in order to attend:

'The problem with most of these is that they are at a time when I would be teaching! I believe that children in particular need

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regular weekly lessons to maintain progress and motivation, and I

try to cancel as few lessons as possible'. [R: 276]

'I never have enough time and would have to start cancelling

tuition to fit in any extra courses'. [R: 102]

For others the balance between professional development and family commitments was a delicate one that often prevented them from attending:

'Would like to attend something but often family circumstances

mean I can't afford the time'. [R: 482]

'Every other occupation expects their workers to attend regular

training however the difference is that it is during the working day

and for us piano teachers, it eats into our own personal/family

time'. [R: 303]

The 'cost of courses' was often mentioned along with the lack of time. For 39 teachers (10%) the fees charged for courses were often prohibitive either because of other financial commitments or because their income from teaching was not sufficient to justify the cost:

'Unable to attend more frequently because of cost and time

constraints'. [R: 93]

'Are expensive in relation to my income'. [R: 199]

Several implied that courses were not good value for money although one teacher was aware that all things come at a price:

'I find them very expensive and I am too busy'. [R: 108]

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'Professional development courses are too expensive to attend regularly, however, I appreciate that hiring top quality expertise costs serious money.' [R: 138]

A further consideration for many teachers (22/6%) was the 'location of courses', with distance often cited as a problem or a consideration:

'I would do more Prof Dev but living in West Cumbria means travel is a large factor.' [R: 548]

'Where I live, Northern Ireland, there are not many courses within easy access.' [R: 48]

'I choose to attend ones that are not too far away and that do not charge too high a fee.' [R: 409]

Whilst indicating that there were problems and hurdles to be negotiated when attending PDC, eight teachers (2%) overtly expressed 'regret' that they were unable to take part in more:

'I would love to attend more. It's a case of too little time and too little money.' [R: 268]

Additionally this regret was implied in a number of other responses:

'I attend when relevant courses come up and I can afford to attend them (which is rare at the moment!).' [R: 462]

Negative views of professional development courses

For a small minority of teachers (14/4%), professional development courses were viewed altogether in a more cautious light with some 'lacking

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confidence in what courses could offer'. The emphasis for these individuals was on the relevance and worthiness of the courses on offer:

'I do not always find them relevant to my particular situation and I hate lots of unnecessary paperwork!' [R: 270]

'My professional development is important to me, though courses I have attended have been basic and uninspiring'. [R: 242]

The final group of responses (7/2%) either indicated that the individual had 'never quite got round' to attending professional development courses or saw, in their current situation, no need to attend any:

'I have not yet managed to attend a professional development course but I intend to in the future' [R: 231]

'I choose not to attend any professional development courses as I feel very confident with teaching my pupils the piano at this moment in time'. [R: 580]

'I don't feel the need for it. I think the best way to learn is simply experience'. [R: 352]

The last respondent was not alone in this sentiment and leads to responses concerning alternative means of gaining professional development apart from attendance at courses.

Alternative Methods of Professional Development

A third category emerged from the data in which teachers referred to alternative methods of professional development:

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'I often find these are for teachers of little experience. Most development for me comes from self evaluation, reading matter and talking to colleagues that I respect'. [R: 227]

There were 90 responses under this heading and three main themes were established: alternative methods of learning, learning through playing and learning through research.

Methods of learning

Forty-six teachers discussed alternative approaches to developing professionally aside from going to courses. The most common responses (25/7%) referred to 'learning from peers' through the sharing of ideas and informal observations and learning activities. This idea of learning from fellow teachers has clear links with the most common reason for attending courses. However, in this case, the sharing of views and discussions take place in more informal ways.

'I teach independently, so I find it worthwhile to develop by discussing professional aspects with other teachers however they are employed'. [R: 45]

'In my work as an accompanist I am exposed to a range of exceptional teachers and I take as much from them and my colleagues as I imagine I would from attending a course.' [R: 231]

'I have a network of teachers both piano and vocals who are good friends and we discuss things over pints!!! [R: 251]

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Three of the teachers worked in schools with thriving music departments and one of them went to some length to describe the environment:

'We all greatly enjoy each other's company, so there is constant lively discussion and debate on music education related topics amongst us where insights and knowledge are freely shared'. [R: 540]

Additionally, eight teachers mentioned being a part of a local group who met occasionally to discuss teaching matters and exchange ideas:

'Going to EPTA local meetings ...(are) informal sources of prof.dev'. [R: 90]

Some teachers referred to developing their teaching skills merely through 'learning on the job' including the process of self-reflection (21/6%):

'For me, professional development means constantly building core and practical knowledge about music and teaching. For me this comes through musical and teaching experiences so the idea of going to a course or seminar does not appeal'. [R: 240]

'My experience is that learning on the job plus collaboration and discussion with colleagues beats any course agenda'. [R: 41]

*'Nothing I see looks like fulfilling the promise. Professional development therefore, unfortunately, means *self* development'. [R: 112]*

Learning through playing

Twenty-two teachers observed that their professional development took place through the development of their own pianistic skills. There were 11 responses (3%) related to the importance of ongoing ‘piano lessons’:

‘I continue with private piano lessons, two or three times a term....It encourages me to keep thinking through new ideas and keeps my teaching fresh’. [R: 31]

One teacher was keen to point out that, as well as still having piano lessons, she performed quite regularly and this enhanced her teaching:

‘I continue to develop professionally by still improving myself as a pianist, I take piano lessons, do competitions and play concerts. By gaining more information of the piano playing itself, I believe I am better equipped as a teacher’. [R: 330]

Two percent (7) of all teachers agreed that regular ‘performance’ was a form of professional development:

‘I believe my own practical music making with other musicians is just as helpful in promoting my own professional development’.
[R: 223]

Four respondents (1%) mentioned ‘master classes and summer schools’ as alternative opportunities for playing and teaching skills to develop:

‘I think the most important form of PD for a piano teacher is to maintain their own playing by frequently performing themselves and taking lessons, masterclasses etc’. [R: 2]

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'I attend Summerkeys (USA) which is wonderful both for composition and piano lessons and I learn a lot from being taught.... These courses are good for learning new approaches to teaching, networking and making friends with like minded people'.

[R: 545]

Learning through research

Fifteen teachers indicated the importance of keeping up-to-date through 'reading books and magazines':

'I don't have time to attend courses but try to keep up to date with developments in the music world through BBC Music magazine and the Piano as well as through radio programmes and listening to concerts live and broadcast'. [R: 542]

Furthermore, there were 7 comments regarding using the 'internet' as a source of information and also keeping in touch with other teachers through internet forums:

'I keep my ear to the ground by reading online music teaching forums and piano teachers' newsletter' [R: 355]

Level of qualification and attitude to CPD

In order to establish whether there were any relationships between the academic and musical qualifications of respondents and their attitude to continuing professional development a series of ANOVAs were carried out (table 11.3). In all of them the dependent variable was the level of agreement amongst teachers regarding the importance of professional development.

TABLE 11.3: THE IMPORTANCE OF PROFESSIONAL DEVELOPMENT AGAINST MUSICAL QUALIFICATION

QUALIFICATION	N	Mean	Std. Deviation	Min	Max
Teaching diploma	53	4.43	0.77	1	5
Performing diploma	137	3.99	1.08	1	5
Grade 8 piano	104	3.93	0.99	1	5
Below Grade 8 piano	18	3.66	1.23	1	5
Grade 8 other instrument	5	2.80	1.64	1	4
No qualification	18	4.38	0.60	3	5
Teaching and performing diploma	39	4.28	0.94	1	5
Non accredited teaching qualification	3	4.66	0.57	4	5
Instrumental teaching certificate	46	4.47	0.80	1	5
TOTAL	423	4.10	1.10	1	5

The grouping variables were the musical/teaching qualifications of the respondents. Those with teaching qualifications were found to value their professional development significantly more than those with just musical qualifications ($f=4.21$ (8, 404), $p<.001$). In addition, those with no qualifications also appeared to value their professional development. The teachers who placed the least value on their professional development were those who had Grade 8 on another instrument or who were below Grade 8 piano. No differences emerged when the academic qualifications of respondents were compared.

A further series of ANOVAs were carried out, this time with the strength of teachers' attitudes to attendance of professional development courses as the

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dependent variable. The grouping variables were musical/teaching qualifications once again. There was a highly significant difference with those with teaching qualifications more likely to attend courses ($f = 4.01$ (8, 404) $p < .001$). When the academic status of respondents was considered, non-music graduates and non-graduates were found to attend PDC more frequently than those with a musical graduate qualification ($f = 4.61$ (2, 415) $p < .010$).

Summary

This chapter was concerned with exploring how teachers developed and maintained their teaching expertise. The majority of respondents confirmed that their teaching style had changed over time with experience. Only a small proportion indicated that there had been a low level or no change over time.

A common theme to emerge was greater adaptability in both teaching style and approach. Many acknowledged the use of different teaching resources over time, with a particular change in the type of repertoire and the exam system. The inclusion of more contemporary repertoire, including popular music, in the learning process was noted by a number of teachers. In addition, there were a few indications that greater teaching experience lessened the adherence to the exam system. Alongside these changes a more holistic approach to teaching and learning often appeared to be in evidence. Some teachers appeared to be more aware of the learning needs of pupils than when they began teaching with comments made regarding a more pupil-centred approach to lessons. Other teachers were concerned however with

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perceived changes to pupil attitudes with lack of practice time a particular issue.

Two-thirds of teachers were members of a professional organisation with the majority indicating membership of the ISM or EPTA (UK). Just over a third were not members of any professional association often citing that there was no need as they taught the piano part-time. Other teachers in this group had decided not to join due to perceived ineffectiveness of these organisations.

The positive effect and value of Continuing Professional Development courses (CPD) on teaching style was highlighted by a number of respondents. The attitudes and opinions of teachers towards their professional development through courses was mixed. Many clearly enjoyed the process of attending courses and learning more about their teaching but others were less positive in their attitudes often citing practical problems with attendance. However, only a handful of teachers put forward completely negative views about PDC.

The social aspect of CPD appeared to be an important part of the process with teachers valuing the opportunity to network and exchange ideas. For some teachers, however, professional development took other forms, for example self-reflection, continuing with piano lessons and learning from peers. Those who worked in schools with good music departments seemed to be in a particularly fortunate and stimulating teaching environment with the ability to discuss issues and problems with fellow piano teachers.

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The musical or academic qualifications of teachers were seen to have some significance for how professional development was both valued and developed. Teachers who had musical qualifications but no academic qualifications were most likely to attend professional development courses whilst those who had little in the way of musical qualifications placed least value on professional development and attendance at courses.

This concludes the presentation of the findings of the Piano Survey 2010 and the final chapter that follows will draw together the various threads from the thesis, in the form of a discussion.

12. DISCUSSION

Introduction

This research has focussed on developing an understanding of piano teachers and their teaching in the UK in 2010. This was undertaken through the means of an on-line survey. Five research questions were addressed:

1. How did piano teaching in the UK develop?
2. Who are the piano teachers of 2010?
3. What common teaching practices, expertise, values and attitudes do modern piano teachers hold?
4. What common teaching practices, attitudes and beliefs do modern piano teachers hold when teaching young beginners?
5. What motivates individuals to teach the piano?

This final chapter examines the findings, explores the trends and relates them to the five research questions. Reference will be made to the research literature and parallels investigated. The impact of the research within the piano teaching community and the wider world of music education will be addressed as will the limitations of the study. Finally, the implications of the research and areas for further research will be identified.

A number of themes emerged from the data and these are often heavily intertwined, meaning that at times it is difficult to isolate them. However, each theme will be focussed on in turn as the discussion progresses.

Discussion of findings

How did piano teaching in the UK develop?

Heritage and Tradition

The socio-cultural history of UK piano teachers was traced for the first time making a significant contribution to understanding in this area. The question of how piano teaching in the UK developed in the nineteenth century was thoroughly explored in Chapter 2. Great Britain during the Victorian period was a country going through great economic and social changes. There were undoubtedly many aspects to this but the growth in demand for pianos and for piano lessons was something that affected many households, no matter what their social status.

The fact that piano teaching quickly became a popular way for women to earn a small income coupled with the open access nature of the work and a demand for teachers meant that the lines between piano teaching as a hobby or a profession were tenuous and blurred. Good teachers appeared to be vastly outnumbered by many who were average or worse and the teaching offered was very variable in quality. This was particularly the case for beginners who were often perceived as being easier to teach. The establishment of the instrumental exam boards (ABRSM and Trinity College) were positive steps towards raising standards of teaching and playing. However, with little in the way of formal qualifications needed to start teaching, a tradition was quickly established whereby exams provided a teaching framework for both inexperienced and experienced teachers.

The importance of this heritage in the UK cannot be overstated as many of the themes that emerged from it framed much subsequent writing. Rostvall and West (2003) argue that tradition strongly influences instrumental teachers and many are unaware of historical antecedents. Furthermore, they assert that it is difficult for individual instrumental teachers to break free of historical moulds and start to: ‘develop alternative ways of acting’ (p. 215). This theme will be returned to at the end of the discussion.

Who are the piano teachers of 2010?

Identifying the Teachers

At the start of the thesis it was argued that very little was known about instrumental teachers generally and even less about piano teachers. The demographic findings from the Piano Survey 2010 have contributed significantly to addressing this deficit.

The gender imbalance that had been found in previous surveys (ABRSM, 2000; Gibbs, 1993) was comprehensively supported, with female teachers accounting for over three quarters of all respondents. The reasons why piano teaching is attractive to female pianists are complex and include work/life balance, children, social status and money, however, convenience is clearly part of the appeal. Mills (2006) suggests that private teaching from home is appealing to young, female graduates especially those with a young family, although ultimately it limits their career choices with less possibility of teaching at conservatoire level.

The number of young teachers (aged 18-30) who completed the Piano Survey 2010 was quite small (13%) with the majority of teachers (46%) falling into the 46-60 age range. Contrary to this, it was suggested in the literature review that it is common for young music students to do some teaching, partly as a means of funding their studies. This was supported by the findings of the survey with 46 teachers starting to teach the piano whilst they were still at school or when undergraduates with the youngest age reported as 12 years old! The need to earn some money was mentioned in almost every case and it is likely that, as suggested by Gaunt (2010), the profile of young, undergraduate pianists is more inclined towards a performing career. As a result they would be less likely to participate in a survey of teachers.

During the survey, teachers were asked to state their academic qualifications and also their musical qualifications. Over half of the teachers had studied music at graduate or postgraduate level but 42% possessed no academic qualifications relating to music. The situation as regards musical qualifications proved to be a complex one with a vast range of grade exams and diplomas available. The category was dominated by performance based qualifications and under a quarter of all the teachers had any sort of instrumental teaching qualification. This finding is very similar to that of Gibbs (1993) who also mentions the 'plethora' (p. 27) of advanced qualifications available. A recent report by Henley (2011) similarly acknowledges that the current system of qualifications is confusing, with so many available and their respective demands and levels being difficult to establish.

As a result there is little clarity about what a qualification really stands for. For example, 217 teachers in the survey (37%) were 'qualified' up to and including Grade 8 level. This means that, as a minimum, these teachers are able to play three pieces and the appropriate scales to the required level, and in addition have some sight-reading and aural skills. The requirements are predominantly performance based and the frameworks set out by ABRSM and TrinityGuildhall, in accordance with the Qualifications and Credit Framework (QCF), indicate that this is at the standard demanded by an A level (see Appendix 6 for full details).

Qualifications, however, are only part of the picture. Gibbs (1993), for example, acknowledges that success in qualifications, in and of themselves, do not necessarily lead to good teaching. Mills (2007) cites her own experience as a fully qualified class music teacher who was used to taking a creative approach with her class lessons, yet reverting during individual instrumental lessons to a familiar routine based on notation. As she explained: 'I had not been trained as an instrumental teacher, and thought simply that this was what one did in instrumental lessons' (ibid., p. 140). A similar situation was found by Baker (2006) with skills learnt by students on PGCE courses seen as irrelevant in the instrumental teaching studio. This was supported in the Piano Survey 2010 with little difference in teaching approach emerging from the 58 teachers with a P.G.C.E.

