The Subject Matter and Intentions Related to Verbal Feedback in One-to-One Vocal and Instrumental Lessons in Higher Music Education

By

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ABSTRACT

Rationale: one-to-one lessons are the central learning context within conservatoires. Access to this context for research purposes can be challenging because lessons are private in nature. What is known about the subjects and intentions of verbal feedback in one-to-one lessons remains limited, so it is difficult to know whether feedback intentions are mutual and/or realised. Among one-to-one performer-teachers in music, formal teaching qualifications are not usually required and continued professional development is largely voluntary. Subsequently, performer-teachers, while being experts in music performance, may lack some skills that characterise expert pedagogical feedback. Consequently, calls continue to appear within higher music education research for further empirically based exploration into pedagogical practices in one-to-one vocal and instrumental lessons. The aim of this thesis is to contribute to evidence concerned with pedagogical verbal feedback subject matter and intentions in the conservatoire one-to-one vocal and instrumental context.

Method: A qualitative exploratory research design involved in-depth semi-structured one-to-one interviews with twenty-one professional classical musicians between the ages of twenty-two and seventy-five, who were all performers and teachers. Data were thematically analysed.

Findings: the subject matter identified were related to the technical, musical, psychological, social and physiological development of classical musicians. The findings revealed consistency, interrelation, breadth and depth as well as diversity within overarching categories. There is a need for clarity of expectations and alignment of intentions in this context. Brought to the forefront were boundary issues related to verbal feedback, teachers' roles and if and how teachers are able to offer particular types of feedback.

Contributions: (1) The development of three typologies of feedback subject matter and intentions; (2) Eleven overarching concluding insights; (3) A theoretically grounded framework for understanding one-to-one learning processes; (4) Potential implications for institutional policy concerned with learning and teaching; and (5) An evidence-base that could underpin continued professional development.

1 INTRODUCTION

1.1 CHAPTER OVERVIEW

This chapter begins by explaining the personal context and motivation to undertake this research. The context of one-to-one instrumental lessons in higher music education is detailed, focusing on the isolated nature of the context, performer-teacher communication and subject matter and intentions related to verbal feedback. This is followed by a summary of the research approach, limitations, future research, and contributions of the study. Lastly, the thesis chapter structure is outlined.

1.2 PERSONAL CONTEXT

As a cellist, many years have been dedicated to practising and preparing for performances with weekly or monthly instrumental lessons to facilitate the development of my skills. Four principal study teachers have been invaluable to my learning and development. With each new teacher I became more interested in the differences between their teaching and performing styles, techniques, perspectives and communication nuances. My lived experience as a Western classically trained musician has given me a deep understanding of the complex interaction and diversity of skills required by student apprentices and their mentors. Between rehearsals and practice sessions, informal conversations with colleagues and peers would take place about our experiences within one-to-one lessons. After all, these lessons were central to our education and there was always something new or different to learn from others' experiences.

The unique nature of each student-teacher dyad seemed obvious. We would talk about interesting new insights our teachers had given us as well as the challenges we faced as musicians. Often these chats revolved around the need to be resilient in our careers. Alongside experiences with four unique and wonderful principal study teachers, conversations with colleagues about their experiences sparked my interest

in the factors that influence the development of professional Western classical musicians.

At the outset of this research, I looked at literature across the fields of sport, education, psychology and music education for similarities and differences between athletes and musicians regarding their development. Before I embarked on a career in music I was set on becoming an athlete, and though I chose a career in music, my experiences as an athlete influenced my understanding of some similarities between the two fields regarding persistent training and high performance. The initial literature review was substantial due to the broad research question (the factors that Western classical musicians perceive to have influenced their artistic and professional progress) and my research question needed focusing so that I could review more specific and relevant literature. It was at this point that I decided to focus on the field of higher music education.

To focus my review of literature I undertook feasibility interviews on the factors that Western classical musicians perceived to have influenced their development. Two of my cellist colleagues were interviewed and thematic analysis of those interviews revealed verbal feedback within lessons with principal study teachers as the predominant influence on their development. The feasibility sample was too small and was not representative of the variety of vocal and instrumentalists within the field of Western classical music. For this reason, the data from those interviews did not form part of the final data set, but they were crucial in guiding my review of literature and consequently identifying a gap in the research concerned with verbal feedback that takes place in one-to-one vocal and instrumental lessons in Western higher music education.

As a musician delving into empirical research, the feasibility interviews were also valuable in developing essential skills required to undertake a robust and systematic research project such as this, including how to use data management software, thematic analysis procedures, as well as honing my interview techniques in preparation for the pilot and main interview stages. The dedication, persistence and self-management required to become a professional musician have been wholly

transferable into learning the new skills required to form and complete this empirical research.

As the project focuses on the one-to-one learning environment within higher music education, Section 1.3 explains this educational context and the rationale for the research focus.

1.3 THE CONTEXT OF ONE-TO-ONE INSTRUMENTAL LESSONS IN HIGHER MUSIC INSTITUTIONS

In the Western classical music culture, higher music educational institutions are designed for the study of an art form that exists as "*culturally and historically grounded activity system(s) consisting of relationships between musicians, instruments, music-making traditions and audiences*" (Johansson, 2012, p.45). In the UK, educational qualifications achieved in music institutions such as conservatoires are commonly alike to those awarded by universities (Davidson and Jordan, 2007). Many conservatoires are internationally recognised and considered *"bastions of excellence in musical performance"* (Davidson and Jordan, 2007, p.729). Relationships between people create learning cultures (Triantafyllaki, 2005) that influence the methods and beliefs within music institutions (Carey et al., 2017). Notwithstanding the influence that learning cultures and relationships exert on learning and teaching practices, learning cultures within this context remain under-explored and under-challenged (Perkins, 2013a; Triantafyllaki, 2010; Burt-Perkins, 2009; Nerland, 2007).

The one-to-one context is a traditional educational learning environment at the heart of performance learning in conservatoires (Palmer and Baker, 2021; Rumiantsev et al, 2020; Brink and Anderskov, 2019). The context involves interaction between student and teacher, a dyad that is a deeply established and accepted means of developing skills in musical performance (Burwell, 2017; Carey et al., 2013a; Gaunt et al., 2012; Parkes, 2010), both in person and online, due to the recent worldwide COVID-19 pandemic (Biasutti et al 2021). The development of performance skills occurs through the advancement of detailed craft knowledge, skills and principles

(Long et al., 2014) that can take many years to cultivate (Ericsson et al., 1993). Typically, the development of student expertise is facilitated by instrumental professors in lessons that take place weekly, bi-weekly, or monthly (Holmes, 2017; Association of European Conservatoires, 2010; Gaunt, 2008; Burt and Mills, 2006). Successful student-teacher matches are vital for effective student learning (Blackwell et al., 2020). One-to-one instrumental lessons are so rooted within Western classical music education that they are *"widely considered to be the optimal pedagogical model for the education of professional musicians"* (Carey et al., 2016, p.5), facilitating the achievement of high standards of playing developed through years of honing technical and musical capabilities for performance (Ericsson et al., 1993).

The demands of becoming a professional musician and the fruitful realisation of the required skills are strongly dependent on successful student-teacher relationships (Holmes, 2017), necessitating interpersonal skills that *"are especially important in establishing the early relational and informational foundation of the relationship, thus affecting the future framework of mentor and protégé interaction"* (Hays, 2013, p.34). The requirements of a Western classical musician can be challenging within a learning environment that can be *"intense, demanding and rarefied"* (Presland, 2005, p. 237). Westerlund (2006, p.121) described learning in the one-to-one context as occurring through *"adaption and problem solving"* that requires safe environments. The changing demands of becoming a professional Western classical musician (Lennon and Reed, 2012; Gaunt, 2008), the traditional learning cultures that influence learning and teaching methods in conservatoires (Perkins, 2013b), and the intensity of the one-to-one educational relationship (Heikinheimo, 2009) have meant that the one-to-one learning context can be a complex environment (Parkes, 2010).

1.3.1 THE ISOLATED NATURE OF ONE-TO-ONE LESSONS

From the turn of the century, an influx of qualitative research has focused on revealing more information about the practices that occur during one-to-one vocal and instrumental lessons in conservatoires (Carey et al., 2013a), and there have been continued calls for further investigation into this context (Burwell, 2020; Carey et al., 2017; Daniel and Parkes, 2017; Carey and Grant, 2016; Perkins, 2013a; Johansson,

2013; Triantafyllaki, 2010). Researchers have highlighted the challenges in accessing this context, owing to the fact that throughout much of the Western world one-to-one instrumental teaching is isolated in nature (Davidson and Jordan, 2007), with lessons typically taking place behind closed doors (Burwell, 2018; Foletto, 2018). Teacher autonomy within this isolated traditional culture of learning has emerged from the master-apprentice convention and assumptions regarding the teaching expertise of the performer (Rumiantsev et al, 2020). The private nature of one-to-one lessons can be perceived as separate to the conservatoire context, and because of its isolated nature it can be a difficult context to research (Rumiantsev et al, 2020). Though there is an awareness by scholars and practitioners that pedagogical change is inevitable, with regards to meeting the changing demands of education and the profession:

> *"Leaders expressed feeling insecure about the ever-changing practice. The central role of principal study teachers in attracting students, the lack of incentives for a more collaborative learning setting, moreover the fear that it might be regarded as a cost saving measure and the value designated to a high specialist level, all enforce the autonomy of teaching staff" (Rumiantsev et al, 2020, p.11).*

Carey et al (2013a) said that there is need for one-to-one pedagogical practices to be transparent. In comparison to the scrutiny afforded to classroom teaching, Foletto (2018, p 50) referred to the private one-to-one instrumental context as a *"secret garden"*. A key argument in Foletto's (2018, p.1) study was that:

> *"Few studies focused on instructional communication in one-to-one instrumental lessons. Although this field of research is increasing, some authors claim that the research in instrumental teaching is not following up the current demand for this practice".*

Despite how rooted one-to-one lessons are within traditional learning and development, what is empirically known about one-to-one lessons in conservatoire education remains a work in progress (Burwell, 2016b).

Due to the lack of transparency in the one-to-one context (Burwell et al., 2017; Carey et al., 2013a; West and Rostvall, 2003) and the need for more knowledge about what occurs within this learning environment, Parkes and Wrexler (2012, p.46) wrote *"the field of applied music needs closer research scrutiny as we do not have enough detail concerning what occurs in many studios or, more critically, what ideally could be best practices".* There have been other calls in literature for further investigation into practices in one-to-one lessons by authors such as Holmgren (2020), Burwell, (2020) and Johansson (2013). Foletto (2018) pointed out that *"there is still a lack of research on the meanings behind instruction, as well as students' understanding of such meanings"* (Foletto, 2018, p.65).

One-to-one instrumental and vocal curriculum are designed with the student in mind (Coutts, 2020), and institutional staff have a responsibility within their roles to ensure quality regarding the teaching capabilities of their staff (Burwell et al., 2017). It is likely challenging for those creating continued professional development initiatives within institutions to know what kind of knowledge expert teacher-performers and/or students might need because what is known within literature about expert instrumental music teaching remains underexplored and, subsequently, difficult to recognise and understand (Hersey, 2019). Institutions have typically not played a proactive role in addressing this issue, which has been described by Jørgensen (2000, p.67) as *"the most neglected area of students' learning"*. Institutions can create and provide opportunities for teacher professional development (Carey et al., 2018) to better understand the relationship between teacher competence in the subject matter of musical performance, and pedagogical ability to transfer knowledge to students (Georgii-Hemming and Westvall, 2010), thereby enhancing communication between student and teacher (Foletto et al., 2013).

A better understanding of the context has the potential to clarify teachers' perceptions of their roles regarding student learning (de Bruin, 2018), moving away from assumptions about static roles and responsibilities (Schiavio et al., 2019) towards more flexible structures and conceptualisations of learning that comprise both the student and teacher (de Bruin, 2018), that is more representative of continually evolving understandings of 21st Century learning (Schiavio et al., 2019).

The fluid nature of human understanding about learning requires educational institutions to meet the changing demands of quality educational practice, as well as the versatility of skills required to undertake a musical career today (Carey and Coutts, 2019).

There are two individuals directly involved in the one-to-one learning context: the student and the teacher. Section 1.3.2 explains the context and role(s) of higher education vocal and instrumental teachers.

1.3.2   THE PERFORMER-TEACHER

The one-to-one learning context provides students with access to the knowledge of principal study vocal and instrumental teachers (Gaunt, 2011) who offer unique and specialist knowledge garnered from their experiences as performing artists (Duffy and Healey, 2013; Odam and Bannan, 2005; Persson, 1994; Manturzewska, 1990). Levels of artistic knowledge and expertise are seen as indicators of quality teaching and educational practices within music institutions (Williamson et al., 2019; Hays, 2013; Purser, 2005). However,

> *"Years of experience cannot account for actual hours of teaching experience, which is particularly challenging to quantify, for studio teachers, who typically do not work specific hours as would be seen in a K-12 music teaching position. Years of teaching experience also cannot account for the quality of those experiences, which may be a key factor in developing expertise. Thus, while it is likely that a significant amount of experience is necessary to become an expert-level teacher, the quality and quantity of those experiences are also likely key factors" (Blackwell, 2020b, p.83).*

Principal study music teachers undertake various roles (Lennon and Reed, 2012) that are intertwined: the performer, the teacher, and the educator (Parkes, 2009) that require different skill sets (Donald, 2012). A handbook, published by the European Association of Conservatoires (2010), proposed a model that illustrates the various roles of instrumental teachers (see Figure 1.1).
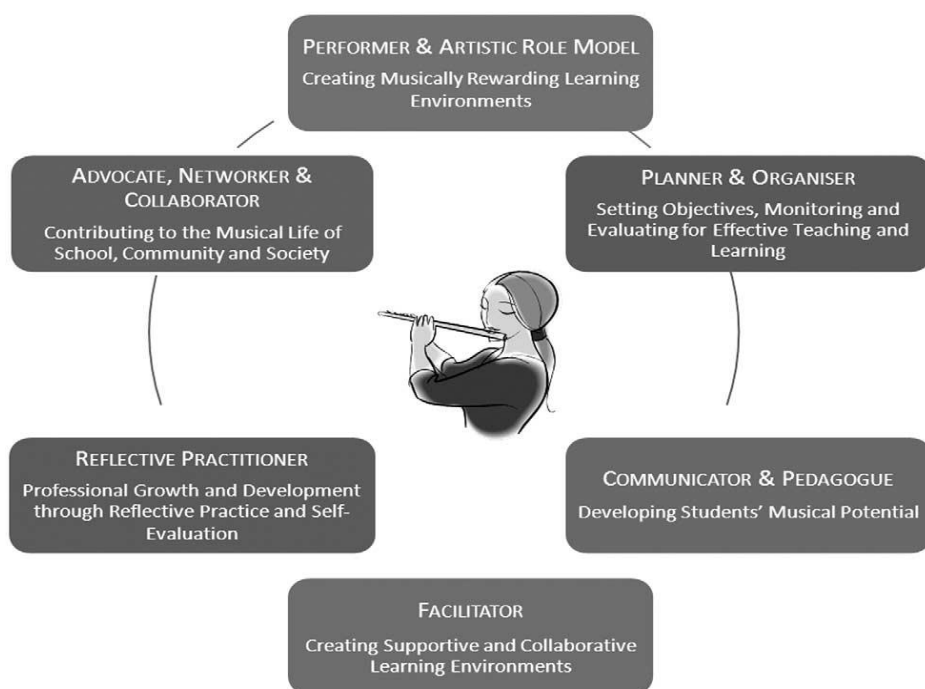
Figure 1.1: INSTRUMENTAL AND VOCAL TEACHER ROLES (EUROPEAN ASSOCIATION OF CONSERVATOIRES (AEC), 2010, P.43)

Lennon and Reed (2012, p.292) have discussed the roles of instrumental teachers in reference to the statement made and model illustrated by the European Association of Conservatoires (2010, pp.42-43) and said:

> *"Instrumental/vocal teachers are being required to take on new roles as they engage in various types of collaborative work as mentors, co-ordinators, facilitators, advisers, directors and music leaders as well as 'teachers' in the traditional sense of the term. They are being called upon to act as advocates, networkers, project managers, and developers. These changing roles and contexts make different kinds of demands on teachers and, in addition to the traditional musical and pedagogical skills associated with instrumental/vocal teaching, new skills, knowledge and understanding are required" (Lennon and Reed, 2012, p.292).*

The Associated Board of Conservatoires continue to update their intended learning outcomes for students, and *"there still remains a very strong emphasis on technical*

and interpretative performance skills in this sector" (Palmer and Baker, 2021, p.20), demonstrating a gap between scholarly and institutional intentions and actual practice. The role of the instrumental teacher has evolved *"beyond assessment and lesson planning, to also fostering the attitudes and mind-sets that underpin student learning, such as motivation and conceptions of learning"* (Coutts, 2018, p.121). However, despite attempts to define the role of teachers, definitions of their roles are still said to be unclear, impacting the formation of the most beneficial professional development initiatives for teachers (Fletcher et al., 2020).

For those within Western classical music, the advancement of technical and musical facility and on-stage performance expertise are life-long endeavours (Mitchell, 2018) so as to maintain and enhance professional musical performing standards. Despite a recognition that the expertise of performers and teachers requires different knowledge and skills (Carey and Grant, 2014), traditionally, performer-teachers, also called applied teachers and artist-teachers (Parkes, 2010), have accumulated their teaching skills through cyclical experiential knowledge learnt from their former teacher or teachers (Carlsen, 2019; Yeh, 2018; Burwell et al., 2017; Daniel and Parkes, 2017; Haddon, 2009; Gaunt, 2008), learning to teach through the act of teaching itself (Carey and Grant, 2014), and relating their instructions to their own performing experiences (Duffy and Healey, 2013). Teacher experience differs from one individual to the next. For example, unique experiential knowledge (Pacheco-Costa, 2019) as well as *"differing teaching and learning personalities"* (de Bruin, 2018, p.11). On learning teaching methods through experience, Carey et al. (2013b, p.149) wrote:

> *"Disciplinary or artistic expertise were a necessary, but no longer a sufficient, condition for being salaried as a university teacher. For this reason, the case for arguing the quality of pedagogical practices in the conservatoire could no longer rely on the untested but widely held assumption that a great performer – the 'maestro performer' – would be ipso facto the maestro teacher"* (Carey et al., 2013b, p.149).

Furthermore, changes in pedagogical methods that can be perceived by conservatoire leaders to be the responsibility of the performer-teachers may lead to

challenges as instrumental teachers' expertise tends to be primarily performance related (Rumiantsev et al., 2020) and teachers may not know where to look for relevant and quality information that is directly applicable to their practices.

Many performance students go on to teach while balancing their performing careers (Palmer and Baker, 2021; Carey and Coutts, 2019), *"despite many higher education students' plans to become full-time performers"* (Parkes and Daniel, 2013, p.410). Only a small proportion of conservatoire alumni go on to obtain performing positions (Rumiantsev et al., 2020). On motivations impacting decisions to teach and perform in higher education, Parkes and Daniel (2013) surveyed 173 music teachers on their motivations to teach and perform in higher music education, and found that *"participants held significantly greater expectancy beliefs about teaching than performing, and significantly higher intrinsic interest value beliefs about performing than about teaching"* (Parkes and Danie, 2013, p.397). In relation to feedback, Parkes and Daniel (2013) concluded that the one-to-one learning context should pay greater attention to the development of students' teaching skills among higher education music students who are beginner instrumental teachers (Parkes and Daniel, 2013).

Traditions within the master-apprentice setting hold norms about performer-teachers that *"serve to disguise and perpetuate assumptions, attitudes and practices in music studio teaching"* (Burwell et al., 2017, p.2). For example, it is commonly assumed that all music teachers are representative examples of professional musicianship with a high level of expertise (Burwell, 2012). However, *"although practical expertise does not consist in the application of theory, we cannot sensibly assume that the expert performer has no theory about her own skill"* (Burwell, 2010, p.16). Therefore, teachers have the potential to *"deliver their musical expertise using pedagogically relevant methods that will help them to have effective mastery and control over the process of learning"* (Westerlund, 2006, p.119).

That teachers know best is a common assumption and ties into the belief that skilful performers are, by proxy, skilful teachers (Triantafyllaki, 2010). Teachers' authority is accepted in one-to-one lessons and even sought after by some students (Burwell, 2010) and *"conservatoires and individual teachers alike thrive on reputations as*

facilitators and enablers" (Palmer and Baker, 2021, p.20). However, it is not always the case that great performers are great teachers (Carey et al., 2013b; Parkes and Daniel, 2013; Persson, 1996) as the skills of a performer differ from that of a teacher (Williamson et al., 2019). Without formal teacher development *"applied music teaching tends to rely largely on self-devised strategies, common sense and tradition"* (Persson, 1996, p.25), also termed *"tacit intuitive knowledge"* by Triantafyllaki (2010, p.72), within which feedback methods are frequently learnt by developing teaching practice while teaching (Daniel and Parkes, 2017, p.40).

The development of teaching skills through professional development initiatives within conservatoires are encouraged and funded, but remain not obligatory in some institutions (Williamson et al., 2019; Burwell, 2010), or lacking completely in others (Parkes and Daniel, 2016). Even though scholars such as Carey and Coutts (2019) have shown that professional development can increase teachers' confidence and teaching capabilities, and such initiatives are strongly recommended by higher music education researchers, Williamson et al. (2019, p.632) has said:

> *"Contemporary music performance teachers are rarely offered opportunities for professional learning or structured feedback within the one-to-one teaching context. As such, many performer-teachers of contemporary music in the tertiary sector have little to no structured means by which to further develop their teaching practice".*

There exists little pressure on performer-teachers in music to obtain official teaching certifications (Triantafyllaki, 2010; Young et al., 2003) and the capabilities of one-to-one music teachers can be presumed (Burwell et al., 2017). This is especially surprising in comparison to the compulsory training and accreditation required for an individual to be permitted to teach in any general education classroom (Daniel and Parkes, 2017). Having a teaching qualification is not a sure guarantee that constructive learning and teaching will take place (Daniel and Parkes, 2017), but without formal training music teachers can *"raise the chances that they naturally default to those pedagogical methods and approaches by which they themselves were taught"* (Carey and Grant, 2014, p.43), which may risk incompatibility when

faced with a variety of student needs. Furthermore, there exists cynicism amongst some performer-teachers about academic literature and learning theory that can aid teaching knowledge, and together with traditions to teach as they were taught, this *"tends to preserve the tradition without further reflection"* (Carlsen, 2019, p.93). There exist tensions between the changing demands of higher education and master-apprentice traditions that "*risk creating a perception of a fragmented education"* (Moberg, 2018, p.53). Though conceptualisations of learning are evolving, the master-apprentice tradition is still very much active within one-to-one practice today, a tradition that Holmgren's (2020, p.123) participants described as *"old-fashioned and inappropriate in higher education"*.

There is an increasing awareness that performer students would likely benefit from the formal learning of teaching skills. For example, Shaw (2021) found that 96% of 31 students at the Royal Birmingham Conservatoire who undertook a 'Further Pedagogy' module in their final year, believed that the course helped them prepare to teach. Shaw (2021) argued that the module increased student chances of teaching employability.

In order to source the most effective knowledge and strategies to apply to professional development initiatives, the one-to-one context in higher music education requires further investigation. Only recently have conservatoire institutions included any kind of systematic monitoring or assessment of teaching (Creech, 2012). There exists an *"urgent need for a rigorous, evidenced-based way to characterise related pedagogical practices"* (Carey et al., 2013b, p.148) in order to aid the development of students and teachers in one-to-one lessons. Knowing more about the subject matter verbally communicated in lessons would be beneficial to both researchers and practitioners (Carey et al., 2017; Carey et al., 2013b) in order to further reduce discrepancies between academic research and practice (Foletto, 2019).

The need for exploratory research about pedagogical practices in one-to-one vocal and instrumental lessons was highlighted by (and not limited to) Carey et al (2013a) and Foletto (2019), and this is the overarching research gap addressed by this thesis.

On the quest for understanding more about one-to-one instrumental pedagogy and providing useful knowledge to a field where such evidence is lacking, the purpose of this thesis is to evidence the subject matter and intentions related to verbal feedback in the one-to-one vocal and instrumental lesson context in conservatories.

1.3.3 SUBJECT MATTER OF VERBAL FEEDBACK EXPERIENCED IN ONE-TO-ONE VOCAL AND INSTRUMENTAL LESSONS IN UK CONSERVATOIRES

Further underpinning the need for more research in this context are that most studies in higher music education refer to the importance and significance of feedback in one-to-one lessons on learning and development, but very few specifically focus on evidencing the feedback subject matter that take place and intentions related to verbal feedback in vocal and instrumental lessons. For the most part, subject matter and intentions of verbal feedback have been referred to or evidenced within research that has broader or different research foci. For example, research has explored styles of interpersonal behaviour that characterise communication in lessons (de Bruin, 2018; Burwell, 2018; Foletto, 2018; Carey et al., 2013a), interactions (Burwell, 2020; Meissner and Timmers, 2020; Zhukov, 2012a), and perceptions and beliefs that impact learning (Bonneville-Roussy et al., 2020; Yeh, 2018; Gaunt, 2011). Others have considered the impact of feedback (Burwell, 2017), perceived roles of mentors and apprentices (Lennon and Reed, 2012), teaching strategies (Williamson et al., 2019; Bennett and Rowley, 2019; Carey et al., 2018) and communication preferences (Duffy and Healey, 2018). The large majority of the studies in higher music education cited in this thesis have come from studies with broader or different research attentions, demonstrating a need for further research in the field with a primary focus on evidencing verbal feedback subject matter and intentions.

Scholars that focus specifically on the content of instrumental lessons include McPhee (2011) and James et al. (2010) who focused on expression and creativity, and Zhukov (2008) who explored the content of lessons. Though useful, the musician-reader is left feeling as though these subject matter categories may not represent the depth and breadth of feedback subject matter that can be experienced by

performing musicians in one-to-one lessons. For example, Zhukov's (2008) lesson content categories were pitch, rhythm, tempo, dynamics, expression, articulation, technique, structure, recordings, repertoire and library. Zhukov's method was observation, with twenty-four hour long lessons that were video recorded and analysed. Though Zhukov (2008, p.13) hoped that the absence of the researcher would *"minimise the 'observer' effect"*, the presence of the camera would likely impact the natural and uninhibited behaviour of the teachers and the students in a context that is normally private in nature, and, ethically, the participants must be aware that the camera is recording their interactions for research purposes.

Furthermore, in comparison to the plethora of studies cited in this thesis that have broader or different research attentions (i.e. not directly about verbal feedback subject matter or intentions), many scholars recommend that research should concentrate on evidencing what takes place in vocal and instrumental lessons, yet so few studies actually focus on the in-depth exploration of verbal feedback intentions and subject matter typologies. This gap in knowledge is apparent within the field of higher music education that researchers need to pay attention to. This is the objective of this thesis, and the selected methodology of interviews (detailed in Chapter 3, Methodology) was chosen with the purpose of learning more about verbal feedback in the one-to-one vocal and instrumental context in higher music education. Interviews about past experiences in the one-to-one context avoid potential researcher caused inhibiting factors during the lessons themselves that can impact natural behaviour, such as researcher presence or recording equipment that are required by lesson observations.

Scholars who have highlighted the need for research on vocal and instrumental lessons continue to make calls for further research into the practices that take place in one-to-one lessons (e.g. Holmgren, 2020). On the need for studies exploring one-to-one pedagogical practices, Rumiantsev et al. (2020, p.11) wrote:

> *"Intervention studies might be expanded with other types of research with a focus on pedagogy, teaching approaches, learning styles, reflection and feedback in conservatoire education. Such research remains necessary for*

building a body of knowledge regarding conservatoire education"
(Rumiantsev et al.,2020, p.11).

That scholars are still making calls for more research in this area, as recently as 2020, adds further weight to the importance of studies that focus directly on verbal feedback subject matter in lessons. Additionally, though some verbal feedback subject matter has been previously acknowledged within higher music education literature, evidence specifically revealing the subject matter can lack detail with regards to the breadth and depth of subjects that can take place. Much of the subject matter has been evidenced from a surface level, overlooking important granular information within each category.

So as to elucidate subject matter that vocalists and instrumentalists have experienced in lessons, the following research question addressed the research gap:

Research question one: what subject matter of verbal feedback has been experienced in one-to-one vocal and instrumental lessons in UK conservatoires?

1.3.4 INTENTIONS OF VERBAL FEEDBACK IN VOCAL AND INSTRUMENTAL LESSONS

For verbal feedback to be beneficial to students, it should be connected to tasks and desired outcomes (Sadler, 1989). Learning intentions are therefore strongly connected with consequential outcomes (Renshaw, 2009). Though scholars identify many intended outcomes of verbal feedback as recommended aspects of their research (identified in detail in the literature review), in the field of higher music education literature it remains relatively unclear what students and teachers actually envision for verbal feedback in the one-to-one vocal and instrumental lessons context. Consequently, it is unclear whether desired outcomes and actual outcomes correspond or differ. These *"predication-outcome associations"* (Cox, 2019, p.v) are important to the success of the student-teacher relationship in one-to-one lessons (Hays, 2013).

The need for explicitly stated aims has been noted by scholars in higher music education including Hallam and Bautista (2018), Lennon and Reed (2012), Karlsson and Juslin (2008) and Nerland (2007). However, teachers are not always aware that they have different goals to their students (Burwell, 2017; Johansson, 2012; Koopman et al., 2007), and aims and intentions are not always made clear in lessons (Koopman et al., 2007) suggesting that there can be differences between what teachers aim to achieve, what students hope to achieve, and what actually takes place in practice. Knowing more about envisioned practices in relation to consequential outcomes can provide important insights into the effectiveness of teaching practices in one-to-one vocal and instrumental lessons that set a foundation for further testing. For example, whether students and teachers have the skills to form shared feedback intentions, and whether they have the abilities to carry out intended verbal feedback in practice. In order to know whether there exists conflict between feedback intentions and abilities to put intentions into practice, or whether students and teachers are effectively articulating their intentions through relevant verbal feedback, in-depth qualitative study needs to take place to identify what students and teachers intend of verbal feedback in the one-to-one vocal and instrumental context.

This thesis provides a base of qualitative evidence that future research can build upon (such as quantitative testing). The need to know more about student and teacher intentions of verbal feedback in the one to one context adds to a growing body of knowledge, and represents a gap in current empirical knowledge within the field of higher music education that lead to the formation of research questions two and three:

Research Question 2: what are students' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

Research Question 3: what are teachers' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

1.4 RESEARCH APPROACH

The philosophical underpinning of this research is in the interpretivist paradigm (Tuli, 2010, p.100) with subjectivist epistemological assumptions (Scotland, 2012), a social-constructivist ontology (Robson, 2002), and phenomenological methodology (Kivunja and Kuyini, 2017). For detailed explanation of the philosophical underpinning see Chapter 3 'Methodology', section 3.3 'Philosophical Underpinning'. The qualitative exploratory research design involved in-depth, semi-structured, one-to-one interviews with twenty-one professional classical musicians between the ages of 22 and 75 who were all performers and teachers. Interviews were thematically analysed using data management software NVivo 12. Meaning and interpretations were checked through a process of intercoder reliability.

1.5 LIMITATIONS AND FUTURE RESEARCH

The limitations recognised are related to participant recall and breadth of sample. However, recommendations for future research address these limitations in the following ways. Further qualitative research is required, looking at cultural diversity and different teaching practices. Longitudinal observational research may help to address the potential problem of recall as the one-to-one lesson can be observed in real time. Qualitative research requires small in-depth samples, which this thesis offers. Future research can replicate this methodology or quantitatively test the results across wider populations. See Chapter 6, Conclusions, section 6.5 'Study Limitations' where these issues are discussed in more depth.

1.6 CONTRIBUTION

The evidence details the subject matter of verbal feedback and student and teacher intentions related to verbal feedback in the one-to-one vocal and instrumental context in higher music education. Accordingly, the contributions of this thesis are: (1) The development of a typology of verbal feedback subject matter recollected to have taken place in the context of one-to-one instrumental lessons in higher music education; (2) Identification of student and teacher intentions related to verbal

feedback and the development of typologies that underpin feedback; (3) Eleven overarching concluding insights that contribute to what is known about verbal feedback in this context; (4) A theoretically grounded framework for understanding the one-to-one learning process and internal and external influences on feedback intentions and subjects. The framework is based on three theories of learning: Biggs' (2003) Constructive Alignment Model, Argyris and Schön's (1978) Single and Double Loop Learning Theory and Illeris' (2009) Theory of Learning. (5) Potential implications for institutional policy concerned with learning and teaching, and (6) an evidence-base that could underpin continued professional development.

1.7 OUTLINE OF THE THESIS

Chapter two: the literature review begins by defining verbal feedback within the context of one-to-one vocal and instrumental lessons. A feedback typology is described and discussed, and the relationship between feedback and theories of learning are demonstrated. The chapter then goes on to review literature on the subject matter and intentions of verbal feedback in higher music education.

Chapter three: the methodology discusses the research philosophy and methodology. This comprises the epistemological and ontological positions of the project, as well as the methodological choices. The strategy and research design are explained, including the phases of research, participant recruitment, the sample, the development of the interview schedule and the three interview stages. This is followed by the details of the data analysis. Research ethics and establishing trustworthiness as an insider to the field are explained.

Chapters four and five: findings and discussion one and two display the actual data in tables. These tables detail the categories, themes and sub-themes with data examples within research question one on the subject matter of verbal feedback experienced (Chapter four) and research questions two and three on the student and teacher intentions related to verbal feedback (Chapter five). The nuances within the quotes and insights are discussed, highlighting evidence that either confirms or

contributes to the existing body of knowledge about verbal feedback subject matter in the field of higher music education.

Chapter six: the conclusions summarise the emergent insights from research questions one, two and three and display the typologies. The evidence is reflected upon from a more overarching perspective through eleven concluding insights and what they could hypothetically mean for feedback practices in one-to-one lessons and future research. Study limitations are acknowledged and directions for future research outlined. The chapter concludes by demonstrating the contributions, potential implications and recommendations in relation to the typologies, pedagogy, theory, feedback policy in institutions and teacher training.

2 LITERATURE REVIEW

2.1 CHAPTER OVERVIEW

The following chapter is a synthesis of literature found within the field of higher music education regarding the one-to-one learning context and the role, subject matter and intentions of verbal feedback. There are some additions from the field of education, mainly in section 2.4.4 'Verbal Feedback and Learning Theories' in this chapter, within which verbal feedback is explained in relation to learning theory in education.

The chapter begins by defining verbal feedback within the context of one-to-one instrumental lessons, feedback is described and discussed, and the relationship between feedback and theories of learning are demonstrated. The chapter then goes on to detail evidence concerned with the subject matter of verbal feedback in higher music education. Next, student, teacher and institutional intentions relating to the use of verbal feedback in lessons are discussed, highlighting important factors in relation to feedback intentions that influence the effectiveness of feedback processes, including reflective practice, shared intentions, the role of feedback, self-regulatory skills, and preferences for feedback. A summary reiterates the identified gaps in research that underpinned the formation of the research questions.

2.2 APPROACH TO COLLATION OF LITERATURE

Located literature included journal articles, books, conference papers, reports, and PhD theses. The sources were obtained through searches of Google Scholar, Open Athens, EBSCO, SCONAL (Society of College, National and University Libraries) and the British Library. Sources were drawn from the fields of higher music education and education generally. Sources written in the English language were sought between the years 2000 and 2021 and were screened for relevance to the research focus of this thesis by reading the abstracts, results and conclusions. Key word searches are shown in Table 2.1.

TABLE 2.1: KEY WORD SEARCHES DURING LITERATURE SEARCH

Feedback in one-to-one instrumental lessons
Verbal feedback in music lessons
Feedback and conservatoires
One-to-one instrumental lessons
Subject matter and one-to-one instrumental lessons
Topics and one-to-one instrumental lessons
Lesson content and one-to-one instrumental lessons
Intentions and one-to-one instrumental lessons
Goals and one-to-one instrumental lessons

Once the literature had been collated, I organised and categorised each source in year order so as to effectively catalogue the literature sources. I created literature review tables with headings labelled: reference, usefulness, field/context, summary, methodology, what is relevant to feedback, my belief systems or assumptions, and definitions/explanations of constructs. See Appendix G for an example section of the literature review table. As sources were read and critically analysed, relevant information was added to the review tables. The information in the review tables was then used to write-up the literature review.

2.3 RESEARCH GAPS, AIMS AND QUESTIONS

Table 2.2 on the next page signposts the research focuses, gaps, aims and questions that are explained throughout this literature review.

TABLE 2.2: RESEARCH FOCUS, GAPS, AIMS AND QUESTIONS

Research Focus	Research Gaps	Research Aims	Research Questions
Verbal feedback subject matter in one-to-one vocal and instrumental lessons	Few studies have focused solely on evidencing the subject matter of verbal feedback in one-to-one vocal and instrumental lessons. No comprehensive typology of verbal feedback subject matter that takes place in one-to-one vocal and instrumental lessons. The feedback subject matter that is evidenced focuses on one aspect (such as technique and or musical creativity), or is mentioned alongside other research focuses. The feedback evidenced within studies does not sufficiently represent the breadth and depth of feedback I have experienced in my lifetime in the one-to-one vocal and instrumental lessons context.	Compile a comprehensive typology of verbal feedback subject matter in one place. To evidence the breadth and depth of the feedback experienced by the participants	**RQ 1.** What subject matter of verbal feedback has been experienced in one-to-one vocal and instrumental lessons in UK conservatoires?
Student and teacher intentions in relation to verbal feedback in one-to-one vocal and instrumental lessons	There exist broad conceptualisations of verbal feedback intentions within the higher music education about practices, and academics can advise what should or shouldn't be intended in this context, but granular student and teacher outcome-based and process-based intentions related specifically to verbal feedback within this context remain relatively unknown within current literature in one-to-one higher music education.	Compile a comprehensive typology of student and teacher intentions in relation to verbal feedback in one-to-one vocal and instrumental lessons in one place.	*RQ 2. What are students' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?* *RQ 3. What are teachers' intentions related to verbal*

Research Focus	Research Gaps	Research Aims	Research Questions
	There is a common and long held assumption within the one-to-one student-teacher context that the performer-teacher is in fact a teaching expert (Persson, 1996). This means that there exist assumptions with regards to instrumental teachers' expertise in knowing what goals are best to achieve in lessons, how those goals can be attained, assumptions that a student understands the teacher's goals and knows how to achieve them through feedback from teachers, and that students should unquestionably follow teachers' goals and instructions. Literature suggests that students and teachers can have different intentions related to verbal feedback, but does not sufficiently clarify how. This lack of clarity may have significant impacts on feedback practices and consequential outcomes. There are no comprehensive typologies of student and teacher intentions in relation to verbal feedback that takes place in one-to-one vocal and instrumental lessons in higher music education.		*feedback in one-to-one vocal and instrumental lessons?*

2.4 VERBAL FEEDBACK IN HIGHER MUSIC EDUCATION

In this first section, verbal feedback in the context of one-to-one instrumental lessons in higher music education is defined and explained. This section describes the nature of feedback communication and then goes on to discuss the fragmented feedback typologies that are evidenced within literature, as well as the destructive and constructive impact of verbal feedback. As feedback communication exists within a learning environment, learning theories in the field of education explain theoretical perspectives of the relationship between feedback and learning. This Section (2.4) of this chapter concludes with a summarisation of the key points.

The content of this section draws from sources in higher music education as well as theory and knowledge about the role of feedback in teaching and learning in general education. That it was necessary to draw from the field of education in order to effectively explain and underpin feedback and learning in the one-to-one vocal and instrumental context demonstrates a gap that currently resides within higher music education, most apparently in contrast with theory related to feedback, its relationship to learning, and how well understood this is in higher music education literature. This literature review therefore contributes a collation of knowledge about feedback from the field of education to the field of higher music education.

Within music education, instrumental lessons are a social activity (Schiavio et al, 2019) and feedback is drawn from multimodal and multidimensional interactions (Duffy and Healey, 2013; Shute, 2008; Westerlund, 2006) offered and absorbed interchangeably via verbal and non-verbal feedback (Bremmer and Nijs 2020; Foletto, 2019; Burwell, 2016b; Tolins, 2013). There is growing consideration being paid to student and teacher interactions (Kupers et al., 2017). In particular, research on interaction within one-to-one lessons by authors such as Duffy and Healey (2013), Zhukov (2012a) and Creech and Hallam (2011) who have highlighted the central role of feedback in learning and development.

The expertise of principal study teachers in one-to-one lessons is a prominent source of information used to inform student learning (Rumiantsev et al., 2017; Foletto et

al., 2013). Learning in this context depends on effective communication because feedback can *"provide students the necessary guidance, tools and resources to manage their own learning"* (Carey and Grant, 2014, pp.44–45) so as to learn and develop (Hammond, 2013). Therefore, dialogue is a core component of the educational context (Duffy and Healey, 2018).

Feedback is delivered and internalised by students and teachers to realise learning objectives (Nicol and Macfarlane-Dick, 2006). Dialogue can enable knowledge acquisition and understanding (Meissner and Timmers, 2020; Shute, 2008) about performance tasks and their relation to learning objectives (Nicol and Macfarlane-Dick, 2006). The purpose of such dialogue is to adjust thinking and monitor task-oriented learning (Ericsson et al., 1993). One of the issues in one-to-one learning and teaching in higher music education is that feedback can be varied and variable in its delivery and content, meaning that there are no clearly standardised process-based learning objectives. In comparison to the lack of evidence of task-related objectives in higher music education literature, this makes literature in education stand out by scholars such as Nicol and Macfarlane-Dick (2006) who emphasise the need for tasks and objectives to be made explicit through verbal feedback.

For the purposes of this thesis, verbal feedback is defined as *"a way of advising on issues that require further knowledge and offering different strategies to achieving specific goals"* (Hattie and Timperley, 2007, p.81) and *"feedback is information that helps students troubleshoot their own performance and self-correct: that is, it helps students take action to reduce the discrepancy between their intentions and the resulting effects"* (Nicol and Macfarlane-Dick, 2006, p.208).

The rationale of the combined definition in this thesis was to use a more representative characterisation of feedback, widening the lens of consideration of topics and intentions in relation to learning, as well as contributing two definitions of feedback in the field of Education that characterise feedback advocated in and/or takes place in practice in Higher Music Education. Two main factors influenced the decision to combine two definitions of feedback:

1. The issues of consistency and assumptions of understanding of definitions of feedback.

2. The broad and multi-faceted topics of learning amalgamated with feedback.

Firstly, there is an issue concerning the consistency of definitions and fragmented feedback typology within Higher Music Education literature (see Chapter 2, section 2.4.2 'Fragmented Feedback Typology'). This issue spans across terminology related to feedback. For example, current Music Education literature strongly advocates towards the development student self-regulation through feedback (see Chapter 2 section 2.6.3 'Feedback Intentions and Self-regulation'). However, there exists *"inconsistency in the use of terms and conceptual imprecision found across publications"* (Baltazar and Saarikallio, 2016, p. 1500). Definitions and conceptualisations of feedback that encompassed the central aspects of learning can be used loosely in Music, often with assumption about reader understanding. This is explained fully in Chapter 2, section 2.4.2 'Fragmented Feedback Typology'.

Secondly, the literature review demonstrated that across fields, human learning topics are broad and multi-faceted. Feedback in music vocal instrumental lessons does not typically solely relate to musical and technical learning, and this broader definition of feedback takes account of topics of feedback that are not necessarily directly related to performance skills, but are important for effective learning. Therefore, with the view to better understand feedback and learning in the one-to-one-vocal and instrumental context, two definitions from the field of Education account for the range feedback advocated for and evidenced in Higher Music Education literature, as well as lesser evidenced topics and intentions that take place in practice, such as those that detailed in the findings of this study.

Additionally, within assessment in Music there are absolute definitions of stage of feedback (such as summative and formative feedback), the two-way flow of communication (such as collaborative, dialogic, reciprocal), the one way flow of communication (such as instruction, corrective, transfer and teacher-led). However,

there are few definitions regarding the content of feedback other than descriptions of praise, encouragement or critique, and these descriptions do not provide enough information about learning topics and intentions. This thesis focuses on the content and intentions of feedback rather than stage of feedback. See chapter 2, section 2.4.2, Table 2.3 for definitions of formative and summative feedback.

It is feedback that establishes lesson atmosphere, expectations, and social dynamics (Careless, 2013b). Feedback information can be drawn from various sources and experiences within conservatoires including within orchestra, chamber groups, peers and performances. Within lessons, non-verbal feedback comes from demonstration (Hammond, 2013; Parkes and Wexler, 2012; Hyry-Beihammer, 2010), imitation (Marisi, 2019; Burwell, 2012), hand gestures (Westerlund, 2006), facial expressions (Hammond, 2013), and touch (Bremmer and Nijs, 2020). Both verbal and non-verbal feedback information is used to make assessments of situations or tasks in advanced instrumental lessons (Ivaldi, 2019). Ivaldi (2010, p.21) argues that though non-verbal assessment of student performance is essential, *"learning is still very much taking place within the dialogue, and therefore, these assessments appear to be the most useful in terms of extending pedagogical interaction"*.

Feedback is delivered using *"a teacher's 'repertoire' of strategies"* (Creech, 2012, p.405) by means of an array of technical terminology that provides details about acquiring skills (Duffy and Healey, 2013; Lennon and Reed, 2012). Thus, teachers require the capability to clearly and effectively articulate verbally aspects of performance skills (Foletto et al., 2013; Burwell, 2010). Teachers also require:

> *"The ability to deal with the complexities of multiple judgments and deep understandings of the subject matter to be ready to provide feedback about tasks or the relationships between ideas, willingness to encourage self-regulation, and having exquisite timing to provide feedback before frustration takes over" (Hattie and Timperley, 2007, p.103).*

As students advance in their learning, and progress through stages of development, (Mills and Smith, 2003) the nature of the student-teacher relationship and the

feedback that takes place can change (Blackwell, 2020a; Hallam and Bautista, 2018). For example, Hallam and Bautista (2018) argue that beginners tend to receive instruction, those that are at an intermediate level receive and are required to negotiate more interpretive aspects of feedback, and more advanced players receive feedback that recognises individual aspects of identity as a player. In even more detail, Mitchell (2018, p.16) identified seven key aspects and stages of twenty-first century music learning:

> *"1) Diverse types of undergraduate learners.*
>
> *2) Teaching traditional classical repertoire and skills to contemporary music students.*
>
> *3) Transitioning undergraduates through pre-service teaching into the workforce.*
>
> *4) Supervisory pedagogy for creative work higher degree research models.*
>
> *5) Upskilling established teachers in musical practice and pedagogy.*
>
> *6) Professional development for adult community musicians.*
>
> *7) Disseminating learning back into music and teacher education".*

Recognising that stages may require differing types of feedback, the purpose of feedback in lessons should be driven by student developmental needs at the time of an interaction, as well as taking into consideration individual personality dispositions and interpersonal skills (Hays, 2013).

Feedback is a core component of students gaining confidence in their musical work and ability (Gaunt, 2008; Burt and Mills, 2006). In educational psychology, Green and Miller (1996) argued that feedback influences how individuals perceive their own ability, and Dweck (2007) added that formative feedback (vs. summative feedback) can positively impact the student mind-set. Students need and seek feedback that facilitates the formation of self-regulation such as self-evaluation (Çakir et al., 2016; Nicol and Macfarlane-Dick, 2006), confidence (Gaunt, 2008) and wellbeing (Ascenso and Perkins, 2013), all of which impact how students become agents in their own learning - also termed self-regulation (Ritchie and Williamon, 2010).

Feedback can impact short and longer-term learning (Mulliner and Tucker, 2017) and is a means by which students can take responsibility for their learning and engagement (McPhail, 2010). All students ideally develop skills of self-regulation (Çakir et al., 2016) that facilitate life-long learning (Renshaw, 2009). Lack of feedback from teachers can be challenging and constrain the development of these self-regulatory skills (Ascenso and Perkins, 2013). Hattie and Timperley (2007) noted the connection between feedback and the development of self-regulatory skills.

By using feedback, teachers assist students towards becoming active agents in their own learning (Carey and Grant, 2014). Agency is a central concept within self-regulation (Renshaw, 2009; Meissner and Timmers, 2020) and student-centred learning (Nicol and Macfarlane-Dick, 2006). Hattie (2009, p.25) undertook a meta-analysis of the factors that contribute to student learning in education generally and concluded that *"the more the student becomes the teacher and the more the teacher becomes the learner, then the more successful the outcomes"* bringing together student and teacher learning for the best learning results. Master-apprentice feedback traditions in the one-to-one instrumental learning context are often associated with hierarchical power dynamics and directive teaching (Hasikou, 2020). Whereas more contemporary views of effective learning comprise student agency and reciprocal and collaborative power interaction (Schiavio et al., 2019).

How effective feedback is in supporting a student's learning depends on how it is delivered and how it is regulated by the receiver (Hattie and Timperley, 2007) and both should be considered (Mulliner and Tucker, 2017). That feedback tends to be discussed in relation to student needs (Nicol and Macfarlane-Dick, 2006) strongly suggests that verbal feedback from the student to the teacher is as equally important as from the teacher to the student. Lee and Leung (2020) found three fundamental student psychological needs that should be met through feedback in lessons: autonomy, relatedness and competency.

Just like Hattie (2009) in education, scholars in higher music education such as Hasikou (2020) argued that practitioners should consider and implement a blend of traditional and contemporary educational methods. But even so, teacher-led

interactions remain predominant in lessons, found by authors such as Kupers et al. (2017), Yeh, (2014), Gaunt (2008) and Daniel (2006) as the governing transmission of knowledge and lesson activities. For example, Gaunt (2008, p.239) found that lessons *"often seemed to leave relatively little space for the student's own voice and ownership of the learning process"* and only one out of twenty teacher participants asked a student for feedback about the lesson. This suggests that feedback from the student to the teacher, about particular aspects of performance or self-evaluations students have formed, can take place much less. In education, more generally, Mulliner and Tucker (2017) noted that student participants expressed that they *"did not feel that they were actually encouraged to discuss their feedback face-to-face"* (Mulliner and Tucker, 2017, p.283). In music, West and Rostvall (2003, p.16) found that *"the teacher controlled the interaction, while students' attempts to take any initiative were ignored or questioned in a manner that was not anticipated"*. Correspondingly, Ivaldi (2019, pp.23-24) found that:

> *"The teacher does most of the talking in the lessons, and that the types of assessments that are made are key to ensuring whether the interaction is opened up to the student or not. More often, students respond using acknowledgement tokens, showing little evidence of challenging or questioning the authoritative discourses" (Ivaldi, 2019, pp.23-24).*

Even as recent as 2020 Holmgren (2020, p.122) found a discrepancy between intentions by researchers and practitioners and what actually takes place in practice:

> *"The teachers in my study tended to state that they thought the master–apprentice model was outdated, yet they did not actively help the students to break free from this convention…Thus, there seems to be a discrepancy between what is said and what is done" (Holmgren, 2020, p.122).*

2.4.1 THE NATURE OF FEEDBACK COMMUNICATION

Some research has focused on the manner in which feedback has been communicated between student and teacher, making efforts to characterise the

'nature' of feedback communication (Hersey 2019; Carey et al. 2013a; Parkes and Wrexler, 2012; Papageorgi et al., 2009; Karlsson and Juslin, 2008; Duke and Simmons, 2006).

Communication styles in lessons have been described as: instructional (Stanley, 2018; Duke and Simmons, 2006), dialogic (Burwell, 2020; Meissner and Timmers, 2020) and reciprocal (Creech 2012). Authors such as Daniel and Parkes (2019) and Carey and Grant (2016) noted critical questions raised within empirical research concerned with teacher-led approaches, highlighting that directive teaching can promote students' over-reliance on teachers (Carey et al. 2018) and that students may imitate the teaching practices they have experienced in their own teaching (Daniel and Parkes, 2015). One-way communication from teacher to student (Foletto 2018), is a characteristic of 'teacher-led' approaches (Kupers et al., 2017). A move towards more 'student-centred' approaches (Sadler, 2012; Nicol and Macfarlane-Dick 2006) re-imagines the role of the student as an active learner who takes responsibility for the management of their learning (Parkes and Daniel, 2016; Lea et al., 2003).

Despite increasing interest in reflective-collaboration within student-centred learning, teacher-led approaches continue to dominate instrumental lessons (Foletto, 2018; Carey et al., 2018; Burwell, 2018; Gaunt, 2008) suggesting a theory-practice gap. In recent years, conceptualisations of teaching instruction have further moved from being perceived as primarily teacher-led towards a more fluid combination of instruction, collaboration and reflection, suggested by scholars such as Schiavio et al. (2019) and de Bruin (2018). This view incorporates a multidimensional view of learning with both students and teachers seen as active learners in the one-to-one context. For example, de Bruin (2018, p.11) found:

> *"The participants in this study revealed effective behaviours that made instruction interactive, creative and collectively organized. The teachers implemented a balance between freedom and flexible structures, combining both an improvisatory 'feel' and specific design into their dialogic interplay. The teachers asserted a culture of expert practice through diverse dialogic*

interactions that contributed to the growing interpersonal learning relationship. This varied dialogic interplay of instructive, conservatory and enabling discourse offers teachers in the one-to-one studio significant teaching strategies. It highlights the need for teachers to consider how they maximize the impact of their dialogue in the lesson, themselves developing a metacognitive awareness of the learning functions of talk and an appreciation of its potential value as a cultural and psychological teaching tool. Teachers' understanding of differing levels of dialogic focus can facilitate a richer learning and teaching experience, and one that allows the student to reflect and articulate on their learning more lucidly" (de Bruin, 2018, p.11).

Within current higher music education literature, students are seen as having a more responsible role as *"active participants with agency over their learning processes"* (Carey et al., 2018, p.399). However:

"Conservatoires, and more specifically one-to-one instrumental and vocal tuition, have been slower to respond to this shift…Ongoing evaluation of this model is therefore required in order to ensure the approach to one-to-one tuition best meets the needs of students" (Carey et al., 2018, p.399).

Differences in empirical understanding and actual practice have been noted by Nicol and Macfarlane-Dick, (2006 p.200) in the field of education who stated that *"despite the shift in conceptions of teaching and learning, a parallel shift in relation to formative assessment and feedback has been slower to emerge"*.

Sadler (2012) discussed the training of new teachers and argued that making teachers more aware of student-centred models is not sufficient and that teachers need support on two levels. Firstly *"at a conceptual level, incorporating a theoretical understanding of how students learn in order to improve pedagogical practices"* (Sadler 2012, p.743), and secondly, *"how to understand better the subject from students' standpoint"* (Sadler 2012, p.743).

Student-centred approaches require teachers to be flexible in their adaptions of feedback according to student needs at the time of interaction (Kupers et al., 2017), a competency that Sawyer (2004) has termed 'disciplined improvisation' in which teachers are flexible in the ways that they achieve the blend of feedback content, methods and student needs. Kupers et al. (2017) said *"disciplined improvisation is the core of the practice of high-level, experienced teachers"* (Kupers et al., 2017, p.161). This suggests that teaching content requires fluid adjustment between teacher-led and student-centred approaches, according to the needs of individual students. However, this can be challenging when each student-teacher dyad differs according to the variety of life experience and backgrounds, teaching methods, and teachers' own individual styles (Hays, 2013), which may be beneficial for some students and less so for others. Consequently, Hays (2013, p.35) has recommended that professional development initiatives *"should also focus on increasing knowledge and skills in the areas of communication and pedagogy, where there are increased benefits and outcomes for the individuals and the institution"*.

2.4.2 FRAGMENTED FEEDBACK TYPOLOGY

Establishing a typology of feedback is complex because of the variety of feedback conceptualisations within education and music education literature. Consequently, characterising feedback is notoriously challenging (Parkes and Daniel, 2013). Constructs that authors use to describe how feedback is communicated between individuals include collaborative (Riordan and Loacker, 2009), dialogic (de Bruin 2018; Careless, 2013b), reciprocal (Creech, 2012) and transformative pedagogy (Carey and Grant, 2016), all of which embrace a two-way style of communication between mentors and their apprentices. Other constructs describe how feedback is delivered from teachers towards students, such as instructional (Foletto, 2018), corrective (Moret-Tatay et al., 2016), transfer pedagogy (Carey and Grant, 2014) and teacher-led (Gaunt, 2008), emphasising a one-directional flow of information from teacher to student. Others describe the stage and focus of feedback such as: formative (Shute, 2008) and summative feedback (Parkes, 2010). Other conceptualisations provide deeper insight into the information contained within feedback such as praise (Dweck, 2007), encouragement (Carey et al., 2017) and

reflection (Schön, 2013). Lastly, scaffolding (Kupers et al., 2017) is a concept that has become more widespread in music education and depicts ways that students can be supported by teachers.

TABLE 2.3: CHARACTERISATION ON FEEDBACK, FEEDBACK TYPE AND SHORT DESCRIPTIONS

Broader characterisation of feedback type	Feedback Type	Short Description
Two-way flow of communication (behaviour)	Collaborative	*"Sharing ideas about learning and teaching"* (Carey et al., 2016, p.5).
	Dialogic	*"Asking questions about various aspects of the interpretation, playing and practice, and accepting pupils' ideas, allowing them space to explore interpretations and ways of practice, gave these pupils a sense of ownership, which can contribute to the development of self-efficacy and agency"* (Meissner and Timmers, 2020, p.17).
	Reciprocal	*"From a reciprocal perspective, teachers and students of this study "read" each other; their meaning construction aimed to anticipate the reactions of the other person"* (Heikenheimo, 2009, p.312).
	Transformative pedagogy	*"Transformative pedagogy is characterised by a student-oriented approach to learning, where process is emphasised over outcome, and where the teacher remains responsive and adaptable to the distinct needs of each individual learner"* (Carey and Grant, 2016, p.54).
One-way flow of communication (behaviour)	Instructional	*"Teaching methods or instructional strategies can be described as actions used by tutors to facilitate student learning"* (Meissner and Timmers, 2020, p. 2).
	Corrective	"*Correction of error*" (Hallam et al., 2012, p.652).
	Transfer pedagogy	*"Traditional, didactic, teacher-oriented transfer pedagogy"* (Carey and Grant, 2014, p.42).
	Teacher-led	See transfer pedagogy
Stage and focus of feedback	Formative	*"The active monitoring and regulation of a number of different learning processes"* (Nicol and MacFarlane-Dick, 2006, p.199).
	Summative	*"The formal, summative assessment typically occurred at the end of the semester in the form of a performance, called a jury, and was graded by an unspoken global system between expert faculty judges"* (Parkes, 2010, p.102).
Descriptions of feedback content	Praise	*"Praising, which is more likely to involve more global positive appraisal"* (Zhukov, 2012b, p.42)
	Encouragement	*"An important means of enhancing the development of student ownership and engagement*" (McPhail, 2010, p.42).

Table 2.3 shows feedback types with descriptions found within literature. Though understanding various types of feedback and their use in practice is valuable, some of the feedback concepts can be used loosely with the assumption of reader understanding. For example, 'encouragement' is frequently referred to in literature about feedback, but clear and consistent definitions pertaining to the encouragement of what can be unclear. The meaning of encouragement may seem obvious to some, but definitions in practice may vary between individuals. Clarity of definitions and organised applications of concepts in practice could impact if and how educators adopt feedback in practice. Similarly, Holmgren (2020, p.124) wrote:

> *"There also seems to be a need for the development of more precise definitions and terminology, e.g., including what the differences and similarities are between interpretation and imitation, interpretation and practice, interpretation and performance, and expression and emotion"* *(Holmgren, 2020, p.124).*

It also remains unclear whether teachers are consciously aware and understand the use, application and impact of feedback types in practice. Therefore, along with definition clarification, there may be an unclear link between research and practice with regards to teacher understanding, implementation and potential outcomes of particular feedback typology. On this, reviewing literature on feedback in higher education, Joughin (2009) noted that "*the conceptualisation of feedback may be considerably in advance of its application*" (Joughin, 2009, p.24). Researchers can label and identify types of feedback practice, but knowing whether teachers know how to put feedback conceptualisations into practice is more challenging. Putting this into the context of teacher professional development in conservatoires, the transfer of theoretical knowledge about feedback into practice may be slower in disciplines such as music than in education generally as teaching qualifications in music are not a prerequisite to instrumental teaching employment (Daniel and Parkes, 2017; Donald, 2012). Furthermore, even if teachers do read academic articles about feedback, if faced with numerous different types, approaches and models of feedback it could potentially be confusing for an educator to know what would work best and how to implement each type in their teaching practices. This is especially

important as students can have varied developmental needs (Lerman and Borstel, 2003) and feedback should be adjusted accordingly (Ericsson et al., 1993).

2.4.3 CONSTRUCTIVE AND DESTRUCTIVE IMPACT OF FEEDBACK IN ONE-TO-ONE INSTRUMENTAL LESSONS

Feedback in one-to-one lessons are known to have the potential to have constructive and destructive consequential outcomes on student learning (Blackwell et al., 2020). Factors that likely contribute to the subsequent constructive and destructive student learning outcomes detailed by some scholars are that more information is needed about what goes on within the isolated nature of one-to-one lessons (Burwell, 2020; Johansson, 2013), that performer-teachers tend to learn their teaching methods from teaching and performing experiences (Yeh, 2018; Burwell et al., 2017; Daniel and Parkes, 2017; Haddon, 2009; Gaunt, 2008) and that performer-teachers are commonly employed to teach advanced vocal and instrumental students without any formal teaching qualification (Daniel and Parkes 2017; Donald, 2012).

Constructive Impacts of Feedback in One-to-One Vocal and Instrumental Lessons

There are notable constructive impacts and outcomes of one-to-one instrumental lessons. For example, the one-to-one context gives room for feedback to be tailored to individual student's developmental needs (Burwell et al., 2017). Schenk et al. (2020, p.1) found that 'closeness' between student and teacher is a result of "*instrumental compatibility*, *satisfaction*, and *perceived attitude similarities".* Kupers et al., (2017) found that feedback can be adjusted according to student independence and needs for support, though focused on beginner musicians rather than advanced performer-student musicians. Gaunt (2008) reported that some student participants felt that one-to-one lessons reduced the potential for peer competition which meant that they could learn at their own pace. Some of the students saw teachers as *"a source of long-term support, acting as a champion"* (Gaunt, 2009, p.8)*.* An important finding was that *"successful lessons could leave them feeling inspired, empowered and eager to practise; unsuccessful lessons could have the opposite effect"* (Gaunt, 2009, p.9). Daniel's (2008) study investigating

instrumental learning environments found that students perceived four chief advantages of instrumental lessons:

1) The complete attention of the teacher was on the student.

2) The teacher could target student weaknesses.

3) The student and teacher could form a relationship.

4) Technical aptitude could be developed.

The variability of the impact of feedback in lessons has been evidenced by Karlsson and Juslin (2008) whose *"findings presented both positive and negative sides to traditional instrumental teaching"* (Karlsson and Juslin, 2008, p.329). On the positive side, feedback on several performance aspects were considered by teachers simultaneously, and verbal feedback aided student self-confidence and risk-taking through musical expression. On the negative side, feedback was not provided in a systematic way and the authors felt that much of the feedback information could be lost during lessons (Karlsson and Juslin, 2008).

Destructive Impacts of Feedback in One-to-One Vocal and Instrumental Lessons

According to Daniel (2008) perceived disadvantages of one-to-one lessons included a:

> "*Tougher, critical, intense environment; less peer driven incentive to work hard; no context; only one opinion offered; teacher too attached; can't change teachers; slow progress; relationship is stressed; be prepared or teacher's time wasted*; t*ends to focus on soloist ideals*" (Daniel, 2008, p.5).

Haddon (2009) added that traditional roles of the teacher can be conflicted when students evaluate approaches in lessons and can result in tensions between student and teacher. Johansson's (2013, p.290) study revealed that student and teacher intentions and expectations included *"positive insights as well as experiences of tension, difficulties and problems"*. Another example is that destructive criticism can impact student self-efficacy and even lead to students wishing to leave their degree

programmes (Sander, 2020), self-efficacy being a fundamental learning objective advocated by higher music education scholars including Marisi (2019).

Verbal feedback in lessons is a form of communication used to guide and enable students (Presland, 2005) for their future professional musical career. On the role of mentorship in the training of professional Western classical musicians, Hays (2013) wrote *"not all mentor relationships are ideal. Mentorship failures usually are a result of poor communication, personal egos, manipulation, private or non-disclosed agendas, and/or professional jealousy"* (Hays, 2013, p.33) and *"at its worst, it can also be volatile, limiting and damaging* (Hays, 2013, p.35). Soloists in Palmer and Baker's (2021, p.1) study *"also warned of dangers relating to controlling teachers, loss of autonomy, and a need to convey their career realities to students".* Bonneville-Roussy et al. (2020) also found teachers' controlling behaviour to thwart student wellbeing and that teachers can be unaware and not trained to deal with such issues. Rakena et al. (2016) found that student participants did not have much opportunity to direct their own learning. Gaunt (2008; 2011) evidenced hierarchical power dynamics between students and teachers, a dynamic described by Hays (2013) as overwhelming at times. However, Burwell, (2016b) has argued that occurrences of dissonance in one-to-one lessons are said to be more uncommon rather than common.

Teachers therefore have the potential to obstruct student learning and development (Gaunt, 2011) especially if either student or teacher become fixed in patterns of behaviour as found by Creech (2012) such as through habitual feedback approaches (Meissner and Timmers, 2020).

Renshaw (2009) advocated learning that is lifelong. However, Carey (2010) noted that some graduate students were disappointed that the institution didn't offer students *"an idea of future prospects upon completion of their BMus degree"* (Carey, 2010, p.36). On student independent learning skills, teachers can assume that student independent learning skills *"would come from the student, rather than something that could be developed through the tuition"* (Gaunt, 2008, pp.238–239). Long et al (2014) and Johansson (2013) noted that imitation and demonstration can

possibly stifle student creativity and autonomous thinking. High expectations and competition can be perceived by some music students as intimidating, and under such conditions students have described the need to use coping strategies (Creech et al., 2009). Students who have had difficult experiences with teachers have reported anxiety about potential consequences to their personal and professional life (Gaunt, 2009).

What is communicated in instrumental lessons can impact student wellbeing (Ascenso and Perkins, 2013) and students' sensitivity to criticism can impact motivation and performance (Atlas et al., 2004). That feedback is said to impact student wellbeing, motivation and performance, and signifies that what and how feedback is communicated in lessons can have variable impacts and likely has powerful influences on the attainment of learning objectives.

Interactions in lessons are still somewhat under-explored (Burwell, 2020). How feedback is delivered and the meaning within feedback can impact how students respond to the information they are provided (Atlas et al., 2004) and *"although feedback is widely considered essential to learning, its actual influence on learners is variable"* (Watling et al., 2013, p.585). The constructive and destructive potential of lessons has also been acknowledged by Holmes (2017) who referred to the capacity for feedback to impact student resilience, and McPhail (2010) who investigated teachers' self-critique of their pedagogical practices. Teachers' own experiences of feedback in lessons when they were students may have an impact on their teaching beliefs, but Yeh (2014) found that what teachers believe should happen, or what they hope to happen in lessons doesn't necessarily translate into their own feedback practices during lessons.

The prior studies discussed demonstrate that though feedback can have notable constructive outcomes for students, its influence can also be destructive.

2.4.4   Verbal Feedback and Learning Theories

The primary objective of verbal feedback is to communicate information so as to encourage learning (Biggs, 2003). Given that feedback is a core aspect of learning and communication (Joughin, 2009), understanding more about the theorisation of learning can provide valuable insight and foundations that positions feedback practices in one-to-one vocal and instrumental lessons in higher music education within learning processes that are empirically and philosophically grounded within literature in the field of education. Theorists have drawn from the fields of biology, psychology and social science to form theories of learning in education (Illeris, 2009). Pre-existing conceptualisations and theorisations about learning in higher education supports understanding of the roles of feedback within learning processes through explanations of the application, interpretation and purpose of learning. Theory provides a foundation of knowledge that practitioners in wider contexts can draw from so as to make informed pedagogical decisions about learning that have been validated empirically.

The following section discusses theories of learning in the field of education, and the role of feedback within those processes. The learning theories chosen in the following section align with the philosophical underpinning of this thesis. That is, their fundamental assumptions and beliefs about how the world is perceived (Wahyuni, 2012) aligns with this project. They agree that reality (learning) is constructed through interactions with people (social-constructivism) (Robson, 2002) and that reality differs from person to person (interpretivist paradigm) (Scotland, 2012).

i   The Relationship of Feedback to Learning

One-to-one learning scenarios involve the interaction of student and teacher feedback that is communicated verbally and non-verbally (Tolins, 2013; Burwell, 2010). Harmonisation should occur between the content of feedback that varies according to the purpose and objectives of learning (Biggs, 2003). The relationship between verbal feedback and learning is crucial to consider due to *"the centrality of*

feedback to learning and the frequent failure to bring feedback effectively into play as part of teaching and learning processes" (Joughin, 2009, p.24).

The choice of learning theory reveals the researcher's personal beliefs and understandings about the nature of knowledge attainment (Grant and Osanloo, 2014) pertaining to how meaning systems are generated and sustained (Scotland, 2012). In relation to communication in the learning context, the theoretical lens is framed by the idea that communication is socially constructed. This is explained in more detail in Chapter 3 'Methodology', section 3.3, 'Philosophical Underpinning'. The following explains three theoretical conceptualisations of learning by Biggs (2003) and Illeris (2009) and reflective processes within feedback loops by Argyris and Schön's (1978).

ii BIGGS' (2003) CONSTRUCTIVE ALIGNMENT THEORY

Biggs' (2003) Constructive Alignment Theory considers curriculum objectives with teaching instruction (see Figure 2.1). The theory involves the teaching system and the learning system that align when learning is realised. The dotted line in Figure 2.1 separates the two systems. In short, three main stages make up the teaching system: (1) The curriculum objectives and expectations (central column); (2) The teaching and learning activities (left column); and (3) The assessment tasks (right column) (Biggs, 2003). The teacher creates the teaching system, and the learning system is made up of learning activities and consequential outcomes. Consequential outcomes are the ways in which a student responds to the teaching system (Biggs, 2003).

1. Teaching system

| Teaching/learning activities designed to generate elicit desired verbs May be: **Teacher –** controlled **Peer -** controlled **Self-** controlled | **Curriculum objectives** Expressed as *verbs* that students have to enact | **Assessment tasks** evaluate how well the target verbs are deployed in context The highest level verb to be clearly manifested becomes the final grade (A, B, C etc.) |

A
The very best understanding that could be reasonably expected: might contain *verbs* such as hypothesise, apply to 'far' domains

B
Highly satisfactory understanding: might contain verbs such as explain, solve, analyse, compare

C
Quite satisfactory learning, with understanding at a declarative level: verbs such as elaborate, classify, cover topics *a* to *n*

D
Understanding at a level that would warrant a pass: low-level verbs, also inadequate but salvageable higher-level attempts

Learning Outcomes

Learning activities

2. Learning system

FIGURE 2.1: BIGGS, (2003, P.28): THE CONSTRUCTIVE ALIGNMENT MODEL

Biggs' (2003) model is useful in understanding how teaching processes take place within learning environments by observing the connection between objectives, teaching/learning activities, learning outcomes, and assessment/evaluation activities versus consequential learning outcomes. The assessment of tasks are used to make judgements about the student learning (Biggs, 2003). With the view to incorporate Biggs' model into a framework of the process of learning in the context of one-to-one vocal and instrumental lessons (shown in its completion in section 2.7 titled

43

'Chapter Summary, Research Gaps and Research Questions'), the following illustration is an interpretation of the learning process based on Biggs' (2003) conceptualisation of objectives, learning activities and outcomes.