Earlier in this chapter the notion of inherited tradition dominating instrumental teaching was introduced and the difficulties involved in breaking

away from the strong roots of this tradition described. It could be argued that the acceptance of the inherited tradition as the norm will prevail without an equally strong and persuasive counter-argument. The 9% of respondents who had obtained qualifications from specific instrumental teaching courses, did present a more reflective and questioning approach to their teaching. The idea that teachers often need a catalyst to update their teaching finds some support from MacMillan (2004) who found that teachers who had undergone pedagogical training were the most likely to encourage parental involvement in piano lessons.

Piano teaching was the main source of income for two-thirds of teachers, even though 69% taught part-time. This confirms the findings of previous surveys (ABRSM, 2000; Gibbs, 1993). Jorgensen (1986) questioned whether part-time instrumental teachers were really concerned with developing good business practices. Nearly two-thirds of all the Piano Survey 2010 respondents, however, were involved in other areas of music education implying that, for many, teaching the piano was part of a portfolio career in music. This supports the work of Creech (2010b), who states that there is an increasing tendency for musicians to have careers that encompass: 'performing, composing, community music and teaching' (Creech, 2010b, p. 295). For the pianists in the survey this was the case throughout the age-ranges, gender and qualification levels. With occupations ranging from church organists to classroom teaching this supports Finnegan's findings (2007) that many instrumental teachers are involved in the wider musical life of their community.

The contribution of piano teachers to the local neighbourhood is further emphasised by 89% of all respondents teaching at home or in the homes of pupils. On average, teachers had 22 pupils each although the 4% working in schools and for music services were teaching considerably more pupils. Indeed two individuals were teaching over 100 pupils each.

As well as providing a service for the local community, the work of piano teachers also adds to the local economy. Gibbs (1993) calculated that in a 36-week teaching year the average income for a private music teacher would be around £8,460. Using the same calculation and based on an average length of a piano lesson of 30⁶ minutes, the average income for a piano teacher in 2010, teaching an average of 22 pupils in a week at a rate of £13.50 per lesson, was £10,692. Also worthy of note is that, despite its part-time nature, for two thirds of all respondents this was their main income. This is less than half the median wage for the UK at that time (Snowdon, 2010). It should be remembered that the calculated figure is based on a combination of average figures and should be treated with some caution. However, it does appear to support the idea of piano teaching increasingly being part of a portfolio career. It adds further weight to the convenience factor of the job, especially for women who have young families and who are not the main income earner for the family.

Having examined teachers' backgrounds, attention will now turn to common teaching practices and attitudes displayed, starting with the pupils.

⁶ Although teachers were not asked specifically to state the length of lessons, most teachers responded in the 30 minute category for lesson fees.

What common teaching practices, expertise, values and attitudes do modern piano teachers hold?

Common Teaching Practices - Pupils

The wide range of questions posed in the Piano Survey 2010 provided considerable insight into the teaching practices of the respondents. As discussed, the respondents in the Piano Survey 2010 were teaching 22 pupils on average. It was argued in Chapter 4 that average figures for pupil numbers vary widely, with previous surveys and research indicating an average of 50 (ABRSM, 1994), 30 (Gibbs, 1993) and 19 (Jorgensen, 1986). Seventy-five percent of all the respondents to the Piano Survey 2010 taught 29 or less pupils whilst 59% taught 16 or more pupils. Whichever perspective is taken the figures support the proposition that piano teaching is a part-time activity for most teachers.

Commonly in their teaching practice most respondents had a range of pupils which varied in age and standard. Overall there was a predominance of primary aged, beginner students with a considerable dip in pupil numbers before Grade 1 standard and a continuing drop through the succeeding grades. Although the diminishing numbers from Grade 1 onwards accord with figures published by ABRSM (2012) the initial number of pupils who start to learn the piano has never been researched previously. It is alarming therefore to see such a dramatic drop in pupil numbers before students even reach what might be termed a basic level of playing ability. As a counter-argument there are undoubtedly many contributing factors to these figures and the rather one-dimensional nature of this part of the research might have presented a

narrower perspective than actually exists. The reasons for drop-out will be explored in greater detail in the section below dealing with beginner pianists.

The number of adult students learning the piano was also illuminating, accounting for 18% of all pupils in total. With only 2-3 adult pupils per teacher it might be easy to form the opinion that adult students are only a tiny part of the playing population. However, the data from the Piano Survey 2010 clearly negates that idea. Indeed, the adult pianist appears to be a growing market with magazines such as the *Pianist*, aimed at amateur adults available at newsagents on the high street. A recent increase in tutor books specifically designed for and marketed at adults is further evidence. Furthermore, a few high-profile individuals such as Guardian columnist Alan Rusbridger (2013) and comedian Lenny Henry have written and spoken about their pianistic endeavours. It is worth noting that the Piano Survey 2010 data suggests that adult pupils are more consistent in their learning and although numbers do decline as the standard rises the drop-off rate is not as dramatic as that found in children. For teachers, adults may represent a stable and motivated part of their teaching portfolio and the benefits of this are worthy of greater attention.

Almost all the piano lessons were given within a single pupil-teacher framework, with few exceptions. This strongly supports previous research (Gibbs, 1993) and emphasizes the predominance of the 'one-to-one teacher-student dyad' (Davidson and Jordan, 2007, p. 730) in the piano studio.

The heritage of this teaching context has been directly traced back to the Victorian period. Once again it appears likely that the strong tradition arising from this time has limited UK piano teachers' reflections as to whether this is ideal and prevented them from considering alternatives. The benefits of group work on other instruments has been the subject of discussion recently (Ley, 2004) and new models of teaching have been developed. Although the very nature of the piano limits its potential for group work the benefits of finding ways for pianists to work collaboratively at times appear to be considerable (Chappell, 2006).

Fisher (2010) argues that group piano teaching can be used to develop listening skills, learning from peers, problem-solving and, in addition, provide regular performance opportunities. Furthermore he suggests that: 'the group environment has the potential to produce learning opportunities that are superior to what could be achieved in an individual, one-on-one format' (ibid., p. 8). Therefore, notwithstanding the problems faced by organising group piano lessons, a combination of group lessons and one-to-one learning appears to provide students with a more positive and dynamic learning environment than purely individual lessons. Indeed a few of the teachers were organising their teaching around a similar model to this, using group lessons to teach musicianship and individual piano lessons to develop pianistic skills. What these individual lessons contain will now be considered.

Common Teaching Practices - Lesson Content

Establishing the content of piano lessons has, up till now, relied on limited amounts of evidence, often circumstantial or concerned with other instruments (Hallam, 1998a; Mills, 2007; Rostvall and West, 2003). The Piano Survey 2010 uncovered a strong traditional emphasis in piano lessons. The overwhelming agreement amongst respondents regarding the importance of pieces shows the pivotal role repertoire holds in learning to play the piano. The technical and note reading skills associated with learning repertoire also proved popular whilst elements such as improvisation, playing by ear and composition were only sometimes included in piano lessons. This strongly supports the findings of the Private Lives survey (Gibbs, 1993) whilst pinpointing more specifically the work of the pianists.

Tracing the history of piano teaching showed that learning an instrument moved from a creative approach in the eighteenth century that used improvisation, playing by ear, sight-reading and composition to a reproductive approach by the mid-nineteenth century based largely on playing from printed music. It is evident from the Piano Survey 2010 findings that the reproductive approach continues to dominate many piano lessons, despite research and publications that promote the benefits of more creative approaches (Chappell, 1999; McPherson and Gabrielsson, 2002; Odam, 1995).

The ‘simultaneous approach’, advocated by Paul Harris (2008), has much in common with the methods used by musician/teachers in the eighteenth century. Whilst still having repertoire at its core it encourages teachers to

explore music away from notation suggesting that as a result pupils will begin: ‘to develop the ability to learn for themselves, to notice more, to increase their musical awareness’ (Harris and Crozier, 2000, p. 70). This approach has been widely promoted and appears to be generally well known amongst piano teachers yet, in the intervening 10 years between publication and the Piano Survey 2010, it appears to have made little significant impact in the main content of lessons. The strength of the piano teaching tradition, in particular the use of the instrumental exam system, appears to exert a powerful hold on piano teachers.

Common Teaching Practices - Performance Opportunities

The power of the UK instrumental examination system has been a common thread running throughout this thesis. From its inception the examination framework quickly became a popular and key element of learning an instrument. The Piano Survey 2010 confirmed that the use of exams is still prevalent amongst teachers and, although at times a contentious issue, three quarters of all respondents indicated its use in their teaching. Furthermore, a direct link has been shown to exist between exam requirements and what is covered in piano lessons. The dominance of exam requirements in lessons led some teachers in the Piano Survey 2010 to express caution regarding the use of exams. The reservations described found some resonance with those mentioned in previous surveys (Gibbs, 1993).

Previous research has shown that the exam system is popular with parents and teachers (Davidson and Scutt, 1999; Finnegan, 2007) as it provides a

clearly understood and graded method of establishing progression. It is highly questionable, however, whether the linear nature of the system (Burwell, 2012) allows for the development of all the skills needed for students to become fully functional as musicians. With teachers “teaching to the test” there are many elements, such as improvisation, playing by ear and composition, regularly missing from piano lessons. Whether this one-sided approach to learning an instrument can be attributed to teachers, exam boards or pupils and parents is debatable, given the complex and multi-layered nature of teaching an instrument. However, although ABRSM (2013) acknowledges that exams are not suitable for everyone and that the instrumental exam syllabus is not designed to be a complete curriculum, the content of lessons is unlikely to change until elements such as playing by ear and improvising become more integrated into the exam requirements.

What common teaching practices, attitudes and beliefs do modern piano teachers hold when teaching young beginners?

Common Teaching Practices - Teaching Beginners

The Piano Survey 2010 provided a unique glimpse into the world of teaching beginner pianists with no previous study in this area. Given the popularity of the piano and the dominance of young pupils in the teaching studio this is somewhat surprising.

Jorgensen (2008) asserts that the best instrumental teachers are needed at the start of children’s musical journey. Conversely, teaching beginners is often perceived as something that anyone with some degree of pianistic skill can undertake. Indeed, the overwhelming majority of teachers in the Piano Survey

2010 were teaching children under the age of 10; most of these believed that young pupils came to first lessons with a range of musical skills. Predominant amongst these perceived skills were a sense of rhythm and an ability to sing. The teachers also agreed with the statement that previous musical knowledge and experience directly affected how easily children were able to learn an instrument. Whether all these musical skills are reliably found in young pupils is beyond the scope of this research project. However, evidence from other quarters might suggest a less than positive picture.

For example, exposure to music in the home appears to be in decline compared with previous decades. McPherson, Davidson and Faulkner (2012) found that less than half of parents sang to the children learning instruments in their study. In a similar way Tafuri's study of infant musicality (2008) was motivated by an awareness of limited musical experiences in the home. Moreover, the situation appears little different in schools with a recent Ofsted report (2012) finding that music teaching was good or outstanding in just one third of all UK primary schools. The report noted that whilst music curricula in many schools tended to impart knowledge about music (style, genre etc) they often did not 'indicate how musical quality and understanding should develop' (Ofsted, 2012, p. 49). It is likely therefore that for many children the development of musical skills is a somewhat haphazard and unreliable affair.

Furthermore, only a handful of teachers in the Piano Survey 2010 indicated that they had a systematic way of collecting evidence about the previous musical development of new pupils. Commonly, most relied on talking to their

young beginners and their parents to gather information. The class teacher, a source of potentially important and relevant information about social behaviour, cognitive and physical skills and abilities, was generally not consulted. The reason for this lack of communication often appeared to be a practical one with ready access to class teachers limited. Some respondents pointed out that even when working within a school discussions were problematic. Whether the current methods of finding out about previous experience are the most reliable or valuable is debatable and an area worthy of further consideration within the piano teaching community.

The attitudes of piano teachers towards piano tutor books emerged strongly from the data. Overall, there was consensus regarding the use of tutor books in beginner piano lessons with many teachers acknowledging their use. This is in line with research by Haddon (2009) whose young instrumental teachers were found to be heavily dependent on tutor books.

The Piano Survey 2010 showed for the first time a clear preference in the UK for tutor books that adopt what can be termed 'a middle C approach'. As was discussed in the literature review these books have learning to read notation at their heart and introduce metrical rhythm reading, staff notation and a fixed hand position often simultaneously on the first few pages. The dangers of such an approach are considerable from both a musical and technical point of view and can lead to many problems developing in young pianists (Uszler, Gordon and McBride Smith, 1991). A preliminary analysis of the two most popular books in the UK, *Piano Time* by Pauline Hall and John

Thompson's Easiest Piano Course (see Appendix 3), has shown that they are typical of a middle C approach and both focus fully on the development of notation skills. With little in the way of improvisation or playing by ear, learning is restricted considerably, and instead engenders a narrow view of playing the piano with none of the 'musical fluency' that Swanwick (1999) argues is so necessary. Furthermore, as McPherson and Gabrielsson (2002) stress, teaching notation is highly problematic if disconnected from the ear. They point out that musical development and long-term musical success are restricted if students are presented with: 'few opportunities to perform music by ear, or rote learning' (p. 113).

Pupil motivation to continue learning the piano certainly appears to be problematic as the dramatic drop in pupil numbers between beginners and Grade 1 standard in the Piano Survey 2010 highlights. It seems highly possible that there is currently a considerable mismatch between pupil expectations and the notation-based piano tutor books. It has been argued that young children begin to learn an instrument with a sense of excitement and anticipation (McPherson, Davidson and Faulkner, 2012; Westney, 2003). However, what happens in lessons often does not match these expectations. For many piano pupils it appears that the 'garden of delights' (Ignatius Fleet, 2010, p. 24) they were expecting to enjoy turns into an obstacle course to be feared. With little research having been carried out previously into this field, the teaching of beginners is an important area for further investigation.

Common Values and Attitudes - Making Progress

The research shows that many piano teachers base early lessons around a tutor book. It could be argued that working steadily through a book provides teachers, pupils and parents with some sense of progression and the necessary development of pianistic and musical skills. Harris (2012) suggests that once a tutor book has been completed teachers are often unsure what to do next and turn to the safe and familiar route that is provided by the exam system. The Piano Survey 2010 found this progression route to be an accurate picture.

As discussed previously, the exam system was highly valued and used as a tool to structure the content of lessons and the progress of pupils. By providing a visible and hierarchical structure with an increasing difficulty level in both technical requirements and pieces the instrumental exam system appears to provide a secure learning route. In addition, taking an exam produces accredited evidence of progression for teachers, pupils and parents (Davidson and Jordan, 2007).

There were few signs that teachers were using any alternative systems to plan lessons and the multi-dimensional method promoted by A Common Approach (FMS, NAME and RCM, 2002), appeared to have made little impact on teaching methods. Lesson planning on either a weekly or termly basis was rare as was the keeping of lesson notes by teachers. This appeared to be the case at all levels of instrumental teaching. It also supports the findings of Gaunt (2008) who reported that conservatoire teachers rarely kept notes on their undergraduate students.

Choice of appropriate repertoire was perceived as another key element for ensuring progression and respondents placed considerable emphasis on the inclusion of different styles and genres. The importance of repertoire selection finds some agreement from Mills (2007) although she cautions against continuously introducing more demanding new repertoire. Mills points out that this cycle can lead to pupils feeling demoralising and negative as they are always struggling to reach the new level. In a similar way Hallam suggests: ‘those experiencing failure or relative failure compared to others are likely to become de-motivated and lose interest’ (Hallam, 1998a, p. 129).

With a visible emphasis on exams and repertoire as a means of promoting progression, the focus of piano lessons appeared to be on the development of performance based skills. However, several researchers (Davidson and Jordan, 2007; Hallam, 1998a; Salaman, 1994) question whether a repertoire-based focus to lessons really leads to the development of performance skills. Instead it is suggested that “teaching to the test” leads to a very narrow development of performance skills that runs contrary to the development of musical skills. In addition, although many of the teachers in the Piano Survey 2010 were concerned about working with the individual preferences of pupils, the teaching style of respondents appeared to be very teacher-directed with little in the way of pupil involvement or decision-making evident. The problems associated with this way of teaching were discussed by Mackworth-Young (1990) who points out that pupil-directed learning leads to increased enjoyment, motivation and progress for most learners.

Motivation for Teaching

Having explored common practices, values and attitudes that the Piano Survey 2010 revealed amongst teachers the next part of the discussion addresses the last research question:

What motivates individuals to teach the piano?

Becoming a Piano Teacher

The research revealed that many respondents were united in their love for music and the piano and appreciated the fact that teaching gave them regular contact with music and reasons to make music. With music acknowledged to be a vital and integral part of life (Ball, 2010; Blacking, 1974; Schippers, 2010) it is unsurprising that this was a primary motivator. The value of working with music on an everyday basis through teaching is not something that has appeared prominently in previous research. It does find some resonance in the work of Jorgensen (2008) who asserts that music is a way of life and that for many teachers: 'it is difficult to see where work ends and play begins, since much of this music-making and taking feels like play' (p. 103). It could be argued that, with limited performance opportunities, teaching the piano provides individuals with regular contact with music and a reason to continue playing. This issue will be discussed further in the next section.

Piano teaching is an 'open to all' occupation and the 'accidental' start to teaching piano was highlighted in the Piano Survey 2010 with a quarter of all respondents beginning because they were asked by friends, family or their own teacher to take on learners. This supports previous findings (Haddon,

2009; Taylor and Hallam, 2011) and raises a number of issues concerning general perceptions of what teaching the piano involves. Of particular concern is the fact that teaching beginners, where demand is greatest, is often seen as an easy starting point. It has already been argued that, contrary to this common belief, a high level of skill is needed to teach beginners; furthermore, the situation is not helped by current tutor books, the most popular of which continue to have a focus on teaching notation. Whilst the research suggests that individual teachers are motivated by a love of music, it could be argued that the route for pupils can lack musical integrity and value.

Rewarding and Less Rewarding Features of Teaching the Piano

When teachers were asked about the rewarding aspects of teaching, similar themes based on a love for music and the piano emerged. Once again there has been little previous work relating to this.

Some research has commented on the close and special relationship that can often develop between teacher and pupil in the one-to-one teaching situation (Creech, 2010a; Davidson and Jordan, 2007; Gaunt, 2010). Respondents also highlighted this and for many the interactions and relationships that developed with individual pupils appeared to be particularly rewarding. Witnessing the progression of pupils from beginner level through exams and other performances also gave many of the respondents a sense of achievement and purpose.

The importance of the one-to-one teaching relationship for the musical motivation and development of pupils has been identified previously.

Furthermore, many key aspects of music education are perceived to occur outside of the mainstream education system (Creech, 2008; Davidson and Jordan, 2007). Baker (2005) argues that many young musicians are inspired by their instrumental teacher rather than their class music teacher to pursue musical careers. Pitts (2012) agrees and states that instrumental teachers: 'can be one of the strongest influences on musical development' (p. 92). It appears vital, therefore, for piano teachers to understand the centrality and importance of the teacher-pupil relationship in instrumental teaching and have some awareness of the impact a teacher-directed, exam-based approach will have on pupils.

The majority of piano teachers were clearly happy with their work. Considering the positive and negative aspects of the work from the perspective of theories related to work motivation, some insight as to why this high level of satisfaction occurs can be gained. Consideration of Herzberg's classic framework (Steers and Porter, 1991) of intrinsic and extrinsic motivators provides a starting point. The intrinsic, satisfying aspects of teaching the piano include a love for music and the piano, alongside self-development as a musician, and relationships with pupils and parents. The extrinsic, dissatisfying motivators included a lack of practice and progress by pupils and their behaviour in lessons. A dysfunctional relationship with parents and self-employment issues are also worthy of note as negative motivators.

This theory is now viewed as being rather two dimensional. More recent research (Parker and Ohly, 2008) argues that there are five core job

characteristics that provide motivation: autonomy, feedback, skill variety, task identity and task significance. They propose that these characteristics: 'produce critical psychological states (such as a sense of responsibility and meaningfulness) that generate positive affect and thereby ultimately result in positive work outcomes such as job satisfaction, motivation, and work effectiveness' (p. 235).

When the Job Characteristics Model (JCM) is applied to the findings of the Piano Survey 2010 the reasons for the high level of job satisfaction can be seen. Piano teachers have a high degree of autonomy concerning when they work, what they teach, and who they teach. Feedback about their teaching is given on an informal basis from pupils and parents and in a more formal way from instrumental exam results and other performances. The job requires, even at its most basic level, considerable skill and a high degree of problem solving adapted to each individual pupil. Furthermore, teaching the piano appears to have a well-defined identity and the purpose of the job is understood by pupils, parents and the wider world of music education. For the teachers, music and the piano are highly significant parts of their life and the skills involved are seen as life enhancing and worthy of being passed on (table 12.1). These traits can all be characterised as ones that provide teachers with a rich and stimulating job environment, known as 'job enrichment' (Parker and Ohly, 2008, p. 235).

TABLE 12.1: JOB CHARACTERISTICS MODEL APPLIED TO PIANO TEACHING
ADAPTED FROM PARKER & OHLY (2008)

Autonomy	Feedback from:	Skill variety	Task identity	Task significance
makes own decisions about when to teach	pupils	job changes according to each pupil	Job has a clear purpose	music is highly rated by teachers
makes own decisions about who to teach	parents	high degree of problem solving required	very high degree of teacher autonomy in organisation of teaching	learning the piano is seen as a special skill worth passing on
makes own decisions about how to teach	exam results	skilled and specialised tasks		
	performances	information processing including setting of goals		

From the same source, there is also evidence that shows that lower motivation is caused by having too much or too little work, conflicts within the work setting and a lack of certainty in the role. Once again there are direct parallels with the more challenging aspects of piano teaching identified by respondents. For example, relationship problems with pupils and parents featured highly in the negative aspects, as did an accompanying lack of security as regards the job purpose in these situations. The ‘emotional dissonance’ (Parker and Ohly, 2008, p. 240) caused by these situations are thought to lead to a general lack of well-being and burn-out. These are only initial thoughts in an area that is rich for further research.

With the majority of teachers happy and well-motivated by their work, the final section of the discussion returns to the third research question to examine matters of professional development and the nature of the profession itself.

What common teaching practices, expertise, values and attitudes do modern piano teachers hold?

Developing Teaching Expertise

Previously it has been argued that piano teachers frequently play a central role in the development of young pianists. For that reason, if no other, the continuing professional development of teachers is vital to inform, renew and refresh teaching practices. The findings from the Piano Survey 2010 showed that although most respondents valued professional development, attendance at courses was less comprehensive.

Of particular interest was the finding that music graduates were less likely regularly to take part in continuing professional development. This supports the relatively limited research into this topic (Gibbs, 1993), whilst strengthening the observations of Haddon (2009) and Gaunt (2008) that it is common practice for many music graduates to learn ‘on the job’. The cyclical nature of the profession has been discussed earlier in this chapter; it appears possible that without developing a more reflective, enquiring and up-to-date approach, as suggested by Durrant and Laurence (2010), the heavy reliance on the tradition of tutor books and exams is set to continue.

It is encouraging that individuals without music degrees were more likely to pursue courses that help them to develop their piano teaching expertise. Conversely, the seeming lack of interest in professional development from those with little in the way of musical qualifications calls into question the professional status of the role.

Perspectives on Piano Teaching as a Profession

The characteristics that make an occupation a profession have been the subject of much research and debate. Heisler (1995), having reviewed much of the literature, identifies five commonly applied traits denoting an occupation with professional status. He asserts that a professional group has; a specialised body of knowledge and technique; training courses that pass on specialist knowledge; exams and tests that provide certification for practise; monopoly to work by those with certification; and autonomy of practice for those with certification. When these criteria were applied by Heisler to American piano teachers he argued that only the first and last specifications can be fully met and suggests that a semi-professional label might often be more applicable, particularly for non-certified teachers.

The work of Lester (2007) provides another perspective on the professional position of piano teachers. In a similar way to Heisler he identifies a professional as someone who: ‘makes proficient use of expert or specialist knowledge, exercises autonomous thought and judgement, and makes a voluntary commitment to a set of principles’ (p. 2). Furthermore, he proposes two models of professions and professionalism (table 12.2). The Rational Model

(Model A) emerged from the Industrial Revolution and has characteristics that are technical, logical in nature and are to do with problem-solving.

TABLE 12.2: TWO PARADIGMS OF PROFESSIONS AND PROFESSIONALITY
STAN LESTER (2007)

<i>Character</i>	RATIONAL - MODEL A	REFLECTIVE - MODEL B
<i>character</i>	technical, logical; problem solving	creative, interpretive; design
<i>validation</i>	by reference to others' expectations, accepted wisdom, established discourse; 'truth'	by questioning fitness for purpose, fitness of purpose and systemic validity 'value.'
<i>profession</i>	a bounded, externally-defined role, characterised by norms, values and a knowledge-base common to the profession	a portfolio of learningful activity individual to the practitioner, integrated by personal identity, perspectives, values and capability.
<i>professionalism</i>	objectivity, rules, code of practice	exploration of own and others' values, personal ethics, mutual enquiry, shared expectations
<i>professional standards</i>	defined by the employer, professional body or other agency according to its norms and values	negotiated by the participants and other stakeholders in the practice situation in accordance with their values, beliefs and desired outcomes
<i>professional development</i>	initial development concerned with acquiring knowledge, developing competence and enculturation into the profession's value system	ongoing learning and practice through reflective practice, critical enquiry and creative synthesis and action; continuous questioning and refinement of personal knowledge, understanding, practice, values and beliefs

With an objectivist epistemology Lester asserts that this view of a profession is generally considered to be in need of updating. The Reflective Model (model B) emerged in the latter half of the twentieth century and has its roots in constructivism epistemology with a more creative and interpretive nature (see Appendix 7 for the complete model). Lester suggests that the models are not incompatible with each other although Model B is the preferred stance: ‘embracing and including Model A’ (ibid., p. 10)

A preliminary application of the professional paradigm to UK piano teachers provides an interesting perspective. At the beginning of this thesis the Victorian roots of piano teaching were explored. Placing this within the time of the Industrial Revolution the objectivist approach to piano teaching that emerged is hardly surprising. However, I would argue that much of the evidence presented from the Piano Survey 2010 can still be placed within the Rational Model. Validation of teaching (accepted wisdom, established discourse, ‘truth’) and professional identity (a bounded, externally-defined role, characterised by norms, values and a knowledge-base common to the profession) are obtained via success within the instrumental examination system for many of the teachers in the survey. Furthermore, professional standards are currently defined by the exam boards who, through the assessment system, set the norms and values that teachers, pupils and parents adhere to.

In contrast, the Reflective Model would lead teachers to question the validity and ‘fitness for purpose’ of the exam system and other traditions such

as the domination of notation. This would be reflected in a profession that had within itself a sense of onward discovery with few boundaries and individuals that continued to play and develop as pianists and teachers as well as professional standards that were developed by practitioners. As Jorgensen points out, it is: 'through these reflective and critical approaches we can learn to be our own best teachers' (2008, p. 55). However it appears that the strength of tradition is so strong that many teachers will require an equally strong catalyst to change their teaching. In the Piano Survey 2010 this was particularly the case for those who had already undertaken further professional development.

Overall, it appears in the UK as though the boundaries between the amateur and professional piano teacher are indistinct. Both the Piano Survey 2010 and other research (Pitts, 2012; Taylor and Hallam, 2011) show that there is frequent movement along a continuum from playing the piano as a hobby to teaching the piano. The public view of piano teaching and its requirements as a profession also appears to lack clarity as demonstrated by the number of teachers who were asked to teach by friends and family because they were already able to play the piano. This is possibly also linked to the fact that piano playing itself is often seen as a leisure activity (Tomes, 2006). A lack of common, fundamental principles coupled with no evident teaching standards beyond instrumental examination successes indicate a precarious status for piano teaching as a professional occupation.

Conclusions

So, in conclusion, the significant findings of the Piano Survey 2010 can be summarised as follows;

The Victorian heritage of modern piano teaching was still evident in the type of teachers that responded to the questionnaire and the nature of the teaching that they did. The strength of the tradition is such that, without a very strong catalyst, possibly in the form of extended professional development courses, piano teaching is unlikely to change in the near future. The research highlighted an unexpectedly large percentage of adult pupils, something that the piano teaching world has possibly been unaware of up to this point. A considerable drop in pupil numbers at around the Grade 2-3 level was also noted. The reasons for this, whilst complex, are possibly linked to the emphasis on notation in early lessons and the inability of some young learners to ever fully grasp the concepts involved in reading music. The preliminary analysis of popular tutor books in the UK and the emergence and problems of a predominantly middle C teaching approach also added to a developing understanding of the problem.

The Piano Survey 2010 highlighted the open access nature of piano teaching and the prevalence of less experienced teachers teaching beginner pianists. The use of tutor books as a method of starting young pianists followed by linear progression through the examination grades was a significant finding. The influence of instrumental exams, in particular those set by the ABRSM who attract the majority of candidates, was a common thread that ran

throughout the thesis. Although this was in many ways expected, the frequency of its frequent appearance in statements was still surprising, indicating the strength of opinion, both positive and negative held by teachers.

On reflection, the finding that many teachers were attracted to piano teaching because of their love for music and the piano appears logical but the extent to which this was revealed during the Piano Survey 2010 has potential significance. For example, the importance of helping teachers to develop new teaching approaches, not so reliant on the demands of the instrumental exam system, might help to open up the same love of music and the piano to young students.

Finally, the many occasions where the open access nature of the role was highlighted is likely to resonate with many individuals. Teachers' mixed attitudes towards their identity as a professional practitioner, compared with a lack of clarity regarding what professional development entails, has significance for the development of future training courses.

Implications for Piano Teaching

The Piano Survey 2010 has provided substantial insights into a previously unresearched area. Many of the findings, however, do no more than lay the groundwork for further research and investigation. This final section will consider the limitations of the research and its impact on current practice. Areas for further research will be identified and the implications for future policy and practice discussed.

Limitations

The Piano Survey 2010 was carried out via an on-line platform. Whilst this had its advantages in allowing easy access to piano teachers there were a number of limitations to the approach.

First, the survey presents a rather one-dimensional view of the data. Carrying out interviews with some participants and observing some lessons taught would have clarified and verified a number of points. For example, the inconsistency between the positive attitudes to professional development and limited attendance on professional development courses could have been explored in more depth. The number of responses to the Piano Survey 2010, whilst pleasing in itself, precluded any further triangulation of the results within the time-frame available.

Second, the piano teachers who took the time to answer the survey were self-selecting and were possibly those who were already interested in piano teaching. The use of professional associations (ISM and EPTA UK) to publicise and distribute the invitation email was also a likely cause of bias; given the elusive nature of the occupation this was inevitable. The sample size of 595 is a relatively healthy one (Bryman, 2008). However, it is not possible to say what percentage of the piano teaching population the survey represents due to a lack of previous data in this area.

Finally, the researcher is personally involved in the piano teaching world and invariably has brought her own perspective of the situation to the research. The danger of imposing the researcher's existing views onto

qualitative data is highlighted by several writers (Bryman, 2008; Charmaz, 2006; Silverman, 2011). Corbin-Dwyer and Buckle (2009) argue that some element of insider/outsider perspective is unavoidable. They point out that researchers can be closer to the insider position or the outsider position but can never fully occupy either position. Instead researchers find themselves in what the authors term: 'the space between' (Corbin-Dwyer and Buckle, 2009, p. 61). It is this position that I have attempted to occupy during the research process.

Impact on Practice

This research has the potential to be significant for both individual teachers and for the wider music education community. The likely impact and benefits of the research in these two areas will now be discussed.

For individual teachers it was apparent from the large number of respondents that there are many who feel that their voice has been unheard until now. The Piano Survey 2010, via the internet, provided individuals with an easy-to-access platform to share their teaching ideas and concerns. In a similar way the internet can be used to share the findings of the research. In particular teachers need to be made aware of the often vital contribution that they make to the musical development of pupils and specifically how beginners can be either encouraged or discouraged through the approach taken. Once teachers are prompted and supported to start questioning the validity of long accepted wisdom and models and adopt more reflective and questioning approaches, many would find that the new approaches lead to

greater retention of pupils. In turn, these teachers would begin to recognise their own value from both a financial and professional point of view.

This increase in personal value and professional skills as a piano teacher would also impact significantly on pupils and parents. For pupils, once a move away from a narrow, performance only model with emphasis on notation and repertoire has been adopted, it is possible that motivation will increase and learning the piano become a more meaningful and sustained activity for many.