Cyclical process of assessment/evaluation of objectives/strategies/outcomes

Curriculum objectives → Strategies → Learning outcomes
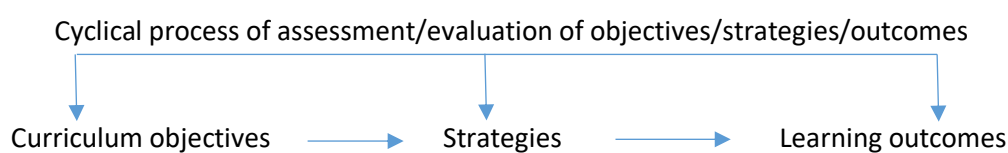
FIGURE 2.2: INTERPRETATION OF BIGGS' (2003) CONSTRUCTIVE ALIGNMENT MODEL INTO A PROCESS OF LEARNING

Within learning contexts, verbal feedback is a crucial component in the understanding of objectives, formation of strategies, and evaluation of the learning process in relation to consequential learning outcomes and Biggs' (2003) framework can aid understanding in music about the learning process at a fundamental level.

In education generally, traditional practices of feedback continue to take place across educational fields and are described by Nicol and Macfarlane-Dick (2006) as primarily teacher-controlled: *"in higher education, formative assessment and feedback are still largely controlled by and seen as the responsibility of teachers; and feedback is still generally conceptualised as a transmission process"* (Nicol and Macfarlane-Dick, 2006, p.200). Though teacher-led systems are useful in understanding traditional lesson activities, more student-led activities are necessary within learning processes to enable students to become independent and active agents in their professional learning (Bennett, 2019; Nicol and MacFarlane-Dick, 2006). Within the one-to-one vocal and instrumental lesson context in conservatoires, there exist overarching outcome-based curriculum objectives regarding the successful delivery of performance exams (Burwell, 2017; Carey et al., 2013a; Gaunt et al., 2012; Parkes, 2010) that have musical and technical criteria. Nevertheless, due to the isolated nature of vocal and instrumental lessons (Foletto, 2018) the one-to-one context in conservatoires offers students and teachers a freedom and flexibility with regards to the setting of objectives and strategies that are used to achieve student learning outcomes with the view to facilitate optimal performance according to each student. This means that what takes place in each one-to-one student-teacher lesson may be

different to the next. Biggs' (2003) model can underpin the learning process in one-to-one vocal and instrumental lessons through understanding of the connections between objectives, strategies, outcomes and assessment, and the points in which verbal feedback can facilitate each aspect of the learning process.

iii   ARGYRIS AND SCHÖN'S (1978) MODEL OF SINGLE AND DOUBLE LOOP LEARNING

Aspects of reflection have been incorporated within conceptions of instruction and learning processes. This means that mentors and their apprentices can acquire knowledge about their learning while in and looking back on their process of learning (Argyris, 2003). This is also termed reflection-in-action and reflection-on-action that is represented within Argyris and Schön's (1978) model of single and double loop learning. Argyris and Schön viewed learning as *"not the accumulation of knowledge but the detection and correction of errors. Errors are mismatches between the intended and the actual results of action"* (Robinson, 2014, p.1) thereby creating the learning loops that reflect on a learning process.
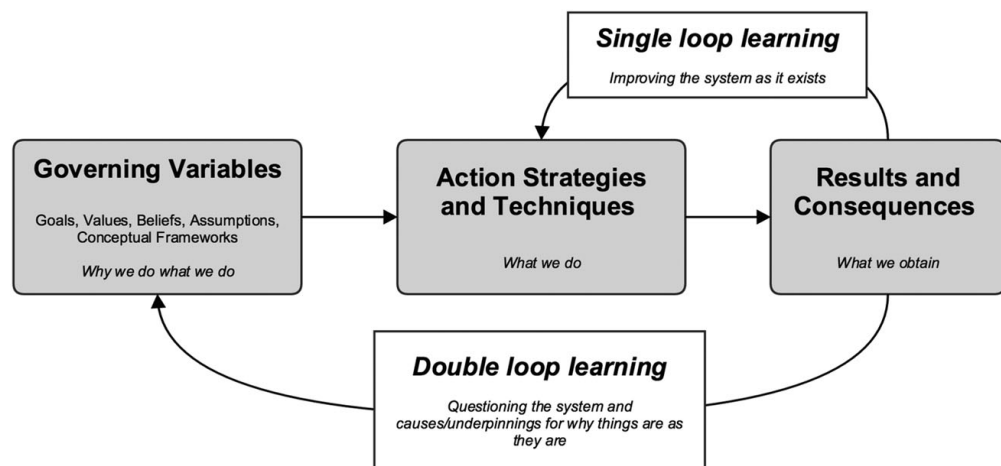
FIGURE 2.3: ARGYRIS AND SCHÖN'S (1978) MODEL OF DOUBLE LOOP LEARNING

Argyris and Schön's (1978) learning model incorporates two reflective loop processes, the single and double loop learning. This theory of reflection in and on learning has been acclaimed by authors such as Renshaw (2009) as essential to lifelong learning in music education. Other music education authors have also argued that reflection is an important aspect of learning processes (Marisi, 2019; Carey et

al., 2018; Gaunt, 2009). Furthermore, students can find it difficult to critically reflect on their learning (Palmer and Baker, 2021). Boud (2000) has said that one of the most forgotten aspects of process-based assessment are student responses to the complete feedback loops and whether the learning activities have been useful or not. Reflective processes within feedback practice should be able to provide students with information about how to improve tasks as well as provide information for the teacher on student progress and whether feedback activities have been useful for their students - a cyclical process of feedback and learning for both the student and the teacher. Verbal feedback can therefore stimulate action based reflection on aspect(s) of the learning process (Robinson, 2014).

Single loop learning represents if and how the outcomes of learning are achieved according to learning strategies used (actions to results), also reflected in Biggs' (2003) constructive alignment model within the assessment and evaluation of objectives, activities and learning outcome. Figure 2.4 displays Argyris and Schön's (1978) single loop into an interpretation of the learning process that could be applied in the context of one-to-one vocal and instrumental lessons.

Single loop Learning

Cyclical process of assessment/evaluation of objectives/strategies/outcomes

Curriculum objectives ⟶ Strategies ⟶ Learning outcomes

FIGURE 2.4: INTERPRETATION OF BIGG'S (2003) CONSTRUCTIVE ALIGNMENT MODEL INTO A LEARNING PROCESS WITH ARGYRIS AND SCHÖN'S (1978) MODEL OF SINGLE LOOP LEARNING

Double loop learning incorporates a further aspect important to consider in the process of learning, reflections about governing variables. Governing variables can differ between individuals and include underlying assumptions. On this, Robinson (2014, p.2) has said:

"The capacity to double loop learn, and thus to question our assumptions about what counts as effective action, is essential if individuals and organizations are to detect and correct errors which are caused, not simply by poor choice of strategy, but by taken-for-granted values and assumptions" (Robinson, 2014, p.2).

Governing variables include our assumptions and core values that are associated with our actions and guide communication (Robinson, 2014). Figure 2.5 displays Argyris and Schön's (1978) single and double loop into an interpretation of the learning process that could be applied in the context of one-to-one vocal and instrumental lessons.
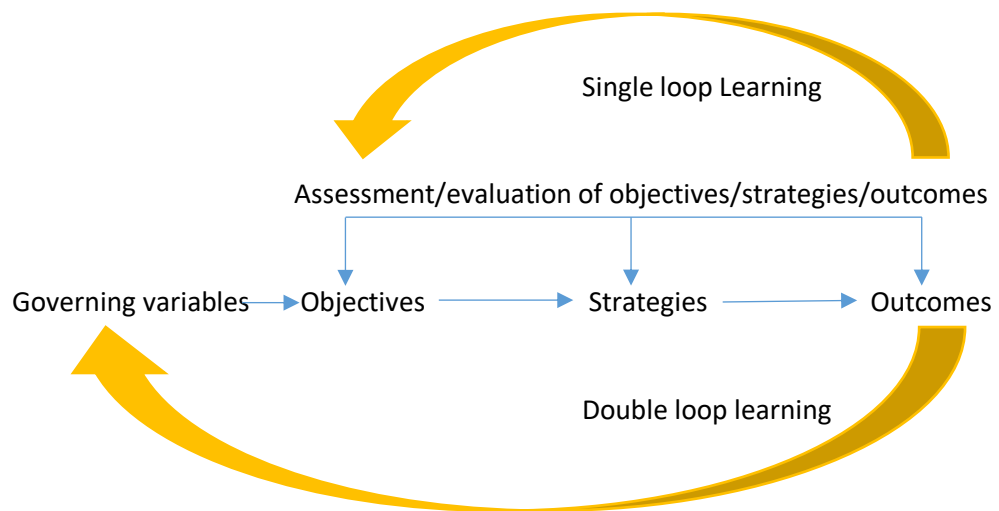
FIGURE 2.5: INTERPRETATION OF BIGGS' (2003) CONSTRUCTIVE ALIGNMENT MODEL INTO A LEARNING PROCESS WITH ARGYRIS AND SCHÖN'S (1978) SINGLE AND DOUBLE LOOP LEARNING

Reflective learning involved in single and double loop learning is therefore *"a theory of action that comprises actions, the governing variables that they satisfy, and the intended and unintended consequences of those actions"* (Robinson, 2014, p.1), and this can be applied to the context of one-to-one vocal and instrumental lessons. The following section on Illeris' (2009) Theory of Learning delves further into a more contemporary conceptualisation of learning and the governing variables that impact our actions and communication, adding further understanding about learning processes that are directly relatable to the context of one-to-one vocal and instrumental lessons.

iv **ILLERIS' THEORY OF LEARNING (2009)**

Following from Biggs' (2003) Constructive Alignment Theory, and Argyris and Schön's (1978) Model of Single and Double Loop Learning, theorist Knud Illeris (2009) believed that if processes of learning are to be more fully understood, it is essential to better understand internal and external processes and governing variables that are involved in knowledge acquisition. Illeris has described learning as a *"biologically founded psychological and societally founded social elements which follow different sets of logic and work together in a complex interaction"* (Illeris, 2003, p.398). His definition is deliberately broad giving room for aspects including the nature of learning processes, as well as individuals' internal and external conditions, along with barriers to learning that influence and are influenced by learning. External conditions include social, cultural, or environmental contexts (Illeris, 2009, p.8) such as the *"immediate learning situation and learning space, and more general societal and cultural conditions"* (Illeris, 2009, p.17). Internal conditions refer to how knowledge is internalised and used. For example, inner cognitive or psychological dimensions such as personality characteristics, emotions, attitudes, subjective views (Illeris, 2009, p.8) and sociability (Illeris, 2009, p.17). So, as well as external contextual factors and cognitive intelligence (or IQ), Illeris' theory embraces emotional and social intelligence, gender and life age as internal influencing factors (Illeris, 2009) that can influence preferred learning styles and/or preferences for feedback.

Learning in the one-to-one lesson context is therefore a process that is constructed through student-teacher external and internal individualities combined with social interaction (feedback that is offered and received between students and their teachers), and the relationship between interaction, learning needs and preferences. The learning is a consequential outcome of each element of the process, making each student and teacher dyad unique.

Internal and external influencing factors on learning processes have been acknowledged in broader ways within higher music education. For example, the development of performance excellence involves varied personality characteristics (MacNamara et al., 2010) and preferences for types of feedback (Çakir et al., 2016).

Other factors that influence individuals' ability to give and use information effectively have been described as environmental (Ericsson et al., 1993), experiential (Burt and Mills, 2006), cognitive (Ritchie and Williamon, 2010) and psychological (Creech, 2012).

Illeris' Theory of Learning (2009) incorporates both internal and external factors within unique learning contexts. Although it is acceptable to study internal and external processes separately, Illeris argues that *"both processes must be actively involved if learning is to take place"* (Illeris, 2003, p. 9). Including both internal and external conditions means that all facets of learning are covered and allows for shared relationships between the internal and external conditions to emerge, and so he addresses them equally within his theory.

Illeris' model of the field of learning (Figure 2.6) depicts two processes and three dimensions.

Acquisition

Content ← - - - - - - - - - - - - - - - - - → Incentive

Individual

↑
|
|
|
|
Interaction
|
|
|
↓
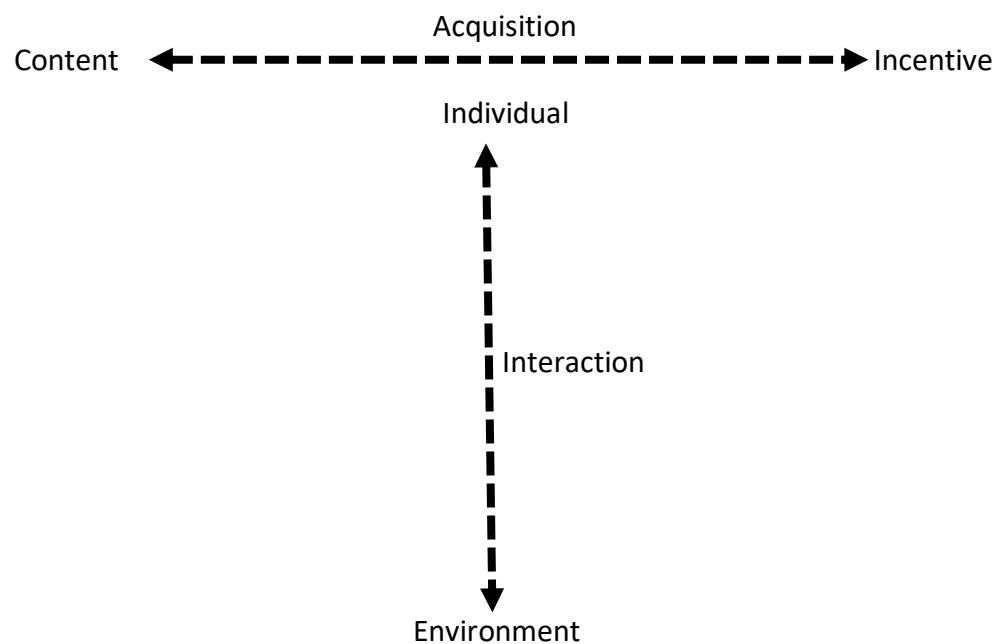
Environment

FIGURE 2.6: ILLERIS' (2009, P.9): MODEL OF THE FUNDAMENTAL PROCESS OF LEARNING

The two main processes of learning are represented by the two-way arrows. The **interaction process** occurs between individual and the social, cultural or material environment (Illeris, 2009). Applying this to the context of one-to-one teaching, the

individual may be considered to be the student or the teacher, meaning that both student and teacher can learn. The **acquisition process** is represented as the relationship between the content (knowledge and skills, opinions, insight, meaning, attitudes, values, ways of behaviour, methods, strategies etc.), and incentive (directing mental energy such as desire, interest, necessity, or compulsion) to learn (Illeris, 2009). The double arrow indicates that both processes are involved and integrated with its corresponding dimension (Illeris, 2009, p.9). The three dimensions of learning are **content, incentive, and environment.** Illeris argues that *"these three angles depict three spheres or dimensions of learning, and it is the core claim of the understanding that all learning will always involve these three dimensions"* (Illeris, 2009, p.9).

The chief objective of the learner *"is to construct meaning and ability to deal with challenges of practical life and thereby an overall personal functionality is developed"* (Illeris, 2009, p.10). The function of the incentive is to *"secure mental balance of the learner and thereby it simultaneously develops a personal sensitivity"* (Illeris, 2009, p.10). Illeris concludes that the learning is therefore made up of the development of general constituents of capabilities regarding the function of knowledge content and emotional and social abilities (Illeris, 2009, p.11). See Figure 2.7.

Meaning
Abilities
Functionality

Mental and Bodily
Balance
Sensitivity

Content ← - - - - - - - - - - - - → Incentive

Knowledge
Understanding
Skills

Motivation
Emotion
Volition

Interaction

Action
Communication
Cooperation

Integration
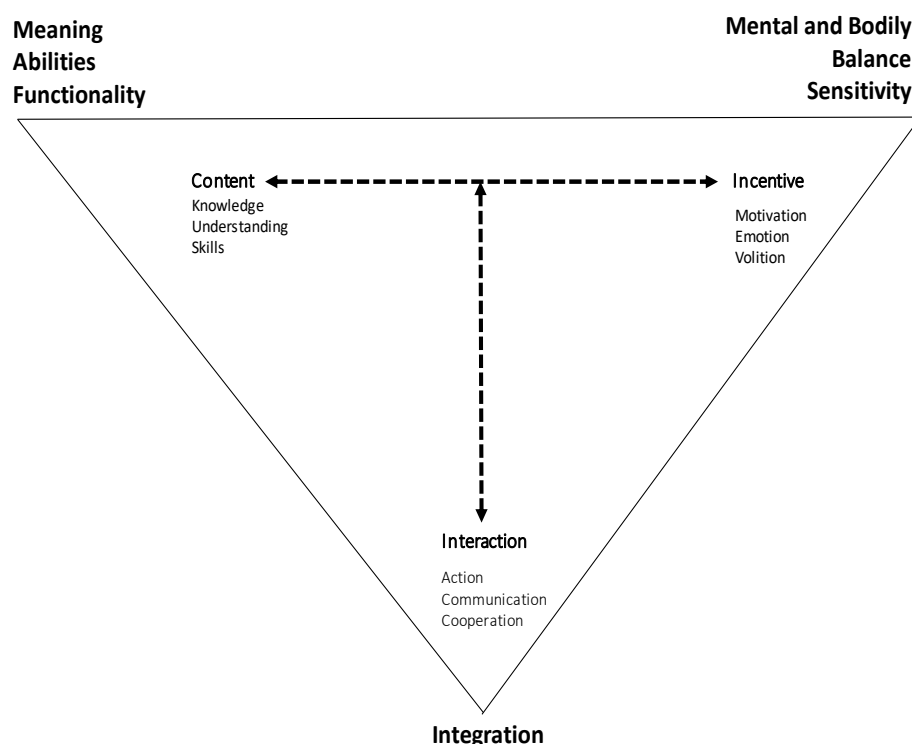
FIGURE 2.7: THREE DIMENSIONS OF LEARNING AND COMPETENCE DEVELOPMENT (ILLERIS, 2009, P.10)

The triangular model (Figures 2.6 and 2.7) illustrates a concept of learning that is constructivist in nature and aligns with the philosophical underpinning of this thesis. Accordingly, *"it is assumed that the learner him or herself actively builds up or construes his/her learning as mental structures. These structures exist in the brain as dispositions that are usually described as mental schemes"* (Illeris, 2009, p.12). Illeris describes types of learning that relate to *"the acquisition process of learning and are characterised by their relation to the mental schemes that organise our knowledge, understanding, thinking memory, and patterns of emotion and behaviour"* (Illeris, 2007, p.47). On the basis that learning involves the mental organisation of these schemes Illeris identified four types of learning: culmination, assimilation, accommodation, and transformation.

Cumulative learning takes place when an individual is faced with something new and doesn't have any stored cognitive patterns that relevant experience can be related. Babies learn cumulatively because they are absorbing new things every day without any *"context of meaning or personal significance"* (Illeris, 2007, p.13)*.* Adults learn cumulatively when they have to remember a new phone number. In music, students

learn cumulatively when they pick up and learn about a new musical instrument for the first time. Feedback can therefore take place so as to enable understanding about brand new skills or knowledge.

Assimilative learning is the most frequent learning type and occurs when a new piece of information is added to a previously stored cognitive pattern (Illeris, 2009, p.13). An example in one-to-one music lessons could be when a music teacher gives a student a piece of music by a new composer to learn. The student may have heard the composer's music, but performing this music for the first time requires new styles and techniques on the instrument. The teacher is providing new feedback information that the student is adding and relating onto a previously known subject.

Accommodative learning occurs when an individual dismantles older cognitive patterns in order to make sense of, or comprehend, a new learning. The advantage of this is that experience can be applied to many different and related contexts (Illeris, 2009, p.13). An example in the one-to-one lesson context would be changing teachers. The student may know the routines and expectations of their previous teachers, and therefore use their previous experience to make sense of the new context. However, the way feedback and learning work with the new teacher might be quite different to the individual's previous experiences. This kind of learning can be psychologically difficult because it requires a lot of mental effort, the acknowledgement of limitations, and that there exists something new (Illeris, 2009, p.13).

Transformative learning requires *"personality changes, or changes in the organisation of the self"* (Illeris, 2009, p.14), so that an individual can associate their 'self' to the world around them (Illeris, 2014). This requires someone to completely transform previously learnt mental patterns in all cognitive dimensions (content, incentive, and environment (see Figure 2.7: Three dimensions of learning and competence development). This is the most significant type of knowledge acquisition (Illeris, 2009, p.14).

Illeris (2009, p.14) has acknowledged that many educational and school activities focus on assimilative learning and argues that *"today this understanding is obviously insufficient, and the much demanded generic competencies can only be built up by a combination of assimilative, accommodative, and eventually, transformative learning processes"*.

There can be instances in which learning does not take place, remains unfinished, or inaccurate results. Illeris coined the reasons for non-learning 'barriers to learning'. Understanding the complexities of barriers to learning is important so that learning can be managed in practice (Illeris, 2009, p.15). Barriers to learning can occur due to misinterpretations (Illeris, 2003), limited attention, information overload, not enough previously acquired knowledge, unhelpful attitudes towards learning, and lack of control in decision-making (Illeris, 2009, p.15).

Social interaction is fundamental to one-to-one vocal and instrumental lessons (Duffy and Healey, 2018) and human reactions to people, events, or topics can limit knowledge absorption. For example, in the field of human relations in the workplace, Leung et al. (2001) said that it is not negative feedback or criticism itself that is unhelpful for people, but an individual's defensive reactions that can be destructive. These reactions are called defense mechanisms and transpire when the ego tries to protect itself from potentially damaging stimuli that might be painful (Freud, 1992, p.93). Anna Freud described this internal process as *"the ego's struggle against painful or unendurable ideas or affects"* (Freud, 1992, p.42) that can impact the self-concepts that comprise our identity (Illeris, 2009, p. 15). Illeris calls this *"identity defense"* (Illeris, 2009, p.15). Defense mechanisms can be advantageous and disadvantageous for people. Advantages link to Illeris' fourth learning typology (transformative learning) that he describes as a *"profound and extensive"* learning process (Illeris, 2009, p.14), the most mentally challenging of all of his four learning types. In other words, there is psychological challenge involved in restructuring all three learning dimensions (content, incentive and environment). Fear of pain means that the ego can try to protect itself through defense mechanisms such as resistance, *"denial, repression,* [and] *fantasy formation"* (Freud, 1992, p.93). Illeris describes two other defensive reactions that can act as barriers to learning: ambivalence, and

mental resistance. Ambivalence is *"both wanting and not wanting to learn or do something"* (Illeris, 2009, p.16). Mental resistance can occur when an individual *"cannot understand or accept the barriers"* (Illeris, 2009, p.16)*.*

Notably, Illeris adds that teachers in the field of education are often faced with supporting students through their defensive reactions despite a current issue that they are commonly not trained to do so:

> *"In all such defense situations, learning is obstructed, hindered, derailed, or distorted if it is not possible for the learner to break through the defense, and the task of a teacher or instructor will often be to support and encourage such a breakthrough before more goal oriented and constructive training can take place. But teachers are usually not trained for such functions, although they are quite frequently necessary if the intended learning shall be promoted"* *(Illeris, 2009, p.16).*

The issue of defensive reactions has also been acknowledged by Freud (1992) and in human relations in the workplace by Leung et al. (2001), demonstrating that barriers to learning can impact individuals in various contexts. Furthermore, that there are two individuals in the one-to-one learning context likely means that both students and teachers can have barriers to learning.

Illeris' definition takes account of the more traditional and perhaps broader understandings of learning: the embedding of learning content and skills (Illeris, 2009), as well as barriers to learning that "*concerns matters such as mis-learning, which can be due to misunderstandings, lack of concentration, insufficient prior learning"* and *"defence mechanisms"* Illeris (2009, p.15). Illeris' acknowledgment that instances when learning is influenced by internal and external factors, learning types, and reactions, that include barriers and identity defences, (Illeris, 2009, p.14) may account for some of the constructive and destructive impacts of verbal feedback in lessons noted by scholars including Burwell (2020), Johansson (2013), Georgii-Hemming and Westvall (2010), Gaunt (2009) and Karlsson and Juslin (2008).

Figure 2.8 incorporates Illeris' (2009) Theory of Learning with Biggs' (2003) Constructive Alignment Model and Argyris and Schön's (1978) Model of Single and Double Loop Learning into a framework of learning that can apply to one-to-one vocal and instrumental lessons in the field of higher music education.
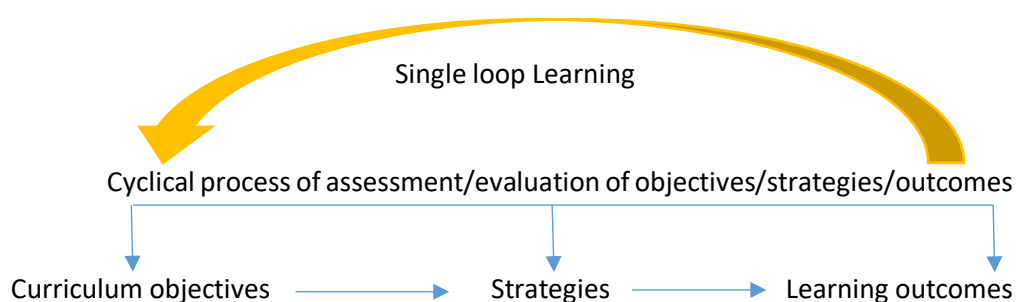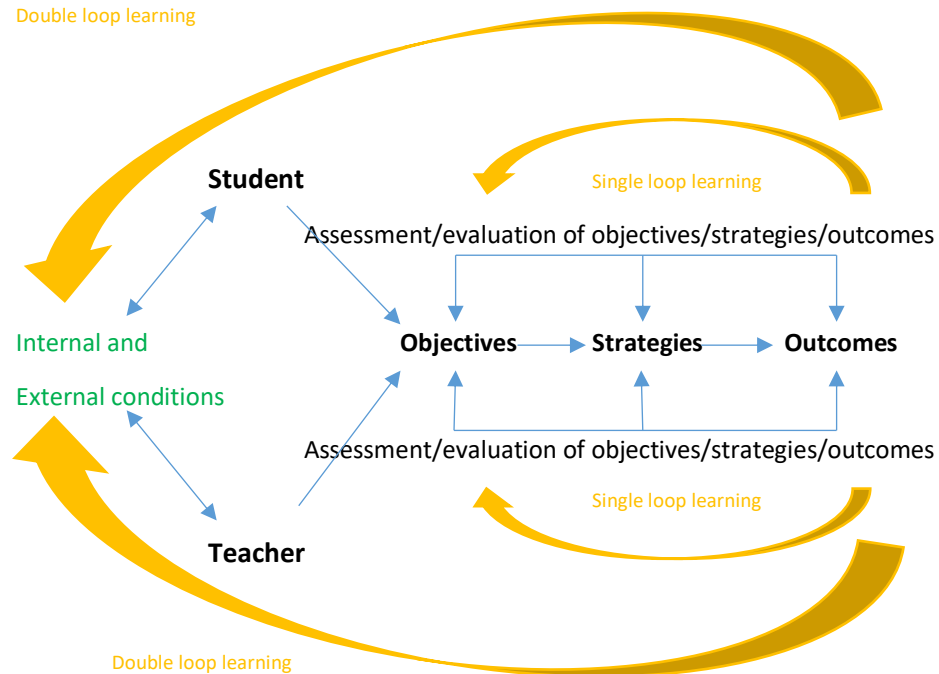

FIGURE 2.8: INTERPRETATION OF BIGGS' (2003) CONSTRUCTIVE ALIGNMENT MODEL INTO A LEARNING PROCESS WITH ARGYRIS AND SCHÖN'S (1978) SINGLE AND DOUBLE LOOP LEARNING AND ILLERIS' (2009) THEORY OF LEARNING

2.4.5 VERBAL FEEDBACK SUMMARY

For the purposes of this thesis, verbal feedback is defined as *"a way of advising on issues that require further knowledge and offering different strategies to achieving specific goals"* (Hattie and Timperley, 2007, p.81) and *"feedback is information that helps students troubleshoot their own performance and self-correct: that is, it helps students take action to reduce the discrepancy between their intentions and the resulting effects"* (Nicol and Macfarlane-Dick, 2006, p.208).

Information delivered verbally is a dominant feedback component through which students absorb information in one-to-one lessons (Foletto et al., 2013) that is used

to learn and develop (Hammond, 2013). The purpose of feedback in lessons can be driven by student developmental needs at the time of an interaction, such as stages of feedback (Mills and Smith, 2003), as well as individual personality dispositions and interpersonal skills (Hays, 2013). Feedback in lessons plays a major role on student developmental and social behaviour (Hays, 2013), and its influence on learning can be constructive and destructive (Burwell, 2020; Johansson, 2013; Georgii-Hemming and Westvall, 2010; Gaunt, 2009; Karlsson and Juslin, 2008; Daniel, 2008).

Authors such as Kirchner et al. (2008) have argued that students should be given opportunities to provide their own feedback to teachers. Despite the benefits associated with offering and receiving student feedback (Kirchner et al., 2008), authors such as (Gaunt, 2008) have suggested that teachers *"often seemed to leave relatively little space for the student's own voice and ownership of the learning process"* (Gaunt, 2008, p.239). As the predominant learner in one-to-one lessons, the feedback students encounter can influence confidence (Gaunt, 2008), perceived ability (Green and Miller, 1996) and self-regulatory skills (Çakir et al., 2016; Nicol and Macfarlane-Dick, 2006).

Theories of learning in education by Biggs (2003), and Illeris (2003) and reflective models by Argyris and Schön (1978) can aid understanding within the field of higher music education with regard to the relationship of feedback to learning regarding its role, function and implications. Biggs (2003) illustrated a traditional relationship between a teaching and learning process with more summative assessment, while Argyris and Schön (1978) introduced the concept of reflecting on learning through their single and double loops that can be incorporated with formative feedback. Illeris (2003) considered learning that emerges from interaction between student and teacher, with a focus on content and incentives, acknowledging learning barriers, different types of learning, and internal and external conditions of the individuals within a learning context. The theoretical knowledge about learning within the field of education can therefore inform and underpin what is known about feedback processes within one-to-one vocal and instrumental context.

2.5   SUBJECT MATTER OF VERBAL FEEDBACK IN VOCAL AND INSTRUMENTAL LESSONS

Subject matter is defined as *"the topic dealt with"* (The Concise Oxford English Dictionary, 2001a, p.1472). 'Subject matter' may be interchanged in this section with 'topics'. For that reason topic is defined as *"a subject of text, speech, conversation"* (The Concise Oxford English Dictionary, 2001b, p.1511). Within the one-to-one context, feedback subject matter is part of discussions in relation to learning that take place between student and teacher. With regards to the subject matter content, this means that what is conversed in lessons may be influenced by or incorporate the governing variables, objectives, strategies, and learning outcomes as shown in Figure 2.9.
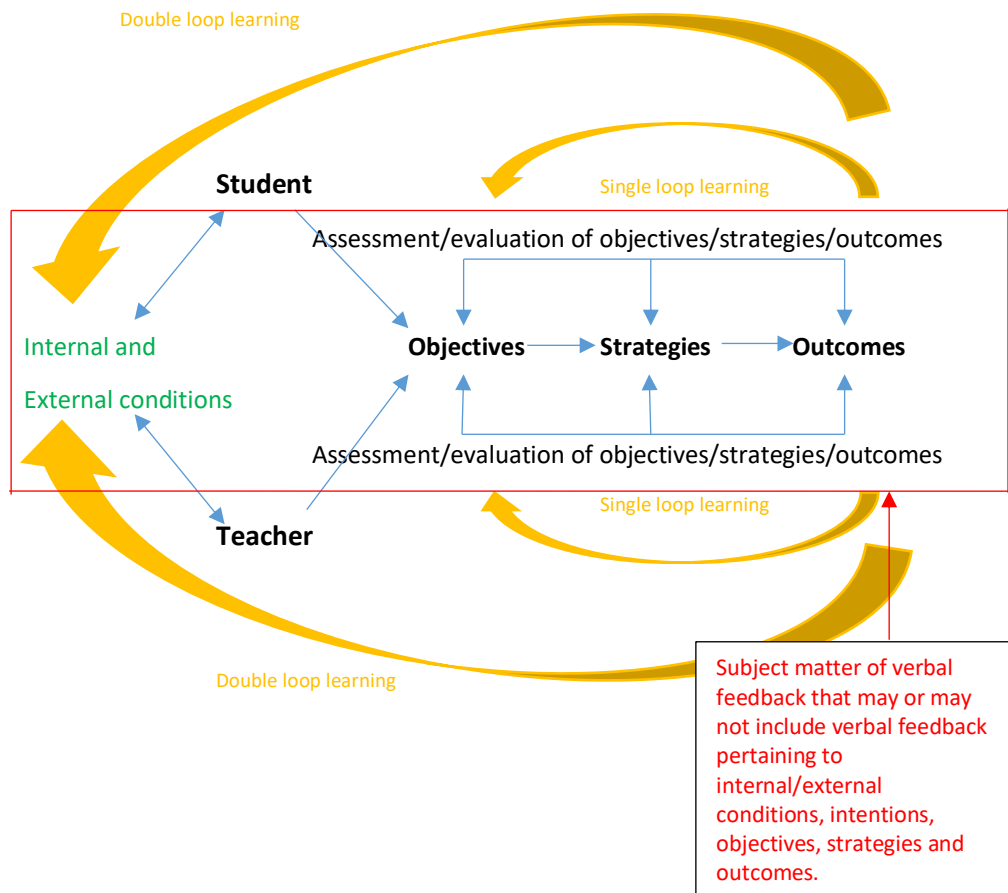
FIGURE 2.9: INTERPRETATION OF BIGGS' (2003) CONSTRUCTIVE ALIGNMENT MODEL INTO A LEARNING PROCESS WITH ARGYRIS AND SCHÖN'S (1978) MODEL OF SINGLE AND DOUBLE LOOP LEARNING AND ILLERIS' (2009) THEORY OF LEARNING. POTENTIAL AREAS FOR FEEDBACK SUBJECT MATTER HIGHLIGHTED IN RED

For the most part, subject matter of verbal feedback were mentioned within research that had broader research focuses related to styles of interpersonal behaviour including characterising the nature of communication in lessons (de Bruin, 2018; Burwell, 2018; Foletto, 2018; Carey et al., 2013a) interactional types (Meissner and Timmers, 2020; Burwell, 2020; Zhukov, 2012a), perceptions and beliefs that impact learning (Bonneville-Roussy et al., 2020; Yeh, 2018; Gaunt, 2011), the impact of feedback (Burwell, 2017), perceived roles of mentors and apprentices (Lennon and Reed, 2012), teaching strategies (Williamson et al., 2019; Bennett and Rowley, 2019; Carey et al., 2018) and communication preferences (Duffy and Healey, 2018). Few sources focused unambiguously on identifying the topics of verbal feedback in instrumental lessons. Those that do include James et al. (2010) and McPhee (2011) who focused on expression and creativity, and Zhukov (2008) who explored the content of lessons.

The few studies that focus directly on the content of instrumental lessons do not sufficiently address the breadth and depth of subject matter that can be experienced in lessons. Table 2.4 has examples of studies in higher music education that are most closely related to a key focus of this thesis (verbal feedback subject matter), how the studies either do or do not sufficiently evidence the content and/or subject matter of verbal feedback in vocal and instrumental lessons, and how this thesis does. Note that some of the studies in this table focus on the nature of interaction rather than actual verbal feedback subject matter, even though their titles could be assumed to evidence the subject matter. Furthermore, most of the studies that do evidence subject matter tend to be video observations. Though video observations are useful, there is an argument that the presence of a researcher or camera may influence the natural behaviour of students and teachers as, ethically, participants must be made aware that they are being recorded for research purposes. Furthermore, though feedback behaviour or subject matter can be observed, observations do not sufficiently account for descriptions of memorable experience over the course of a lifetime that interviews can offer.