The research has shown that many individuals in the UK have little understanding of what skills are needed to teach the piano. For parents, the impact of teachers increasingly valuing their work as professionals would help, albeit slowly, to bring about a changed perception in this matter.

It has to be acknowledged from the findings however, that for many individual piano teachers these changes often require some sort of catalyst, either in the shape of piano teaching courses or discussions with fellow teachers. It is worrying therefore that, at the time of writing, two of the specialist courses that have been shown to act as catalysts during this research are in the process of being wound down. Furthermore, the relatively low status given to the development of instrumental teaching skills in conservatoires and universities is also of concern. It is hoped that the findings of the Piano Survey 2010 will impact on these areas by providing initial evidence of the need for such courses and training.

The impact of the research in the wider music education community also has the potential to be far-reaching. The findings of the Piano Survey 2010 are

likely to be of interest to bodies such as the instrumental exam boards, professional associations and publishers.

The instrumental exam boards, in particular ABRSM which has been shown to dominate the market, can be left in no doubt as to the narrowing effect of the performance based syllabus on teachers and their pupils. The inclusion of musicianship skills in the graded exam system is an area that requires urgent attention as does the need to encourage teachers to become more holistic in their teaching approaches. The exam boards have the ability and influence to act as one of the major catalysts to shift the traditions and values and promote new practices.

Professional associations such as the ISM and EPTA (UK) will also need to re-assess their roles and integrity in light of the findings of the Piano Survey 2010. It has been argued throughout the thesis that merely maintaining the status quo is no longer a valid option for by doing so many children are being denied a musical education. Although the open access nature of piano teaching is unlikely to change in the immediate future the development of fundamental teaching principles by the professional associations would help to generate greater awareness and sense of responsibility amongst teachers. With basic principles in place a set of piano teaching standards could be created that would begin to meet some of the criteria needed for piano teaching to become a profession. The professional associations would need to work with the instrumental exam boards and, using the medium of the

internet and publications, it should be possible for these professional standards to become widely known and accepted.

Another area that would benefit from a set of piano teaching standards is that of the music publishers. The Piano Survey 2010 has shown that many of the popular tutor books in the UK are based on a notation dominated middle C approach which brings with it many problems for young pupils. Whilst it has to be acknowledged that publishers are commercial organisations they need to be made aware that, via their publications, they have considerable influence over the content of beginner's lessons. With a set of standards in place publishers would be faced with the evidence of the deficits of their current publications.

Finally, it has been argued in the course of this research that instrumental teachers, in particular the large numbers of piano teachers, are prime motivators in inspiring the next generation of musicians and teachers. It is possible that the teaching approaches that have been described in the Piano Survey 2010 can be traced through to some work in classrooms. Certainly Ofsted (Ofsted, 2012) found that music in schools is often of a poor quality with little active music-making taking place and a limited sense of progression. The current government has called for every child to be given the opportunity to learn an instrument (DCMS, 2011). The evidence provided by the Piano Survey 2010 suggests that better training and greater regulation of instrumental teachers needs to exist before this can become a meaningful reality for children.

Further Research

It should be emphasised that the information presented in this thesis points to the need for further extensive research. The survey provided an extensive data set and the presentation of the survey data was constrained by the size of the document allowed. There is much more data still to be analysed and it has the potential to yield further rich findings.

Of particular interest for further development is greater in-depth textual analysis of the open text answers. There is a vast amount of information still to be extracted in these responses. Some hints of what a discourse analysis approach would elicit was hinted at in places. For example, differing viewpoints emerged regarding the musical skills children bring with them to their first piano lessons in Chapter 7.

In a more general sense, much more research is still needed in this previously unexplored area. Although the private music studio has been considered an area that was hard to research in the past (Gibbs, 1993), the advent and rapid spread of the internet has the potential to give more open access to researchers. The Piano Survey 2010 has demonstrated that many piano teachers are keen to be involved in developing their work, although not always sure how to go about it. Furthermore, the number of piano teaching contacts made by the researcher during the project has expanded considerably. For example, as a direct result of the research the writer has begun to write a blog (www.thecuriouspianoteacher.org) with the aim that

this will help to disseminate the findings of the Piano Survey 2010 and raise awareness of the many issues that it addresses.

Using this growing network of interested teachers it should be possible to carry out further investigations into piano lessons for beginners. A more in-depth analysis of piano tutor books will be a vital and urgent first step in this process. Subsequently, research into the different ways the books are used by teachers, would provide an important step in developing greater understanding of this critical stage of learning. In addition, the possible links between the current emphasis on reading notation from first lessons and the dramatic drop in pupil numbers after the early grades requires far more investigation.

The Piano Survey 2010 highlighted a larger than expected number of adult students learning the piano. As many piano teachers only have a handful of adult pupils, there appears to be some lack of awareness of this situation and this is also worthy of more detailed and focussed research. For example, research is warranted that investigates how and why adults learn the piano and how teachers can best support these pupils and their particular learning needs and aims. In addition, the survey has helped to give some sense of the number and standard of individuals learning the piano. The establishment of a regular and ongoing survey (possibly by EPTA (UK)) to monitor these numbers would help to find out whether these are relatively stable.

The role of continuing professional development for teachers is a further area for exploration and, in particular, the suggestion that training courses act

as a catalyst, needs additional investigation. How that change is delivered by the instrumental teaching courses poses an interesting area for inquiry.

The author proposed two new models in the discussion. The first was the Job Characteristics Model which suggested that most piano teachers were happy and well-motivated by their work. The second model investigated whether piano teaching could currently be termed a professional occupation. These were both initial explorations of areas that require further study and consideration.

Implications for policy and practice

Much of the research presented could help to inform future decisions about piano teachers and teaching and provide a framework for further research.

The findings from the Piano Survey 2010 have implications for piano teachers, professional organisations, exam bodies and the pupils and parents. The principal ones are as follows:

- Professional associations should work together to create a set of teaching principles and piano teaching standards that will be used throughout the sector.
- Professional associations, exam boards and higher education authorities should instigate, as a matter of some urgency, training courses for instrumental/piano teachers.

- Instrumental exam boards should include more musicianship requirements in the exam system.
- On-line networks of piano teachers should be established that would provide teachers with a voice, a place to discuss and develop new teaching ideas.
- Piano teachers should join a professional organisation helping to raise the profile of the profession.
- Piano teachers should recognise their importance in the current UK music education system.
- New UK-based piano tutor books should be published that take into account more up-to-date concepts of teaching and learning.

Piano teachers are a dedicated and musically committed set of individuals. With the above recommendations in place they will have the support needed to develop their own teaching skills which in turn will ensure that all piano lessons will become places of music-making, adventure and exploration, a true ‘garden of delights’ (Ignatius Fleet, 2010).

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APPENDICES

Appendix 1: The Piano Survey 2010

PIANO TEACHING QUESTIONNAIRE
1. PIANO TEACHING SURVEY
<p>Dear Fellow Piano Teacher,</p> <p>As I am sure you will agree we are very lucky to be teaching such a wonderful instrument that can give real joy and fulfillment. In my travels I meet many piano teachers who tell me a little about their teaching approaches and habits but generally very little is known about us as a profession. Even the simple fact of how many people teach the piano in the UK is unknown; evidence from instrumental teaching websites leads me to think there are at least 6,500 but actually I believe that this figure is a massive understatement!</p> <p>I am trying to rectify this lack of knowledge by carrying out a survey into piano teaching in 2010. This is part of a larger research project that I am undertaking which is entitled 'a study of how different teaching approaches affect the development of musical strategies in young, beginner pianists'. The survey itself is directly concerned with examining what teaching approaches are currently used to teach beginner piano lessons as well as finding out more general information about piano teachers in the UK.</p> <p>The questions that helped me to design the survey include: Is there an identifiable common approach to teaching beginners? Is there a typical first lesson? How do teachers find out about their pupils' musical backgrounds? Is the use of the tutor book common and if so which ones are most used?</p> <p>I believe that answers to these and other questions will help us as a profession to have a more secure sense of identity and possibly become a more focussed and effective social group.</p> <p>Please be assured that all answers in the questionnaire will be treated in the strictest confidence. Names, addresses and other identifiers will not be divulged during the study.</p> <p>I do hope that you will choose to take part in this ground breaking work and as a small token of thanks, once the questionnaire is completed, I will send you an enjoyable and engaging musical activity you will be able to use in lessons.</p> <p>The survey will take about 40 - 45 minutes to complete but you can return to it at any point. The survey will be on-line until the end of November 2010.</p> <p>Thank you for taking part,</p> <p>Sally Cathcart (formerly Sally Chappell)</p> <p>Sally is a freelance music teacher and consultant who is involved in many aspects and levels of music education. Primarily a pianist, she is founder and Director of the Oxford Piano Group, designed to give adult pianists the opportunity to develop and share their music-making in a supportive and relaxed atmosphere. In addition the Oxford Piano Group also provides piano teachers with a forum to meet and discuss ideas and good working practice. Sally has a wide and varied teaching practice that encompasses children, adults, beginners and advanced students. In addition she works as an Advisory Teacher for the Voices Foundation, lectures for the University of Reading Mtp course and is an examiner for the Associated Board. In 2005 Sally was awarded a Winston Churchill Travelling Fellowship which enabled her to visit South Africa, Hungary and Cuba and experience their music education systems. She is currently studying for a PhD at the Institute of Education, University of London and her research topic is focussed on studying the musical readiness of instrumental beginners.</p>

PIANO TEACHING QUESTIONNAIRE

2. QUALIFICATIONS AND EMPLOYMENT

Thank you for taking the time and trouble to complete this survey.

PLEASE BE ASSURED THAT ALL ANSWERS WILL BE TREATED IN THE STRICTEST CONFIDENCE AND ANONYMITY WILL BE PRESERVED.

On this first page you are asked to give details of your musical and academic qualifications and some information about your piano teaching.

Any questions marked with * require an answer before the page will move on.

1. IS THE PIANO YOUR FIRST STUDY INSTRUMENT?

- Yes
 No

If No please specify what is

2. ACADEMIC QUALIFICATIONS.

Please state your qualifications (if appropriate) giving details of subjects where appropriate:

POST GRADUATE MUSIC

POST GRADUATE NON-MUSIC

GRADUATE MUSIC

GRADUATE NON-MUSIC

*3. MUSICAL QUALIFICATIONS.

Please state your instrumental qualifications giving the board and instrument as appropriate:

DIPLOMA and/or

HIGHEST GRADE TAKEN

4. HOW MANY YEARS HAVE YOU BEEN TEACHING THE PIANO?

- 0 6-10
 1-2 11-15
 3-5 16+

PIANO TEACHING QUESTIONNAIRE

5. EMPLOYMENT

	Yes	No
Would you describe yourself as a full-time piano teacher?	<input type="checkbox"/>	<input type="checkbox"/>
Would you describe yourself as a part-time piano teacher?	<input type="checkbox"/>	<input type="checkbox"/>
Is piano teaching your main source of income?	<input type="checkbox"/>	<input type="checkbox"/>
Are you employed in other aspects of music or music education?(If YES please give more details below)	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="text"/>	

PIANO TEACHING QUESTIONNAIRE

3. PUPIL INFORMATION

Our pupils are so important to us and yet as a profession we know very little about how many students learn the piano, their typical age and what standard they generally achieve.

This page asks you to give information about pupil numbers and their standard. Question 2 is quite detailed and you might want to have your pupil lists with you as you answer it.

1. HOW MANY PIANO PUPILS DO YOU CURRENTLY HAVE?

- 0
- 1
- 2 - 5
- 6 - 10
- 11 - 15
- 16 - 25
- 26+

2. WHAT AGE AND STANDARD ARE YOUR PUPILS?

(this question is optional but please do leave the total number of your pupils in the box below)

	Below Age 5	Age 5 - 6	Age 7 - 9	Age 10 - 11	Age 12 - 14	Age 15 - 16	Age 17 - 18
Beginner	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Pre-Grade 1	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Grade 1	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Grades 2 - 3	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Grades 4 - 5	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Grades 6 - 7	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Grade 8	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Advanced 1	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Advanced 2 (diploma level)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Please give total number of pupils

PIANO TEACHING QUESTIONNAIRE

4. PIANO TEACHING INFORMATION

On this page you will be asked to give information about where and what you teach.

If you want to make any other comments about your piano teaching there is room to do this on page 7, question 7.

1. WHERE DO YOU TEACH THE PIANO? Please state the number of pupils for each different venue.

Privately at a Music Studio	<input type="text"/>
At a local music school	<input type="text"/>
In a school	<input type="text"/>
in a conservatoire	<input type="text"/>
Privately in pupil's homes	<input type="text"/>
For a music service	<input type="text"/>
In a university	<input type="text"/>
At a specialist music school	<input type="text"/>
In more than one school	<input type="text"/>
Privately at home	<input type="text"/>

2. DO YOU TEACH THE PIANO INDIVIDUALLY OR IN GROUPS?

- Individually
- In pairs
- In groups of 3 - 4
- In groups of 5 or more

Other (please specify)

PIANO TEACHING QUESTIONNAIRE

3. WHICH OF THE FOLLOWING ELEMENTS DO YOU INCLUDE IN LESSONS WITH MOST PUPILS?

	Very frequently	frequently	sometimes	infrequently	very infrequently	Never
Aural training	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Composition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Duets/trios	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Games	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improvisation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Internalisation (hearing music internally)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Memorisation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Modelling (playing music to pupils)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musical knowledge and history	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicianship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Note reading	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pieces	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing by ear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Scales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sight reading	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sight singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Singing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Studies and exercises	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technique	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tutor book (for beginners)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

PIANO TEACHING QUESTIONNAIRE

4. PLEASE READ THE FOLLOWING STATEMENTS AND INDICATE YOUR LEVEL OF AGREEMENT OR DISAGREEMENT WITH THEM.

	Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree
Grade examinations are a regular feature of my teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My pupils play regularly in concerts I organise.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My pupils play regularly in informal playing events and workshops.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My pupils play regularly in concerts and festivals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

5. IF YOUR PUPILS TAKE GRADE EXAMINATIONS PLEASE INDICATE WHICH BOARD (S) YOU USE.

ABRSM

London College of Music

TrinityGuildhall

Other (please specify)

PIANO TEACHING QUESTIONNAIRE

5. TEACHING THE PIANO TO YOUNG BEGINNERS

Please answer q. 1 then the rest of this page is relevant to all those teachers who teach the piano to young beginners (aged up to 10 years old).

1. DO YOU TEACH THE PIANO TO CHILDREN UP TO THE AGE OF 10?

- Yes (please complete this page)
- No (please go to the next page)

2. WHICH OF THE FOLLOWING ELEMENTS WOULD YOU TYPICALLY USE IN A FIRST LESSON FOR A CHILD?

- Games
- Improvisation
- Listening
- Modelling
- Note reading
- Playing by ear
- Technique
- Theory
- Tutor book

Other (please specify)

PIANO TEACHING QUESTIONNAIRE

3. WHEN TEACHING BEGINNERS (CHILDREN ONLY) WHICH PIANO TUTOR BOOKS DO YOU USE?

Please give an answer for all books.

	unknown	never	use occasionally	use sometimes	Use regularly
Alfred series	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bastien	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Chester	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Faber - Piano Adventures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joanna MacGregor - Piano Adventures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Me and my piano	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
John Thompson	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Piano Time - Pauline Hall	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hal Leonard Piano Series	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Piano Magic - Jane Sebba	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
European Piano Method	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Suzuki Piano School	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Charles and Jacqueline Piano Method	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Abacadabra - Jane Sebba	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

4. PLEASE INDICATE YOUR LEVEL OF AGREEMENT OR DISAGREEMENT WITH THE FOLLOWING STATEMENT:

Sue Hallam (Instrumental Teaching, 1998) states that,

'When a child begins to learn an instrument, ability and prior musical knowledge will affect ease of learning and the time needed to achieve mastery of a task'.

	strongly disagree	disagree	neither agree or disagree	agree	strongly agree
Please indicate your level of agreement or disagreement.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

PIANO TEACHING QUESTIONNAIRE

5. WHAT MUSICAL SKILLS DOES THE AVERAGE YOUNG BEGINNER BRING TO HIS/HER FIRST LESSON?

Please state as many as you think are applicable.

6. HOW DO YOU PREFER TO FIND OUT ABOUT YOUR PUPIL'S PRIOR MUSICAL EXPERIENCES?

Please indicate all that apply from the following options.

	Strongly disagree	Disagree	No opinion	Preferred	Strongly preferred
Play games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Collect information as lessons progress	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Do some aural tests	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Talk to pupils	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Talk to parents	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Talk to class teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Other (please specify)

PIANO TEACHING QUESTIONNAIRE

6. PROFESSIONAL DEVELOPMENT

There are no tricky questions on this page! You will just be asked to give details of whether you are a member of any professional group and describe whether you have recently undergone any professional development.

***1. ARE YOU A MEMBER OF ANY PROFESSIONAL ASSOCIATIONS OR GROUPS?**

- YES (please answer q. 2)
- NO (please answer q. 3)

2. PLEASE INDICATE ALL GROUPS YOU BELONG TO.

- British Kodaly Academy
- Dalcroze Society
- European Piano Teachers Association (UK)
- Incorporated Society of Musicians
- International Society of Music Educators
- Music Masters and Mistresses Association
- Musicians Union
- National Association of Music Educators
- Other (please specify)

3. IF YOU ARE NOT A MEMBER OF ANY ASSOCIATION OR GROUP, PLEASE INDICATE YOUR REASONS.

- Too expensive
- Don't have necessary entry qualifications
- No need
- Other (please specify)

4. PLEASE READ THE FOLLOWING STATEMENT AND INDICATE YOUR LEVEL OF AGREEMENT OR DISAGREEMENT.

	strongly disagree	disagree	neither agree or disagree	agree	strongly agree
I consider my professional development to be important to my teaching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

PIANO TEACHING QUESTIONNAIRE

5. HOW OFTEN DO YOU ATTEND PROFESSIONAL DEVELOPMENT COURSES?

- I attend professional development courses every year
- I attend professional development courses every 2 - 3 years
- I attend professional development courses occasionally
- I never attend professional development courses

(Optional) Please describe briefly why you choose to attend or not attend professional development courses.

PIANO TEACHING QUESTIONNAIRE

7. TEACHING PRACTICES AND VIEWPOINTS

Thank you for completing the survey so far. You are almost at the end!

This is the page where you can make your own views clear.

You will be asked to give a few details about your teaching from both a practical and philosophical point of view.

You also have the choice to miss this page out and go straight to the last page where you will be asked to give some details about yourself.

1. WHY DID YOU START TEACHING THE PIANO? Please give a short description of what led you to start teaching.

2. PLEASE NAME UP TO THREE FEATURES OF YOUR TEACHING THAT YOU FIND REWARDING.

1.
2.
3.

3. PLEASE NAME UP TO THREE FEATURES OF YOUR TEACHING THAT YOU FIND LESS REWARDING.

1.
2.
3.

4. HOW DO YOU ENSURE PROGRESSION FOR YOUR PUPILS?

5. IN THE TIME YOU HAVE BEEN TEACHING THE PIANO HAS YOUR TEACHING STYLE CHANGED OR HAD TO ADAPT? Please give details if relevant.

PIANO TEACHING QUESTIONNAIRE

6. OPTIONAL QUESTION

WHAT DO YOU CURRENTLY CHARGE FOR LESSONS?

30 mins

1 hour

other

7. OPTIONAL QUESTION

WHAT REASONS LED YOU TO CHARGE THIS AMOUNT FOR LESSONS?

8. Except for just a few personal details on the next page, that's it. Thank you so much for taking the time to answer this.

If you have any burning comments about piano teaching you would like to make that haven't already been covered feel free to use the box below.

Appendix 2: Respondent Details

Respondent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/parttime	Main income	Member of professional organisation	Pupil numbers
1	female	31-45	6-10	1st study	part-time	main income	yes	26+
2	female	46-60	16+	1st study	not ft or pt	main income	yes	16-25
3	female	31-45	1-2	1st study	part-time	not main income	yes	11-15
4	female	46-60	16+	2nd study	part-time	main income	yes	6-10
5	female	46-60			part-time	not main income	yes	16-25
6			3-5	1st study	part-time			16-25
7	female	46-60	16+	1st study	full-time	main income	yes	26+
8	female	46-60	16+	1st study	part-time	main income	yes	26+
9			3-5	1st study	part-time	main income		16-25
10	female	46-60	16+	1st study	part-time	not main income	yes	16-25
11	female	46-60	11-15	2nd study	part-time	main income	yes	26+
12	male	46-60	16+	1st study	full-time	main income	yes	26+
13	female	46-60	11-15	2nd study	part-time	not main income	yes	6-10
14			0					
15			16+		full-time	main income		
16	female	46-60	16+	1st study	part-time	main income	yes	16-25
17	female	46-60	16+	1st study	part-time	main income	yes	26+
18	female	46-60	16+	1st study	part-time	not main income	yes	16-25
19	female	61+	16+	2nd study	not ft or pt	not main income	yes	1.00
20	female	61+	16+	1st study	full-time		yes	26+
21	female	46-60	16+	1st study	part-time	main income	yes	26+
22	female	46-60	11-15	1st study	full-time	main income	yes	26+
23	female	46-60	16+	1st study	full-time	main income	yes	26+
24	female	31-45	11-15	1st study	full-time	main income	yes	26+
25	male	46-60	16+	1st study	full-time	main income	yes	11-15
26			16+	1st study	full-time	main income	no	26+
27	female	46-60	16+	1st study	part-time	main income	yes	26+
28	female	46-60	16+	1st study	full-time	main income	no	26+
29			16+	1st study				
30			16+	1st study	not ft or pt	not main income		
31	female	46-60	16+	1st study	full-time	main income	no	26+
32	male	46-60	1-2	2nd study	part-time	not main income	yes	2-5
33	male	46-60	16+	1st study	not ft or pt	not main income	yes	1
34				2nd study			no	
35			11-15	1st study	full-time	main income		26+
36	female	46-60	6-10	1st study	full-time	main income	yes	26+
37	female	46-60	6-10	1st study	part-time	main income	yes	26+
38	female	61+	16+	1st study	full-time	main income	yes	11-15
39	female	46-60	16+	1st study	full-time	main income	no	26+
40	female	46-60	16+	1st study	full-time	main income	no	26+
41	male	61+	16+	1st study	part-time	main income	no	16-25
42	female	46-60	16+	2nd study	full-time		yes	16-25
43	male	31-45	11-15	1st study	part-time	not main income	yes	26+
44	female	31-45	16+	2nd study	full-time	main income	yes	26+
45	female	31-45	16+	2nd study	part-time	not main income	yes	16-25
46				1st study			yes	

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
47	female	31-45	16+	1st study	part-time	not main incom	yes	26+
48	female	31-45	16+	1st study	part-time	main income	yes	6-10
49			3-5	1st study	part-time	main income		16-25
50	female	31-45	16+	1st study	part-time	main income	no	26+
51	female	31-45	16+	1st study	part-time	main income	no	16-25
52	female	46-60	6-10	1st study	full-time	main income	no	26+
53	female	46-60	3-5	1st study	part-time	main income	no	16-25
54	female	46-60	16+	1st study	part-time	main income	yes	11-15
55	male	46-60	16+	1st study	part-time	not main incom	yes	2-5
56	female	31-45	6-10	2nd study			yes	6-10
57	female	46-60	6-10	1st study	part-time	main income	no	11-15
58			16+	1st study	part-time	main income		16-25
59	female	46-60	6-10	1st study	part-time	not main incom	yes	26+
60	female	22-30	6-10	1st study	part-time	not main incom	yes	26+
61	female	31-45	3-5	1st study	part-time		yes	26+
62	male	61+	6-10	1st study	part-time	not main incom	yes	26+
63	female	46-60	16+	1st study	part-time	not main incom	yes	11-15
64	female	31-45	3-5	1st study	part-time	main income	yes	16-25
65	male	61+	16+	1st study	part-time	main income	yes	6-10
66	female	31-45	6-10	1st study	part-time	not main incom	yes	11-15
67			6-10	1st study	part-time	main income	yes	26+
68	female	61+	11-15	1st study	part-time	not main incom	yes	16-25
69	female	46-60	16+	1st study	part-time		yes	11-15
70			16+	1st study	full-time	main income		26+
71	female	61+	16+	1st study	full-time	main income	yes	
72			1-2	1st study	part-time	main income	yes	16-25
73			16+	1st study	full-time	main income		
74	female	46-60	16+	1st study	part-time	main income	yes	16-25
75	male	46-60	16+	1st study	full-time	main income	yes	11-15
76	female	46-60	16+	1st study	full-time	main income	yes	26+
77	female	46-60	16+	1st study	part-time	not main incom	yes	26+
78	female	46-60	16+	1st study	part-time	main income	yes	26+
79	female	46-60	16+	1st study	full-time	main income	yes	16-25
80	female	46-60	6-10	1st study	part-time	main income	yes	11-15
81			3-5	1st study	part-time	main income	yes	2-5
82	female	31-45	6-10	1st study	full-time	main income	yes	26+
83	female	61+	16+	2nd study	part-time	not main incom	yes	11-15
84	female	46-60	16+	1st study	part-time	main income	yes	16-25
85			16+	1st study	part-time	not main income		11-15
86			16+	1st study	part-time	main income		
87	female	46-60	16+	1st study	part-time	not main incom	yes	1
88	female	46-60	6-10	2nd study	part-time	not main incom	yes	16-25
89	male	22-30	6-10	1st study	full-time	main income	yes	16-25
90	male	46-60	3-5	1st study	part-time	main income	yes	6-10
91	female	46-60	16+	1st study	full-time	main income	yes	26+
92	male	46-60	3-5	1st study	part-time	not main incom	yes	2-5
93	male	22-30	6-10	1st study	part-time	main income	yes	16-25
94	female	46-60	16+	1st study	full-time	main income	yes	26+

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
95	female	46-60	16+	1st study	part-time	main income	yes	26+
96			16+	1st study			yes	
97	female	46-60	16+	1st study	part-time	main income	yes	26+
98	female	31-45	16+	1st study	full-time	main income	yes	26+
99	female	31-45	6-10	1st study	full-time	main income	yes	26+
100	female	46-60	11-15	1st study	part-time	not main incom	yes	16-25
101	female	46-60	3-5	1st study	part-time	not main incom	yes	16-25
102	female	46-60	11-15	1st study	part-time	main income	yes	26+
103			16+	1st study	full-time			16-25
104	female	31-45	11-15	1st study	part-time	main income	yes	26+
105			16+	1st study	full-time	main income		
106	female	46-60	16+	1st study	part-time		yes	11-15
107	female	46-60	16+	1st study	part-time	main income	yes	16-25
108	female	31-45	16+	1st study	part-time	main income	yes	16-25
109	female	31-45	16+	1st study	part-time		yes	16-25
110			16+	1st study	full-time	main income		
111			16+	1st study	part-time	not main income		11-15
112	male	46-60	16+	1st study	part-time	main income	yes	16-25
113	female	46-60	6-10	1st study	part-time	main income	yes	16-25
114	female	31-45	11-15	1st study	full-time	main income	yes	26+
115	female	46-60	3-5	1st study	part-time	main income	yes	16-25
116	female	46-60	16+	1st study	full-time	main income	yes	26+
117			16+	1st study	full-time	main income		26+
118			16+	1st study	part-time	not main income		2-5
119			16+	1st study	part-time	not main income		
120	female	46-60	11-15	1st study	part-time	main income	no	11-15
121			16+	1st study	part-time	main income		16-25
122	female	46-60	16+	1st study	full-time	main income	no	26+
123	female	31-45	6-10	1st study	part-time	main income	yes	11-15
124	female	61+	16+	1st study	full-time	not main incom	yes	11-15
125	female	46-60	16+	1st study	full-time	main income	yes	26+
126	female	31-45	11-15	1st study	full-time	main income	yes	26+
127	female	61+	16+	1st study	part-time		yes	26+
128	female	61+	16+		part-time	main income	yes	11-15
129	female	46-60	3-5	1st study	part-time	not main incom	yes	11-15
130	female	46-60	16+	2nd study	full-time	main income	no	16-25
131			16+	1st study	full-time	main income		26+
132			3-5	1st study	full-time	main income		
133			6-10	2nd study	part-time	not main income		
134	female	46-60	3-5	1st study	part-time	main income	yes	11-15
135	female	46-60	16+	2nd study	part-time	main income	yes	26+
136	female	46-60	16+	1st study	not ft or pt	not main incom	yes	6-10
137	female	61+	16+	1st study	full-time	main income	yes	11-15
138	female	46-60	3-5	1st study	full-time	main income	yes	16-25
139	female	31-45	16+	1st study	part-time	not main incom	yes	16-25
140	female	22-30	3-5	1st study	part-time	not main incom	no	2-5
141	female	46-60	16+	2nd study	full-time	main income	yes	26+
142			16+	1st study	full-time	main income	yes	

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
143	female	31-45	6-10	1st study	part-time	main income	no	
144	female	46-60	11-15	1st study	full-time	main income	yes	26+
145	female	46-60	16+	1st study	part-time	main income	no	26+
146	female	46-60	16+	1st study	part-time	main income	yes	
147	female	46-60	11-15	1st study	part-time	main income	no	26+
148								
149	female	46-60	16+	1st study	part-time	main income	yes	26+
150	female	46-60	16+	1st study	part-time	not main incom	yes	2-5
151	female	46-60	11-15	1st study	part-time	main income	yes	26+
152	male	46-60	16+	1st study	full-time	main income	no	26+
153	female	31-45	3-5	1st study	part-time	main income	yes	16-25
154	female	61+	16+	1st study	part-time	main income	yes	26+
155			16+	1st study	full-time	main income		26+
156	male	61+	6-10	1st study	part-time	not main incom	yes	26+
157	female	61+	11-15	1st study	part-time	main income	yes	
158			16+	1st study	part-time	main income		16-25
159	female	61+	16+	1st study	full-time	main income	yes	16-25
160	female	31-45	6-10	2nd study	part-time	not main incom	no	16-25
161	female	22-30	6-10	2nd study	part-time	not main incom	no	26+
162	female	61+	16+	1st study	part-time	not main incom	yes	16-25
163	male	46-60	16+	1st study	part-time	not main incom	yes	2-5
164	male	31-45	11-15	1st study	part-time	main income	yes	26+
165	male	22-30	6-10	1st study	part-time	main income	yes	6-10
166	female	46-60	16+	1st study	part-time	main income	no	26+
167	female	46-60	6-10	1st study	part-time	not main incom	yes	16-25
168			6-10	1st study	part-time	main income		
169	female	31-45	16+	2nd study	part-time	not main incom	no	6-10
170	female	31-45	6-10	1st study	part-time	main income	yes	
171	female	31-45	6-10	1st study	part-time		yes	6-10
172			16+	1st study	full-time	main income		
173	female	31-45	11-15	1st study	part-time	not main incom	yes	16-25
174	female	61+	16+	1st study	part-time	main income	yes	26+
175			16+	1st study	part-time	main income	yes	16-25
176	female	31-45	6-10	1st study	full-time	main income	yes	16-25
177			1-2	1st study	part-time		no	6-10
178	female	46-60	16+	1st study	full-time	main income	yes	26+
179	female	31-45	6-10	1st study	part-time	main income	yes	16-25
180	female	46-60	1-2	1st study	part-time	main income	yes	11-15
181			6-10	1st study	part-time	main income		
182	female	22-30	3-5	1st study	part-time	main income	yes	26+
183							no	
184	male	46-60	16+	1st study	part-time	main income	yes	26+
185	female	46-60	16+	1st study	part-time	main income	yes	6-10
186	male	61+	16+	1st study	part-time	not main incom	yes	16-25
187	female	61+	16+	1st study	full-time	main income	yes	16-25
188	female	46-60	16+	1st study		main income	yes	26+
189	female	31-45	16+	1st study	part-time	main income	yes	26+
190			16+	1st study	part-time	main income		