Lastly, it is worth noting that the last reference in this table by McPhee (2011) concentrated on exploring expression and creativity alone. Their results

demonstrated the depth of feedback strategy and insight within one subject matter, and results showed that teachers can have a variety of approaches to tackle learning within one category. This suggests that there may be much more to learn within all subject matter categories, and this is why it is important to explore, in-depth, all kinds of verbal feedback subject matter categories that take place in vocal and instrumental lessons, that current literature in the field of higher music education doesn't do, highlighting a gap in research that would be valuable to explore.

TABLE 2.4: EXAMPLES OF STUDIES IN HIGHER MUSIC EDUCATION THAT ARE MOST CLOSELY RELATED TO THE FOCUS OF THIS THESIS AND HOW THEY EITHER DO OR DO NOT SUFFICIENTLY EVIDENCE THE CONTENT AND/OR SUBJECT MATTER OF VERBAL FEEDBACK IN VOCAL AND INSTRUMENTAL

Reference	Why is this reference in this table?	Depth of Insight specifically on Verbal Feedback in One-to-One Vocal and Instrumental Lessons	Was this study sufficient according to my own experiences as a musician, and why?	What do these studies lack that my work fulfils?
Daniel, R. 2006. 'Exploring music instrument teaching and learning environments: Video analysis as a means of elucidating process and learning outcomes'. *Music Education Research*, 8(2), pp.191-215.	An example of a study that is closely in line with the research focus of this thesis	Some subject matter of verbal feedback was described through the 'role of the student' and 'teaching act'. These included teacher 'critical reflection', 'agreement' and 'diagnosis of judgment'. The students' role included 'request for clarification', 'self-reflection' and 'judgement of strategy'.	Lesson activities were defined and coded as: mechanics, diagnostics, advice, evaluation, performance/modelling, rather than specific subject matter. Though this study is useful to describe the nature of feedback, it doesn't represent the depth and breadth of feedback subject matter that can take place.	Daniel's methodology is video footage, whereas my study interviews participants about feedback experienced over the course of a lifetime. A video snapshot may not reveal all kinds of subject matter that can take place. Also, the presence of a researcher or camera may influence student or teacher behaviour, therefore reducing the chances of capturing natural behaviour.
Zhukov, K. 2008. 'Exploring the content of instrumental lessons and gender relations in Australian higher education'. *British Journal of Music Education*, 25(2), pp.156-176.	An example of a study that is closely in line with the research focus of this thesis	Categories of lesson content included: technique, articulation, tempo, dynamics, rhythm, repertoire, library, articulation, recordings, expression and structure.	Though more comprehensive than many other studies, this study doesn't include any evidence of subjects (other than, arguably, expression) related to psychological development and the act of performance that I so often experienced in lessons.	This is another observational study. Observations may not account for some subject matter that can appear in lessons, that this thesis allows through interviews.

Reference	Why is this reference in this table?	Depth of Insight specifically on Verbal Feedback in One-to-One Vocal and Instrumental Lessons	Was this study sufficient according to my own experiences as a musician, and why?	What do these studies lack that my work fulfils?
Zhukov, K. 2012b. 'Teaching strategies and gender in higher education instrumental studios'. *International Journal of Music Education*, 30(1), pp.32-45.	An example of a study that is closely in line with the research focus of this thesis	The focus of this study was on teaching behaviour rather than categorising subject matter of verbal feedback. For example, the analysis categories were: modelling, general directions, explanation, feedback (general, specific – positive and negative), questioning and organisation.	The focus of this study was behaviour rather than subject matter, so it doesn't represent my experiences of verbal feedback subject matter.	Another observational study. Observations may not account for some subject matter that can appear in lessons, that this thesis allows through interviews.
Burwell, K. 2018. 'Coaching and feedback in the exercise periods of advanced studio voice lessons'. *Orfeu*, 3(1), pp.11-35.	An example of a study that is closely in line with the research focus of this thesis	The focus of this study was the dynamics of lesson interactions.	The focus of this study was behaviour rather than subject matter, so this study doesn't represent my experiences of verbal feedback subject matter.	This study does not focus on evidencing the subject matter of verbal feedback. It is also an observational study. Observations may not account for some subject matter that can appear in lessons, that this thesis allows through interviews.
Hammond, L. 2013. 'Feedback on elements of piano performance: Two case studies in higher education studio'. [paper]. In: *International Symposium on Performance Science*. August 28-30, 2013. Vienna, Austria.	Focus on feedback elements. Closely in line with the research focus of this thesis.	Data was coded regarding both verbal and non-verbal feedback, and the elements of piano performance related to them. Both feedback interactions and subject matter were evidenced. Student and teacher learning priorities differed.	Verbal feedback subject matter evidenced were: musical structure, timing, interpretation, technique and dynamics. Comparing the evidence to my own experiences there were subject matter that I	The methodology of this study was video observation and a questionnaire of two student pianists and one teacher. My study interviews more participants, as well as captures descriptions of

Reference	Why is this reference in this table?	Depth of Insight specifically on Verbal Feedback in One-to-One Vocal and Instrumental Lessons	Was this study sufficient according to my own experiences as a musician, and why?	What do these studies lack that my work fulfils?
			believed to be missing from this study, such as feedback about: practising, psychological skills in learning and performing, and social behaviour in the musical workplace.	subject matter that were experienced over the course of participants' lifetimes.
Parkes, K. and Wexler, M. 2012. 'The nature of applied music teaching expertise: Common elements observed in the lessons of three applied teachers'. *Bulletin of the Council for Research in Music Education,* pp.45-62.	An example of a study that is closely in line with the research focus of this thesis	References to subject matter were made within categories that focused on teacher behaviour. These included: goals and expectations, repertoire, musical interpretation, sound quality, teacher stories, performance, technique, praise, critique and phrasing.	Though some subject matter is evidenced in this study, the study focused on characterising interactions rather than a focus on verbal feedback subject matter. The evidence in this study didn't represent the breadth or depth of subject matter I have experienced in my lifetime in one-to-one lessons.	Methodology was video observations.

My study focuses specifically on evidencing verbal feedback subject matter. |
| James, M., Wise, K., Rink, J. 2010. 'Exploring creativity in musical performance through lesson observation with video-recall interviews'. *Scientia Paedagogica Experimentalis*, 47(2), pp.219-250. | An example of a study that focuses on particular aspects that are worked on in one-to-one instrumental lessons | Focused on expression and creativity. Much of the data coded lesson behaviour. Nevertheless, elements in lessons noted by authors included subject matter such as: technique, interpretation, aural awareness and communication, physiological stiffness, intellectual | Though the authors acknowledged the elements that were observed in their data, and this was useful evidence, the coding of these subject matter were not made absolutely clear in this study. I found these subject matter categories within their narrative discussion of the | My thesis interviews 21 musicians about their experiences in lessons over the course of a lifetime, whereas this study had six student-teacher pairs.

This thesis addresses each emergent category in-depth |

Reference	Why is this reference in this table?	Depth of Insight specifically on Verbal Feedback in One-to-One Vocal and Instrumental Lessons	Was this study sufficient according to my own experiences as a musician, and why?	What do these studies lack that my work fulfils?
		understanding, emotion, mental states, critical awareness and self-concepts.	data rather than any deliberate codes created according to verbal feedback subject matter. Additionally, each theme is not explored in sufficient depth to represent how teachers address each category in lessons.	in the findings and discussion chapters.
McPhee, E. 2011. 'Finding the muse: Teaching musical expression to adolescents in the one-to-one studio environment'. *International Journal of Music Education*, 29(4), pp.333-346.	An example of a study that focuses on particular aspects that are worked on in one-to-one instrumental lessons	Focused on musical expression. This paper was useful as the data demonstrated that teachers can use a variety of approaches to teach musical expression. Coded subject matter observed with regards to the study focus of expression included: tone, dynamics, articulation/attack, rubato/vibrato, metaphor to teach musical expression, strategising practice, technique, breathing and support, intonation, rhythm/pulse, music theory,	This study illuminated just how rich and in-depth methods and verbal feedback can be about one subject matter category. This suggested to me that each category in the studies in this table may have more depth of insight that lay waiting to be evidenced by empirical research in the field of higher music education. This also aligned with my experiences that each subject matter is in-depth and can be approached by teachers in a variety of ways.	This study is not focused on potential of more aspects covered in lessons whereas a key aim of this thesis is evidencing a comprehensive typology of subject matter.

Reference	Why is this reference in this table?	Depth of Insight specifically on Verbal Feedback in One-to-One Vocal and Instrumental Lessons	Was this study sufficient according to my own experiences as a musician, and why?	What do these studies lack that my work fulfils?
		finger placement, physical positioning/posture, instrument mechanics and maintenance.		

Chapter 2: Literature Review

That no studies have focused solely on evidencing verbal feedback subject matter that takes place in instrumental lessons through a typology demonstrates a research gap and a need for further research in this area. On this, Parkes and Wrexler (2012, p.46) wrote:

> *"The field of applied music needs closer research scrutiny as we do not have enough detail concerning what occurs in many studios or, more critically, what ideally could be best practices" (Parkes and Wrexler, 2012, p.46).*

There have been recommendations regarding the consideration of pedagogy in lessons. For example, on vocal lessons Ragan (2018) argued that pedagogy should incorporate academic research, anecdotal evidence, experiential knowledge, and student needs. Furthermore, Gaunt (2011, p.176) has said "*more empirical evidence is needed to help conservatoires and university music departments structure one-to-one tuition, and ensure that provision consistently maximizes student learning".* This is a gap recognised by other scholars such as Foletto (2019) who has acknowledged the need for academic research and practices to further align.

There are a variety of definitions of subject matter, with some providing far less detail, therefore assuming reader understanding. For example, Williamson et al. (2019, p.628) defined technique as kinaesthetic learning based on the *"mechanics of trumpet playing"* centred on physical sensation. Whereas, Karlsson and Juslin (2008, p.332) evidenced technique as a recurrent theme defined as a *"focus on technical problems of the performance (e.g. intonation, speed, fingering)*" that are assumed to be physically oriented, but intonation may be both aural and physical. A more comprehensive definition of technique could be beneficial, or perhaps there is more to instrumental technique than physical sensation alone. Heikenheimo (2009) referred to instrumental technique as: *"another violin lesson provides an example of basic work on instrumental technique, posture, and musical phrasing as well as rhythmic and dynamic elaboration (example of instrumental technique)"* (Heikenheimo, 2009, p.239), suggesting that technique may also be closely connected to more expressive musical aspects. Thus, there may be more to learn and clarify about subject matter within the context of instrumental lessons.

Another fragmentation of understanding within literature is demonstrated through understanding of psychological verbal feedback subject matter. Some studies acknowledge that the development of student self-concepts such as self-confidence (Karlson and Juslin, 2008) and self-esteem (Swart, 2014) are an outcome of verbal feedback type such as encouragement or challenge (Karlson and Juslin, 2008). However, Koopman et al. (2007, p.380) evidenced verbal feedback about *"courage, letting go, and inner repose played a significant role in half of the cases we examined",* demonstrating that verbal feedback with a focus on psychological aspects of musicianship can take place in some lessons. The development of self-concepts is not only the outcome of verbal feedback such as encouragement and challenge, but can be specifically directed topics of conversation about inner psychological states. Therefore, there may be more to know about verbal feedback that takes place that specifically addresses psychological aspects of practice and performance.

Table 2.5 shows the scholars who have acknowledged, mentioned or evidenced particular verbal feedback subject matter in the last twenty years. Each theme appears in order of most to least number of author references. The number of scholars that refer to each theme demonstrates general awareness of the occurrence of such topics in lessons. For example, technique is commonly referred to within higher music education literature, and psychological subject matter less so. Subject matter that is lesser acknowledged in empirical literature are lesser understood within the one-to-one lesson context in higher music education. This means that lesser known or understood subject matter may be of equal importance as more commonly known topics on student learning and development. Furthermore, no studies in higher music education have evidenced a comprehensive typology of feedback subjects that take place in one-to-one vocal and instrumental lessons. Therefore, this presents a gap in knowledge in higher music education that has within it important information to learn about the subject matter of verbal feedback in instrumental lessons. This is especially important as *"few studies focused on instructional communication in one-to-one instrumental lessons"* (Foletto, 2018, p.1) and what is empirically known about one-to-one lessons remains a work in progress (Burwell, 2016a).

TABLE 2.5: SUBJECT MATTER OF VERBAL FEEDBACK REFERRED TO IN HIGHER MUSIC EDUCATION LITERATURE IN THE LAST TWENTY YEARS

Feedback Subject Matter Theme	Literature References
Technique	Meissner and Timmers, 2020; Williamson et al., 2019; Daniel and Parkes, 2019; Stanley, 2018; Gaunt, 2017; Burwell, 2016b; Baker and Green, 2013; Hays, 2013; Hammond, 2013; Hallam et al., 2012; Gaunt et al., 2012; Parkes and Wexler, 2012; Creech, 2012; Zhukov, 2012; McPhee, 2011; James et al., 2010; Parkes, 2010; Heikinheimo, 2009; Karlsson and Juslin, 2008; Zhukov, 2008; Lehmann et al., 2007; Koopman et al., 2007; Burwell, 2006a; Young et al., 2003; Laukka, 2004; Low, 2000; Colprit, 2000
Musicality (musical artistry/creativity/expression/interpretation)	Zorzal, 2020; Meissner and Timmers, 2020; Duffy and Healey, 2018; Gaunt, 2017; Swart, 2014; Hammond, 2013; Hays, 2013; McPhail, 2013; Creech, 2012; Gaunt et al., 2012; Parkes and Wexler, 2012; McPhee, 2011; Burwell, 2010; James et al., 2010; Parkes, 2010; Gaunt, 2009; Heikinheimo, 2009; Karlsson and Juslin, 2008; Zhukov, 2008; Koopman et al., 2007; Lehmann et al., 2007; Burwell, 2006a; Woody, 2006; Laukka, 2004; Rostvall and West, 2003; Colprit, 2000
Practising	Meissner and Timmers, 2020; Hersey, 2019; Yeh, 2014; Hays, 2013; Upitis and Abrami, 2013; Parkes and Wexler, 2012; Zhukov, 2012a; Gaunt, 2009; Heikinheimo, 2009; Leon-Guerro, 2008; Koopman et al., 2007; Duke and Simmons, 2006
Learning objectives	Carey and Grant, 2016; Yeh, 2014; Upitis and Abrami, 2013; Hays, 2013; McPhail, 2013; Parkes and Wexler, 2012; Zhukov, 2012a; Hallam et al., 2012; Georgii-Hemming and Westvall, 2010; McPhail, 2010; Heikinheimo, 2009; Wexler, 2009; Gaunt, 2009; Leon-Guerro, 2008; Dweck, 2007; Duke and Simmons, 2006; Creech, 2006
Psychological (of or related to the mental state of the student)	Hersey, 2019; Gaunt, 2017; Swart, 2014; Hays, 2013; Parkes and Wexler, 2012; McPhee, 2011; James et al., 2010; Heikinheimo, 2009; Wexler, 2009; Karlsson and Juslin, 2008; Koopman et al., 2007
Repertoire (pieces and/or technical studies to prepare)	Daniel and Parkes, 2019; Uptis and Abrami, 2013; Uptis and Abrami, 2013; Hays, 2013; McPhail, 2013; Gaunt et al., 2012; Creech, 2012; Gaunt, 2009; Zhukov, 2008; Low, 2000
Wider development (e.g. career advice, recordings, background and history, theory and harmony)	Williamson et al., 2019; Stanley, 2018; Gaunt, 2017; Hays, 2013; Zhukov, 2008; Koopman et al., 2007

A central contribution of this chapter is the compilation and then unpacking of Table 2.5. Secondly, the linking of this to the treatment of goals and intentions, and the point that the appropriateness of feedback subject matter that takes place can only be assessed against the goals and intentions of both the student and the teacher. This review reveals that this is not done often enough or consistently in practice nor is the research focus of this thesis fully empirically explored within higher music education.

The following section reviews literature in higher music education regarding each theme shown in Table 2.5.

2.5.1 TECHNIQUE

Discussions about technical skills comprise methods and strategies aimed to advance aptitude (Zhukov, 2012b) that are prominent features appearing within research in one-to-one lessons (Heikinheimo, 2009). Daniel and Parkes (2019), Creech (2012) and Karlsson and Juslin (2008) have also acknowledged the existence of dialogue regarding technique. The advancement of technical skills are often synonymous with the development of musical craftsmanship as these skills can be learnt reciprocally (James et al., 2010). Creative craftsmanship can aid the development of technical aptitude (Gaunt, 2017) though technique and musicality tend to be considered two separate aspects of professional musical development. A primary focus of technique are physical skills (Williamson et al., 2019) that are discussed and instructed verbally (Hammond, 2013) through procedural language (Lehmann et al., 2007). One-to-one lessons are opportunities for students and teachers to devote time to exploring technical abilities and strategies in detail (Gaunt, 2009), and these explorations often underpin learning objectives (Meissner and Timmers, 2020). Studies by authors such as Stanley (2018), Burwell (2016a), Hammond (2013), James et al. (2010), Zhukov, (2008), Karlsson and Juslin (2008), Koopman et al. (2007), Burwell (2006), Young et al. (2003), Low (2000) and Colprit (2000) have found that technique is one of the most important and frequent topics of feedback in instrumental lessons.

Subject matter pertaining to technique takes place in lessons so as to advance technical accuracy and fluency (Meissner and Timmers, 2020). The nuances of subject matter within technique vary according to students' instrumental specialisation (Koopman et al., 2007) and includes *"breath and blowing technique to bowing technique, from correct pronunciation (singing) to cutting reeds (oboe)"* (Koopman et al., 2007, p.380) as well as technical exercises (Gaunt et al., 2012; Gaunt, 2009), sound quality (James et al., 2010), physical positioning (Parkes and Wexler, 2012), scales (Hallam et al., 2012), rhythm and tempo accuracy (Baker and Green, 2013), articulation and tone quality (Hammond, 2013), tempo and intonation (Lehmann et al., 2007), and musical synchronisation (Zhukov, 2008).

2.5.2   Musicality

Expressive musical performance is central to vocal and instrumental pedagogy (Bonastre-Valles and Neuvo, 2020). Resultantly, verbal feedback about the development and exploration of musical craftsmanship has been evidenced as subject matter of lessons by Creech, (2012), Gaunt, (2009) and acknowledged by Parkes, (2010). Musical craftsmanship involves creativity that is made up of multiple elements (James et al., 2010) that combine ways to form musicians' unique musical identity (Swart, 2014). Musical elements comprise expression (McPhail, 2013; McPhee, 2011; Heikinheimo, 2009; Zhukov, 2008; Rostvall and West, 2003), interpretation (James et al., 2010; Koopman et al., 2007), phrasing and dynamics (Hammond, 2013), expressive performance directions (Meissner and Timmers, 2020), mood (McPhee, 2011) and emotion (James et al., 2010). The development of musicality in lessons uses the prior elements to *"take students' thinking and conceptual awareness, learning skills, and cognitive development well beyond the specific bounded context of a horizontal discourse"* (McPhail, 2013, p.168). Resultantly, chosen repertoire needs to be appropriate to the skill level of the student so that they can most effectively learn music expressivity (Zorzal, 2020).

With the aim to improve student skills of emotional musical communication, teachers' verbal feedback can also support students in making their own interpretative choices (Meissner and Timmers, 2020), and instrumental teachers can

make expressive decisions for students (Parkes and Wexler, 2012). Discussion and experimentation about musical ideas between student and teacher plays an important role in lessons that involve *"performances of whole sections of a piece, phrases, or unscripted exchanges of short musical fragments intertwined with the lesson dialogue"* (Duffy and Healey, 2018, p.316). Holmgren (2020, p.103) found three aspects associated to autonomy and the development of musical interpretation:

> *"1) The student's and the teacher's understandings of what musical interpretation is.*
> 2) *The student's experience of freedom of interpretation as acknowledged by the teacher, and*
> 3) *(Expectations of) the student's explorative approach"* (Holmgren, 2020, p.103)*.*

However, none of these three aspects were found to be discussed in lessons and the teachers were found to assume students' approach and understanding regarding musical interpretation, demonstrating that students and teachers need to discuss these aspects in lessons. Holmgren (2020 p.120) remarked *"the results suggest that teachers and students rarely discuss what musical interpretation is in-depth, if at all. The lack of aesthetic reflection concerning interpretation is quite remarkable in a context where the interpretation of notated scores is considered to be central".*

Woody (2006) analysed the verbal reports of thirty-six college pianists and found that verbal metaphors and explanations of imagery changed participants' expressive musical aspects of performance such as dynamics, tempo and articulation. Woody (2006) concluded that the combination of demonstration and verbally conveying expressive information through imagery and metaphors can most effectively communicate aspects of musicality in lessons. Likewise, Laukka (2004) found that students preferred verbal instruction along with demonstration to learn expressive skills. Similarly, Bonastre-Valles and Neuvo (2020) found that students can prefer technical instruction on musical aspects of development. Expressive musicality has been found to be communicated through metaphorical language in lessons

(Lehmann et al., 2007) and analogies (Zorzal, 2020) that can be influenced by the musical style of the work studied (Burwell, 2010). Metaphorical language has also been evidenced by Creech (2012), McPhee (2011) and Burwell (2006) but even though metaphorical language has been evidenced, the subtleties of verbal communication within one-to-one lessons has been insufficiently researched (Burwell, 2006). On feedback about musical expression Zorzal (2020, p.12) wrote:

> *"Teachers' discourse on the teaching of expressivity tends to involve emotions attributed to music, to the composer's intentions, to the emotions expressed by other performers and so on (i.e., external locus); and some musical works are widely known for evoking certain sets of emotions, while others are more strongly characterised by avoiding the evocation of certain emotions"* (Zorzal, 2020, p.12)*.*

Topics of expression that have been evidenced can be communicated implicitly in lessons rather than explicitly (Karlsson and Juslin, 2008). The implicit and explicit verbalisation of feedback topics have been acknowledged by Holmgren (2020) as an area that the field could benefit from further explorative research.

2.5.3 PRACTISING

Practice methods and strategies are evidenced as topics of conversation in lessons by authors including Gaunt (2009) and Heikinheimo (2009). These discussions consist of approaches for musical and technical learning (Hays, 2013; Heikinheimo, 2009) that include establishing students' practice timetables and setting goals for such practice between lessons (Upitis and Abrami, 2013), the amount of time and repetition dedicated to working on strategies (Gaunt, 2009) and recognising mistakes (Yeh, 2014). Gaunt (2009) evidenced that students emulate the structure and content of instrumental lessons in their own practice time. Teachers can demonstrate strategies for students to adopt and make changes in their practice time (Parkes and Wexler, 2012; Duke and Simmons, 2006) and use open questions about practising approaches so as to facilitate student self-assessment abilities and planning during their own practice time (Meissner and Timmers, 2020) as well as

discussing potential pitfalls that students can either work on or look out for while they are practising (Yeh, 2014). However, there are differences between how students prepare for performance exams, as shown by Antonini Philippe et al. (2020, p.9) who argued that teachers need to have the skills to effectively prepare students for music exams:

> *"Some conservatory musicians develop and employ very specific and planned preparation programs, whereas others just play and work on everything at the same time. The educational system does not explain how to develop a performance exam preparation process…Indeed, structured, systematic, and comprehensively interdisciplinary training that practically communicates the tools necessary to optimize exam preparation for musicians is uncommon" (Antonini Philippe et al., 2020, p.9).*

Participant singers in Gaunt's (2009) study undertook their practice in the same format as their lessons: a warm-up followed by technical exercises or study, some repertoire and technical and musical work on all of this material. One student even expressed that their teacher would talk about what might help advance his practice, but some of the students said that their teachers didn't have much input to practice strategies, though this belief contrasted to that of their teachers (Gaunt, 2009), demonstrating that tensions between perceptions of experience can occur. On assumptions of student understanding, Leon-Guerro (2008, p.91) wrote that it can be assumed by teachers that students *"will take from the lesson enough information to be able to successfully confront the issues presented in frequent practice sessions"*. Leon-Guerro recommended that teachers need to know how to instruct well so that students can learn how to adopt self-regulatory practice strategies in their own time outside of lessons.

2.5.4 LEARNING OBJECTIVES

Goal setting has been evidenced in lessons by authors such as Wexler (2009), and is considered by Carey and Grant (2016) and McPhail (2010) to be critically important. Learning objectives are common areas of discussion in instrumental lessons (Duke

and Simmons, 2006) that are linked to future expectations and activities (Heikinheimo, 2009). Monitoring the achievement of goals (McPhail, 2010) can take place through planning strategies (Leon-Guerro, 2008) and analysis of pupils' playing errors (Yeh, 2014). Goals can consist of the amount of time that students focus on particular musical or technical methods in their own practice time (Gaunt, 2009), setting practice agendas and objectives to achieve for the next lessons (Upitis and Abrami, 2013), new repertoire, revising repertoire and solving technical problems (Hays, 2013).

Georgii-Hemming and Westvall (2010) explained that in Sweden, instrumental lesson pedagogical content is decided by the students and teachers rather than fixed learning objectives created by institutions, implying that goals within instrumental lessons can differ according to the learning aims within each student-teacher dyad. McPhail (2010) argued that students have a responsibility in negotiating learning objectives in lessons and student roles in creating goals *"are more likely to develop intrinsic motivational levels* (McPhail, 2013, p.168). However, some student learning goals might differ from teacher goals as *"it may be that some students would prefer to focus on learning repertoire rather than taking examinations with high levels of technical requirements"* (Hallam et al., 2012, p.673).

2.5.5 PSYCHOLOGICAL

The content of verbal interactions in lessons can include psychological topics. For example, Karlsson and Juslin (2008) analysed video recorded lessons of five teachers and twelve students and one of six topics that recurrently occurred was that of students' self-confidence. Gaunt (2017) noted that dialogue in lessons can involve *"self-insight…and integrative illumination of personal and professional identity"* (Gaunt, 2017, p.36). Regarding the psyche of performing musicians and the formation of the ego, Swart (2014, p.691) argued that *"the development of self and the development of musical identity are shown to be closely related"* and that there is *"a mutual interrelationship between self-esteem, identity and the effectiveness of musical communication"*. Swart (2014) argued that good quality teachers intuitively understand the importance of the self and its links to musical communication. James

et al. (2010) observed one-to-one lessons and provided an example of a student-teacher interaction where the focus of the lesson was on technical instruction of sound quality. The teachers narrative description focused on the technical instruction and *"the student's narrative reveals a much deeper significance in terms of his mental state while performing and the management of negative self-concepts"* (James et al., 2010, p.238). It was concluded that:

> *"Creative episodes involve an awareness of the 'coming together' of multiple elements such as musical interpretation, technique, communication, intellectual understanding, emotion, mental states and self-concept, although more extensive formal analysis is required to determine how far this sense of integration may be a defining feature of the experience of creativity" (James et al., 2010, p.240).*

McPhee (2011) recorded one-to-one music lessons of two teachers and two of both of their adolescent students over a six week period so as to examine how musical expression was taught. One of the topics of feedback related to expression involved discussing how pieces of music made the students feel (McPhee, 2011) further evidencing the connection between affective aspects of musical expression that are discussed in some music lessons.

Regarding the nature of the topics of feedback, Koopman et al. (2007) found seven categories: technique, musical parameters (pitch, rhythm, tempo), musical interpretation (expression, atmosphere, playing according to the style), background of the music, practice methods, psychological aspects, and aspects of programming music. The psychological aspects included *"courage, letting go, and inner repose played a significant role in half of the cases we examined"* (Koopman et al., 2007, p.380) evidencing guidance regarding emotional support can take place in some lessons. Emotional support was also found by Parkes and Wrexler (2012) who noticed teachers would listen and answer student expressions of frustrations and needs for reassurance.

Hays (2013) argued that the role of the mentor *"is not just about good teaching, it is about preparing the protégé for a future career in terms of the musical, social and psychological challenges of the profession"* (Hays, 2013, p.35). The one-to-one student-teacher dyad is an interpersonal relationship influenced by psychosocial skills that can impact student learning outcomes (Hays, 2013). This relationship, described by some participants as *"surrogate parental"* (Hays, 2013, p.30), requires earnest student-teacher bonds for learning outcomes to be constructive. In a concluding statement Hays (2013) remarked that institutions need to better understand more about the roles that music teachers have on student learning and development especially as teachers can *"manipulate including giving advice in areas concerning the student's life that do not relate to music, especially in areas where the mentor is neither trained nor qualified"* (Hays, 2013, p.33).

James et al. (2010, p.240) noted creative episodes in lessons involved the coming together of *"musical interpretation, technique, communication, intellectual understanding, emotion, mental states and self-concept"* showing that psychological aspects of musical creativity in performance can be central elements in lessons. The focus of the study was on exploring creativity in musical performance and not on defining the subject matter of verbal feedback, and so feedback referring to the mental state of the student was evidenced (psychological subject matter) and an important and valuable insight was that psychological subject matter can take place in lessons. There may be more to know about psychological feedback related to other aspects of learning and development in the one-to-one context than creativity alone.

2.5.6 REPERTOIRE

Discussions about choice of repertoire have been evidenced in one-to-one lessons by McPhail (2013), Uptis and Abrami (2013), Creech (2012) and Low (2000). Segments of lessons can be dedicated to learning repertoire and/or sections of repertoire (Daniel and Parkes, 2019; Gaunt et al., 2012; Gaunt, 2009) and revising previously learnt repertoire (Hays, 2013).

Low (2000) examined three master teachers in Sydney, Australia, and found that an aspect of teaching content in lesson feedback was repertoire choice. In a study investigating the development of student independence Uptis and Abrami (2013) found that 85% of teachers would choose repertoire with their students, reporting that this would probably engage students with the pieces they were learning. The teachers were able to choose repertoire that was appropriate regarding difficulty level in relation to student abilities with the view to advance student skills (Uptis and Abrami, 2013). Within a study focused on behaviour in lessons, Creech (2012) found that some of the student talk indicated that students were given the opportunity to choose the repertoire that they learnt. Gaunt (2009) found that aspects of the lessons were dedicated to learning technical studies or repertoire. Learning new repertoire is seen as part of learning and acquiring new knowledge that prepares student musicians for their future careers (Hays, 2013).

2.5.7 ADDITIONAL TOPICS OF DEVELOPMENT

Communication between student and teacher can involve *"consideration of both professional direction and direction of self-insight, strategic career planning, and integrative illumination of personal and professional identity"* (Gaunt, 2017, p.36). This aligns with findings by Hays (2013, p.27) that a key role of mentorship is the *"psychosocial and career development of the protégé"* describing career functions as including *"sponsorship, exposure, networking, coaching, protection and professional training"* (Hays, 2013, p.31). Williamson et al.'s (2019) pilot study on trumpet teaching strategies found *"an emphasis on improvisatory application of theory of harmony"* (Williamson et al., 2019, p.632). Exploring the content of instrumental lessons, Zhukov (2008) found that some teachers would suggest that students use library resources. On the nature of feedback in lessons, Koopman et al. (2007) observed that one topic of feedback was the background of the music being studied in the lessons. Stanley's (2018) thesis on common elements observed in the instrumental lessons of three teachers found that singers required an understanding and familiarity with the discourse represented in the text that they sang, suggesting that this can be a topic of feedback in singing lessons.

Zhukov (2008) observed discussions about musical recordings. Specifically, listening to pre-existing recordings of musical works by other artists, as well as using recording devices as a strategy in musical planning and preparation. Similarly, findings from Williamson et al.'s (2019) pilot study on trumpet teaching strategies found the use of recording devices.

2.5.8 **SUMMARY OF TOPIC AREAS RESEARCH GAP AND RESEARCH QUESTION ONE**

Subject matter is defined as *"the topic dealt with"* (The Concise Oxford English Dictionary, 2001a, p.1472). For the most part, subject matter of verbal feedback has been referred to or evidenced within research that has broader research focuses**.** Such research focuses on styles of interpersonal behaviour included characterising the nature of communication in lessons (de Bruin, 2018; Burwell, 2018; Foletto, 2018; Carey et al., 2013a), interactional types (Meissner and Timmers, 2020; Burwell, 2020; Zhukov, 2012a), perceptions and beliefs that impact learning (Bonneville-Roussy et al., 2020; Yeh, 2018; Gaunt, 2011), the impact of feedback (Burwell, 2017), perceived roles of mentors and apprentices (Lennon and Reed, 2012), teaching strategies (Williamson et al., 2019; Bennett and Rowley, 2019; Carey et al., 2018) and communication preferences (Duffy and Healey, 2018).

The subject matter of feedback identified in this review shows the varied level, detail and acknowledgments regarding each subject matter theme within higher music education literature suggesting that there may be more to know about each theme within the context of instrumental lessons, especially as strategies and experience within each student teacher dyad can vary. Few studies have focused solely on evidencing the subject matter of verbal feedback in one-to-one vocal and instrumental lessons. Currently, no comprehensive typology of verbal feedback subject matter that takes place in one-to-one vocal and instrumental lessons exists in the field. The feedback subject matter that is evidenced focuses on one aspect (such as technique and or musical creativity), or is mentioned within other research focuses. The feedback evidenced within literature does not sufficiently represent the breadth and depth of feedback I have experienced in my lifetime in the one-to-one vocal and instrumental lessons context. Further research about experienced

feedback subject matter would therefore be beneficial to the field **demonstrating a research gap within the field of higher music education that lead to the formation of the first research question:**

RQ 1. What subject matter of verbal feedback has been experienced in one-to-one vocal and instrumental lessons in UK conservatoires?

2.6 INTENTIONS OF VERBAL FEEDBACK IN ONE-TO-ONE VOCAL AND INSTRUMENTAL LESSONS

This section details the evidence of student, teacher and institutional intentions of verbal feedback in lessons. Accordingly, the following will be discussed: reflective practice, shared intentions, and the role of feedback, feedback and self-regulatory skills, tensions between good intentions and feedback practices, and preferences for feedback. Section 2.6 concludes with a summary and resulting research questions.

For the purposes of this thesis, intention is defined as *"an aim or plan, the action or fact of intending"* (The Concise Oxford English Dictionary, 2001c, p.736). As intentions take place prior to any action, intended verbal feedback is formed prior to any learning activities, illustrated in Figure 2.10.

Double loop learning

Student

Single loop learning

Assessment/evaluation of objectives/strategies/outcomes

Internal and

External conditions

Intentions → **Objectives** → **Strategies** → **Outcomes**

Assessment/evaluation of objectives/strategies/outcomes

Single loop learning

Teacher

Student and teacher intentions of verbal feedback formed in relation to establishment of learning objectives

Double loop learning

Subject matter of verbal feedback that may or may not include verbal feedback pertaining internal/external conditions, intentions objectives, strategies and outcomes.

FIGURE 2.10: INTERPRETATION OF BIGGS' (2003) CONSTRUCTIVE ALIGNMENT MODEL INTO A LEARNING PROCESS WITH ARGYRIS AND SCHÖN'S (1978) SINGLE AND DOUBLE LOOP LEARNING AND ILLERIS' (2009) THEORY OF LEARNING, INCLUDING INTENTIONS AND SUBJECT MATTER AREAS

Conservatoire education aims to develop fine quality in student musical performance (Carey et al., 2013a; Williamon, 2004). To do so, effective teaching is required to facilitate the development of student capabilities *"which encompass, but are not limited to collaboration, confidence, critical thinking, resilience, professional and personal learning, creative problem solving, and being brave enough to put an idea into action"* (Bennett and Rowley, 2019, p.183). In order to recognise and facilitate learning objectives (Burwell, 2019) teachers need to be mentally present in lessons and in control of their actions (Parkes and Daniel, 2013). Furthermore, quality teaching requires that teachers communicate and relay information with their students through useful verbal feedback (Lennon and Reed, 2012) so as to develop

necessary skills (Hallam and Bautista, 2018) that change according to current requirements of professional working musicians (Gaunt et al., 2012).