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
191			6-10	1st study	part-time	main income	yes	16-25
192			16+	1st study	part-time	not main income		
193	female	61+	16+	1st study	part-time	main income	yes	16-25
194	female	46-60	16+	1st study	part-time	not main income	yes	6-10
195			6-10	1st study	part-time	main income		16-25
196							yes	
197	female	31-45	16+	2nd study	part-time	main income	yes	16-25
198			16+	1st study	full-time	main income		26+
199	female	46-60	6-10	2nd study	part-time	main income	yes	16-25
200							yes	
201							no	
202	female	31-45	16+	1st study	part-time	main income	yes	11-15
203			3-5	1st study	part-time	not main income		
204			16+	1st study		main income		
205	female	61+	16+	1st study	part-time	main income	yes	11-15
206	male	46-60	3-5	1st study	part-time	main income	yes	26+
207	female	31-45	16+	2nd study	part-time	main income	yes	26+
208	female	46-60	16+	1st study	part-time	not main income	yes	2-5
209	male	46-60	16+	2nd study	full-time	main income	yes	26+
210	female	31-45	3-5	1st study	part-time	main income	yes	6-10
211	female	46-60	16+	1st study	full-time		no	26+
212	female	31-45	16+	2nd study	not ft or pt	main income	yes	26+
213	female	46-60	16+	2nd study	full-time	main income	yes	26+
214	female	46-60	16+	1st study	part-time	not main income	yes	11-15
215			16+	1st study	full-time	main income		26+
216			16+	1st study	full-time	main income		
217	female	46-60	16+	1st study	not ft or pt	not main income	yes	6-10
218	male	46-60	3-5	1st study	part-time	not main income	yes	6-10
219	female	46-60	16+	1st study	part-time	main income	yes	11-15
220			16+	1st study	full-time	main income		
221	female	61+	16+	1st study	part-time	not main income	yes	16-25
222	male	31-45	6-10	1st study	part-time	not main income	yes	11-15
223	male	46-60	16+	1st study	full-time	main income	yes	26+
224			16+	2nd study	part-time	main income		
225	female	46-60	16+	1st study	full-time	main income	yes	26+
226			16+	2nd study	part-time	not main income		6-10
227	male	31-45	11-15	1st study	full-time	main income	yes	26+
228			16+	1st study	full-time	main income	yes	26+
229	female	22-30	6-10	1st study	part-time	main income	yes	26+
230	female	46-60	16+	1st study	full-time	main income	yes	26+
231	male	31-45	6-10	1st study	part-time	main income	yes	26+
232	male	22-30	6-10	1st study	part-time	main income	no	26+
233	female	46-60	16+	1st study	full-time	main income	yes	26+
234	female	46-60	16+	1st study	part-time	not main income	yes	16-25
235			16+	1st study	part-time			
236			16+	1st study	full-time	main income		
237	male	61+	16+	1st study	part-time	main income	yes	16-25
238	male	61+	16+	1st study	part-time	main income	yes	

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
239	female	31-45	1-2	1st study	full-time	main income	yes	26+
240	female	22-30	3-5	1st study	full-time	main income	no	16-25
241			1-2	1st study	full-time	main income	no	16-25
242	male	31-45	11-15	1st study	full-time	main income	no	26+
243			11-15	1st study	part-time	not main income	no	
244			6-10	1st study	full-time	main income		
245	female	46-60	16+	1st study	part-time	main income	no	16-25
246			16+	1st study	not ft or pt	not main income		0.00
247	male	22-30	6-10	1st study	part-time	not main income	yes	26+
248			16+	1st study	full-time	main income	no	26+
249	male	61+	6-10	1st study	part-time	not main income	yes	6-10
250	female	61+	16+	1st study	part-time	not main income	yes	11-15
251	male	31-45	11-15	1st study	part-time	not main income	yes	26+
252			6-10	1st study	part-time	not main income	yes	26+
253	male	46-60	16+	2nd study	part-time	main income	yes	26+
254			3-5	1st study	part-time	main income		
255			3-5	1st study	full-time	main income		26+
256	female	22-30	3-5	1st study	part-time	main income	no	11-15
257			16+	1st study	part-time	main income		16-25
258	male	46-60	11-15	1st study	full-time	main income	no	16-25
259	female	31-45	6-10	1st study	part-time	not main income	yes	2-5
260			1-2	1st study	part-time	main income		6-10
261	female	61+	16+	1st study	part-time	not main income	no	16-25
262	female	46-60	16+	1st study	part-time	main income	no	16-25
263	female	22-30	11-15	1st study	part-time	main income	no	26+
264	female	46-60	16+	1st study	part-time	main income	yes	26+
265	female	22-30	11-15	1st study	full-time	main income	no	26+
266							no	
267	male	61+	16+	1st study	part-time	not main income	yes	6-10
268	female	46-60	16+	1st study	full-time	main income	yes	26+
269			16+	1st study	part-time	not main income		26+
270	male	46-60	16+	2nd study	part-time	not main income	no	11-15
271	female	46-60	16+	1st study	full-time	main income	yes	6-10
272	male	46-60	16+	1st study	part-time	not main income	no	6-10
273	female	46-60	16+	1st study	part-time	not main income	no	16-25
274	female	61+	16+	1st study	part-time	not main income	no	16-25
275	female	22-30	1-2	1st study	full-time	main income	no	26+
276			16+	2nd study	part-time	main income	no	1
277	female	46-60	16+	1st study	part-time	main income	no	11-15
278								
279	female	22-30	0	1st study	full-time	main income	yes	26+
280				2nd study	part-time	main income		16-25
281	male	61+	16+	2nd study	part-time	not main income	yes	6-10
282			3-5	1st study	part-time	main income		
283	male	31-45	1-2	1st study	part-time	not main income	yes	2-5
284			3-5	2nd study	part-time	not main income	no	16-25
285			0	1st study	part-time			
286	male	46-60	16+	1st study	full-time	main income	no	26+

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
287		46-60	3-5	1st study	part-time	not main incom	no	16-25
288	female	46-60	1-2	2nd study	part-time	not main incom	yes	1
289	male	31-45	16+	2nd study	part-time	not main incom	yes	6-10
290	female	22-30	3-5	1st study	part-time	main income	no	6-10
291			3-5	1st study	part-time	not main income		11-15
292	female	31-45	11-15	1st study	part-time	main income	no	16-25
293	male	22-30	16+	1st study	full-time	main income	yes	26+
294			6-10	2nd study	full-time	main income		
295			16+	1st study	full-time	main income		
296	female	22-30	3-5	1st study	full-time	main income	yes	26+
297			16+	1st study	part-time	main income		
298			16+	1st study	part-time			
299			6-10	1st study	part-time	not main income		
300			16+	1st study	full-time	main income		26+
301			3-5	1st study	part-time	not main income		11-15
302	female	61+	16+	1st study	part-time	main income	no	16-25
303	female	31-45	3-5	1st study	full-time	main income	yes	26+
304			16+		part-time	not main income		2-5
305	female	31-45	11-15	1st study	part-time	not main incom	yes	2-5
306	female	31-45	16+	1st study	part-time	not main incom	no	11-15
307			1-2	1st study	part-time	main income		
308	female	46-60	16+	2nd study	part-time		no	11-15
309			16+	1st study	full-time			26+
310			16+	1st study	full-time	main income		
311	female	22-30	6-10	1st study	part-time	main income	no	11-15
312	male	31-45	11-15	2nd study	full-time	main income	yes	26+
313	female	22-30	3-5	1st study	part-time	main income	no	6-10
314	male	46-60	16+	1st study	part-time	not main incom	no	5.00
315	female	46-60	16+	1st study	full-time	main income	no	6.00
316	female	31-45	6-10	1st study	part-time	not main incom	yes	6-10
317				2nd study				
318			16+					
319	female	31-45	16+	1st study	part-time	not main incom	yes	11-15
320			6-10	2nd study	not ft or pt	not main incom	no	2-5
321			6-10	1st study	part-time	not main income		
322				2nd study	part-time	not main income		
323	female	22-30	3-11-15	2nd study	full-time	main income	no	26+
324	female	46-60	3-11-15	1st study	part-time	not main incom	yes	16-25
325	male	31-45	16+	2nd study	part-time	not main incom	no	6-10
326	male	22-30	3-5	2nd study	full-time	main income	no	16-25
327	female	22-30	3-5	2nd study	part-time	main income	yes	6-10
328	female	46-60	6-10	2nd study	part-time	main income	no	26+
329	male	46-60	6-10	2nd study	part-time	not main incom	yes	16-25
330	female	22-30	11-15	1st study	part-time		no	16-25
331			16+	1st study	full-time	main income		16-25
332			6-10		part-time	not main incom	yes	16-25
333			16+	1st study	part-time	main income		
334	female	22-30	11-15	1st study	part-time	not main incom	yes	6-10

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
335	female	46-60	16+	1st study	part-time	not main incom	no	6-10
336			11-15	1st study	full-time	main income		
337	female	31-45	1-2	1st study	part-time	not main incom	yes	16-25
338			1-2	1st study	part-time	not main incom	no	11-15
339	female	31-45	16+	1st study	part-time	main income	no	16-25
340			6-10	1st study	part-time	not main income		
341			6-10	1st study	part-time	not main income		
342	female	22-30	6-10	1st study	not ft or pt	not main incom	no	2-5
343			6-10	1st study	part-time	not main incom	no	2-5
344	female	46-60	16+	1st study	part-time	main income	yes	16-25
345			3-5	2nd study	part-time	not main income		6-10
346	female	31-45	3-5	1st study	part-time	not main incom	no	6-10
347			1-2	1st study	part-time			2-5
348			11-15	1st study	part-time	main income		
349	female	22-30	16+	1st study	part-time	not main incom	no	26+
350	female	22-30	16+	2nd study	part-time	main income	no	26+
351	female	46-60	16+	1st study	part-time	not main incom	yes	6-10
352	female	18-21	3-5	2nd study	part-time	main income	no	16-25
353	female	46-60	16+	1st study	part-time	not main incom	no	2-5
354	female	22-30	3-5	2nd study	full-time	main income	yes	26+
355	female	61+	16+	1st study	part-time	main income	no	16-25
356	female	46-60	6-10	2nd study	part-time	main income	yes	11-15
357			1-2	2nd study	full-time	main income	no	11-15
358			16+	1st study	full-time	main income		26+
359	male	22-30	3-5	1st study	part-time	main income	no	6-10
360	female	46-60	0	1st study	part-time	not main incom	no	2-5
361			16+	1st study	full-time	main income	no	26+
362	male	46-60	16+	1st study	full-time	main income	no	2-5
363			16+	2nd study	part-time	main income	no	
364	female	22-30	1-2	1st study	full-time	main income	no	26+
365	female	31-45	16+	1st study	full-time	main income	no	16-25
366	female	46-60	16+	2nd study	part-time	not main incom	no	2-5
367	female	31-45	1-2	1st study	part-time	not main incom	no	11-15
368			1-2	1st study	part-time	main income	no	6-10
369	female	31-45	16+	1st study	part-time	main income	yes	16-25
370	female	31-45	16+	1st study	part-time	not main incom	yes	16-25
371			16+	1st study	full-time	main income		26+
372			16+	1st study	part-time	not main income		26+
373	male	46-60	1-2		part-time	not main incom	no	2-5
374	female	31-45	6-10	2nd study	part-time	not main incom	no	26+
375			1-2	1st study	part-time	not main income		6-10
376	female	31-45	16+	1st study	part-time	not main incom	no	16-25
377	female	46-60	16+	1st study	part-time	main income	no	26+
378	female	61+	16+	1st study	part-time	not main incom	no	6-10
379	male	31-45	11-15	1st study	not ft or pt	not main incom	yes	2-5
380	male	31-45	16+	1st study	full-time	main income	no	16-25
381			16+	1st study	part-time	main income		16-25
382			16+	1st study	part-time	not main income		

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
383			16+	1st study	full-time			
384			16+	2nd study	part-time	not main income		
385	male	46-60	16+	2nd study	part-time	not main incom	no	2-5
386	female	22-30	3-5	1st study	part-time	not main incom	yes	2-5
387	male	22-30	6-10	1st study	part-time	not main incom	no	26+
388			6-10	1st study	part-time	not main incom	no	1
389			6-10	2nd study	part-time	main income		16-25
390			6-10	1st study	full-time	main income		
391	female	18-21	3-5	1st study	part-time	not main incom	no	2-5
392	female	22-30	3-5	1st study	part-time	not main incom	no	26+
393			0	1st study	not ft or pt	not main incom	no	0
394	female	46-60	11-15	1st study	part-time	not main incom	no	2-5
395	male	22-30	11-15	1st study	part-time	main income	no	26+
396	female	22-30	6-10	2nd study	full-time		yes	26+
397			6-10	1st study	part-time	main income		16-25
398			3-5	1st study	part-time	main income		
399	female	46-60	16+	1st study	full-time	main income	yes	6-10
400	male	22-30	6-10	1st study	part-time	main income	yes	26+
401			16+	1st study	part-time	main income		
402			3-5	1st study	full-time	main income		
403	male	31-45	6-10	2nd study	part-time	not main incom	yes	2-5
404	female	31-45	6-10	2nd study	part-time	not main incom	no	6-10
405	male	31-45	16+	1st study	part-time	not main incom	yes	2-5
406	female	22-30	3-5	1st study	part-time		no	2-5
407	female	46-60	16+	1st study	part-time	main income	no	16-25
408	female	31-45	1-2	1st study	part-time	not main incom	no	2-5
409	female	61+	16+	2nd study	part-time	main income	yes	6-10
410	female	61+	16+	1st study	full-time	main income	yes	26+
411	female	46-60	16+	1st study	part-time	main income	yes	11-15
412			6-10	1st study	part-time	not main income		
413	male	46-60	16+	1st study	part-time	main income	yes	16-25
414	female	46-60	16+	2nd study	full-time	main income	no	26+
415	female	46-60	11-15	1st study	part-time	not main incom	no	2-5
416			16+	1st study	part-time	not main income		2-5
417			11-15	1st study	full-time	main income		
418	male	46-60	1-2	1st study	part-time	not main incom	no	2-5
419	male	46-60	3-5	1st study	part-time	not main incom	no	11-15
420	female	31-45	6-10	1st study	part-time	not main incom	no	16-25
421	female	46-60	16+	1st study	part-time	main income	yes	11-15
422	female	22-30	6-10	1st study	part-time	main income	yes	26+
423	female	31-45	6-10	1st study	part-time	not main incom	yes	11-15
424			16+	1st study	full-time	main income		
425			3-5	1st study	full-time	main income	no	16-25
426			16+	1st study	part-time	main income		
427	female	31-45	16+	1st study	part-time	not main incom	no	6-10
428	female	31-45	16+	2nd study			no	11-15
429			6-10		full-time	main income		
430			3-5	1st study	part-time	not main income		2-5

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
431	male	61+	16+	1st study	part-time	not main incom	no	11-15
432			11-15	2nd study	part-time	main income		16-25
433	male	31-45	0	1st study	full-time	main income	no	6-10
434	female	31-45	16+	1st study	part-time	main income	no	26+
435	female	46-60	16+	1st study	part-time	main income	no	26+
436	female	46-60	16+	2nd study	part-time	not main incom	no	6-10
437			6-10	1st study	full-time	main income	no	26+
438	male	46-60	16+	1st study	full-time	main income	no	26+
439			11-15	1st study	full-time	main income		
440	female	31-45	6-10	2nd study	part-time	not main incom	no	2-5
441			11-15	1st study	part-time	not main income		6-10
442	female	22-30	3-5	2nd study	part-time	not main incom	no	16-25
443			16+	2nd study	part-time	not main income		6-10
444	female	22-30	3-5	1st study	part-time	not main incom	no	6-10
445			16+	1st study	full-time	main income		
446	female	31-45	1-2	1st study	part-time	not main incom	yes	6-10
447			16+	1st study	full-time	main income		26+
448	female	61+	16+	1st study	part-time	main income	yes	2-5
449	female	61+	16+	1st study	part-time	main income	yes	11-15
450			0	1st study	not ft or pt	not main incom	no	0
451			1-2		part-time	main income		11-15
452	female	61+	16+	1st study	part-time	not main incom	no	2-5
453			11-15	1st study	full-time	main income		
454	female	22-30	6-10	1st study	part-time	main income	no	16-25
455			6-10	1st study	part-time	main income	yes	16-25
456	female	46-60	16+	1st study	part-time	main income	yes	26+
457	male	22-30	3-5	1st study	part-time	not main incom	yes	11-15
458	male	22-30	11-15	1st study	part-time		yes	16-25
459			16+	1st study	part-time	not main income		11-15
460	female	61+	16+	2nd study	full-time	main income	no	26+
461			16+	2nd study	full-time	main income		
462	female	31-45	6-10	2nd study	part-time	main income	yes	16-25
463	female	61+	16+	2nd study	part-time	main income	yes	26+
464	female	46-60	6-10	1st study	part-time	main income	yes	6-10
465			11-15	1st study	part-time	main income		
466			16+	2nd study	full-time	main income		26+
467	female	61+	16+	1st study	part-time		yes	11-15
468	male	22-30	6-10	1st study	part-time	main income	no	16-25
469	female	61+	16+	2nd study	full-time	main income	yes	26+
470	female	31-45	11-15	1st study	part-time	main income	no	6-10
471			16+	1st study	part-time	not main income		
472	female	46-60	11-15	2nd study	full-time	main income	yes	26+
473	female	61+	16+	1st study	part-time	not main incom	yes	
474	female	31-45	3-5	1st study	part-time	not main incom	yes	6-10
475			16+	2nd study	part-time	not main incom	yes	6-10
476	female	46-60	16+	1st study	part-time	not main incom	no	16-25
477	male	46-60	11-15	1st study	part-time	not main incom	no	2-5
478			16+	1st study	part-time	main income		26+

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
479			6-10	1st study	part-time	main income		
480	female	31-45	6-10	1st study	full-time	main income	yes	26+
481	female	46-60	0	1st study	part-time		no	2-5
482	female	61+	16+	1st study	part-time	main income	yes	11-15
483	female	61+	16+	1st study	part-time	not main incom	yes	2-5
484	female	22-30	3-5	1st study	part-time	not main incom	yes	6-10
485			16+	2nd study	part-time			
486			11-15	1st study	part-time	not main income		
487			6-10	1st study	full-time	main income		26+
488			16+	1st study	part-time	not main income		6-10
489			1-2	1st study	full-time	main income	no	26+
490	female	46-60	16+	1st study	part-time	main income	no	11-15
491	female	46-60	16+		part-time	main income	yes	16-25
492	female	22-30	1-2	1st study	part-time	not main incom	no	2-5
493	female	46-60	16+	2nd study	part-time	not main incom	yes	6-10
494			11-15	2nd study	full-time	main income		26+
495			3-5	2nd study	full-time	main income		26+
496	female	31-45	11-15	1st study	full-time	main income	yes	
497	female	46-60	16+	1st study	full-time	main income	no	26+
498	male	46-60	16+	1st study	part-time	not main incom	no	16-25
499	female	46-60	16+	1st study	full-time	not main incom	yes	16-25
500	female	46-60	16+	2nd study	full-time	main income	yes	26+
501	female	22-30	1-2	1st study	part-time	not main incom	yes	6-10
502			3-5	1st study	full-time	main income		16-25
503	female	46-60	16+	2nd study	part-time	main income	yes	26+
504			16+	2nd study	full-time	main income		11-15
505	female	31-45	6-10	1st study	full-time	main income	no	26+
506	female	46-60	16+	1st study	part-time	not main incom	yes	6-10
507	male	31-45	16+	1st study	full-time	main income	no	16-25
508	female	61+	16+	1st study	part-time	main income	yes	16-25
509	female	46-60	16+	1st study	part-time	not main incom	no	6-10
510	female	46-60	11-15	1st study	full-time	main income	yes	26+
511	female	31-45	3-5	2nd study	part-time	not main incom	no	2-5
512			6-10	1st study	full-time	main income		26+
513	female	31-45	11-15	1st study	part-time	main income	no	26+
514			16+	2nd study	part-time	not main income		11-15
515	female	46-60	11-15	1st study	part-time	not main incom	yes	6-10
516	female	46-60	16+	1st study	part-time	not main incom	no	6-10
517				1st study				
518			6-10	1st study	part-time	main income	no	0
519			16+		part-time	main income		26+
520			16+	1st study	part-time	main income		26+
521	female	31-45	1-2	1st study	part-time	main income	no	6-10
522	female	61+	16+	1st study	full-time	main income	yes	16-25
523	female	46-60	16+	1st study	part-time	main income	yes	16-25
524	female	61+	16+	1st study	part-time	not main incom	yes	6-10
525	female	46-60	16+	1st study	part-time	not main incom	yes	16-25
526	female	61+	16+	1st study	part-time	not main incom	yes	11-15

Appendix 2 Respondent details

Respon- dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
527	female	61+	16+	1st study	part-time	main income	yes	11-15
528	male	31-45	16+	1st study	full-time	main income	yes	26+
529	male	61+	3-5	1st study	part-time	not main incom	yes	2-5
530	female	46-60	16+	1st study	part-time	not main incom	yes	11-15
531	male	46-60	16+	1st study	full-time	main income	yes	26+
532	female	46-60	16+	1st study	part-time	not main incom	yes	2-5
533	female	46-60	1-2	1st study	part-time	not main incom	yes	2-5
534			16+	1st study	full-time	main income	yes	26+
535	female	31-45	3-5	1st study	part-time	main income	yes	16-25
536				1st study			yes	
537			1-2	1st study	part-time	main income		6-10
538	female	46-60	6-10		part-time	not main incom	yes	11-15
539	male	31-45	16+	1st study	part-time	not main incom	yes	16-25
540	female	46-60	16+	1st study	not ft or pt	main income	yes	26+
541	female	46-60	16+	1st study	full-time	main income	yes	26+
542	female	46-60	16+	1st study	full-time	main income	yes	11-15
543			6-10	1st study	part-time	main income		26+
544	female	46-60	3-5	1st study	part-time	not main incom	yes	2-5
545	male	61+	16+	1st study	part-time	not main incom	yes	26+
546	male	61+	16+	2nd study	part-time	not main incom	yes	2-5
547			16+	1st study	part-time	not main income		2-5
548	female	46-60	11-15	1st study	full-time	main income	yes	26+
549	male	46-60	16+	1st study	part-time	main income	no	26+
550			6-10	2nd study	full-time	main income		26+
551	female	46-60	16+	1st study	full-time		yes	26+
552	female	31-45	6-10	1st study	part-time	main income	yes	16-25
553			16+	1st study	part-time	main income		
554	female	61+	16+	1st study	part-time	main income	yes	11-15
555	female	46-60	16+	1st study	full-time	main income	yes	26+
556				1st study			yes	
557			16+	2nd study	part-time	main income		26+
558			16+		full-time	main income		16-25
559	male	61+	16+	1st study	part-time	not main incom	yes	26+
560			6-10	1st study	part-time	main income		
561	male	46-60	16+	2nd study			yes	2-5
562	female	22-30	6-10	1st study	part-time	not main incom	yes	16-25
563	female	46-60	6-10	1st study	part-time	main income	yes	2-5
564			16+	1st study	part-time			6-10
565	female	22-30	0	1st study	part-time	main income	yes	11-15
566	female	61+	16+	1st study	full-time	main income	yes	
567	female	61+	16+	1st study	part-time	main income	yes	6-10
568	female	46-60	16+	1st study	part-time	main income	yes	26+
569	female	31-45	11-15	1st study	part-time	main income	yes	26+
570	female	31-45	16+	1st study	part-time	not main incom	yes	2-5
571	male	22-30	1-2	1st study	full-time	main income	yes	11-15
572	female	31-45	6-10	1st study	part-time	not main incom	yes	6-10
573	female	31-45	16+	1st study	full-time	main income	yes	
574			16+	1st study	full-time	main income		

Appendix 2 Respondent details

Respon- -dent ID	Gender	Age	Number of years teaching	Piano First Study?	Fulltime/ parttime	Main income	Member of professional organisation	Pupil numbers
575	female	46-60	16+	1st study	part-time	not main incom	yes	6-10
576			16+	1st study	full-time	main income		26+
577			16+	1st study	part-time	not main income		11-15
578				1st study			yes	
579			11-15	1st study	part-time	not main income		11-15
580	male	31-45	3-5	1st study	part-time	main income	no	6-10
581	female	22-30	1-2	2nd study	part-time	main income	yes	2-5
582	female	61+	16+	1st study	part-time	main income	yes	11-15
583	female	61+	16+	1st study	part-time	main income	yes	16-25
584	female	46-60	16+	1st study	full-time	main income	yes	26+
585	male	46-60	16+	1st study	part-time	not main incom	no	11-15
586	female	61+	16+	1st study	part-time	not main incom	yes	6-10
587	female	61+	16+	1st study	part-time	main income	yes	16-25
588	female	46-60	16+	1st study	full-time	main income	yes	26+
589	female	61+	16+	1st study	part-time	main income	no	
590	female	46-60	3-5	1st study	full-time	main income	no	16-25
591	female	61+	16+	1st study	part-time	main income	yes	26+
592	female	46-60	16+	1st study	part-time	not main incom	yes	16-25
593	female	46-60	16+	1st study	part-time	not main incom	yes	2-5
594	female	31-45	3-5	1st study	part-time	main income	yes	11-15
595	female	22-30	11-15		part-time	main income	yes	26+

Appendix 3: Preliminary Analysis of Tutor Books

	Chester's Piano Book	Alfred's Basic Piano Library - Prep Course for the Young Beginner
HOW IS NOTATION INTRODUCED?		
Pre-reading activities - playing by rote	no	no
pre-reading activities - off staff	no	yes
pre-reading activities - other	no	no
middle C	yes	yes
intervallic	no	yes
multi-key	no	no
mixture	no	yes
landmark	no	?
grand staff from beginning of notation	yes	no (bass first)
reinforcement of pitch reading	write and name these notes up to p. 13. Exercises at top of pages	not in lesson book
music as phrases	yes p. 28	implied as has words to every piece
pitch reading on staff and rhythm reading introduced separately?	no	yes
repertoire	29 pieces, 9 trad/nursery rhymes	specifically composed
HOW IS PULSE AND RHYTHM INTRODUCED?		
counting note values - called metrical by Uszler etc.	yes	yes (introduced separately)
rhythm names (syllabic counting)	no	no
Chanting rhythm names	no	no
starts with semibreves	yes	no
starts with crotchets	no	yes
starts with crotchets and quavers	no	no
HOW IS TECHNIQUE INTRODUCED?		
whole hand or arm	no	no
single or braced finger	no	no
five finger position (legato)	yes	no
hands together in contrary motion	p. 20	-
hands together in similar motion	p.20	-
HOW ARE KEYS/KEY SIGNATURES INTRODUCED?		
semitones, sharps and flats introduced as joint concepts	yes	-
semitones, sharps and flats introduced as separate concepts	no	-
Key signatures linked to structure	no	-
HOW ARE SCALES INTRODUCED?		
technique and structure introduced simultaneously	-	-
technique and structure introduced separately	-	-
WHAT ROLE/PLACE DOES MUSICIANSHIP HAVE?		

Appendix 3 Preliminary Analysis of Tutor Books

	Chester's Piano Book	Alfred's Basic Piano Library - Prep Course for the Young Beginner
sound before symbol	no	yes
development of listening skills	no	separate activity and ear training book compliments
improvisation activities	yes	theory book
Composing activities	yes (eg sound picture)	theory book
Chord playing	no although chords are introduced but not as something that helps understand the music	no
activities designed to help develop note reading		
transposing	no	no
theory	yes some puzzles	theory book
TECHNOLOGY USED?	no	yes
TEACHER'S GUIDE AVAILABLE?	notes for teachers at top of each page	yes
Number of pages	35	47
layout	portrait	landscape
Accompaniments	yes (pull out booklet)	yes
Information provided by publisher	This piano book is for the young beginner and combines the basic elements of piano playing with Chester the Frog informing and entertaining the pupil as he/she learns to play the piano. As you go through each page with the young pupil, learning to read music becomes as natural as learning to read words.	Alfred's Basic Piano Library offers six perfectly graded beginning series which are designed to prepare students of all ages for a successful musical learning experience....This course is the most flexible of any method in allowing the teacher to personally design a specific curriculum according to the age and needs to each individual student. On completion. the student is ready to begin playing the great piano masterworks.
PUBLICATION DATE	1977/1989	1983
	Hal Leonard Student Piano Library - Piano Lessons Book 1	The Waterman - Harewood Piano Series - Me and My Piano Part 1
HOW IS NOTATION INTRODUCED?		
Pre-reading activities - playing by rote	no	no

	Hal Leonard Student Piano Library - Piano Lessons Book 1	The Waterman - Harewood Piano Series - Me and My Piano Part 1
pre-reading activities - off staff	yes	no
pre-reading activities - other	yes	no
middle C	no	yes
intervallic	yes	no
multi-key	yes	no
mixture		no
landmark	yes	no
grand staff from beginning of notation	no	no (treble first)
reinforcement of pitch reading	yes (magnifying glass to write names of notes in)	monkey puzzles p. 20
music as phrases	only those that have words	implied as has words to every piece
pitch reading on staff and rhythm reading introduced separately?	yes	1 page of rhythm before intro of staff
repertoire	42 pieces, 15 trad/spritual	51 pieces, 13 trad/nursery rhymes
HOW IS PULSE AND RHYTHM INTRODUCED?		
counting note values - called metrical by Uszler etc.	pulse only till p. 12 then called crotchets (1)	yes
rhythm names (syllabic counting)	no	no
Chanting rhythm names	no	no
starts with semibreves	no	no
starts with crotchets	yes	yes (and minims)
starts with crotchets and quavers	no	no
HOW IS TECHNIQUE INTRODUCED?		
whole hand or arm	no	no
single or braced finger	yes	no
five finger position (legato)	no	yes
hands together in contrary motion	-	
hands together in similar motion	-	p.44
HOW ARE KEYS/KEY SIGNATURES INTRODUCED?		
semitones, sharps and flats introduced as joint concepts	-	-
semitones, sharps and flats introduced as separate concepts	-	-
Key signatures linked to structure	-	-
HOW ARE SCALES INTRODUCED?		
technique and structure introduced simultaneously	-	-
technique and structure introduced separately	-	-
WHAT ROLE/PLACE DOES MUSICIANSHIP HAVE?		
sound before symbol	-	
development of listening skills	separate book available	no
improvisation activities	yes	no
Composing activities	yes	no

Appendix 3 Preliminary Analysis of Tutor Books

	Hal Leonard Student Piano Library - Piano Lessons Book 1	The Waterman - Harewood Piano Series - Me and My Piano Part 1
Chord playing	no	no
activities designed to help develop note reading		no
transposing	no	no
theory	theory book	yes monkey puzzles
TECHNOLOGY USED?	yes	no
TEACHER'S GUIDE AVAILABLE?	yes	
Number of pages	63	47
layout	landscape	landscape
Accompaniments	yes	a few
Information provided by publisher		Me and My Piano is the best selling series by the distinguished authors Fanny Waterman and Marian Harewood. Designed especially for the needs of the younger beginner and delightfully illustrated throughout, the series aims to make learning the piano an enjoyable experience for both pupil and teacher.
PUBLICATION DATE		1988/2008

<i>Based on categories suggested by Uszler et. al. (1991)</i>	Pauline Hall - Piano Time Book 1	John Thompson - Easiest Piano Course Book 1 and 2
HOW IS NOTATION INTRODUCED?		
Pre-reading activities - playing by rote	no	no
pre-reading activities - off staff	no	no
pre-reading activities - other	no	no
middle C	yes	yes
intervallic	no	no
multi-key	no	no
mixture	no	no
landmark	no	no
grand staff from beginning of notation	no	yes
reinforcement of pitch reading	puzzle pages	read aloud at top of pages
music as phrases		
pitch reading on staff and rhythm reading introduced separately?	no	no
repertoire	mostly composed by Hall	mostly well known tunes
HOW IS PULSE AND RHYTHM INTRODUCED?		