Some skills that music students can learn include *"improvisatory and technical skills, metacognitive or learning-to-learn skills, and embodied, kinaesthetic learning"* (Williamson et al., 2019, p.626). Adopting strategies that enhance students' meta-cognitive skills have been suggested by Marisi (2019) so as to avoid demotivating students. Table 2.6 shows a range of personal and professional skills that students have the potential to acquire through feedback in instrumental lessons (Hallam and Bautista, 2018).

TABLE 2.6: THE SKILLS WHICH CAN BE ACQUIRED IN LEARNING TO PLAY AN INSTRUMENT BY HALLAM AND BAUTISTA (2018, P.118)

Skills that can be acquired in learning to play an instrument	
Aural skills supporting the development of:	- Rhythmic accuracy and a sense of pulse - Good intonation - The facility to know how music will sound without having to play it - Playing by ear - Improvisational skills
Cognitive skills supporting the development of:	- Reading music - Transposition - Understanding keys - Understanding harmony - Understanding the structure of music - Composing - Understanding different musical styles and their cultural and historical contexts
Technical skills supporting the development of:	- Instrument specific skills - Technical agility - Articulation - Expressive tone quality
Musicianship skills supporting the development of:	- Expressive playing - Sound projection - Control - Conveying musical meaning

Skills that can be acquired in learning to play an instrument	
Performance skills supporting the development of:	- Communication with an audience - Communication with other performers - Being able to coordinate a group - Presentation to an audience
Creative skills supporting the development of:	- Interpretation - Improvisation - Composition
Evaluative skills supporting the development of:	- Listening with understanding - Being able to describe and discuss music - Being able to make comparisons between different types of music and performances - Critically assessing personal performance, improvisation and compositions - Monitoring progress
Self-regulatory skills supporting the development of:	- Managing the process of learning - Managing practice - Enhancing concentration - Enhancing motivation

So as to develop the required skills, a two way dialogue between teacher and student is required to align goals and intentions in lessons, a process termed reflective dialogue (Renshaw, 2009) within which learning intentions are strongly connected.

2.6.1 INTENTIONS WITHIN REFLECTIVE PRACTICE

In recent years, researchers including Williamson et al. (2019), Carey et al. (2018) and Georgii-Hemming and Westvall (2010) have focused their research on how both student and teacher reflect on learning and teaching processes that take place in one-to-one lessons. Such deliberate consideration of practice has also been called reflexivity (Gaunt, 2011; Renshaw, 2009), and reflexive practice (Burwell, 2010). Reflective teaching has the capacity to support deep learning (Daniel and Parkes, 2015; Nielson, 1999) and is described as *"a creative and interactive act, where the learning and development of the students is closely connected to the teachers' own development and learning and to the development and learning of the institution* (Johansson, 2012, p.55)*.* That all individuals within conservatoires could benefit from reflective practices was also argued by Burwell (2010) who recommended that students, teachers, researchers, and institutions should undertake reflexivity so as to continually challenge and develop contemporary educational practices. Therefore, within the conservatoire context there are four groups of people who can continue to learn and develop: the students, the teachers, those who create pedagogical curricula within institutions and researchers. Of these groups, the most commonly examined learning relationship within current literature is that of the student and teacher. More specifically, interactions that take place within the student-teacher learning context (Duffy and Healey, 2013; Creech, 2012; Zhukov, 2012a; Heikinheimo, 2009; West and Rostvall, 2003) have been found to involve behaviour regarding the giving and receiving of verbal feedback.

For verbal feedback to be useful to students, Sadler (1989) stated that feedback should be associated with desired outcomes and closely connected with a task. Renshaw (2009 p.22) wrote that reflective approaches:

"Provide opportunities for individuals to step outside their immediate situation and become detached spectators on their own practice and learning. Connecting to their context in this way helps to broaden people's perspective and invites them to ask fundamental questions regarding their motivation, purpose and future direction" (Renshaw, 2009 p.22).

This suggests that what a student or teacher intends with verbal feedback is an important part of reflective practice (Parkes, 2010). When associating practices with outcomes, teachers need to understand the connection between what they say to students and the development of student self-efficacy so as to *"increase student motivation, value, and participation"* (Freer and Evans, 2017, p.893). Effective feedback requires interpersonal skills including empathy as well as the ability to understand students' perspectives (Renshaw, 2009). Carey and Grant (2014) have suggested that self-regulation, which can be promoted by feedback, is underpinned by self-evaluative skills within reflective learning methods. Furthermore, institutions need to *"support collaborative and reflective learning strategies among and between both students and teachers"* (Carey and Grant, 2014, p.42). In agreement, Burwell and Shipton (2011, p.255) argue in support of "*opportunities for reflection, with research offering interfaces at three points: students developing their independent practice, tutors drawing links between practice and lessons, and the institution articulating its values through both staff development and curriculum design"*.

Renshaw (2009) noted the relationship between what people intend to do and consequential outcomes. According to Renshaw (2009) tutors need to:

"Focus on enabling the learner: to question the assumptions that underlie their beliefs, feelings and actions; to assess the likely consequences of their assumptions; to identify and explore alternative assumptions; to test the validity of these assumptions through participating in reflective dialogue" (Renshaw, 2009, p.25).

Renshaw reinforced the view that developmental objectives must be clear because they can have an impact on student self-efficacy (Ritchie and Williamon, 2010).

2.6.2   SHARED INTENTIONS AND THE ROLE OF FEEDBACK

Nicol and Macfarlane-Dick (2006, p.208) wrote that feedback can *"help students take action to reduce the discrepancy between their intentions and the resulting effects"* and argued that feedback that takes place is not always linked to student goals. Through collaborative problem solving with teachers (Heikinheimo, 2009), students can become active participants in the development of their own education by *"learning how to learn"* (Carey and Grant, 2016, p.55). However, though scholars recommend intentions to support students with regards to problem solving, collaboration, reflective learning and good interpersonal skills, these skills are not always reflected within pedagogical observations in one-to-one instrumental lessons, as noted by Rumiantsev et al. (2020).

Common goals and mutual understanding are a central component to the success of a student-teacher relationship in one-to one lessons (Hays, 2013) and this shared understanding between student and teacher is essential for useful verbal feedback (Holmgren, 2020; Burwell, 2010). Shared understanding can aid *"predication-outcome associations"* (Cox, 2019, p.v) so that teachers can then offer quality feedback while students are developing intricate competences. This process needs to take place in a safe learning setting so that students can become self-assured in their understandings of the means to achieve desired outcomes (Clemmons, 2010). Shared intentions about practice in lessons could therefore have *"much potential for having positive impact on the student experience and learning outcomes"* (Carey et al. 2016, p.30). On the need for shared student-teacher understanding of goals Holmgren (2020, p.120) wrote:

> *"If the goals of teaching are not mutually defined and understood, it is difficult to see how teaching can efficiently guide the student toward these goals. Teaching might then not foster a student's independence, but rather bind the student and teacher together in an unhealthy way, and thus hinder the development of student autonomy" (Holmgren, 2020, p.120).*

Within conservatoires it is traditionally assumed that *"the master teacher knows the goals and how they should be attained; the model presumes that the student recognises the teacher's given goals and the means of achieving them, and is motivated to do so"* (Westerlund, 2006, p.120). This highlights a common and long held assumption within the one-to-one student-teacher context that the performer-teacher is in fact a teaching expert (Persson, 1996). This means that assumptions exist with regards to instrumental teachers' expertise in knowing what goals are best to achieve in lessons, how those goals can be attained, assumptions that a student understands the teacher's goals and knows how to achieve them through feedback from teachers, and that students should unquestionably follow teachers' goals and instructions.

Along with assumptions regarding the expertise of the teacher, if aims and intentions are not always explicitly stated in lessons, problems may arise in the one-to-one learning context (Koopman et al., 2007). This point is reinforced in education by Stoll et al. (2012, p.3) who wrote that *"there should be strong links between professional development experiences and pupil outcomes"*. However, Gaunt et al. (2012) noted that her teacher participants dedicated less time to clarify student learning intentions.

Sometimes students obsess over the need for faultless technical abilities or the ability to achieve internationally renowned careers (Zhukov, 2008) and teachers must be aware of the impact of their feedback as it might *"adversely influence students' conceptions of expected goals"* (Nicol and Macfarlane-Dick, 2006, p.209). This further reinforces the importance of explicitly stated aims, shared understandings and aligned intentions in the one-to-one learning context. Additionally, there is an increasing disparity between what students intended to accomplish and what they were probably going to be doing after they had graduated (Carey, 2010). This suggests that there may exist tensions between student expectations of musical education relating to curriculum and the professional activities they actually end up undertaking in their careers. The need for explicitly stated aims has also been noted by Hallam and Bautista (2018), Lennon and Reed (2012), Karlsson and Juslin (2008) and Nerland (2007). Similarly, Clemmons (2010) found that shared understandings

and shared intended outcomes involved *"clear expectations and high standards linked with distinct relational boundaries help students be and feel successful"* (Clemmons, 2010, p.258).

Though traditional teacher-centred approaches are still commonplace within instrumental lessons (Burwell, 2020; Foletto, 2018; Perkins, 2013b; Parkes and Wexler, 2012), the content and goals of lessons are often chosen from a combination of teachers' competencies along with students' aspirations (Georgii-Hemming and Westvall, 2010) requiring varied teaching strategies (McPherson and Hallam, 2016). Though aims and intentions of feedback are seen to be an important aspect of one-to-one lessons, in a study investigating the relationship between instrumental lessons and individual practice time, Koopman et al. (2007) found it challenging to identify explicitly stated aims within lessons. This reflects research by Hallam and Bautista (2018) who said that teachers and students often do not explicitly state their goals and aims in lessons.

Research that focuses on interaction within one-to-one lessons (e.g. Zhukov, 2012a; Duffy and Healey, 2013; and Creech and Hallam, 2011) emphasises the significant role of feedback on learning and development. A key argument within education literature is feedback that focuses on the processes of learning (formative feedback) should be used to empower students to become independent learners (Nicol and Macfarlane-Dick, 2006). Formative feedback is the communication of information about learning processes that involves reflection about strategies that can be used to shape learning outcomes (Sadler, 1989). Summative feedback is concerned evaluation of an outcome or summarisation of achievements (Sadler, 1989).

Teachers are required to offer students feedback that facilitates the development of self-regulatory learning skills (Carey and Grant, 2014) as well as instilling the approaches and principles of learning a musical instrument (Long et al., 2014). Lerman and Borstel (2003) developed an approach to feedback in the arts called the 'Critical Response Process' that describes the need for teachers to adjust their approaches to the needs and preferences of different students (Lerman and Borstel, 2003). The creation of Lerman and Borstel's (2003) Critical Response Process suggests

that there is a general awareness in the arts that giving and receiving feedback can be challenging and that the delivery of feedback requires further understanding.

To develop self-regulated learners, feedback is required to address students' present performance tasks by planning and moving towards learning objectives, the methods used to achieve goals, as well as managing resources, effort, and *"the setting of and orientation towards learning goals; the strategies used to achieve goals; the management of resources; the effort exerted; reactions to external feedback;* [and] *the products produced"* (Nicol and Macfarlane-Dick, 2006, p.199). Therefore, *"feedback is information about how the student's present state (of learning and performance) relates to these goals and standards"* (Nicol and Macfarlane-Dick, 2006, p.200).

The relation of goals to a student's present learning needs to be discussed by student and teacher to reach shared understanding of the learning process, also referred to by Davidson and Jordan (2007, p.729) as *"a negotiated contract between teacher and student"*. This has also been described by McPhail (2010, p.43) as *"approaches characterised by flexibility and sensitivity towards finding a recipe that is right for each student"*.

Feedback can have a direct influence on deliberate practice, a conceptualisation of practice coined by Ericsson et al. (1993) that is goal-oriented. Hallam et al. (2012, p.653) argued that teachers need to *"encourage greater organisation of practice".* Specifically, *"teachers need to take account of the aims and aspirations of their students in developing appropriate curricula"* (Hallam et al., 2012, p.673). This was also encouraged by Jørgensen (2000) who argued that both institutions and teachers should put practice strategies on the curriculum. Parkes (2012) added that teaching strategies should be addressed in instrumental lessons. On this, McPhail (2010, p.36) wrote: *"problem areas, devising strategies for problem-solving, monitoring attention, monitoring use of time, and monitoring and maintaining goals can be developed in instrumental teaching contexts"*.

Koopman et al. (2007) found that music teachers tended to focus the processes of learning while students were more focused on the outcomes.

> *"Technical mastery of their instruments: breathing techniques, fingering techniques, intonation, differentiation of timbres, increasing tempo, playing ornamentation…They also indicated aims related to interpretation: expression, avoiding exaggeration, gaining command of various styles. One student reported a psychological goal: to experience more joy in playing"* *(Koopman et al., 2007, p.379).*

The aims of most teachers focused on *"a broader view of what the students should achieve: working in a well-structured way, taking an inquisitive stance, artistic musical independence, reflecting on the progress of one's training, and developing realistic plans for one's future career"* (Koopman et al., 2007, p.379).

Teachers and students can have differing motives (Heikinheimo, 2009) but teachers are not always aware that they have different goals to their students (Johansson, 2012). Kupers et al. (2017) argued that teachers need to be aware of any optimal or sub-optimal patterns in their own teaching. Even with awareness of their own strengths and weaknesses within pedagogical practices teachers do not necessarily have the capabilities to create shared goals (Kupers et al., 2017) and need to be ready to take on board a multiplicity of teaching approaches so as to *"develop new skills to monitor, facilitate, and guide students"* (Carey and Grant, 2014, p.48).

With a view to evidence the self-regulatory strategies that adolescent music students use during music practice, Leon-Guerro (2008) found that the primary strategy was repetition. Other strategies included musical elements (dynamics, articulation, rhythm, slower, faster), non-specific tasks (keep playing, go to another part) and non-playing strategies (fingering, counting or clapping, tapping foot, looking at music) (Leon-Guerro, 2008, p.100). These practice strategies demonstrate student aims and objectives involved in learning a piece of music at a more granular level. On practice, Gaunt (2008) found that many teachers were specific about the practice that their students should be undertaking, but they had significantly less knowledge about how

their students actually practised. This may be due to a lack of teacher follow-up to check student understanding (student feedback) and an assumption that students understand teacher feedback and are willing and/or able to apply teacher feedback in their private practice time.

2.6.3 FEEDBACK INTENTIONS AND SELF-REGULATION

There has been a shift in empirical thinking away from traditional teacher-led feedback methods towards more student-centred approaches in which "*students become active participants with control over their learning, including the opportunity to provide input to content and processes*" (Carey and Grant, 2014, p.44). In more student-centred approaches, the balance of power and the roles and responsibilities of the teacher and learner are reconsidered and students become actively engaged in the management of learning (Daniel and Parkes, 2019), a process that can develop self-regulatory learning skills. Hattie and Timperley (2007, pp.93-94) describe self-regulation as:

> "*An interplay between commitment, control, and confidence. It addresses the way students monitor, direct, and regulate actions toward the learning goal. It implies autonomy, self-control, self-direction, and self-discipline…and can lead to seeking, accepting, and accommodating feedback information*" (Hattie and Timperley, 2007, pp.93-94).

Self-regulation enables students to take responsibility for the management of their own learning (Nicol and Macfarlane-Dick, 2006) and there is said to be strong connections between self-regulated emotional stability and musical success (Jankovich and Bogaerts, 2020). Though student self-regulation is frequently recommended by scholars it frequently doesn't take place in practice (Coutts, 2019).

Self-regulation is often considered in relation to music practice time and deliberated with regards to actions, thoughts and feelings that can facilitate musicians' practice (McPherson et al., 2016) so as to prepare for musical performance (Antonini Philippe et al., 2020). As Burwell puts it "*the student trajectory could be described as mastery,*

not in becoming the master of apprentices, but in achieving command of himself and his own work" (Burwell, 2020, p.12) reinforcing the notion of life-long learning (Renshaw, 2009) and emotional self-regulation (Peistaraite and Clark, 2020). The concept of life-long learning is further reinforced as self-regulatory needs and skills can change over time (López-Íñiguez and McPherson, 2020). Bennett and Rowley (2019) described the intention of higher music education *"to develop musicians' capabilities to lead their practice as agentic professionals"* (Bennett and Rowley, 2019, p.185). Scholars such as Fletcher et al. (2020) are encouraging teachers to consider themselves as active participants in learning processes. This means that contemporary conceptualisations of the one-to-one student-teacher learning context involves two learners.

Cheng et al. (2020, p.234) wrote that characteristics of student autonomy include *"the ability to formulate their own learning strategies, identify both musical and non-musical weaknesses and take appropriate steps to improve their performance skills"*. Self-regulated learning is *"the degree to which students are meta-cognitively, motivationally, and behaviourally active participants in their own learning process. It involves the self-regulation of cognitive, behavioural, and affective processes"* (Peistaraite and Clark, 2020, p.1) and:

> *"By including training on emotion regulation strategies within musicians' educational institutions and workplaces, efficiency and engagement in self-regulated learning can be enhanced. This could produce more effective learning strategies and outcomes, together with higher musical achievements" (Peistaraite and Clark, 2020, p.1).*

It is important that students be given responsibility for their own learning (Carey and Grant, 2014) especially as students tend to go on to teach others (Parkes and Daniel, 2013) and because individuals who are better able to self-regulate their learning are both able to give better feedback as well as use their own feedback to realise their learning intentions (Butler and Winne, 1995). Furthermore, those effective in self-regulation *"actively interpret external feedback, for example, from teachers and other students, in relation to their internal goals"* (Nicol and Macfarlane-Dick, 2006,

p.200). So as to become independent learners, students must therefore *"learn how to learn as the things they grapple with become more complex"* (Cox, 2019, p.v). On self-direction, Coutts (2019) championed Carey et al's (2016) conceptualisation of transformative learning and found that:

> *"Fostering self-direction is more complex than offering the balance between guidance and freedom that some experts suggest. It also requires strong student–teacher rapport, supporting and building students' self-efficacy and being willing to set aside expectations. This was made possible by implementing transformative pedagogical strategies, such as effective questioning, collaborative discussions and adapting the structure of lessons"* *(Coutts, 2019, p.494).*

Nicol and Macfarlane-Dick (2006) define good feedback practice as *"anything that might strengthen the students' capacity to self-regulate their own performance"* (Nicol and Macfarlane-Dick, 2006, p.205). Self-regulatory skills involve setting goals for learning and the ability to monitor progress against set goals (Nicol and Macfarlane-Dick, 2006). Nicol and Macfarlane-Dick (2006) argue that traditional teacher-led approaches which involve the teacher creation of learning tasks and in-lesson assessment requirements can limit student learning. On achieving flow states during formal and informal performance and practice time, Kirchner et al. (2008, p.63) have said that clear goals need to be provided by teachers and that *"a student working independently should be instructed in how to determine whether or not they have achieved the stated goals"*. Carey et al. (2017) promoted learner-centred approaches to teaching through "*collaborative learning and shared clarity of purpose"* (Carey et al., 2017, p.108). However, even with the support of collaborative student-teacher approaches in literature, including (Rumiantsev et al, 2017), authors such as Gaunt (2008) found that feedback processes tended to be teacher-led, highlighting a disparity between what researchers argue and what actually happens in practice. Similarly, Kupers et al. (2017, p.161) observed that *"interactions seem to be heavily teacher directed, with little room for student initiative and autonomy"*. Students can lack self-regulatory skills and teachers need to know how to teach students these skills (Palmer and Baker, 2021). On this, McPherson et al (2019)

undertook an analysis of self-regulatory strategies that could aid student learning that involved awareness of behaviour and critical reflection, a process that could account for unique learners' needs. Coutts (2019) suggested that to encourage students to be active agents in their own learning, instrumental lesson structure should involve verbal discussions about planning (intentions), taking action, observation and reflection.

Nicol and Macfarlane-Dick (2006) argued that there was little understanding about what constitutes quality feedback within literature and went on to establish seven feedback principles that support self-regulated learning:

> *"1)   Helps clarify what good performance is (goals, criteria, and expected standards).*
>
> *2)   Facilitates the development of self-assessment (reflection) in learning.*
>
> *3)   Delivers high quality information to students about their learning.*
>
> *4)   Encourages teacher and peer dialogue around learning.*
>
> *5)   Encourages positive motivational beliefs and self-esteem.*
>
> *6)   Provides opportunities to close the gap between current and desired performance.*
>
> *7)   Provides information to teachers that can be used to help shape teaching" (Nicol and Macfarlane-Dick, 2006, p.203).*

It was concluded that *"students are already assessing their own work and generating their own feedback, and that higher education should build on this ability"* (Nicol and Macfarlane-Dick, 2006, p.199). So as to build on students' self-regulatory skills and enable lasting learning, mentors need to be able to provide appropriate feedback regarding student *"motivation, purpose and future direction"* (Renshaw, 2009, p.22). This is important because performers who have constructive self-regulatory attributes such as self-determined motivation are more independent and *"engaged their performance development in a more joyful, robust, and healthy way (i.e., self-realisation, flow, self-esteem, and vitality)"* (Haraldsen et al., 2020, p.109). Whereas *"performers regulated by controlled motivation reported higher vulnerability, and in*

turn, more ill-being (i.e., low self-esteem, perfectionism, obsessiveness, anxiety, negative affect, and exhaustion)" (Haraldsen et al., 2020, p.109).

On reflective learning as part of teachers' pedagogical practices, Williamson et al. (2019) argued that self-regulatory activities strengthen and expand teaching methods and capabilities. Williamson et al. (2019) suggested that self-reflective activities can be undertaken by teachers to achieve intentions to support students in practice:

> *"The effect of identifying and discussing a teaching strategy common to both was to increase the participant researchers' confidence in applying that strategy. Identifying and discussing a point of difference led the participant-researchers to consider, and on occasion, affect change in their practice"* *(Williamson et al., 2019, p.632).*

2.6.4   TENSIONS BETWEEN GOOD FEEDBACK INTENTIONS AND PRACTICE

Creech (2012, p.387) studied interpersonal behaviours in one-to-one instrumental lessons and noted that learning objectives (that reflected the intentions associated with feedback) were not limited to outcomes, and also included aspects such as *"motivation, self-efficacy, self-esteem, satisfaction, enjoyment of music"*. Also evidencing teacher intentions were Koopman et al. (2007) who said that teachers tended to focus on a broader view of what students should achieve, and Johansson (2012) wrote "*teachers talk about their goals in teaching as, on the one hand, 'maintaining the profession' and, on the other hand, 'individual musicianship'*" (Johansson, 2012, p.52). Teachers' own experiences of feedback in lessons may have an impact on their teaching beliefs, but Yeh (2014) found that what teachers believe should happen in lessons, or what they hope to happen, doesn't necessarily translate into their own feedback practices during lessons. Correspondingly, through a self-analysis of her own teaching methods, and demonstrating the need for teachers to critically reflect on their practices to enhance student learning, Coutts (2019, p.503) found that:

"Once I started to critically reflect on my teaching, I realized that my initial approach to lessons was at odds with my pedagogical intention of putting the student at the centre of lessons. While an uncomfortable realization, this was the catalyst for change" (Coutts, 2019, p.503).

Coutts (2019, p.504) went on to say:

"The second realization is thus, that unless we consciously and critically reflect on our teaching practices, our intentions and actions may not be aligned. While self-reflection can be uncomfortable, I recommend that teachers continue to reflect on their own actions and to critically question their impact—adverse or positive—on the learning environment, and to seek to find ways to interact that empower students to engage constructively with their learning. Through this, transformation of the teacher, the student, and the learning environment is possible" (Coutts, 2019, p.504)*.*

Student agency is achieved through a combination of scaffolding and autonomy (Kupers et al., 2017). Scaffolding is a concept that describes ways in which teachers adapt their teaching to support students in *"learning a task he or she has not quite mastered yet"* (Kupers et al., 2017, p.135), but if feedback is not related to learning objectives and where students see themselves going forward it can be ineffective (Hattie and Timperley, 2007). On the changing patterns of scaffolding and autonomy in music lessons, Kupers et al. (2017, p.131) described a general overarching aim to facilitate students with more skills along with *"a growing sense of agency and responsibility"*.

Skills of agency and responsibility are associated with the development of student autonomy that can be achieved through verbal feedback in instrumental lessons (Holmgren, 2020). This was evidenced by Gaunt (2008, p.215) who described how participant teachers hoped to facilitate student independence regarding *"the development of their self-responsibility and of an individual artistic voice, both of which were so prized by the teachers",* yet also noted that some teachers assumed autonomy would come from the student rather than a skill enabled through their

own teaching methods. Indeed, autonomy places more emphasis for the accountability of learning outcomes on the student so that they can become self-sufficient in the longer-term (Hays, 2013). Even so, teachers aspired to facilitate students with autonomous skills but there was a disparity between teacher intentions and the teaching activities themselves as the teachers *"were not necessarily putting this into practice within the lessons"* (Gaunt, 2008, p.240). Therefore, there can be conflict between intentions to support students' and teachers' ability to put intentions into practice, or to articulate their intentions though relevant verbal feedback. By the same token, Cox (2019) aimed to explore the fundamental principles of human learning in individual and group contexts and found that *"even when teachers deliver specific feedback skilfully, students' perceptions of feedback do not always align with what teachers intended"* (Cox, 2019, p.14).

In a paper on the influence of interpersonal dynamics in lessons, Creech and Hallam (2010, pp.415-416) discussed their teacher participants' perceptions of their own teaching and found:

> *"The large majority of respondents believed they were effective teachers, believed they provided their pupils with a strong sense of direction on the violin, believed they always explained their expectations clearly to pupils, and saw themselves as maintaining and encouraging a positive attitude towards violin study"* (Creech and Hallam, 2010, pp.415-416).

Along with the finding that the majority of teachers thought they provided a strong sense of direction and clear explanations, the study revealed that communication can break down in the student-teacher relationship, or feedback can be characterised by one-way, directive teacher-student communication patterns. It was not clear whether the students had received or understood the teachers' intended message, reinforcing potential problems between intentions to support students and what teachers are objectively capable of achieving in practice (Creech and Hallam, 2010).

Ryan (2011) revealed factors that influence how feedback is interpreted, such as different expectations, different goals, poor communication, teachers' teaching abilities. Furthermore, the students' and teachers' perception of goals and strategies differed. The teachers reported more than the students that goals were established and practice strategies were taught (Ryan, 2011). Correspondingly, Biggs (2003) suggested that teaching can misalign with teaching outcomes because some teachers do not connect teaching activities and learning outcomes. This highlights differences between what teachers hope to achieve, what actually takes place in practice and learning outcomes. This evidence also highlights cases of teachers thinking they have taught effectively and their students perceiving otherwise.

2.6.5   INTENTIONS AND PREFERENCES FOR FEEDBACK

It can be challenging to fully comprehend the preferences of students and teachers in lessons (Joughin, 2009) as students can have different preferences for feedback (Bonastre-Valles and Neuvo, 2020, Carey et al., 2017) owing to different personality characteristics (Çakir et al., 2016). Instrumental and vocal teachers impart knowledge in varying and individual ways (Presland, 2005), partly because there exist different qualities of feedback within different types of student-teacher relationships that are formed through *"reciprocal interpersonal processes"* (Creech, 2012, p.405) that are unique to each student-teacher dyad.

Differences in student preferences have been found by Carey et al. (2017) who evidenced that some students preferred transfer style approaches that rely comprehensively on verbal feedback offered to them from their teachers (Carey et al., 2017). Other students preferred more transformative styles as they were more independent in their learning and communication was reciprocal between student and teacher (Carey et al., 2017). Specifically, some students were not ready to exercise their autonomy, instead preferring that their teacher was the dominant director of their learning (Carey et al., 2017). Furthermore, Mok (2018) found that observing and imitating (described by Mok as informal) and written tasks (described by Mok as formal) were both effective, but more students preferred informal styles. Also, on style of communication, Duffy and Healey (2018) noted that individuals can

have preferences with regards to overlap of conversation and musical playing in lessons. Moreover, Hammond (2013) found that students and teachers had different perceptions regarding learning priorities. Specifically *"the students' and the teacher's perspectives on the most difficult elements in piano performance did not appear to coincide"* (Hammond, 2013, p.4), suggesting different student and teacher feedback intentions within lessons related to perceptions of required work. Even though there can be differences in preferences regarding style of communication delivery, both students and teachers believe that autonomy can support student learning (Bonneville-Roussy et al., 2020).

Though teachers have intentions to support students with regards to the bespoke adjustment of their methods towards student needs (Lonnert, 2019), it has been reported that instrumental and vocal teachers may not adjust their teaching methods according to individual students' needs (Gaunt, 2008). On a comparable note, Kupers et al. (2017) and Creech (2012) both found that among some participant teachers the general style could be quite directive and potentially limiting for students. Kupers et al. (2017) concluded that teachers' experience can *"serve as a toolkit with a large repertoire of different strategies that can be used to solve different problems rather than a set of fixed rules that apply to every student in every case"* (Kupers et al., 2017, p.162).

In a paper focusing on developing independent musicians (Upitis and Abrami, 2013) undertook a survey exploring how music teaching could be more fully understood through self-regulation. Findings revealed that 70% of the teachers perceived they were predominantly in charge of directing learning methods when learning a challenging musical passage. The remaining 30% believed that co-regulation should take place with both the student and the teacher taking responsibility for learning (Upitis and Abrami, 2013), indicating different teacher perceptions on their roles within one-to-one lessons.

In the field of education Mulliner and Tucker (2017) found perceptions of the effectiveness of learning can differ between students and their teachers. Teaching staff perceived their methods to be more fair, useful, understandable, supportive,

practical, clear, constructive, reassuring and thorough, in comparison to the students' who reported dissatisfaction with the feedback practice (Mulliner and Tucker, 2017). This demonstrates existing tensions in education between student and teacher perceptions of the usefulness of feedback practices.

Customarily the focus of higher music instrumental teachers has concentrated on preparing students for exams, recitals, and competitions (Carey, 2010). With respect to these outcome-based (summative) learning objectives, there is a widely held intention among Western classical musicians to advance technical, musical, notational and analytical proficiency, evidenced in a study by Creech et al. (2008). However, Creech et al.'s (2008) study also demonstrated that music students may similarly seek feedback relating to broader issues such as coping skills. The addition of coping skills indicates that during their own practice time, student intentions are more than just task-performance related and include psychological intentions within their preparation. Similarly, Bonneville-Roussy et al. (2020) found that teachers hoped to support student wellbeing through autonomous-supportive behaviours and that students place their wellbeing as a priority, but findings showed that *"music teachers seemed unaware or ill-prepared to face those concerns"* (Bonneville-Roussy et al., 2020, p.2).

It is challenging to know how often there are disparities between student and teacher beliefs and feedback approaches in lessons (Burwell, 2017). Koopman et al's (2007) evidence mirrors Burwell (2017) and Nicol and Macfarlane-Dick's (2006) stance that there are cases of mismatches in teachers' and students' conceptions of goals and *"shared vision for practice"* (Burwell, 2017, p.14). Lennon and Reed (2012, p.285) have said that various strategies can be adopted to reach common goals and called for *"increased dialogue and collaboration between higher music education and the instrumental/vocal teaching profession at local and national levels".* Dialogue can also aid student engagement and agency in their own learning when feedback is more interactive between student and teacher (Meissner and Timmers, 2020). Calls for increased dialogue between students and teachers highlight that there can be assumptions about feedback objectives if they are not made explicitly clear.

Johansson (2013, p.294) found that student and teacher learning objectives differed in *"the content, form or direction of the lesson"* and argued that reflection and communication could create shared intentions and clarity about objectives. Similarly, Burwell (2017) suggested that institutions could encourage communication between teachers so as to overcome the isolation of the practice: *"presumably professional organisations could help to overcome the limitations of isolation by fostering interaction among teachers, but the literature reports mixed attitudes toward them"* (Burwell et al., 2017, p.14).

2.6.6 SUMMARY OF INTENTIONS OF VERBAL FEEDBACK AND RESEARCH QUESTION ONE

Intentions are linked to goals, objectives, and outcomes of lessons that students and teachers hope to achieve. What people intend with their feedback, whether that be the student or the teacher, is therefore a crucial stage within feedback processes and reflective practice (Renshaw, 2009). Intentions are especially important because developmental objectives can impact self-efficacy (Ritchie and Williamon, 2010). Intentions proceed action, and discussion about them can aid mutual understanding, goal setting, and perhaps even outcomes of feedback in lessons. Though there exists evidence of broad conceptualisations of intentions within the one-to-one context, granular summative and formative aims of verbal feedback within this context remain limited within current literature in higher music education.

Research indicates that there can be differing intentions of feedback between student and teacher (Hammond, 2013; Heikinheimo, 2009). Teachers are not always aware that they have different goals to their students (Burwell, 2017; Johansson, 2012; Koopman et al., 2007). Though teachers have intentions to support students through feedback in lessons (Gaunt, 2008), there exists tension between intentions and the awareness and capabilities to put their intentions into practice (Bonneville-Roussy et al., 2020; Creech et al., 2008). Despite what is known in literature, a further issue regarding how empirical knowledge is put into practice has also been highlighted by Joughin (2009, p.13) who said that there is a current struggle in education between theoretical assumptions about learning and the misapplication of empirical research in practice. Current literature advocates for teachers and

students to converse about explicit intentions of feedback within one-to-one instrumental lessons (Karlsson and Juslin, 2008). Literature suggests that students and teachers can have different intentions related to verbal feedback, and because little is known about student and teacher intentions, literature does not sufficiently clarify how. This lack of clarity may have significant impact on feedback practices and consequential outcomes. There are no comprehensive typologies of student and teacher intentions in relation to verbal feedback that takes place in one-to-one vocal and instrumental lessons in higher music education. Knowing more about student and teacher intentions of feedback in the one to one context is therefore important, especially as the lack of clarity about what students' and teachers' intentions in relation to verbal feedback may have impacts on feedback practices and consequential outcomes for students. **This review reflects gaps in current empirical knowledge within the field of higher music education. This led to the formation of the second and third research questions:**

> *RQ 2. What are students' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?*

> *RQ 3. What are teachers' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?*

2.7　Chapter Summary, Research Gaps and Research Questions

Most empirical studies on feedback and its impact up until this point seem to have been undertaken within general educational contexts (Gallagher, 2017; Mulliner and Tucker, 2017; Careless, 2013b; Joughin, 2009; Hattie and Timperley, 2007). Fewer studies concerned with verbal feedback subject matter and student and teacher intentions related to verbal feedback have been carried out in the context of one-to-one teaching for tertiary music education. Information delivered verbally is a dominant feedback component through which students absorb information in one-to-one lessons (Foletto et al., 2013) that is used to learn and develop (Hammond, 2013). Theoretical frameworks by theorists in education by Biggs (2003), Argyris and Schön (1978) and Illeris (2003) can aid understanding within the field of higher music

education about the relationship of feedback to learning regarding its role, function, implications and applications, and this is a contribution of this thesis to the field of higher music education. No comprehensive typology of verbal feedback subject matter takes place in one-to-one vocal and instrumental lessons. The feedback subject matter that is evidenced focuses on one aspect (such as technique and or musical creativity), or is mentioned briefly within other research focuses. Furthermore, the feedback evidenced within studies in higher music education does not sufficiently represent the breadth and depth of feedback I have experienced in my lifetime in the one-to-one vocal and instrumental lessons context. Further clarification and understanding of verbal feedback in higher music education would therefore be beneficial to the field so that *"scientific, artistic and practical knowledge are therefore confronted with one another"* (Georgii-Hemming et al. 2016, p.279), also argued by Moberg (2018).

Teachers' experiences can be a valuable resource for students (Duffy and Healey, 2013) but there exist assumptions that all instrumental performers are representative examples of what it is to be a teacher and that they automatically have a high level of teaching expertise (Burwell, 2012). This is the belief that skilful performers are by proxy skilful teachers (Triantafyllaki, 2010) but it is not always the case that great performers are great teachers (Carey et al., 2013a; Parkes and Daniel, 2013; Persson, 1996), because performers require some different skills sets to that of a teacher including expertise in giving feedback. Feedback in one-to-one lessons can be perceived by students as advantageous or disadvantageous (Daniel, 2008). Performer-teachers are commonly employed to teach advanced music students without any teaching qualification (Daniel and Parkes, 2017; Donald, 2012) and implications of feedback would likely impact student learning. There exists little pressure on performer-teachers in music to obtain official teaching certifications (Young et al., 2003) and calls for further investigation into teaching practices in this context continue to be acknowledged by scholars such as Burwell (2020), Triantafyllaki (2010), Carey et al. (2017), Daniel and Parkes (2017), Carey and Grant (2016), Johansson (2013), Perkins (2013b) and Parkes and Wrexler (2012) .

Limited transparency in the one-to-one instrumental learning context (Burwell et al., 2017; Carey et al., 2013b; West and Rostvall, 2003) has meant that although there is a growing body of knowledge in the field, what is known about one-to-one lessons remains a work in progress and there are still comparatively few studies about instructional communication within one-to-one lessons in higher music education (Foletto, 2018). The subject matter of feedback, that has been identified in this review, shows the varied level, detail and acknowledgments regarding each theme within the literature. What is empirically known about the subject matter of feedback in lessons can be fragmented, suggesting that there might be more to know within each subject matter theme within the context of instrumental lessons.

Intentions are linked to the goals, objectives and outcomes of lessons that students and teachers hope to achieve. What teachers and students intend with their feedback is therefore a crucial stage within feedback processes and reflective practice (Renshaw, 2009), that involves the discussion of shared intentions. Intentions precede action and discussion about intentions can aid mutual understanding, goal setting, and outcomes attributable to feedback in lessons. Though there exists evidence of broad conceptualisations of intentions within the one-to-one context, granular summative and formative aims of verbal feedback within this context remain limited within current literature. There can be differing intentions of feedback between student and teacher (Hammond, 2013; Heikinheimo, 2009). Teachers are not always aware that they have different goals to their students (Burwell, 2017; Johansson, 2012; Koopman et al., 2007). Though teachers have intentions to support students using feedback in lessons (Gaunt, 2008), there exists a tension between intentions and awareness and capabilities to put their intentions into practice (Bonneville-Roussy et al., 2020; Creech et al., 2008). This issue regarding how empirical knowledge is put into practice has been highlighted by Joughin (2009). There exist calls in literature for teachers and students to converse about explicit intentions of feedback within one-to-one instrumental lessons (Karlsson and Juslin, 2008).

This literature review highlights research gaps related to the subject matter and student and teacher intentions of verbal feedback in the context of vocal and

instrumental lessons in higher music institutions. See Table 2.2 in section 2.3 of this chapter, 'Research Gaps, Aims and Questions', that outline the research focus, gaps, aims and questions of this thesis.

Three main research questions are presented in order to address these gaps:

RQ 1. What subject matter of verbal feedback has been experienced in one-to-one vocal and instrumental lessons in UK conservatoires?

RQ 2. What are students' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

RQ 3. What are teachers' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

Relating the research questions to conceptualisations of learning by Biggs (2003), Argyris and Schön's (1978) and Illeris (2009), Figure 2.11 below illustrates the points in which this thesis defines the intentions and subject matter of verbal feedback within an interpretation of the learning process within one-to-one vocal and instrumental lessons in higher music education.
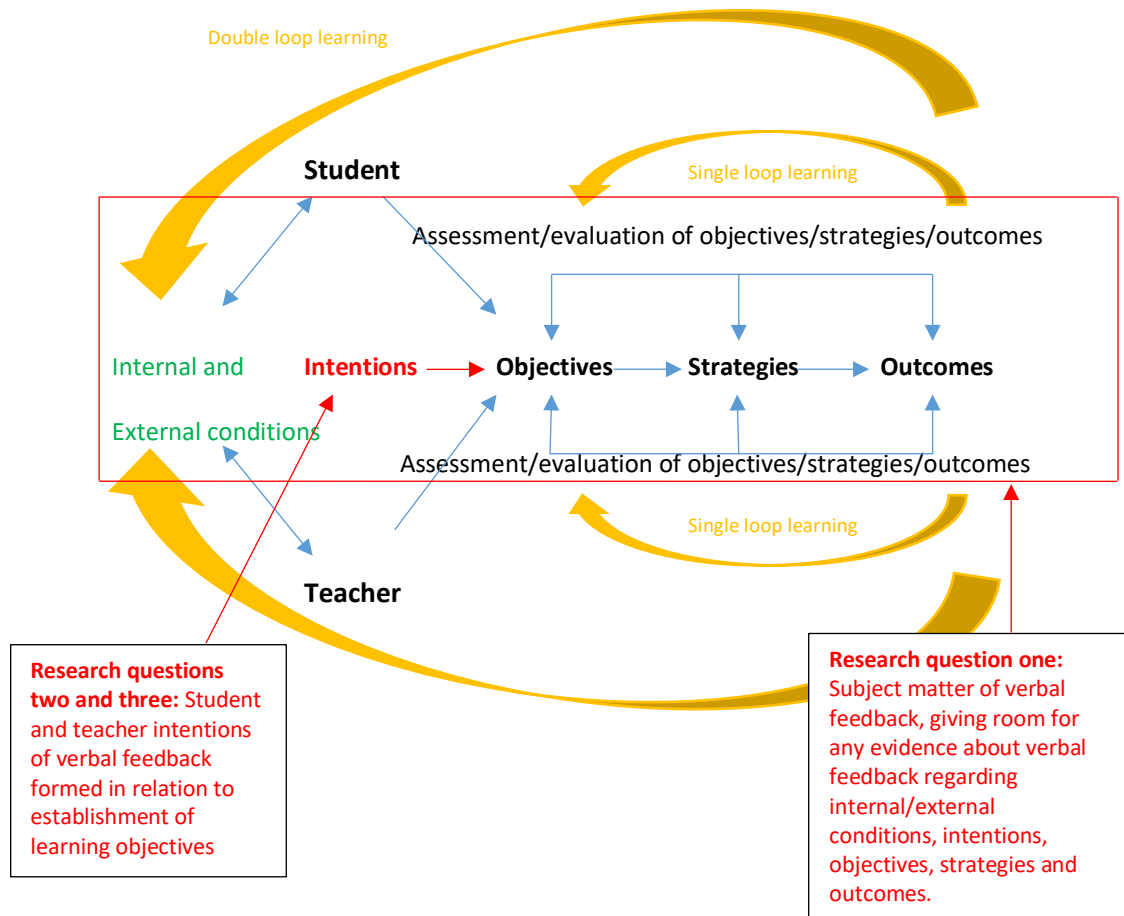
FIGURE 2.11: INTERPRETATION OF BIGGS' (2003) CONSTRUCTIVE ALIGNMENT MODEL INTO A LEARNING PROCESS WITH ARGYRIS AND SCHÖN'S (1978) SINGLE AND DOUBLE LOOP LEARNING AND ILLERIS' (2009) THEORY OF LEARNING, INCLUDING THE RESEARCH QUESTIONS OF THIS THESIS

3 METHODOLOGY

3.1 CHAPTER OVERVIEW

This chapter discusses the research philosophy and methodology. Firstly, the research questions are restated. This is followed by the philosophical underpinning of the thesis, with its epistemological and ontological positions, as well as the methodological choices. Next the strategy and research design are explained, comprising the phases of research, participant recruitment, the sample, the development of the interview schedule and the three interview stages. This is followed by the details of the data analysis. The next section addresses research ethics and establishing trustworthiness as an insider to the field. The chapter concludes with the potential limitations of the project.

3.2 RESEARCH QUESTIONS

This exploratory research investigates two elements of the learning process in one-to-one instrumental lessons in conservatoire training: (1) participant descriptions of their experiences of verbal feedback subject matter; and (2) intentions of verbal feedback within the one-to-one instrumental learning and teaching context. Accordingly, the research questions are:

RQ 1: What subject matter of verbal feedback has been experienced in one-to-one vocal and instrumental lessons in UK conservatoires?

RQ 2: What are students' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

RQ 3: What are teachers' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

3.3 PHILOSOPHICAL UNDERPINNING

Firstly, the philosophical underpinning of this thesis is outlined. The choice of philosophical paradigm is then defined and detailed, with its epistemological and ontological perspectives and methodological choices.

Outline of the Philosophical Underpinning: the interpretivist paradigm is the chosen philosophical underpinning of this thesis, with subjectivist epistemological assumptions, a social-constructivist ontology and phenomenological methodology. Figure 3.1 illustrates the philosophical underpinning of this thesis.
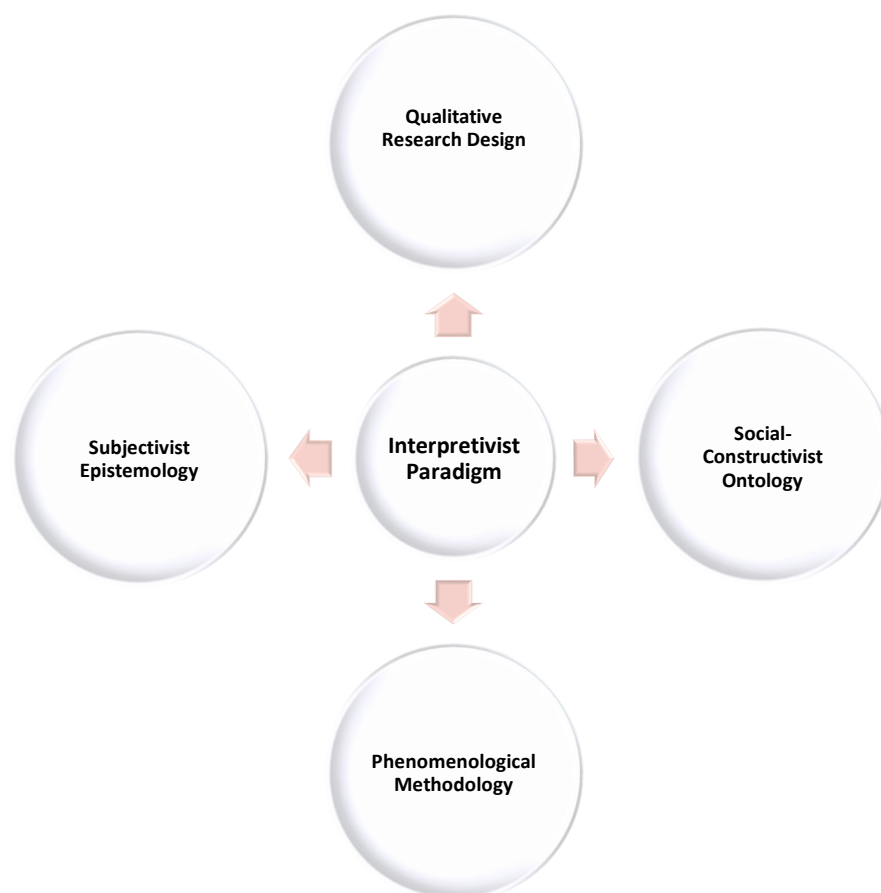
FIGURE 3.1: THE PHILOSOPHICAL PARADIGM AND METHODOLOGICAL APPROACH

The Interpretivist Paradigm: a philosophical paradigm describes the fundamental assumptions and beliefs about how the world is perceived by those involved in the research (Wahyuni, 2012), as well as how the researcher sees the world and what is

meant by knowledge (Denzin and Lincoln, 1998a, p.195). Academic research involves interpreting elements of the human interest that is under investigation, along with providing a theoretical and conceptual framework within which to position the principles about knowledge and research design. The philosophical underpinning demonstrates the position and behaviour of the researcher and functions as a lens to interpret the data.

This research conforms to the interpretivist paradigm which is made up of perspectives about the worldview of human knowledge (epistemology) and the nature of reality (ontology) (Denzin and Lincoln, 1998a, p.185). Both positivist and interpretivist paradigms agree that human behaviour can be regular and patterned (Tuli, 2010), but the positivist paradigm searches for causal laws behind particular behaviours and assumes a single objective reality. A positivist paradigm was not appropriate for this thesis because the central focus is on understanding unique and varied perceptions, thoughts and experiences that may have links and patterns but none that can be explicit laws of reality. For example, positivist based science explains objective knowledge (facts) by relating them to general laws (Robson, 2002, p.21). In contrast, research about meaning in human experience (phenomenological research) *"focuses on the need to understand how humans view themselves and the world around them"* (Robson, 2002, p.165) which requires interpretivist approaches that focuses on *"how the social world is interpreted by those involved in it"* (Robson, 2002, p.24).

Philosophical paradigms that underpin academic research are human constructions, created so as to make explicit the beliefs that guide actions (Denzin and Lincoln, 1998a, p.185). Paradigms comprise epistemological, ontological and methodological choices made in the course of undertaking a research project (Scotland, 2012).

Secondly, the epistemological and ontological perspectives are defined and explained. The section concludes with the rationale behind the choice of qualitative research design and methodological choices that were formed from the research objectives and principles within the interpretivist paradigm.

Subjectivist Epistemology: a research epistemology is the perspective that describes a worldview of human knowledge and asks the question *"how do we know the world?"* (Denzin and Lincoln, 1998a, p 185). The worldview - or beliefs about human knowledge acquisition - is important to consider as research involves the task of gathering information *about* human knowledge, *by* humans, and contributing further knowledge *to* humans through research findings. This thesis conforms to the interpretivist paradigm with a subjectivist epistemological perspective. That is, subjective meanings are created through actions and interactions of social beings (Scotland, 2012). So, the participants form individual subjective meanings through their own perceptions of their experiences, and the researcher does the same through experiences, interactions with participants and meanings created through data analysis.

Social-Constructivist Ontology: an ontological perspective describes the nature of reality (Denzin and Lincoln, 1998a, p.185). The ontological position aligns with social-constructivism. This assumes that reality is constructed through interactions between people, rather than separately (Scotland, 2012; Robson, 2002), and the study of social issues necessitates detailed participant descriptions (Denzin and Lincoln, 1998b). Furthermore, the interpretivist paradigm assumes that reality can be interpreted differently from person to person (Scotland, 2012). The researcher plays an active part in the social construction of qualitative data. This is because it is the researcher's role to understand multiple social constructions of meaning and knowledge, and phenomenological methods such as interviews can do this by gathering multiple perspectives (Robson, 2002, p.27). Together, the perspectives of the interpretivist paradigm with its subjectivist epistemology and social-constructive ontology *"sees the world as constructed, interpreted and experienced by people in their social interactions with each other and wider social systems…and the purpose of inquiry is to understand a particular phenomenon, not to generalize a population"* (Tuli, 2010, p.100).

Qualitative Research Design: the research design of this thesis is qualitative with an exploratory aim, and the philosophical underpinning of this study is consistent with qualitative research that seeks depth of meaning, rather than numbers. Depth of

understanding is required to explore human experience, and qualitative research such as interviews can provide a foundation of empirical findings that may be tested numerically through quantitative research. This means that if a theme or category coded from the interviews was mentioned once, it may be as meaningful as a theme or category mentioned more often. Even so, percentages have been added to the findings in Chapters four and five in this thesis to give the reader a notion of the frequency of each theme or category within the sample. The typologies and conclusions within this thesis are based on the sample, and while they may be found to be credible (see section 3.6.1 'Credibility' in this chapter) and transferable (see section 3.6.2 'Transferability' in this chapter), there are no claims of generalisation. To establish any kind of generalisation, which this thesis is not claiming, the findings of this study would need to be tested statistically, which requires a positivist philosophical underpinning and a quantitative research design, and this was not the objective of this thesis.

Phenomenological Methodology: the aim of this thesis was to explore Western classical musicians' experiences of verbal feedback, including what subject matter of feedback has been experienced, and what the teacher and student intentions are in relation to verbal feedback in one-to-one instrumental and vocal lessons. Such knowledge requires information about perceptions of experience. This is also called gathering sense experiences, or empirical knowledge (Kivunja and Kuyini, 2017). In other words, value is placed on how individuals perceive their lived experiences and social interactions. Therefore, the philosophical underpinning required a phenomenological methodology because the way experiences are described are a principal aspect of phenomenology (Kivunja and Kuyini, 2017). Consistent with a phenomenological methodology, this is done by paying close attention to experiential evidence. For example, this includes how the subjective perspectives, understandings, feelings, and relationships are described by participants (Tuli, 2010). Human beings are constantly creating systems of meaning through interaction and these systems are used in research to understand more about daily life. Consequently, a phenomenological method of qualitative semi-structured interviews was selected to gain insight and achieve a deeper understanding of the complex

phenomena involving perceptions, perspectives, understandings and feelings of participants' subjective experience in one-to-one vocal and instrumental lessons.

As there are multiple realities or 'truths' for individuals (subjectivist epistemological assumptions), research questions could not be fully established in advance of the research process (Robson, 2002, p.27) and were shaped through a recursive process of literature review, feasibility interviews, and pilot interviews. The process of research objective refinement is detailed through explanation of the feasibility and pilot interview phases (see section 3.4.4 'The Interview Phases' in this chapter), and how the interview questions were developed (see section 3.4.4 (ii) 'Development of the Interview Schedule for the Pilot and Main Interview Study' in this chapter).

The qualitative research design and phenomenological methodology align with the interpretivist philosophical principles and assumptions that come with the subjectivist worldview of human knowledge (epistemology), beliefs about the nature of reality (ontology), and the nature of the research aims and context of this thesis that is an exploration of meaning through descriptions of perceptions of human experience (phenomenology).

3.4   STRATEGY AND RESEARCH DESIGN

In order to answer the research questions, a qualitative strategy of in-depth semi-structured interviews was selected to capture rich participant descriptions. This is an exploratory qualitative study with a cross-sectional design. This means that *"comparisons of a number of cases are mostly made on one occasion, whereas the longitudinal study return to the field twice or more often to do the same data collection again in order to cover development"* (Flick, 2007, p.45). The analytical approach was thematic analysis, in which themes were identified and their meanings were checked iteratively between the participants meaning checking, literature and data. Saldaña's (2013) coding manual for qualitative researchers aided the organisation and understanding of the processes within thematic analysis.

Chapter 3: Methodology

This research is situated within the interpretivist philosophical paradigm. The aim was to represent the individual meanings offered by participants, as closely as possible, by setting out their perceptions and experiences as they were found. The process through which this was achieved was iterative, meaning that a cyclical process between literature, data, and participants' clarifications/meaning checking continued so that data closely represented the meanings offered by participants in the interviews. My initial literature review informed the development of the research questions, then I undertook the interviews and immersed myself in the data analysis and developed typology maps for the research questions. I contacted participants for any meaning clarifications throughout the process (see point 2 in section 3.6.1 'Credibility' in this chapter for more detail), and used participants' words during the course of data analysis and write-up of findings. After each analysis phase (of feasibility, pilot and main interview study) literature was revisited once the thematic categories were formed to investigate similarities and differences between literature and findings. If any literature identified themes that I potentially missed, I re-coded the data to check if participant descriptions were or were not corresponding with literature. Thus, after the initial coding I adopted an iterative approach, returning to relevant literature and then re-engaging with the data.

3.4.1 THE PHASES OF RESEARCH

Figure 3.2 describes each phase of the research and the process from the initial broad research topic, research questions, data collection, analysis, development of the typologies and conclusions.

1	• Broad research questions on the factors that Western classical musicians perceive to have influenced their artistic and professional progress
2	• Broad literature review on the factors that Western classical musicians perceive to have influenced their artistic and professional progress
3	• Feasability interviews undertaken and thematically coded to guide and refine the research focus
4	• Further literature review on verbal feedback in the one-to-one learning context and issues within the student-teacher relationship
5	• Pilot interviews undertaken to test interview schedule
6	• Thematically coding of the pilot transcripts in preparation for process of intercoder reliability
7	• Intercoder reliability
8	• Thematic coding of the other 19 interviews
9	• References of coded text grouped into sub-themes and themes
10	• Themes grouped into sub-categories and categories
11	• Formation of typology maps
12	• Literature revisited: Iterative approach between literature and findings
13	• Conclusions

FIGURE 3.2: THE PHASES OF THE PROJECT

3.4.2 ETHICAL ISSUES

All interview phases were granted ethical approval from the Guildhall School of Music & Drama Ethics Committee. This project conforms to the British Psychological Society

code for human research ethical guidelines, and the Guildhall School of Music & Drama ethical guidelines.

The project was explained in full to all participants regarding the research objectives, methods and dissemination of findings through a written information sheet sent to participants prior to the interview (see Appendix A), which was verbalised immediately prior to the start of each interview. All participants were given the contact details of the researcher in case they had any questions relating to the research.

i   **DATA SECURITY**

Data are protected for possible future use. The findings of this thesis will only be used for the purposes of this doctoral thesis and for academic publication, in which any subsequent reports, articles or academic papers will protect the names and organisations of all participants.

Digital records, such as interview recordings, transcripts and notes, have been kept safe, stored in an organised way and locked in a digital location that only I have access to. Non-digital records such as paper copies of interview transcripts, notes, consent forms and other related records have been treated in the same way.

ii   **CONFIDENTIALITY AND ANONYMITY**

It was explained to participants that quotes from the interviews would be used in the dissemination of the findings. The information sheet (see Appendix A) detailed the anonymity and confidentiality of participants in any dissemination of the findings. Specifically, that names of teachers, pupils, institutions and organisations were removed in the interview transcriptions and would not be published nor revealed in any public view. In any discussion with supervisors, participant pseudonyms were used. Anonymity and confidentiality were agreed and signed by each participant and the principal researcher on individual informed consent forms (see Appendix B).

All participants were offered the opportunity to add, edit, or remove any sections of the interview they were uncomfortable having revealed. The transcripts included line numbers in which participants could indicate what they would like changed. Through fear of being identified by the teachers they were referring to, three participants chose to remove roughly 20 of 800 plus lines of transcript (per interview) that detailed distressing experiences in lessons. Participants sent me the line numbers they wanted removed and I deleted them accordingly.

iii   **I**NFORMED **C**ONSENT

Prior to each interview, participants were sent an information sheet (see Appendix A) explaining the project in full, the process of participation, confidentiality and anonymity, and an informed consent form (see Appendix B) to read and sign, that explained confidentiality, anonymity and detailed the process of participation. The informed consent form was signed by both the researcher and the participant on the day of the interview. The informed consent form declared that the project had full ethical approval from the Guildhall School of Music & Drama Research Ethics Committee, that participants would be sent the written transcript of their interview, that participants were to be given three weeks after receiving the transcript to request editions and consent for its use in the project, that the project was fully explained by the researcher and understood by the participant, and that the participant was required to read the information sheet. The information sheet was read out loud by the researcher at the beginning of each interview. Post-interview, a copy of the signed consent form was sent by email to each participant.

Post interview, participants were asked to clarify any vague descriptions. These clarifications were added to their interview text in a different colour and thematically coded as part of the interviews. Data analysis commenced when participant consent was granted to the use of the transcript.

iv   **DEALING WITH SENSITIVE ISSUES**

The study was deemed to be of minimal risk to participants. However, I understood that the potentially sensitive nature of what can be communicated in vocal and instrumental lessons could have raised unexpected issues for participants and required the following ethical considerations and steps.

Many participants commented afterwards about the cathartic feeling of telling someone about their experiences. Participants certainly 'offloaded' their experiences to me and this was advantageous to the rich insight garnered. I expected that I might hear both constructive and destructive experiences, and so prior to each interview I followed appropriate procedure and presented and read aloud a community resources form (see Appendix C) that let each participant know that if at any point they became emotionally distressed to communicate with the appropriate organisations or health care officers for emotional support - a provision that I am not qualified to provide. It was made clear to participants that they did not have to answer any of the questions should they wish not to and that they could pause or cease the interview at any point. There were some instances during the interviews when participants became emotional in which case I asked them if they would like a break and/or to cease the interview. Three participants chose to take a ten minute break, and no participants chose to cease their interview.

The interviews were intense and at times I did feel overwhelmed regarding some of the details within their experiences. The vulnerability of both the researched and researcher is a common theme within in-depth interview studies (Råheim et al., 2016). I found it intense to hear about so many constructive and destructive experiences that were explained to me with great emotional intensity and I empathised with the participants' stories. With ethical awareness (Råheim et al., 2016), to manage my own feelings about the intensity of the interviews I regularly spoke with my supervisors and occasionally I took a break between interviews and distanced myself from the data for a time so that I could re-approach it with a less emotionally-attached and more objective perspective. This ethical care for

participants and emotional self-care for myself as researcher is paramount in in-depth interviews (Råheim et al., 2016).

v   RIGHT TO WITHDRAW FROM THE RESEARCH

Participation in the research was voluntary. Participants were informed that at any point they could opt out of the project and if they chose to do so there would be no personal or professional consequences.

3.4.3   PARTICIPANT RECRUITMENT

The sampling method was mixed. Participants were located and contacted from my professional network or were recommendations from other participants (snowballing sample). Participants were chosen purposively as they met the characteristics and eligibility criteria required (Robson, 2002, p.265) to explore how Western classical musicians perceived their experiences of feedback communicated in instrumental lessons. See section 3.4.4 (vi) 'Sample', below, for inclusion criteria. Those recruited were also chosen due to the convenience of recruiting from my professional network. Three participants were snowball recommendations by those already recruited (Flick, 2007, p.28).

Participants were contacted according to recruitment specifications (purposive sampling), regarding instrument/voice specialism and career stage so as to gather a sample that was representative of each Western classical instrument group (including voice), including male and female conservatoire students as well as participants at early-mid (graduate-35) and mid-later (36-71) career stages. The project had never previously been discussed with the participants, and so prior knowledge of their experiences or personal beliefs about the research topic were unknown. That they were drawn from my professional network served only as ease of access.

Though the musicians representing conservatoire students were also performers and teachers outwith the conservatoire setting, they did not have experience as

conservatoire teachers. All other participants were experienced in teaching within a conservatoire setting. This difference of experience may have impacted the data with regards to the giving of feedback in the conservatoire specific setting. However, this is arguable as all student participants were teaching students at conservatoire level privately, at music courses and/or as guest teachers in masterclasses outwith conservatoire settings. There is also no evidence suggesting that teaching outside the conservatoire system impacts the topics or intentions of verbal feedback. An issue that exists across educational organisations within all one-to-one music lessons is the freedom of boundaries regarding methods and approaches to feedback, as well as how teaching knowledge is acquired. The student participants therefore had relevant ideas and intentions concerning their own teaching in the one-to-one setting. Additionally, it is an assumption that intentions are only related to the giving of feedback. The findings demonstrate that the students had intentions in relation to both the giving and receiving of feedback. An advantage of including student participants was that their recollections of feedback experienced in the conservatoire setting were fresh in their minds, and so, just as with the performer-teachers who taught in a conservatoire setting, they provided detailed descriptions of the giving and receiving of verbal feedback topics and intentions that were important and relevant to this project.

Prior to any agreement to take part in the study, participants were sent an information sheet detailing the focus of the study and interview process, along with a confidentiality and anonymity agreement. This meant that participants were informed and aware of the details of the process before they agreed to take part. Some people that I contacted chose not to take part, and no participants that took interest in the study opted out later on. All participants that were recruited were willing to take part. It would not have been possible to coerce reluctant people to take part in the study as participants were made aware in written agreement that they could opt out of the study at any point prior to consent of the use of their interview transcript for data analysis. Interview transcripts were only used in analysis after participants had read and were happy with the details in their transcripts and when I had received formal written consent for their use.

During participant recruitment I sensed that my previous experience as a music student, teacher and performer helped me to develop a rapport with participants, and for this reason I am convinced that my experience as a musician aided participants' willingness to take part in the study. I believe rapport also aided participant ease and trust in my dedication to evidence participant experiences with the aim to be true to their intended meanings so as to aid greater understanding of what occurs in the field. All participants expressed the value in the research and for this reason were willing to take part. Some participants expressed that the chance to be anonymously interviewed was the first time they had felt freely able to voice their experiences about teachers. That interviews were anonymized allowed participants to talk freely about their experiences, some of which were perceived to be potentially damaging to the careers and/or reputations of themselves or those they were discussing. That participants trusted me as an insider to the field, and that they would be completely anonymized meant that the interview data were rich with insight so as to answer the research questions.

3.4.4   THE INTERVIEW PHASES

There were three interview phases:

1)   The feasibility interviews.
2)   The pilot interviews.
3)   The main interview study.

All interview phases were granted ethical approval from the Guildhall School of Music & Drama Ethics Committee. This is explained fully in section 3.4.2 'Ethical Issues'.

i   THE FEASIBILITY INTERVIEWS

At the outset of the project the research question was:

> *What factors do Western classical musicians perceive to have influenced their artistic and professional progress?*

Chapter 3: Methodology

Investigating the factors that musicians perceived as influencing artistic and professional progress was a very broad topic and required significant refocusing. Semi-structured feasibility interviews were undertaken with two UK conservatoire student cellists. The purpose of the feasibility interviews was to guide, refocus and redirect the literature review. The aim was to be guided iteratively by participants and literature rather than by any of my own potential assumptions in the refinement of the broad research focus, which in turn concentrated my review of literature to verbal feedback in one-to-one vocal and instrumental lessons.

Both participants agreed to a follow-up interview for the purpose of sense-checking statements and clarifying potentially vague accounts. Along with clarification, the opportunity to speak to the two participants again allowed further probing into areas that were expressed by participants. The interviews were then transcribed and imported into data management software NVivo 12. Thematic analysis commenced on each transcription, which involved selecting references of text related to the factors that influenced participants' artistic and professional progress.

In total 992 references of coded text were found relating to the factors that influenced artistic and professional progress. References of coded text were then grouped into a total of 74 factors that presented significant challenges. The most frequently occurring factors were 'destructive relationships with teachers' and 'criticism from teachers'. 'Destructive relationships with teachers' comprised 104 references of coded text and was the largest of all of the themes. The next most significant factor was 'criticism from teachers' that comprised 53 references of coded text.

It was apparent that what was communicated between student and teacher was a principal factor that influenced the artistic and professional development of the musicians. A review of literature on the student-teacher relationship and verbal feedback in the context of one-to-one instrumental lessons revealed that what people intend of feedback is a crucial stage within feedback processes, but such evidence remains limited within higher music education. Furthermore, calls for further research to investigate more about the practices that take place within one-

to-one lessons have been expressed by authors including Burwell (2020), Daniel and Parkes (2017), Carey et al. (2017), Carey and Grant (2016), Johansson (2013), Perkins (2013a); Parkes and Wrexler, (2012) and Triantafyllaki (2010). Consequently, intentions and subject matter of verbal feedback were deemed an area worthy of further research and the research questions were refined to their final version (see section 3.2 'Research Questions' of this chapter).

The feasibility interviews were not used beyond this point because their purpose was to inform the research questions and to refocus the review of literature. One of the two participants that were interviewed for the feasibility study took part in the main interview study. One did not, because I sought as diverse a sample as possible regarding instrument and career stage and could not include both participants as they were both cellists and in the same career stage.

The review of literature that followed the feasibility interviews revealed and confirmed that exploration of the intentions and subject matter of verbal feedback would be a valuable area of research. Additionally, the newly refocused investigation of verbal feedback in one-to-one instrumental lessons required a revised interview schedule that needed testing through pilot interviews.

The feasibility interviews were the first interviews I had undertaken and they proved to be beneficial in refining my literature search that led to finding research gaps in the field. Furthermore, I found that they were an invaluable learning experience in which I could hone my understanding, organisation and strategies with regards to how best to undertake interviews and analyse data using data management software NVivo 12.

ii   DEVELOPMENT OF THE INTERVIEW SCHEDULE FOR THE PILOT AND MAIN INTERVIEW STUDY

After the feasibility interviews, a further literature review was undertaken on feedback in one-to-one vocal and instrumental lessons. Research gaps were identified in relevant literature from which the interview questions were formulated. The development of the interview schedule was shaped and informed by, firstly, the

feasibility interview analysis, and secondly, the review of literature. Table 3.1 details literature that influenced and guided the formation of the interview questions.

TABLE 3.1: LITERATURE THAT SHAPED THE INTERVIEW QUESTIONS

Interview Question Number	Interview Question	Research Objective Addressed	Questions Generated From The Following Themes	Themes and Author (s) and Date The Themes Were Garnered From.
1	Firstly, can you briefly talk me through what your formal musical education has been? By 'formal education' I am including any private lessons outwith the conservatoire and school system.	-	General introductory question.	-
2	Thinking about feedback that has brought the best out of you, can you describe the types of feedback your teacher(s) gave you in instrumental lessons?	1	Constructive feedback Types of feedback	Need for evidenced-based characterisations of pedagogical practices (Carey et al, 2013a) Issues as well as and other than technical and musical issues need reported and discussed (Creech, 2012) Teacher advice based on 'real' experience (Presland, 2005)
3	What kinds of feedback in formal education have you found (particularly) unhelpful or difficult?	1	Destructive feedback	The influence of feedback can be either positive or negative (Hattie and Timperley, 2007)

4	What kind of feedback have you found very helpful in lessons?	1	Constructive feedback	Features of feedback that make feedback useful. (Careless, 2013a) The need to better understand the usefulness and effectiveness of one-to-one pedagogy, and to provide evidence-based accounts of its effectiveness. (Carey et al., 2013a)
5	What are your personal views about the kind of feedback you received from your teachers?	1	Student preferences	There can be a lack of concern about students' personality differences and preferences for feedback. (Çakir et al., 2016)
6	How would you describe good quality feedback in lessons?	1, 2, and 3	Quality	Useful strategies in the pedagogy of feedback. Awareness of making judgements about quality. Alternative ways of tackling a task, and developing a more critical perspective on work (Careless, 2013a)
7	Would you say that your definition of good quality feedback changed over time?	2 and 3	Life-long learning Growth	Autonomous learners and life-long learning (Riordan and Loacker, 2009)
8	What kind of feedback do you think you needed/ or need from your teachers to excel as a student?	2 and 3	Reflective practice	Encouraging reflective practice in learning or teaching (Carey et al., 2017)

9	Over the course of your formal education, thinking about what you have learnt in lessons, if you were to advise a student about the best way to teach, what would you say to them?	2 and 3	Growth	Mind-set (Dweck, 2007, p.2)
10	What have you learnt from your teachers that has carried through to your own teaching practice?	1, 2 and 3	Growth over time Sustainable learning	Approaches that characterise one-to-one teaching in the Conservatoire. Optimal practice for educating 21st-century musicians (Carey et al., 2013)
11	What help or support would you have valued that your teachers didn't give you?	2 and 3	Expectations Needs	Student musical, technical and personal wishes (Presland, 2005) Expectations and social dynamics (Careless, 2013a)
12	In your formal education, is there anything that you've learnt that you would definitely NOT take through to your own teaching practice?	1, 2 and 3	Destructive impact	The effects of critical feedback on highly sensitive students (Atlas et al., 2004, p.81)
13	What do you think haven't we said about feedback that is important for me to learn?	-	-	-
14	Lastly, do you have any comments on this interview process?	-	-	-

iii   **THE PILOT INTERVIEWS**

Four pilot interviews were then carried out to explore the relevance, appropriateness, and effectiveness of the revised interview questions with regards to the refined focus of intentions and subject matter of verbal feedback in the context of one-to-one instrumental lessons. The pilot interview questions were based on literature (see Table 3.1 'Literature that shaped the interview questions' in section 3.4.4 (ii) 'Development of the Interview Schedule for the Development of the Pilot and Main Interview Study', or see Appendix D for the interview schedule) and were carried out to determine any potential flaws, limitations, or other weaknesses within the research design so that necessary revisions could be made prior to undertaking the main field work. This took place through a process of intercoder reliability with two other coders (see section (iv) 'Intercoder Reliability' following this section). The four pilot interview participants were chosen to represent a cross-section of Western classical music instrument specialism. Table 3.2 shows the characteristics of the pilot sample. The main interview study covered greater representation of career stage, age and gender (see section vi 'Sample' in this section).