Appendix 3 Preliminary Analysis of Tutor Books

<i>Based on categories suggested by Uszler et. al. (1991)</i>	Pauline Hall - Piano Time Book 1	John Thompson - Easiest Piano Course Book 1 and 2
counting note values - called metrical by Uszler etc.	yes	yes
rhythm names (syllabic counting)	no	no
Chanting rhythm names	no	no
starts with semibreves	yes	yes
starts with crotchets	no	no
starts with crotchets and quavers	no	no
HOW IS TECHNIQUE INTRODUCED?		
whole hand or arm	no	no
single or braced finger	no	no
five finger position (legato)	yes but not explicit	yes
hands together in contrary motion		
hands together in similar motion		
HOW ARE KEYS/KEY SIGNATURES INTRODUCED?		
semitones, sharps and flats introduced as joint concepts	yes	
semitones, sharps and flats introduced as separate concepts	no	-sharps and flats introduced in bk 2 without reference to semitones
Key signatures linked to structure	no	no
HOW ARE SCALES INTRODUCED?		
technique and structure introduced simultaneously	yes - structure not mentioned!	-
technique and structure introduced separately		-
WHAT ROLE/PLACE DOES MUSICIANSHIP HAVE?		
sound before symbol	no	no
development of listening skills	some listening games but not related to playing	no
improvisation activities	p. 17 only	no
Composing activities	no	no
Chord playing	no although chords are introduced but not as something that helps to understand the music	bk 2 p. 30. I and V7 in simplified form but not identified as such.
activities designed to help develop note reading	no	no
transposing	no	bk 2 p. 16
theory	yes puzzle pages	yes worksheet pages
TECHNOLOGY USED?	no	no
TEACHER'S GUIDE AVAILABLE?	Yes on internet	no
Number of pages		13/15
layout	Portrait	landscape
Accompaniments	no	yes

<i>Based on categories suggested by Uszler et. al. (1991)</i>	Pauline Hall - Piano Time Book 1	John Thompson - Easiest Piano Course Book 1 and 2
Information provided by publisher	Piano Time is a hugely successful series for all young beginners. Piano Time 1 starts at the very beginning, with simple five-finger tunes for hands separately and together....this is a superb tutor book for all young pianists	Purpose: This course is designed to present the easiest possible approach to piano playing. Part One is devoted to developing fluency in reading by note , solving a problem that still seems to rate as 'musical enemy, number one' with most young students.
PUBLICATION DATE		1955/1996

	Bastien Piano Basics - Piano for the Younger Beginners
HOW IS NOTATION INTRODUCED?	
Pre-reading activities - playing by rote	yes
pre-reading activities - off staff	yes
pre-reading activities - other	no
middle C	yes
intervallic	yes
multi-key	no
mixture	
landmark	-
grand staff from beginning of notation	no
reinforcement of pitch reading	review at end
music as phrases	implied as has words to every piece
pitch reading on staff and rhythm reading introduced separately?	yes
repertoire	36 pieces, 6 trad/nursery rhymes
HOW IS PULSE AND RHYTHM INTRODUCED?	
counting note values - called metrical by Uszler etc.	no
rhythm names (syllabic counting)	no
Chanting rhythm names	yes
starts with semibreves	no
starts with crotchets	yes
starts with crotchets and quavers	no
HOW IS TECHNIQUE INTRODUCED?	
whole hand or arm	no
single or braced finger	no
five finger position (legato)	yes
hands together in contrary motion	no
hands together in similar motion	no
HOW ARE KEYS/KEY SIGNATURES INTRODUCED?	

	Bastien Piano Basics - Piano for the Younger Beginners
semitones, sharps and flats introduced as joint concepts	-
semitones, sharps and flats introduced as separate concepts	-
Key signatures linked to structure	-
HOW ARE SCALES INTRODUCED?	-
technique and structure introduced simultaneously	-
technique and structure introduced separately	-
WHAT ROLE/PLACE DOES MUSICIANSHIP HAVE?	
sound before symbol	no
development of listening skills	no
improvisation activities	no
Composing activities	no
Chord playing	no
activities designed to help develop note reading	no
transposing	no
theory	theory book
TECHNOLOGY USED?	no
TEACHER'S GUIDE AVAILABLE?	
Number of pages	45
layout	landscape
Accompaniments	yes
Information provided by publisher	Bastien Piano Basics is an exciting and comprehensive series for piano study designed to get the young student off to the right start. The learning sequence is carefully graded to assure steady progress, while the full-color illustrations entertain and reinforce along the way.
PUBLICATION DATE	1987

Appendix 4: UK Music Degrees and Diplomas

Taken from The British Music Education Yearbook 2010 (Deller, 2010)

University Degrees	
<i>Abbreviation</i>	<i>full degree title</i>
AMusM	master of musical arts of Nottingham University
AMusD	doctor of musical arts of Nottingham University
BA	bachelor of arts
BEd	bachelor of education
BHum	bachelor of humanities
BMus	bachelor of music
BPhil	bachelor of philosophy
MA	master of arts
MEd	master of education
MLitt	master of letters
MMus	master of music
MMusRCM	master of music of the Royal College of Music
MPhil	master of philosophy
MusB	bachelor of music
MusD	doctor of music
MusM	master of music
PhD	doctor of philosophy

Diplomas of Graduate Status	
<i>Abbreviation</i>	<i>full degree title</i>
Dip-Mus Ed (RSAM)	diploma in musical education of the Royal Scottish Academy of Music and Drama
FRCO	fellow of the Royal College of Organists
GBSM	graduate of the Birmingham School of Music
GLCLM (LightMusic)	graduate of the City of Leeds College of Music (Light Music)
GDBM	graduate diploma in Band Musicianship (University of Salford)
GDWCMD	graduate of the Welsh College of Music and Drama
GGSM	graduate of the Guildhall School of Music
GLCM	graduate of the London College of Music
GRNCM	graduate of the Royal Northern College of Music
GRSM	graduate of the Royal Schools of Music
GTCL	graduate of Trinity College London

Other Diplomas	
<i>Abbreviation</i>	<i>full degree title</i>
ABCA	associate of the British College of Accordionists
ABSM	associate of the Birmingham School of Music
ACertCM	Archbishops' certificate in church music
ADCM	Archbishops' diploma in church music
AGSM	associate of the Guildhall School of Music and Drama
ALCM	associate of the London College of Music
A Mus LCM	associate in general musicianship of the London College of Music
A Mus NCM	associate in theory of music of the National College of Music
ANCM	associate of the National College of Music
ANSM	associate of the (former) Northern School of Music
ARCM	associate of the Royal College of Music
ARCO	associate of the Royal College of Organists
ARCO (CHM)	associate of the Royal College of Organists, choirmaster's diploma
ARMCM	associate of the (former) Royal Manchester College of Music
ARNCM	associate of the Royal Northern College of Music
ATCL	associate of Trinity College London
ATSC	associate of the Tonic Sol-Fa College of Music
AVCM	associate of the Victoria College of Music
Dip CHD	diploma in Choral Directing, Royal College of Organists
Dip Ed	diploma in education
Dip Mus Ed	diploma in music education

Other Diplomas	
Dip RAM	recital diploma of the Royal Academy of Music
Dip TMus	Scottish music teaching diploma
DPLM	diploma of proficiency in light music of the City of Leeds College of Music
DRSAM	diploma in music of the Royal Scottish Academy of Music and Drama
FGCM	fellowship of the Guild of Church Musicians
FLCM	fellow of the London College of Music
FNCM	fellow of the National College of Music
FRCO (CHM)	fellow of the Royal College of Organists, choirmaster's diploma
FRNCM	fellow of the (former) Royal Manchester College of Music
FTCL	fellow of Trinity College London
FTSC	fellow of the Tonic Sol-Fa College of Music
FVCM	fellow of the Victoria College of Music
LBCA	licentiate of the British College of Accordionists
LGSM	licentiate of the Guildhall School of Music and Drama
LLCM	licentiate of the London College of Music
L Mus LCM	licentiate in general musicianship of the London College of Music
L Mus NCM	licentiate in theory of music of the National College of Music
L Mus TCL	licentiate in compositional techniques of Trinity College of Music
L Mus TSC	licentiate in general musicianship of the Tonic Sol-fa College of Music
LNCM	licentiate of the National College of Music
LRAM	licentiate of the Royal Academy of Music

Other Diplomas	
LRSM	licentiate of the Royal Schools of Music
LTCL	licentiate of Trinity College London
LTCL (GMT)	licentiate in general musicianship (teachers) of Trinity College London
LTRCO	licentiate in teaching, Royal College of Organists
LTSC	licentiate of the Tonic Sol-Fa College of Music
LVCM	licentiate of the Victoria College of Music
LWCMD	licentiate of the Welsh College of Music and Drama
PDBM	professional diploma in band musicianship, University of Salford
PDBM (PMR)	professional diploma in band musicianship (popular music with recording), University of Salford
PGCC	postgraduate higher certificate in band conducting, University of Salford
PPRNCM	professional performer of the Royal Northern College of Music

Appendix 5: Membership Requirements for Professional Organisations

Membership status	EPTA (UK)	ISM	MU
Full	<ul style="list-style-type: none"> • Performing Grade 8 or above • Teaching evidence of training or relevant teaching experience 	<ul style="list-style-type: none"> • music degree or graduate diploma • recommendation by 2 professional musicians 	<ul style="list-style-type: none"> • No qualifications needed
Associateship	<ul style="list-style-type: none"> • recommendation by 2 professional musicians 		
Cost (Jan 2012)	<ul style="list-style-type: none"> • £66 	£150 pa	<ul style="list-style-type: none"> • £177 pa

Appendix 6: Instrumental Exam Accreditation

QCF Level	ABRSM	TrinityGuildhall	Academic qualifications
8			PhD
7	FRSM	FTCL Diploma	Masters
6	LRSM	LTCL Diploma	Degree - final year
5			
4	DipABRSM	ATCL Diploma	Degree - first year
3	Grades 6, 7, 8	Grades 6,7, 8	A level
2	Grades 4, 5	Grades 4, 5	GCSE
	Platinum Music Medal		
1	Grades 1, 2, 3	Grades 1, 2, 3	
	Bronze, Silver and Gold Music Medals		
Entry	Copper Music Medal	Initial	

<http://gb.abrsm.org/en/our-exams/information-and-regulations/exam-accreditation/>

<http://www.trinitycollege.co.uk/site/?id=2153>

Appendix 7: Two Paradigms of Professions and Professionality

(Lester, 2007)

<i>character</i>	Model A	Model B
<i>character</i>	technical, logical; problem solving	creative, interpretive; design
<i>capability</i>	solvable, convergent problems	congruent futures; 'messes', problematic situations, divergent/'wicked' problems
<i>approach</i>	solving problems; applying knowledge competently and rationally	understanding problematic situations and resolving conflicts of value; framing and creating desired outcomes
<i>criteria</i>	logic, efficiency, planned outcomes; cause-effect, proof	values, ethics, congruence of both methods and outcomes; systemic interrelationships, theory, faith
<i>epistemology</i>	objectivism: knowledge is stable and general; precedes and guides action	constructivism: knowledge is transient, situational and personal; both informs action and is generated by it
<i>validation</i>	by reference to others' expectations, accepted wisdom, established discourse; 'truth'	by questioning fitness for purpose, fitness of purpose and systemic validity 'value.'
<i>thinking</i>	primarily deductive/ analytical; sceptical of intuition	inductive, deductive and abductive; uses 'intelligent intuition'
<i>profession</i>	a bounded, externally-defined role, characterised by norms, values and a knowledge-base common to the profession	a portfolio of learningful activity individual to the practitioner, integrated by personal identity, perspectives, values and capability.

<i>character</i>	Model A	Model B
<i>professionalism</i>	objectivity, rules, code of practice	exploration of own and others' values, personal ethics, mutual enquiry, shared expectations
<i>professional standards</i>	defined by the employer, professional body or other agency according to its norms and values	negotiated by the participants and other stakeholders in the practice situation in accordance with their values, beliefs and desired outcomes
<i>professional development</i>	initial development concerned with acquiring knowledge, developing competence and enculturation into the profession's value system	ongoing learning and practice through reflective practice, critical enquiry and creative synthesis and action; continuous questioning and refinement of personal knowledge, understanding, practice, values and beliefs

Appendix 9: 'Thank you' Resources

Rain is falling down

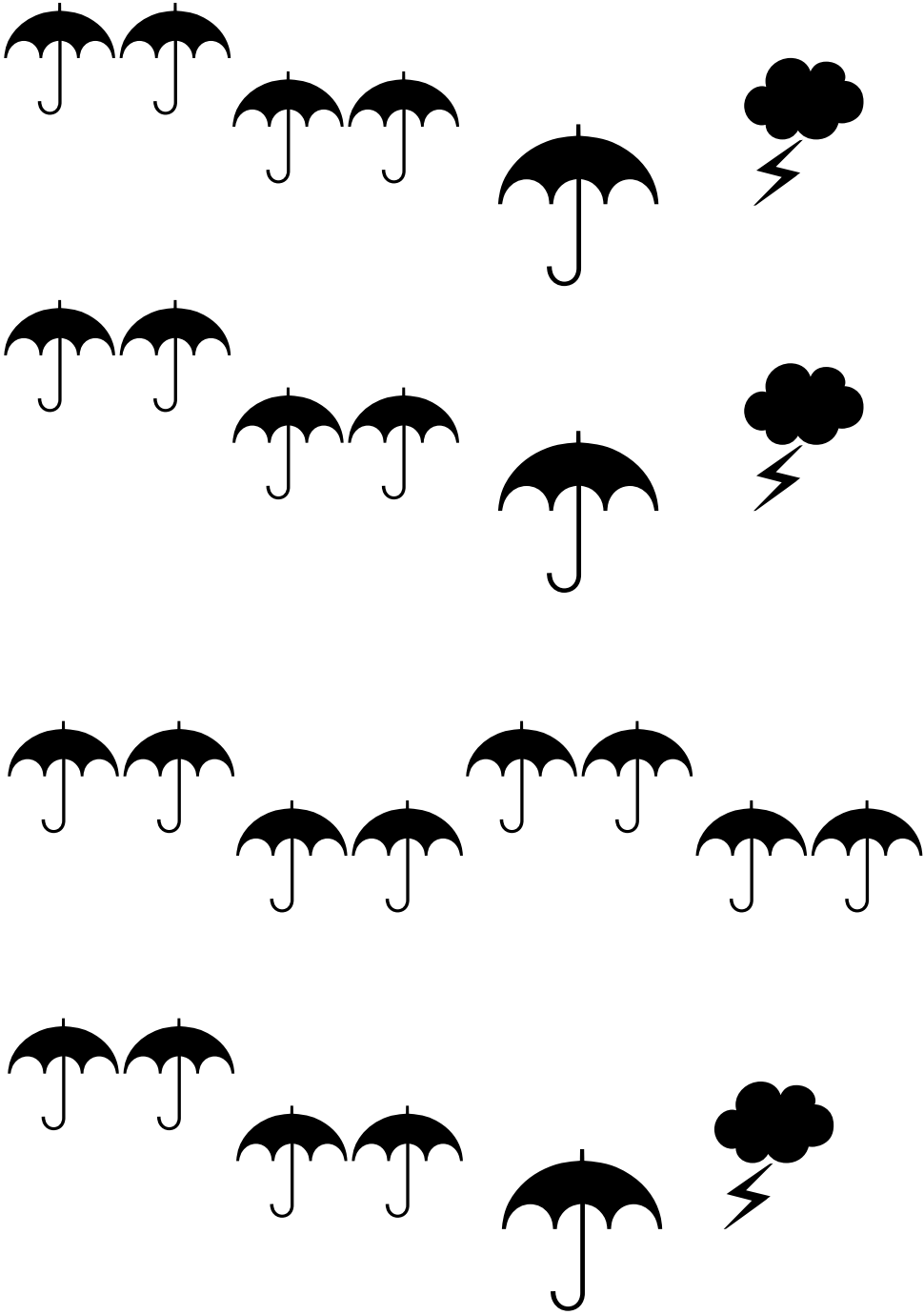
Rain is fal-ling down,

Rain is fal - ling down.

Pit - ter pat - ter, pit - ter pat - ter,

Rain is fal - ling down.

Rain is falling down



Rain is falling down

The image shows a handwriting practice sheet for the letter 'z'. It consists of two rows of horizontal lines. The top row is divided into two sections by a vertical line. Each section contains a 'z' on the top line, followed by a large grey circle representing a rain drop, and then two smaller grey circles representing rain drops. The bottom row is also divided into two sections by a vertical line. The left section contains a 'z' on the top line, followed by two smaller grey circles, and then two more smaller grey circles. The right section contains a 'z' on the top line, followed by two smaller grey circles, and then a large grey circle. Below the first section of the bottom row is a black silhouette of an umbrella. The text 'Rain is falling down' is written in blue above the top row. The copyright notice '©Sally Cathcart' is in the bottom right corner.