TABLE 3.2: CHARACTERISTICS OF THE PILOT SAMPLE

Participant pseudonym	Instrument Specialism	Career Stage	Age	Gender
Participant A	Percussion	Early-mid career professional (graduate to thirty-five years old)	28	M
Participant B	Guitar	Early-mid career professional (graduate to thirty-five years old)	28	M
Participant C	Violin	Early-mid career professional (graduate to thirty-five years old)	28	F
Participant D	Piano	Conservatoire student	25	M

As no changes were made to the interview schedule during the process of checking for intercoder reliability, the pilot interviews were included as part of the main interview stage (this process is explained in detail in section (iv) 'Intercoder Reliability' in this chapter).

Just as with the main interviews that followed the pilots, each interview began with an explanation of the purpose of the interview and a definition of feedback. Gallagher's (2017) definition of feedback was adopted and explained to participants, *"feedback at its most basic provides information on one's performance in relation to particular goals"* (Gallagher, 2017, p.3014). The interview schedule focused on participants' experiences of feedback. See Appendix D for the interview schedule.

Key questions were predetermined (see Table 3.2 'Characteristics of the pilot sample') but the sequencing and wording of the questions did change at times according to the flow of the interviews, amount of time and attention given by participants to each question, time taken to probe further into what participants were saying, and to keep participants on topic, all of which are understood as usual practice in semi-structured interviews (Robson, 2002, p.278). Probing questions were appropriate as the direction of the interview was guided by the interview responses. Probing examples were prepared prior to the interview and were included in italics under each question to aid the researcher 'in the moment' (see appendix D for Interview Schedule). The probing questions were adapted in the moment to use the participants' words so as to minimise any researcher influence over what participants were saying.

iv   INTERCODER RELIABILITY

After the pilot interviews had been completed, an intercoder reliability meeting was organised to check the strategic thematic analytical process. Prior to the meeting, a section of interview transcript (two A4 pages) was sent to two other coders, who were my supervisors, who had not had any prior engagement with the interview data or my own interpretations of the data (Francis et al., 2010). Independently, each coder thematically coded the transcript with the view to compare and discuss what we had found at the meeting. Additionally, based on the four complete pilot interviews that represented diversity within the sample (students, early-mid, and mid-later career) and as wide an exemplification of instrument as possible in four transcripts (cello, voice, piano and percussion), I created a codebook in Windows Excel to demonstrate as transparently as possible how the data were going to be

coded for each research question. The codebook included categories, descriptions, inclusion criteria, exclusion criteria, typical exemplars, atypical exemplars and 'close but no' exemplars. See Appendix F for the intercoder reliability codebook.

The codebook was sent to the other two coders after they had coded the section of transcript and before our meeting. The reason it was sent after their own coding was complete was so that we could observe if I had missed any categories within my own coding and the creation of the codebook, and so that their analysis was not influenced by the categories I had identified. Throughout the process of analysis, all categories or themes related to verbal feedback that appeared in the interviews were accounted for within categories or themes in the codebook.

Some emergent themes were related to verbal feedback in the context of one-to-one vocal and instrumental lessons but were potentially outside of the scope of this research. Nevertheless, these themes were included in the thematic analysis to account for any potential later adjustment or addition to the research questions, as well as to account for emergent themes that were outside the of scope of the project that may direct future research. Furthermore, coding emergent themes added nuanced insight and depth in understanding participant perceptions and experiences of verbal feedback in one-to-one music lessons. Although initial categories were created from the first four transcripts, all three coders agreed that new and unexpected categories or themes would appear throughout the analysis process until data saturation had been reached. See section 3.4.4 (v) 'The Main Interview Study' for more detail on data saturation.

The primary researcher and two coders then held the intercoder meeting to discuss the themes within the transcript, the formation and content of the codebook, the interview questions and the proposed phases of analysis. The categories, descriptions and exemplars were verified and refined with the other two researchers. It was agreed that some wording of categories required amendment and clarification. For example, all three coders mutually agreed that changing the words 'useful' and 'not useful' in the code categories to "constructive" and "destructive" was more in line with the semantics of the research questions and the insight required in order to

answer them. All coders agreed that the codebook categories clearly represented the exemplars associated to each category.

After minor adjustments the end result of the meeting was one-hundred percent agreement. There were no adjustments to the interview questions or process and so the pilot interviews were included as part of the main body of data. Following the intercoder reliability meeting, interviews continued.

v   THE MAIN INTERVIEW STUDY

In total, twenty-one semi-structured interviews were conducted with Western classical musicians. See section 3.4.3 in this chapter for an explanation of participant recruitment, and section 3.4.4 (vi) for the details of the sample.

Semi-structured interviews meant that interview questions were created as a guide for each interview, and there was a *"degree of freedom"* (Flick, 2007, p.42) regarding the probing questions according to the relevance of participant information. In practice this meant that if participants said anything relevant to the research questions I could probe further. It also meant that if participants began to go off topic I could guide them back on track.

The average length of the interviews was one hour and eight minutes. They were recorded using an Olympus Digital Voice Recorder and uploaded onto Olympus Sonority Audio Management Software and NVivo 12 data management software. Interviews were transcribed verbatim and sent to participants as PDF files. See Appendix E for an example transcript.

In total there were 674 pages of transcribed interview data at 1.5 line spacing. Five interviews were carried out over Skype, and all other interviews took place face-to-face at locations convenient for the participants. Locations included practice rooms at conservatoires, participants' homes, quiet cafe/restaurants, or office spaces in concert halls.

At 15 interviews it became clear that themes were repeating themselves and data saturation was suspected (Fusch and Ness, 2015). Six more interviews were conducted and at twenty-one interviews the recruitment process paused. Continued data analysis on the 21 interviews generated a clearer idea that data saturation had indeed been reached and further interviews were not required (Francis et al., 2010). Emerging themes were repeating themselves and new themes ceased to emerge. With detailed and transparent discussion with supervisors about the process of analysis and code and theme generation found at this stage, this was mutually agreed as an appropriate point to cease data collection.

vi   **SAMPLE**

Twenty-one Western classical music students and professional musicians were grouped according to the following inclusion criteria: male/female; vocal/instrumentalist; current conservatoire students/early-mid career professionals (graduate to thirty-five years old)/mid-later career professionals (thirty-six to seventy-one years old). See the characteristics of the sample in Table 3.3.

TABLE 3.3: CHARACTERISTICS OF THE SAMPLE

Career Stage Group	Instrument grouping	Instrument	Age	Participant pseudonym	Gender
Conservatoire students (N=5)	Strings	Violin	23	Participant P	F
		Cello	28	Participant N	M
		Cello	22	Participant H	M
	Piano	Piano	25	Participant D	M
	Voice	-	-	-	-
	Wind/brass/percussion	Saxophone	22	Participant R	M
Graduates-mid career professionals: (N=9)	Strings	Violin	28	Participant C	F
		Guitar	28	Participant B	M
		Viola	23	Participant G	F
	Piano	Piano	30	Participant O	M
	Voice	Baritone	29	Participant F	M
	Wind/brass/percussion	Piccolo and flute	32	Participant J	F
		Horn	27	Participant L	M
		Percussion	28	Participant A	M
		Oboe	30	Participant I	F
Mid-later career professionals: (N=7)	Strings	Cello	69	Participant Q	M
		Violin	56	Participant U	M
		Cello	52	Participant M	F
	Piano	Piano	62	Participant K	F
		Piano	69	Participant E	M
	Voice	Soprano	75	Participant T	F
	Wind/brass/percussion	Trumpet	71	Participant S	M
Total number of participants: (N=21)		Total in each group: Strings (N=9) Piano (N=4) Voice (N=2) Wind/brass/percussion (N=6)	Mean Average age: 39.5 Range of age between youngest and oldest: 49 years		Total Males: (N=13) Total Females: (N=8)

For this study, 'professional' musicians were defined as those who earned a living from performing and teaching Western classical music. All students interviewed were enrolled at a music conservatoire and were also teachers and performers in contexts outside of the conservatoire system, such as peripatetic teachers at primary and secondary schools, private teachers, and/or coaches at music festivals and/or courses. The cohort were split into current conservatoire students/early-mid career professionals (graduate to thirty-five years old), and mid-later career professionals (thirty-six to seventy-five years old) to allow for exploration of potential patterns or differences that were relatable to career stage. Exploring career stage was later deemed outside the scope of the project.

3.5   DATA ANALYSIS

Preliminary research and analysis refined the research focus which involved thematic analysis of the feasibility interviews (see section 3.4.4 (i)), and the pilot interviews (see section 3.4.4 (iii)). In total, eight overarching analytical phases took place in the following order. The three phases of thematic analysis are highlighted in bold:

1) Initial literature review of research interest (factors that influence musicians' artistic and professional progress).
2) Feasibility interviews on the factors that influenced participant's artistic and professional progress.
3) **Thematic analysis on the feasibility interviews.**
4) Further literature review based on the feasibility interviews and refocusing of research questions.
5) Pilot interviews to test the interview schedule.
6) **Thematic analysis of the pilot interviews and creation of the codebook in preparation for the process of intercoder reliability, with two other researchers, and analysis.**
7) Intercoder reliability process.
8) **Thematic analysis of the main body of interviews.**

3.5.1 THEMATIC ANALYSIS OF THE INTERVIEWS

To ensure that the interview, analytical strategies and organisation of material were transparent and clear, complete records of all phases of the research process were kept. As recommended by Saldaña (2013) the following documentation was prepared prior to data analysis:

- **Interview journal** (this was supplemented immediately after each interview).
- **Coding journal** (to record in detail my coding methods and NVivo 12 strategy).
- **Analytic memos** document (notes of potential codes and themes that appeared to be patterns).
- A paper copy of **research concern** (this included research questions, goals of the study and any other major issues or general questions).
- **Codebook** (an Excel table with inclusion and exclusion criteria created in preparation for intercoder reliability and agreement.)
- **Write-up of coding strategies** within each coding stage to understand more fully the different coding method choices that garnered the insight required by the research questions.

The coding process for the interview data comprised three phases:

Phase 1: formation of the codebook that included research focuses, definitions, and emergent themes, inclusion and exclusion criteria, and examples from the transcript. I read and re-read the transcripts to fully familiarise myself with the text. Notes were made about potential and emergent themes.

Phase 2: transcripts were imported to data management software NVivo 12. Thematic analysis commenced and references of coded text were selected and organised into to the four overarching research categories. See Table 3.4 'Codebook Criterion'

Phase 3: text within each overarching research question were grouped into categories, sub-categories, themes and sub-themes that formed the three typology maps according to each research question.

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In the course of thematic analysis of the pilot interviews, a codebook was formulated, explaining the inclusion and exclusion criteria related to the research questions, in preparation of intercoder reliability, and for use during analysis of the data corpus. The four overarching research categories were:

- Quoted examples of verbal feedback subject matter that typically took place in one-to-one music lessons (RQ 1);
- Descriptions of subject matter of verbal feedback that took place in one-to-one music lessons (RQ 1);
- Intentions related to feedback in lessons perceived by participants as students (RQ 2);
- Intentions related to feedback in lessons perceived by participants as teachers (RQ 3).

TABLE 3.4: CODEBOOK CRITERION FOR THE RESEARCH QUESTIONS

Research Question	Overarching Research Coding	Detailed Description of Code	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym; number = line(s) in transcript)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym; number = line(s) in transcript)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym; number = line(s) in transcript)
RQ 1	Quoted examples of verbal feedback that typically took place in one-to-one music lessons.	Subject matter of feedback that were expressed as quoted examples by participants experienced in one-to-one lessons by participants	Verbal feedback examples can be either given or received by the student or the teacher. Also included are any comments that took place in one-to-one private or public masterclass scenarios.	Examples of non-verbal feedback such as timing, body language, or any sense related feedback. Verbal feedback from peers, or out with the one-to-one context are excluded.	H 286-287 "when it came to delivery just a more ruthless 'you have to do it first time'; K 132 "just play better"; H 150-152 "the approach was always very positive from my main teacher and 'everything was great' and 'everything was fine' and 'it's going to be fine'".	Not applicable	K 109 "she was very critical, very demanding
RQ 1	Descriptions of types or	Participant explanations	Participant accounts of	Quoted examples of what	A 92-93 "the physicality and the	A 58-59 "trying to find your own	K 132 "just play better"; H 150-152

Research Question	Overarching Research Coding	Detailed Description of Code	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym; number = line(s) in transcript)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym; number = line(s) in transcript)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym; number = line(s) in transcript)
	topics of verbal feedback that took place in one-to-one music lessons.	of subject matter of verbal feedback that took place in one-to-one music lessons that do not come with specific quoted examples.	subject matter of feedback that took place in one-to-one music lessons that do not have specific quoted examples provided by participant. This code is descriptive rather than participant quoting teachers' words.	teachers/students have said in lessons. vague, uncertain, or unclear descriptions of feedback occurrences in one-to-one lessons.	way we play"; A 78-79 "a lot of imagery was used I think to get more creative and musical aspects of feedback across"; T 1103-1106 "You are criticising the way they are standing, singing, or interpreting"; A 55-56 "the physicality of playing, the feedback as in the actual instruction I was given".	voice"; T 866-686: "this marvellous teacher, he could explain to you what it was that was happening in here and here"; K 860 " I would push someone who has an attitude [ego] to get rid of it".	"the approach was always very positive from my main teacher and 'everything was great' and 'everything was fine' and 'it's going to be fine'".
RQ 2	The intentions of	This code isolates	Participants' descriptions	Data pertaining to intentions of verbal	A 641-642 "I was attaining a	H 185-187 "I felt there was a	A 103-104 "you don't just perform

Research Question	Overarching Research Coding	Detailed Description of Code	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym; number = line(s) in transcript)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym; number = line(s) in transcript)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym; number = line(s) in transcript)
	verbal feedback in lessons perceived by participants **as students.**	learning intentions expressed by participants from the perspective of being a student pertaining the imagined or desired verbal feedback one-to-one lessons.	specific to learning intentions of one-to-one lessons from the perspective of being a student.	feedback from the teacher's perspective.	degree"; A 642 "I really wanted to be the best I could"; A 110-112 "I was playing a lot of competitions then so there was a lot of new repertoire at the one time and having to prepare them all very quickly"; H 127-129 "it was more em, short-term goal based'; H 267-268 "fixing a problem technically"	physical and technical issue that meant that what was coming out of my instrument was nowhere near to what I wanted to say"	a piece, you have to find out what it's about"; K 361 "she opened a door for me"

Research Question	Overarching Research Coding	Detailed Description of Code	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym; number = line(s) in transcript)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym; number = line(s) in transcript)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym; number = line(s) in transcript)
RQ 3	The intentions of verbal feedback in lessons perceived by participants **as teachers.**	All participants have been students and are teachers. This code isolates intentions expressed by participants from the perspective of being a teacher.	Participant descriptions specific to learning intentions from the perspective of being a teacher.	Data pertaining to intentions of verbal feedback from the student's perspective.	T 787-788 "in the long term you are critiquing their performance and helping them with their obstacles where there might be a problem"; K 808-809 "an instinct to what someone needs. As you get to know them better"; K 648-649 "learning to deal with that criticism, positive, negative. Just how to deal with it, yeah not being defensive";	K 986-994 "You know how some people really encourage the sort of guru thing. I don't want that. I really don't like that...I don't think it's good. I think I'm just older. I've had longer on the planet. I don't feel I'm better or more talented. "; A 451-452 "allow the person to grow"; A 463 "Prepare	T 1127-1129 "you are dealing with singers, instrumentalists. Each one is individual and no two are alike. It's like your fingerprints. No two performers are alike".

Research Question	Overarching Research Coding	Detailed Description of Code	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym; number = line(s) in transcript)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym; number = line(s) in transcript)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym; number = line(s) in transcript)
					Participant A 451-454 " knowing what to pull of that person technically, emotionally, all of this. Em, to enable their growth and development"	students for the real world"; K 189-190 " I don't want people to be scared when they walk in my room because I don't think that has a way forward. But it's difficult because you don't want people to be too relaxed either. You have to find a balance".	

After the coding criteria for the highest order research question and categories were clear and defined in the codebook, the four categories were input into NVivo 12. Transcripts were then thematically analysed, coded for words, phrases or small paragraphs. The references of coded text were added to the corresponding research question category. Table 3.5 shows the number of references of text that were coded into each research question category.

TABLE 3.5: RESEARCH QUESTION CATEGORIES AND TOTAL REFERENCES OF CODED TEXT

Research Question Category	Total References of Coded Text	
Quoted examples of verbal feedback subject matter that typically took place in one-to-one music lessons (RQ 1)	563	Total Subject Matter (RQ1) References: 1948
Descriptions of subject matter of verbal feedback that took place in one-to-one music lessons (RQ 1)	1385	
Intentions of feedback in lessons perceived by participants as students (RQ 2)	307	
Intentions of feedback in lessons perceived by participants as teachers (RQ 3)	565	

After all of the transcripts were coded for text that related to the research questions, the four research questions now had a mass of data related to them. The quoted examples and descriptions of verbal feedback subject matter (see the codes related to research question one in Table 3.4) were combined as total references of text related to the subject matter of verbal feedback experienced.

Next, within each research question category, I grouped the references of coded text into categories, sub-categories, themes, and sub-themes, as detailed and defined in Chapter 4 'Findings and Discussion 1: Subject Matter', section 1 'Introduction'. Throughout the findings and discussion chapters (Chapters 4 and 5) I included the percentage of the sample and number of participants that expressed each category, sub-category, theme and sub-theme.

After all references of coded text were grouped and organised into categories, sub-categories, themes and sub-themes data analysis ceased. I then created typology maps that displayed the categories, sub-categories, themes, and sub-themes of

organised data so as to be able to exemplify the results. These are displayed throughout Chapter 4: 'Findings and Discussion 1: Subject Matter' and Chapter 5 'Findings and Discussion 2: Student and Teacher Intentions' and compiled together in section 6.3.1 'Typologies' in Chapter 6 'Conclusions'.

Prior to data analysis, I understood that new or unexpected categories and/or themes may appear and emergent themes were also thematically selected and organised. Emergent themes were important because they indicated potential areas for future research. Note that Table 3.4 'Codebook criterion for the research questions' does not include the emerging themes that were related but outside the scope of this study. This was because the entire document was too large to insert in its entirety within the body of the thesis. The codebook in Appendix F includes the emergent themes.

When I was met with a large corpus of interview data, I broke text data down using a code and retrieve system, whereby relevant segments of data were selected, saved and then organised (Hollway and Jefferson, 2013). This was a useful method to find themes and patterns within data, but there was a risk of losing an overall sense of the data, described as *"decontextualisation of the text"* by Hollway and Jefferson (2013, p.64). To overcome this, I read and re-read the data as a whole, along with the interview field notes, analytical memos and interview journal so as to maintain an overall sense of the data and to aid my interpretation.

Notes were made as analytical memos and in the interview journal immediately after each interview on any notable ideas, directions of interview flow, and emotional and social aspects of the interview. The memos and interview journal formed part of the analysis because it captured details of key moments during each interview that stood out, as well as my own immediate general and more specific interpretations. The journal was a useful reference point when data analysis became more fragmented. This meant that viewing the text in larger sections, as well as re-considering my initial thoughts in the interview journal, allowed the data to speak for itself (participant generated theory) and maintained an overall sense of the data rather than construction of small codes into researcher generated theory (Chenail, 2011).

Figure 3.3 illustrates the process in which the main interview data corpus became conceptualised into empirical findings.
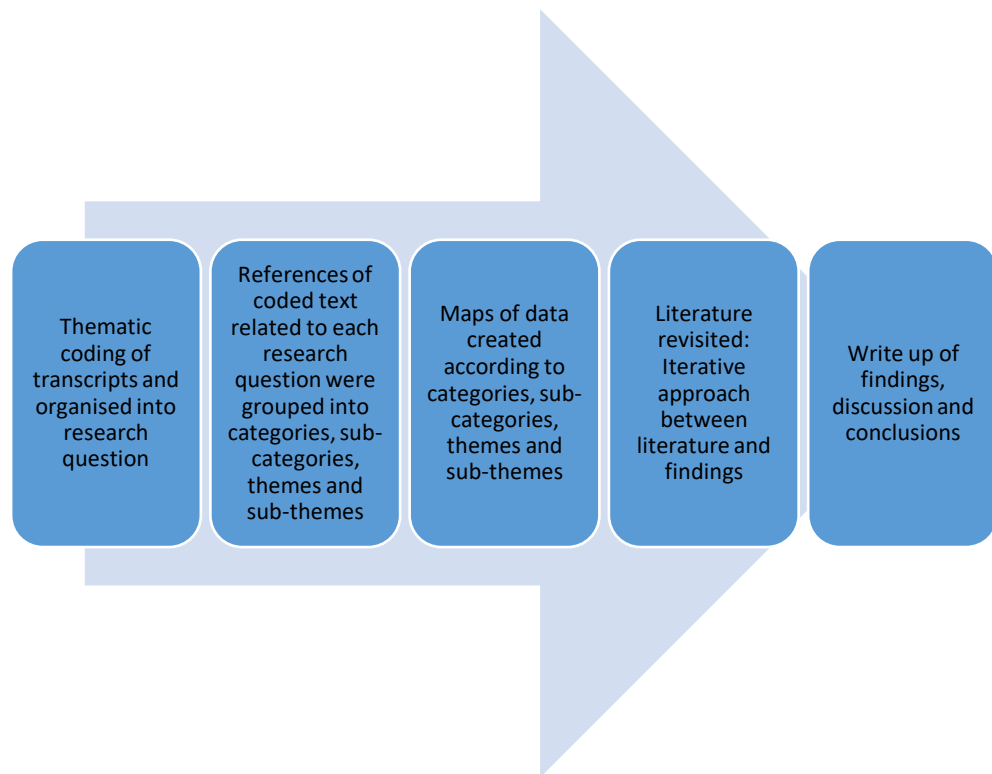
FIGURE 3.3: PROCESS OF ANALYSIS TOWARDS RESULTS AND CONCLUSIONS

In order to understand the relationship of feedback to learning within the one-to-one instrumental context Illeris' (2009) Theory of Learning, Biggs' (2003) Constructive Alignment Model and Argyris and Schön's (1978) Model and Single and Double Loop Learning was used to explain how learning is acquired in one-to-one lessons. This serves as a bridge between theory and practice to *"strengthen the case for research and teaching grounding in learning theory"* (Taetle and Cutietta, 2002, p.280). Section 2.4.4 'Verbal Feedback and Learning Theories' in Chapter 2, literature review, explains how this research is underpinned by learning theory in the field of education.

3.6   ESTABLISHING TRUSTWORTHINESS

The researcher plays an active part in the social construction of qualitative data because it is their role to understand multiple social constructions of meaning and

knowledge (Råheim et al., 2016). Phenomenological methods such as interviews can do this by gathering multiple perspectives and the interviews garnered the rich data necessary to accurately answer the research questions (Denzin and Lincoln, 1998b, p.138). However, interpretation of qualitative data can be problematic in that the meaning within the data is framed though the researcher's lens (Booth et al., 2008, p.135) and social realities can be interpreted in various ways (Bryman, 2012, p.390). As there can be multiple interpretations of social reality, establishing trustworthy findings was a priority in this study. To do so I sought to demonstrate *"clarity of research purpose, rigor, validity, and transparency in research design"* (Shufutinsky, 2020, p.15) as well as in the reporting of the findings. The goal was to achieve accurate representations of participant perceptions and offer a credible, valid and reliable set of findings that were achieved through a transparent and rigorous methodology. To demonstrate the trustworthiness of the data and the findings, a thorough process of reflexivity carefully considered and detailed the rationale for the decision-making throughout the research process (Johnson et al., 2020).

In qualitative research trustworthy findings are obtained through four key aspects: credibility, transferability, confirmability and dependability (Johnson et al., 2020; Lincoln and Guba, 1985). Table 3.6 defines the four aspects and briefly states the ways in which they were established in this study. Each aspect of trustworthiness is then addressed in more detail.

TABLE 3.6: DEFINITION OF FACETS OF TRUSTWORTHINESS IN QUALITATIVE RESEARCH AND HOW EACH POTENTIAL ISSUE WAS ADDRESSED

Aspects of Trustworthiness in Qualitative Research	Definition	Ways In Which Each Was Addressed In This Study
Credibility	The ways in which findings are shown to be accurate and truthful (Johnson et al, 2020; Shenton, 2004).	- Transparent reporting of the analytical process and findings. - Triangulation of data with participant clarifications. Participant clarifications and sense checking of data increased authenticity of data and findings. - Triangulation between participant descriptions and literature, checking and re-checking meaning.

Aspects of Trustworthiness in Qualitative Research	Definition	Ways In Which Each Was Addressed In This Study
		- Triangulation through intercoder reliability with two other coders. - The use of data examples and category definitions throughout the narrative of the findings within this thesis. - Empirical anchoring of feedback and learning theory within the literature review. The theory development is relevant to the research objective of better understanding feedback and learning. - The acknowledgment of all themes related to feedback. - Searching for data that showed alternative explanations. - Acknowledgment of limitations (see section 3.7 'Limitations' in this Methodology chapter, as well as section 6.5 'Study Limitations' in chapter 6 'Conclusions'). - Researcher familiarly of the research context and academic field under investigation, explained in Chapter 1 'Introduction'. - Researcher training, experience and preparation: as a performer, teacher, and also in data analysis.
Transferability	How findings could be applicable to other contexts (e.g. situations, populations or phenomena) (Johnson et al, 2020; Shenton, 2004).	- Detailed descriptions of the participants and the context under investigation to allow readers to make comparisons with individuals who take part in other one-to-one learning contexts.
Confirmability	The neutrality of the researcher based on participant responses and researcher bias. Demonstration that findings emerged	- Details of every step of the research process, data analysis and rationale for decisions made with all notes, forms and procedures made transparent in this methodology chapter and appendices. - Acknowledgment of potential bias as an insider to the field and

Aspects of Trustworthiness in Qualitative Research	Definition	Ways In Which Each Was Addressed In This Study
	from data rather than bias (Johnson et al, 2020; Shenton, 2004).	detailed explanation of bias mitigating strategies (see section 3.6.3 'Confirmability' (i)).
Dependability	Whether there is enough information for the study to be replicated by other researchers (Johnson et al, 2020; Shenton, 2004).	● Transparent and detailed explanation of entire research process through reflexive documentation. ● Exact details of interviews and analytical process so as to establish trustworthiness as well as enable future researchers to repeat the study.

3.6.1 CREDIBILITY

Credibility was sought in the undertaking and reporting of the data analysis through transparent reporting of process and findings, triangulation, the use of data examples to explain findings and definitions of categories, sub-categories, themes and sub-themes, the development of learning theory within the literature review, the acknowledgment of all themes related to feedback in the data, the search for alternative explanations within the data, the acknowledgement of the research limitations and explanation of the researchers personal experience and training. The following explains each of these points.

Transparent reporting of process and findings: all aspects of the data gathering and analysis are detailed in this chapter, including how participants were sourced (see section 3.4.3 'Participant Recruitment'), the characteristics of the pilot interview sample (see Table 3.2 in section 3.4.4 (iii) 'The Pilot Interviews') and the characteristics of the main interview sample (see Table 3.3 in section 3.4.4 (vi) 'Sample'). From the beginning of the research process complete records of all phases and minutia of the analysis were kept safe, organised and written-up in preparation to detail the process within the methodology of the thesis. This included the literature that influenced the formation of the interview questions (see Table 3.1 in

section 3.4.4 (ii) 'Development of the Interview Schedule') and the ethical considerations and strategies (see section 3.4.2 'Ethical Issues').

The analytical process was researched and planned well in advance of the beginning of the analysis. Additionally, the feasibility interviews functioned as useful practice for carrying out interview research in preparation for the pilot and main interview fieldwork. Prior to the start of the analysis, appropriate documentation was prepared. This documentation included the interview journal, coding journal, analytic memos, a paper copy of the research concern, and the codebook (see section 3.5.1 'Thematic Analysis of the Interviews' for the codebook). Along with the transparent and detailed explanation of the analytical process, the prior listed documents were added to and used throughout the data gathering and analysis, assisting truthful and accurate interpretations of the data.

Triangulation: triangulation took place in three ways:

1) Triangulation through intercoder reliability with two other coders.
2) Triangulation of data with participant clarifications and sense checking.
3) Triangulation between participant descriptions and literature, checking and re-checking meaning.

1.   Intercoder Reliability

When the four pilot interview transcripts were coded, a codebook was created (codebook criterion detailed in section 3.5.1 'Thematic Analysis of the Interviews', Table 3.4). It contained inclusion and exclusion criterion regarding categories, themes, their definitions and data examples that were discussed and agreed with two other coders through a process of intercoder reliability (Saldaña, 2013). The process of intercoder reliability is detailed in section 3.4.4 (iv) 'Intercoder Reliability'. Data, participant clarifications, definitions, literature, transparent thematic analysis and intercoder reliability demonstrates that I used multiple sources and methods to enhance the rigour and trustworthiness of my interpretation of the data (Robson, 2002).

2.   Triangulation of Data with Participant Clarifications and Sense Checking

In order to establish trustworthy and credible findings, participant clarifications (Bryman, 2012, p.390) were sought via email on any potentially vague or unclear interview data, or if any data could have varied definitions or required more detailed information. During each interview, permission for follow-up clarifications via email were granted by all participants.

After interviews were transcribed, I read them multiple times, made note of data that required clarification and emailed each participant with their transcript along with clarification questions and quotes from the interviews with their line numbers so that participants could find the sections of interview I was referring to. As agreed, all participants responded clarifying any potentially vague or unclear data. This was also the point in which participants were able to let me know if they were happy with my use of the transcript for analysis.

This process continued between researcher and participants until I was satisfied that all vague data had sufficient participant clarifications. Clarifications were added to the transcript and coded along with the interview data. Any material that participants were uncomfortable with being used was deleted upon request. This process of sending the transcripts back to participants according to requests continued until they agreed to its use in the analysis. As explained in the discussion of ethical issues, three participants revealed some instances that had occurred with their teachers in lessons that they were uncomfortable with having revealed to me in the interviews. Fearing that they could be identified in research outputs, and potential career repercussions, they requested that these particular instances were not published or used in the analysis. I removed the instances from the transcripts according to participants' requests. Only upon receiving written participant confirmation agreeing to the use of their transcripts did thematic analysis commence. This process enhanced the reliability of understanding and interpretation of the data.

3.   Triangulation between Participant Descriptions and Literature, Checking and Re-Checking Meaning

After the participant clarifications and sense-checking, and once data had been coded for references of coded text related to the research questions, I re-engaged with the literature to check for consistencies or inconsistencies. Along with participant clarifications, this iterative process between literature and data continued and helped me gain an authentic representation of the data. So that the data could speak for itself, categories and themes were compared to literature after the main bulk of coding had taken place. If any categories or themes appeared within the literature, or contrasted with the literature in ways that I may have missed or coded insufficiently, I re-checked and re-coded the interviews to make sure I had not missed anything within the data. This process helped me identify areas related to verbal feedback that the field of higher music education were more or less empirically grounded as well as find literature in other fields (such as education, performance psychology, and sport and medical physiology) that I believed better facilitated the discussion of some of the findings (one of my recommendations in the conclusions is for the field to better understand some phenomena), and aided identification of gaps in knowledge in the field of higher music education that future research could focus on (also in conclusions chapter).

Data examples to explain findings and definitions of themes and categories: Chapter 4 Findings and Discussion 1: Subject Matter, and Chapter 5 Findings and Discussion 2: Student and Teacher Intentions include detailed tables displaying the categories, sub-categories, themes and sub-themes that emerged from the data with data examples and definitions. The narrative discussion of the findings includes data examples to further demonstrate the authenticity of the findings from the participants' words.

Development and understanding of learning theory: the objective was to achieve a better understanding of verbal feedback in that context, and so understanding theories of learning was important for this thesis because the phenomena (verbal feedback) under investigation takes place within a learning context. For explanation

of the Learning theories that underpin this study see Chapter 2, section 2.4.4 'Verbal Feedback and Learning Theories'. The theorisation of learning can provide valuable insight from general education literature that positions feedback practices in one-to-one vocal and instrumental lessons in higher music education within learning processes that are empirically and philosophically grounded. This study contributes a blend of three learning theories to better understand feedback within learning contexts in education, increasing the credibility of this thesis from a theoretical perspective.

The acknowledgment of all themes related to feedback: throughout the data analysis all themes that emerged related to feedback were coded and accounted for, including those that were emergent but out of the scope of this research project. The codebook (see Appendix F) displays these themes called *'on the backburner: themes that may or may not be included as part of research questions/areas for potential further research/emergent themes'.* The analysis was primarily data-led rather than any potential preconceived assumptions or predictions about the results. In practice, this meant that all new or unexpected themes were acknowledged and included in the data analysis and findings. This increased the credibility, or believability (Bryman, 2012, p.49), of the findings and meant that emerging themes or categories that were outwith the scope of the research questions were identified and acknowledged.

The search for alternative explanations within the data: throughout the analysis there was a consistent awareness that if a theme emerged, there may be other themes that contrast with it. If emergent themes appeared, interview transcripts were re-coded for potential opposing or alternative explanations so as to add rigour to the findings through consideration of all potential themes.

The acknowledgement of the research limitations: limitations are acknowledged (see section 3.7 'Limitations' in this chapter and section 6.5 'Study Limitations' in Chapter 6 'Conclusions') demonstrating an awareness of areas of the research that could be enhanced in other studies.

Explanation of my personal experience and training: in Chapter 1 'Introduction' the personal context tells the reader of my personal experience as a performer and teacher in the context of one-to-one vocal and instrumental lessons, the context under investigation. This placed me as an insider to the field, a position that allowed me to better understand and empathise with participants' words, as well as identify inconsistencies within academic research related to verbal feedback in one-to-one instrumental lessons in higher music education. Furthermore, I undertook Discourse Analysis training at the City of London University during the course of my PhD studies. Though discourse analysis did not end up as the chosen approach for this study, the focus of the investigation is discourse in lessons, and interviews are a form of discourse. So, the training was valuable in my understanding of discourse and improved my organisation of data, awareness of different aspects within discourse to be mindful to look out for, and aided confidence in my abilities to rigorously undertake data analysis and stay as true as possible to participant intended meanings.

3.6.2 TRANSFERABILITY

Detailed descriptions of the sample and the context under investigation have been provided. This may allow readers to make comparisons to other populations and fields that are involved in one-to-one learning contexts and apply the research methods and/or findings to such contexts. For example, the findings may be applicable to other one-to-one vocal and instrumental lessons, but also other specialisms in the arts that use the one-to-one learning context, such as other musical genres, drama or dance. The findings may also be applicable to one-to-one learning contexts in education generally, sport or even the workplace. Furthermore, the theories of feedback and learning that underpin this project (see Chapter 2, section 2.4.4 'Verbal Feedback and Learning Theories') could also be applicable to other one-to-one learning contexts.

3.6.3   CONFIRMABILITY

Two aspects facilitated the confirmability of this project: (1) Details of every step of the research process, data analysis and rationale for decisions made with all notes, forms and procedures that were made transparent in this methodology chapter and thesis appendices; and (2) Acknowledgment of potential bias as an insider to the field and detailed explanation of bias mitigating strategies. The former has been explained throughout this chapter. The latter of these aspects are detailed in the following sections.

i   POTENTIAL BIAS AS AN INSIDER TO THE FIELD

First, this section details the influence my insider experience has had on: 1. My initial motivation to undertake this research; 2. Gaining access to participants; and 3. Establishing rapport with participants. This section on insider-perspective then acknowledges potential bias as well as the bias mitigating steps that I followed during each stage of the research in order to establish trustworthy findings that were as close as possible to the meanings that participants expressed.

An insider perspective can contribute to rich and deep understandings of the implications of a study, and so the researcher plays an active role in the social constructions of meaning and knowledge (Råheim et al., 2016). For example, my Western classical conservatoire training underpinned the initial engagement with the broad topic of feedback in the one-to-one learning context. Over the course of twenty-eight years, learning in the one-to-one context was central to my education, underpinning my motivations to explore this specific personalised educational context from an empirical perspective. For example, I observed my teachers speaking with me in different ways, on different subjects, with different methods, and had differing beliefs about the career. These observations sparked my interest in the potential variabilities in the learning context.

My experiences provided a specific perspective of the learning context as an insider to the field. Though having an insider perspective influenced my motivation and

engagement with this research, it is acknowledged that my own experiences of feedback in the one-to-one instrumental context would likely differ from that of the research participants. Resultantly, I adopted rigorous approaches to shape the specific focus, whereby empirical findings from the interviews, previous scholarly research and theoretical literature underpinned all decisions detailed throughout section 3.6 'Establishing Trustworthiness' within which I discuss credibility (section 3.6.1), transferability (section 3.6.2), confirmability (section 3.6.3) and dependability (section 3.6.4). In particular, this section i 'potential bias as an insider to the field' in section 3.6.3 'confirmability' within which I discuss the bias mitigating strategies that I adopted as an insider to the field.

My insider experience was beneficial in gaining access to the participants (see Chapter 3, section 3.4.3 'Participant Recruitment'). My credibility within the field likely aided rapport and trust with participants (see Chapter 3, section 3.4.3 'Participant Recruitment', as well as the reflexive steps I detail in this section 3.6.3 'Confirmability'). I believe my character and experiences in lessons aided my ability to empathise with participants' descriptions (see also Chapter 3, section 3.4.3, sub section iv 'Dealing with Sensitive Issues'), further establishing participant-researcher rapport, a factor that likely influenced the depth of information the participants provided in the interviews.

In all research an insider perspective may influence the ways in which researchers engage with their topics (Morris et al., 1999) and complete impartiality in social research is impossible (Bryman, 2012, p.392). My insider perspective was valuable in the final discussion chapters where I was able to draw upon my experience in the synthesising the findings by reflecting on the potential implications and contributions to the field of Higher Music Education from an informed perspective as an insider to the field. While there is always a possibility that my insider knowledge may steer me towards some implications rather than others, there were robust methods and approaches have been scrupulously set out to assure the trustworthiness of the findings and conclusions. See Chapter 3 'Methodology', section, 3.6 'Establishing Trustworthiness', table 3.6 'Defining the Facets of Trustworthiness in Qualitative Research and How each Potential Issue was Addressed'.

The reflexivity involved careful consideration of the relationship between the interview process, interview questions, participants, researcher and the subsequent analysis. Specifically, these acknowledgments and steps involved:

- Evidence based (data-led and literature grounded) arguments.
- An open minded stance to data, despite being an insider to the field.
- Participant understanding that I was an insider to the field.
- Interview questions were formed from literature.
- The use of probing questions and email clarifications using participants' words.
- Undertaking the interviews at a location preferred by participants.
- Allowing participants to see the interview questions before the interviews.
- Participant anonymity.

The aforementioned bias acknowledgements and bias mitigating steps are detailed in the following sections.

Evidence based (data-led and literature grounded) arguments: arguments within my research were carefully developed and evidence-based, but it is unavoidable that the way my understandings of the data were constructed have been shaped by my experience as an insider to the field (Morris et al., 1999). Complete impartiality is impossible in social research (Bryman, 2012, p.392) and credibility and validity could not be obtained like a scientific inquiry can through laws and replicability (Robson, 2002, p.93). In order to establish trustworthy findings a number of strategies were employed and are explained in the following paragraphs.

An open minded stance to data, despite being an insider to the field: I have previous experiential knowledge of the life, problems and challenges as a developing Western classical musician, many of which were similar or different to those that participants expressed in the interviews. Understanding the professional world and experiences within that world meant that I could empathetically understand the research and phenomena being studied, but it also meant I had to be careful about my own

assumptions (Morris et al., 1999). I approached data with an open-minded stance knowing that my experience would not be the same as others (Chenail, 1999). The following details each phase of the research (participant recruitment, the interviews, and data analysis) with the strategies I employed so as to mitigate bias, demonstrating an awareness and transparency at all points during the research process regarding potential researcher bias as an insider to the field.

Participant understanding that I was an insider to the field: due to participants knowing me from their professional network and/or recommendation from other participants, there was an understanding that I was 'one of them', someone who understands the field and the position they are in (Abbe and Brandon, 2014). My own experiences as a musician meant that I could relate and/or understand participant responses and so I trusted their answers. I am also aware that every person has different experiences so no matter if I related to their answers or not all data was evidenced accordingly. Resultantly, participants were very forthcoming during the interviews and were not hesitant when talking about issues being explored.

An open-minded and critical perspective was maintained throughout the analytical process and in the write-up of the findings. The objective was to produce honest, respectful and trustworthy interpretations of the data. So that my interpretations were as close as possible to how participants intended them, iteratively, I checked and re-checked for multiple explanations between participants' words, their clarifications and definitions, and literature for comparative meanings. In order to reach beyond my own bias as a musician and to establish trustworthiness this recursive process of analysis was designed to allow themes, perceptions, topics, and queries to emerge from the data that may not have been formerly anticipated (Fusch and Ness, 2015). This process was emic to etic, moving between participants' own words and stories to theoretical understanding (Fusch and Ness, 2015).

Interview questions were formed from literature: interview questions were informed by my analysis of the literature. For this reason, bias mitigating strategies included details of the literature that influenced each question (see section 3.4.4 (ii) 'Development of the Interview Schedule for the Pilot and Main Interview Study').

Questions were checked and re-checked by myself and my supervisors to ensure that they were open, not leading, did not contain any hint of my own beliefs, experiences or attitudes that could potentially guide participant answers (Denzin and Lincoln, 1998c, p.165).

The use of probing questions and email clarifications using participants' words: the interview questions were semi-structured. This meant that the prepared questions were used as a guide for each interview and there was a *"degree of freedom"* (Flick, 2007, p.42) regarding the probing questions, according to the relevance of participant information. In practice, this meant that if participants said anything relevant to the research questions I could probe further for more detail (Morris et al., 1999). This also meant that if participants began to go off topic I could guide them back on track.

Being an insider to the field meant that I understood the subculture and could speak the same musical and professional language, and this seemed to develop trust and rapport between myself and the participants (Bell et al., 2016). As participants thought of me as an insider to the field, they sometimes assumed that I knew what they knew and had experienced as a student and performer-teacher (Morris et al., 1999). This meant that at times, participants did not reveal enough or clear information. So as to overcome this I was careful to seek definitions of potentially vague words. I asked probing questions using the participants' words during the interview that required detailed answers (Bell et al., 2016). If any further probing or clarification was required post-interview I emailed participants with clarification questions. All participants responded with clarifications and with their permission their answers were added to each transcript. Participants were freely able to express their thoughts and opinions (Kvale, 2007) and probing allowed further clarification on topics related to the research questions and garnered more information that I could use to interpret the data as closely to the participant's intended meanings as possible (Morris et al., 1999).

When asking probing questions for more detail I used the participants' words, where possible, with careful consideration taken not to assume relationships and patterns

in the data (Kvale, 2007). I was aware that any musical or professional language and uncertain meanings or rambling monologue required participant clarification because their definitions might differ to my own. This was done during the interview and/or post-interview, through clarification questions emailed to participants (Morris et al., 1999).

Undertaking the interviews at a location preferred by participants: interviews took place at a place of the participant's choosing so that they were comfortable with the location. This aided a relaxed atmosphere in each interview and may have contributed to the depth of information offered by participants.

Allowing participants to see the interview questions before the interviews: the semi-structured interview questions were sent to participants before each interview so they could consider their answers and reflect on their experiences before talking to me. A number of participants commented that this put them at ease because they knew what to expect regarding the content of the interview. All qualitative research requires a leap of faith that participants are being truthful in their answers (Bell et al., 2016) and relies on participants' willingness to share information (Råheim et al., 2019).

Participant anonymity: participant anonymity in the study provided a freedom to divulge information safely without any feared negative repercussions (Abbe and Brandon, 2014) which likely impacted the depth of data offered by participants.

3.6.4 DEPENDABILITY

This thesis transparently details the entire research process. Exact details are offered regarding: the development of the research questions from the review of literature (see Chapter 2 'Literature Review', section 2.7 'Chapter Summary, Research Gaps and Research Questions'), and the development of learning theory facilitates a theoretically grounded understanding of feedback within a learning context has been explained (see Chapter 2, section 2.4.4 'Verbal Feedback and Learning Theories'). Furthermore, this methodology chapter details the specific procedures that took

place. Further dependability is established through explanation of my understanding of the beliefs and principals within the philosophical underpinning that are appropriate for the objectives of the thesis, the strategy of semi-structured interviews, analytical process, the data analysis, ethical issues, establishing trustworthiness and acknowledgement of limitations. All of the above offers information, should future scholars wish to replicate this research.

3.7   LIMITATIONS

The project is limited to a sample of musicians with experience of the UK conservatoire system of instrumental and vocal education. The strength of the project is the depth of meaning within the findings. The aim was to develop a rich understanding of feedback experienced within the UK conservatoire system rather than to generalise findings across wider populations.

Given the wide age range of the sample some of the lessons referred to could have taken place some time ago, therefore representing the teaching profession as it was thirty or forty years ago. Furthermore, more distant memories may distort or impact recall. Future research could investigate feedback and the date of conservatoire training and if there are trends over time or whether perceptions or actual feedback practices have been improving or not.

The sample does not include: conductors, composers, jazz musicians, dancers, or actors, all of which are part of the student body in conservatoires and are influenced by the one-to-one learning context. The sample remained focused on Western classical vocalists and instrumentalists due to the ease of recruiting participants from my professional network. The sample does not represent Western classical singers sufficiently. This was not due to a lack of trying to find more singers to participate, but access to vocalists within my professional network was limited and few participants recommended singers to interview. Studies that represent singers more fully would be valuable to the field.

Chapter 3: Methodology

Children at pre-school, high-school and junior conservatoire were excluded from this study because the project investigated individuals at conservatoire level and later. Future research might respond to this. For example, it is possible that experiences of feedback at pre-conservatoire levels might influence the expectations of feedback that conservatoire students have, and the ways that people engage with feedback.

Some participants were a snowball sample in that they were recommended by other participants. However, for the most part participants were drawn from my professional network. Many participants were drawn from one UK conservatoire and/or a UK orchestra. Despite this, all participants had experienced one-to-one vocal and/or instrumental lessons in their formal education in conservatoire institutions. As all participants had substantial experience working in orchestras, choirs, ensembles and in the one-to-one learning context, their professional experienced was not considered an issue that negatively impacted the project.

Participants described memories of their experiences in vocal/instrumental lessons and were asked to describe information pertaining to emotional recall. Some affective experiences are fleeting and not available to introspection after the feeling has dispensed. Furthermore, some experiences may include multiple or conflicting emotions. The intensity and frequency of feelings recalled is not necessarily accurately measurable. However, that an emotion has been recalled by a participant highlights its relevance, as does the repetition of such themes throughout the interviews.

4 FINDINGS AND DISCUSSION 1: SUBJECT MATTER

4.1 INTRODUCTION

The objective of this study was to evidence experienced subject matter (research question one), student intentions (research question two) and teacher intentions (research question three) related to verbal feedback in the context of one-to-one vocal and instrumental lessons. In this chapter the findings from research question one are discussed. The nuances within the qualitative data and insights are explored, highlighting evidence that either confirms or contrasts to the existing body of knowledge about verbal feedback subject matter in the field of higher music education.

Chapters four and five discuss the interpretative narrative, contextualisation and synthesis of the findings that emerged from this thesis. The structure of Chapters four and five is consistent, each comprising findings and discussion related to the research questions. Chapter four addresses research question one (subject matter of verbal feedback), while Chapter five addresses research question two and three (student intentions related to verbal feedback and teacher intentions related to verbal feedback.

The data was rich and in depth. For this reason, this introduction explains how each section in Chapters four and five are structured and how the categories, sub-categories, themes and sub-themes are defined. Table 4.1 describes the layout of the structure of each section within Chapters four and five.

TABLE 4.1: STRUCTURE OF EACH SECTION WITHIN THE FINDINGS AND DISCUSSION CHAPTERS FOUR AND FIVE WITH REASONING

	Layout	Reason
1	Typology map	The typology maps are placed throughout Chapters four and five to help guide the reader through the findings.
2	Tables	These tables display the category, sub-categories, themes and sub-themes that are

	Layout	Reason
		focused on within a section. They include descriptions, percentages of sample, and data examples.
3	Summary of the categories, sub-categories, themes and sub-themes in the table	This summarises the groupings in the tables.
4	Literature relevant to findings	This relates the coding in the tables to literature that are related to the findings. To reduce repetition, some sections signpost the reader to the relevant sections in the literature review.
5	Summary of key emergent insights that contribute to the field of higher music education	The emergent insights in bullet point form.
6.	Discussion of the key emergent Insights	This section discusses the emergent insights in the following structure: 1. Narrative of insights with data examples. 2. Narrative of insights with related literature that can explain them. At times, this required drawing on additional literature from various fields to fully explain the insights (emphasising the contribution to knowledge in the field of higher music education). The emergent insights are the observations of the data that contribute to knowledge. Each sub-category has its own emergent insights. See Table 6.1 in section 6.3.1 'Typologies' in Chapter 6 'Conclusions' for a complete table of the emergent insights from research questions one, two and three that contribute to the field of higher music education. Each insight is related to the categories, sub-categories, themes and sub-themes in the finding's tables. Throughout this part of the narrative the associated sections of the tables are referred to in relation to each emergent insight.

Tables in each section in Chapters four and five display the categories, sub-categories, themes and sub-themes with data examples to facilitate reader

comprehension of the in-depth and rich data set as transparently as possible. Table 4.2 defines a category, sub-category, theme and sub-theme.

TABLE 4.2: DEFINITIONS OF CATEGORIES, SUB-CATEGORIES, THEMES AND SUB-THEMES

	Category	**Sub-category**	**Theme**	**Sub-theme**
Definition	"A collection of similar data sorted into the same place, and this arrangement enables the researchers to identify and describe the characteristics of the category. This, in turn, enables the category itself to be defined, and then compared and contrasted with other categories, or if broad in scope, to be divided into smaller categories, and its parts identified and described" (Morse, 2008, p.727)	A sub-category is a secondary category grouping that is part of a larger category. A sub-category allows a broad category to be divided into smaller parts, yet still have overarching scope, aiding understanding of the facets within categories. Sub-categories can be divided into even smaller parts: themes and sub-themes.	"A meaningful "essence" that runs through the data. Just as a theme in opera occurs over and over again, sometimes in the foreground, sometimes in the background, and sometimes co-occurring with other tunes, so does the theme in our research. It is the basic topic that the narrative is about, overall" (Morse, 2008, p.727)	A sub-theme is a secondary theme grouping that is part of a larger theme. A sub-theme allows broader themes to be divided into smaller parts, aiding understanding of facets within themes.

For example, within research question one, two categories emerged: 'performance preparation' and 'tips about obtaining and maintaining work'. Within performance preparation six sub-categories emerged: 'musicality', 'learning and practising', 'technique', 'performance', 'psychological' and 'learning repertoire'. Within the sub-category 'musicality' six themes emerged: 'expression', 'imagery', 'musical interpretation', 'phrasing', 'dynamics' and 'mood and emotion'. These themes comprised sub-themes. The sub-theme within the theme 'imagery' was 'the lasting

impact of imagery'. After sub-themes are the references of coded text (quotes) from the interview data. Figure 4.1 illustrates the breakdown of categories to sub-themes highlighting the example just described in grey.

Text and diagrams throughout Chapter four and five include percentages of the sample and number of participants that expressed each category, sub-category, theme or sub-theme, displayed as "X%, XP". Data examples are descriptions of verbal feedback that participants recalled having experienced in one-to-one vocal and instrumental lessons in conservatoires. Throughout Chapters four and five, to separate the quotations from the data and the literature, all data quotes are in italics data, and all literature quotes are not in italics.
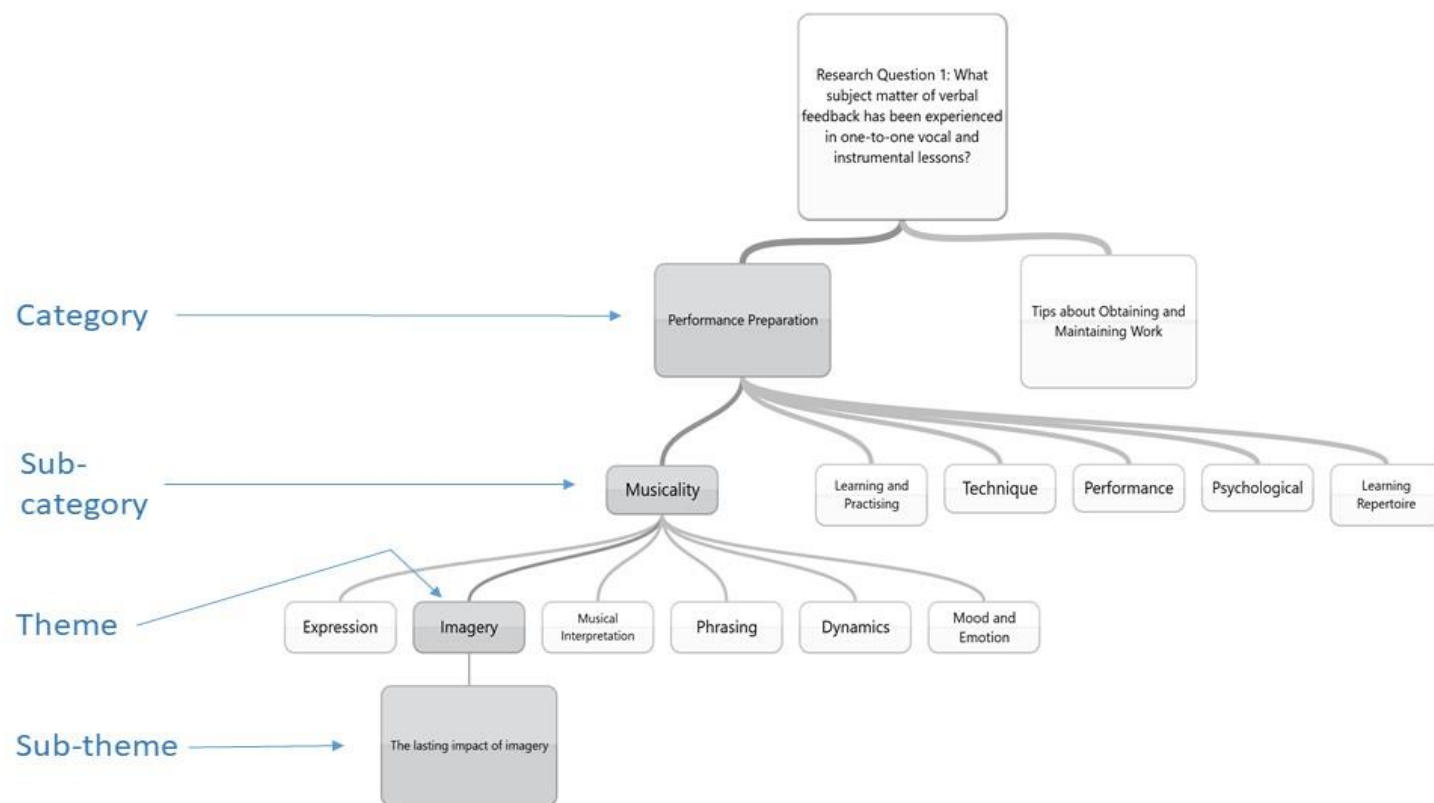
FIGURE 4.1: THE BREAKDOWN FROM CATEGORIES TO SUB-THEMES

4.2 RESEARCH QUESTION ONE: WHAT SUBJECT MATTER OF VERBAL FEEDBACK HAS BEEN EXPERIENCED IN ONE-TO-ONE VOCAL AND INSTRUMENTAL LESSONS?

This chapter discusses the findings from this study that contain new and interesting insights that emerged from research question one. The findings correspond with previous research as well as contribute further knowledge about verbal feedback that has taken place for the participants in one-to-one vocal and instrumental lessons in higher music education.

At the highest level, two categories emerged within research question one: 'performance preparation' and 'tips about obtaining and maintaining work'.

First, section 4.2.1 details the sub-categories within the category 'performance preparation', then each sub-category is discussed in detail. Section 4.2.2 goes on to detail the sub-categories within the category 'tips about obtaining and maintaining work'.

4.2.1 PERFORMANCE PREPARATION

This first section details the six sub-categories within the category 'performance preparation' shown in Figure 4.2. The six sub-categories are then defined in Table 4.3. The mind-maps displayed in this chapter are visual aids, they are also the typology maps used in the conclusions.
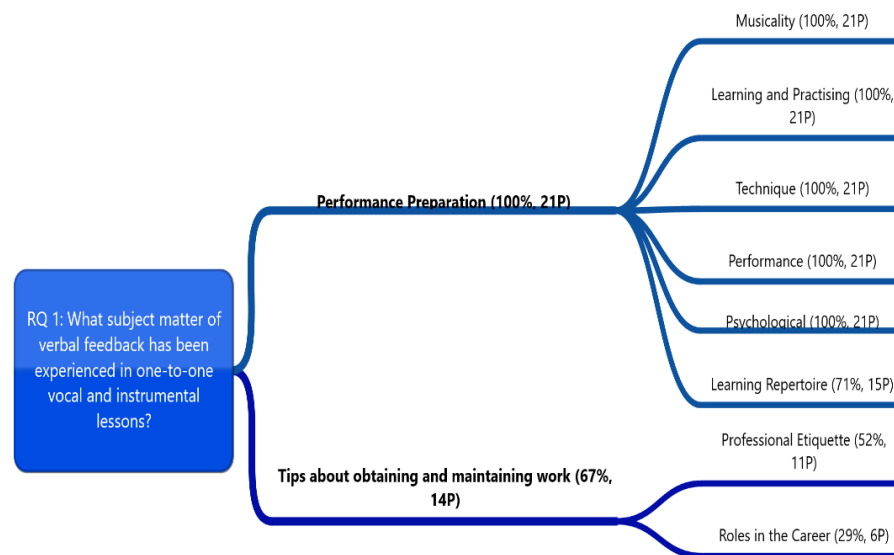
FIGURE 4.2: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

TABLE 4.3: THE SUBJECT MATTER OF VERBAL FEEDBACK ASSOCIATED WITH 'PRACTICE AND PERFORMANCE PREPARATION': CATEGORY AND SUB-CATEGORY DESCRIPTORS AND DATA EXAMPLES

Category and description	Sub-category and description	Data example	Percentage of sample that expressed theme (P = number of participants)
Subject matter: Performance preparation 100% (21P) Subject matter of verbal feedback related to performance preparation.	1. Musicality Musical sensibility including creativity in interpretation	"Artistic interpretation of a piece" (Participant B)	100% (21P)
	2. Learning and practising Goals, structured practice, individual work time and assessing progress	"An ability to structure their critical approach. So how to work" (Participant M)	100% (21P)
	3. Technique Physical aptitude	"We work on helping our technique" (Participant M)	100% (21P)
	4. Performance Subject matter related to the act and preparation of performance	"Anxiety in the performance and adrenaline is going through you" (Participant A)	100% (21P)
	5. Psychological Related to the mind, mental processes, and affective states	"Mental tools for dealing with getting better at the cello and dealing with the profession" (Participant M)	100% (21P)
	6. Learning repertoire Knowledge about pieces and/or studies of music	"Exploring different repertoire" (Participant T)	71% (15P)

Chapter 4: Findings and Discussion 1: Subject Matter

Data yielded unique additional insights to what is already known about the subject of verbal feedback in one-to-one vocal and instrumental lessons in higher music education. Verbal feedback related to 'musicality', 'learning and practising', 'technique', 'performance' and 'psychological' were recollected by one hundred percent of participants, while seventy-one percent recalled discussions about 'learning repertoire'.

Though sub-categories have been coded separately, many are interconnected. For instance, within the category 'performance preparation' the sub-category 'psychological' is related to and intertwined within aspects of other sub-categories such as 'musicality', 'learning and practising', 'performing' and 'learning repertoire'. Acknowledging that sub-categories may be interconnected, they were set apart to facilitate explanation and with the view to delve deeper into the characteristics of each sub-category. Interconnections are highlighted throughout the discussion.

Before delving into the sub-categories, the key overarching insights regarding the category 'performance preparation' were:

- All participants recalled a range of subject matter about musicality, learning and practising, technique, performance and psychology, demonstrating shared verbal feedback experience of each of these sub-categories for the participants who took part in this thesis.
- Prior to this study literature had not sufficiently evidenced the breadth and depth of types of verbal feedback subject matter. This is a major contribution of this thesis.
- The six subject matter sub-categories within 'performance preparation' were frequently interconnected suggesting that one sub-category does not necessarily act alone during teaching and learning processes. For example, 'performance preparation' required practising of repertoire that comprised psychological aspects involved in learning how to learn and advancing technique and musicality. Therefore, data suggested that one or more of the sub-categories could be addressed through verbal feedback either singularly, in tandem or in unison.

The following information evidences and discusses the findings and key emergent insights related to the six sub-categories within the category 'performance preparation'.

i   MUSICALITY

This section focuses on the sub-category 'musicality' within the category 'performance preparation'. As a visual aid Figure 4.3 shows the categories and sub-categories within research question one.
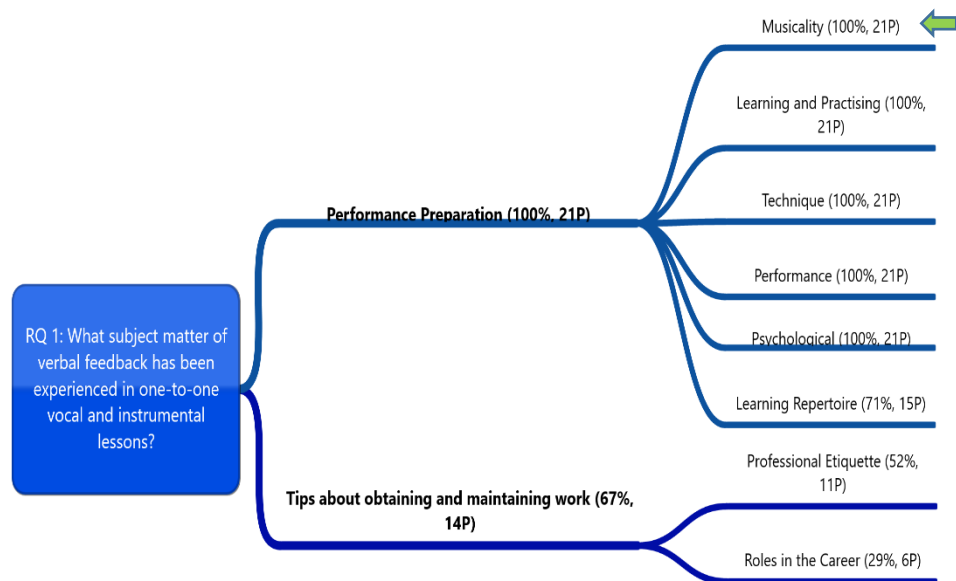
FIGURE 4.3: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

Table 4.4 shows the themes and sub-themes within the sub-category 'musicality'.

TABLE 4.4: THEMES, SUB-THEMES AND DATA EXAMPLES WITHIN THE SUB-CATEGORY 'MUSICALITY'

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
Subject matter: Performance preparation 100% (21P) Subject matter of verbal feedback related to performance preparation	Musicality (100%, 21P) Creative, artistic and interpretive development of musical skills	Expression (52%, 11P)	-	"Also more abstract ideas to get a sort of sound colour or, or expression that you want" Participant G
		Imagery (62%, 13P)	The lasting impact of Imagery (19%, 4P)	"Bubbling, like something, for me it evokes something in my mind of something like a volcano bubbling up or like bubbles from the bath. You know, it was very, a lot of imagery was used I think to get more creative and musical aspects of feedback across" Participant A "Just imagine that you've got a baby in a casket and you're going to place that baby into the slow moving river without waking it?' ((Deep inhale of breath)) so you think about that before. You'd look at each other rather embarrassedly and smile and sort of giggle maybe and then he'd say 'right okay now so just close your eyes and play the opening of the slow movement now imagining that' and Julia I tell you there was, it was just astonishing. I mean I would manfully admit that I would probably have a tear in my eye, you know even talking about it now" Participant Q
		Musical interpretation (71%, 15P)	-	"You are criticising the way they are standing, singing, or interpreting. It's offering advice" Participant T

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
		Phrasing (76%, 16P)	-	"We phrase things naturally with our voice. For instance, I would say 'I'm going home' I wouldn't say 'I'm going home!'" Participant A
		Dynamics (33%, 7P)	-	"At one point I just kept saying 'can you play it quieter? Can you play it quieter?'" Participant Q
		Mood and Emotion (90%, 19P)	Conveying affective states through an instrument and verbally communicating them in lessons (90%, 19P)	"Emotion in harmony and how you portray that" Participant H "We'll talk about what the character is behind the piece and what mood it is." Participant G "What they would do would be to get me to verbally identify what emotion I wanted in the piece" Participant G "'What words, you know what are we going for here?' and I always find that quite difficult because I find it quite difficult to verbalise music" Participant P
		The connection between musicality and technique (86%, 18P)	-	"Everything technically she taught me was so bound up with a musical reason. So, you know, she didn't ever separate the two" Participant K "In a way you have to marry both. You do need the detail to understand 'yeah, your elbow is a bit high' or 'this needs this' you know? ((Laughs)) so it's a very sort of practical work of fixing this 'well we need this here. We

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
				need this here' and then we have the musical goal" Participant M "It's not just about being able to play the instrument but using the instrument to teach them about music" Participant B

Summary of the findings in the table

All of the sample recalled verbal feedback about musicality. Feedback in lessons about 'musicality' comprised the themes: 'expression' (52%, 11P), 'imagery' (62%, 13P), 'musical interpretation' (71%, 15P), 'phrasing' (76%, 16P), 'dynamics' (33%, 7P), 'mood and emotion' (90%, 19P) and 'the connection between musicality and technique' (86%, 18P). The theme 'imagery' contained the sub-theme 'the lasting impact of imagery' (19%, 4P). The theme 'mood and emotion' contained the sub-theme 'conveying affective states through an instrument and verbally communicating them in lessons' (90%, 19P). The themes and sub-themes contain emergent insights that contribute to what is known about verbal feedback experienced in instrumental lessons. These insights are discussed in the following sections.

Literature relevant to findings

Some facets of musicality that emerged from these data as being the subject matter of feedback have been discussed in previous research. For example, learning and teaching related to expression (McPhail, 2013; McPhee, 2011; Heikinheimo, 2009; Zhukov, 2008; Rostvall and West, 2003), imagery (Woody, 2006), interpretation (James et al., 2010; Koopman et al., 2007), phrasing and dynamics (Hammond, 2013), mood (McPhee, 2011), and emotion (James et al., 2010). See Chapter 2, Literature Review, section 2.5.2 'Musicality', for more detail on the literature around verbal feedback subject matter related to musicality.

Summary of key emergent insights that contribute to the field of higher music education

Findings from this thesis builds upon existing research on verbal feedback related to the development of musicality in three particular ways:

1) The lasting impact of feedback about imagery.

2) Challenges in conveying affective states through an instrument and verbally communicating them in lessons.

3) The connection between musicality and technique.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1.   The lasting impact of feedback about imagery.

Verbalising mental images, storytelling, feelings and experiences were discussed in lessons with the aim to stimulate affective states and better communicate to audiences using musical instruments. An early-mid career percussionist gave an example of mental imagery he would offer his students in order to manifest particular sounds or effects within musical phrasing: *"think of the longer phrasing, could you bubble more…Bubbling, for me it evokes in my mind something like a volcano bubbling up or bubbles from the bath. You know, a lot of imagery was used I think to get more creative and musical aspects of feedback across"* (Participant A).

Participant J remembered asking her students *"to look into the music and say 'okay what does this mean to you? What's the colour? What's the situation?'* The different tone qualities were referred to as shades of colour. Participant Q, a mid-later career cellist, talked about the lasting and profound impact that discussing imagery had had on him. He recalled his teacher explaining how to use mental imagery and storytelling to rouse his musical creativity. His teacher said to him *"'why don't you just imagine that you've got a baby in a casket and you're going to place that baby into the slow moving river without waking it?' ((Deep inhale of breath)) so you think about that before. You'd look at each other rather embarrassedly and smile and sort of giggle maybe and then he'd say 'right okay now so just close your eyes and play the opening of the slow movement now imagining that' and Julia I tell you there was, it was just astonishing. I mean I would manfully admit that I would probably have a tear in my eye, you know even talking about it now"* (Participant Q). Participant Q was a sixty-

nine year old musician recalling verbal feedback about imagery and storytelling he received in his twenties. The positive memory of this feedback evoked a powerful emotional response in him forty years later demonstrating its strong and enduring impact.

This theme corresponds with research by Bishop et al. (2013, p.114) who noted that interpretative expressive aspects of musical performance can be facilitated through imagery by both "consciously accessible" and "intuitive" use of the imagination, but "little is known about how well the parameters of expression can be imagined". Notably Bishop et al. (2013) observed that the more advanced the musician, the better they were able to use imagery to guide interpretation. Similarly, the findings reported in this thesis support research by Lehmann et al. (2007) who found that expressive aspects were communicated in lessons by metaphorical language, also reported by Yeh (2014), Creech (2012), McPhee (2011) and Burwell (2006) and musical analogies by Zorzal (2020). This "brings us into the realm of metaphor and analogy" (Froehlich and Cattely, 1991, p.244) that were apparent in the data from this thesis through descriptions of sound as colours. Interpretation of music in lessons requires "co-authoring the piece they perform" (Marisi, 2019 p.57) as well as negotiating differing viewpoints on such matters, within a "subjective discipline" Parkes (2010, p.104). On this, Swart (2015) said musicians need to develop constructive ego boundary formation and self-esteem because:

> "The scenario every performing artist faces to a greater or lesser degree is having to reconcile their experience of their own self and their own art with the opinions, criticisms, interpretations, and even fantasies which are reflected back at them through various forms of feedback. This all occurs in the realm of the subjective perceptions of art" (Swart, 2015, p.695).

It is the subjective questioning of interpretation that can be challenging, but allows students "to continually question and consider what it is they are trying to achieve in their performance" (Ivaldi, 2019, p.25).

The data reported in this study complement earlier studies concerned with the use of imagery in one-to-one lessons, as well as adds to our knowledge concerned with the potential for feedback in this area to have lifelong impact.

2. Challenges in conveying affective states through an instrument and verbally communicating them in lessons.

The connection between vocal/instrumental sound, and verbal and emotional communications that take place in lessons emerged in the data. A male early-mid career piano student would explain to his students that the aim was to *"phrase a musical piece in a way that will communicate with people. Will like really tug at heart strings or excite them"* and compared language to musical phrasing, *"in language it would be sentences and in music it's phrases"* (Participant O). Another recalled conversations about creating "*sound that sounds like speaking or someone singing"* (Participant P).

This ability to verbally articulate the abstract nature of the musical message they hoped to convey was important. For example, Participant G, a female early-mid career viola player, recalled *"what they would do would be to get me to verbally identify what emotion I wanted in the piece"*. The ability to describe such musical aspects can be challenging for some students as described by Participant G who said her teachers would ask her *"'what words, you know what are we going for here?' and I always find that quite difficult because I find it quite difficult to verbalise music"*. The findings reported in this thesis demonstrate that students can be asked to use spoken communication (verbal feedback) to describe non-verbal affective/musical aspects that they hope to convey using their instruments, a task that was described as challenging by individuals such as Participant G.

Tolins (2013, p.47) acknowledged that "for musicians, the ability to talk to each other about what is essentially a non-linguistic domain (music), is a vital role in teaching, rehearsing, and performing their art". Musicians convey emotions through their instruments and are expected to verbally describe musical and affective aspects that influence musical interpretation. In this vein, Nerland (2007, p.402) described social

aspects of one-to-one teaching to involve "verbal instructions, through storytelling, through ways of demonstrating musical performance on the instrument". These verbal and non-verbal requirements to facilitate musical aspects of performance through storytelling have been evidenced as a teaching strategy by Yeh (2014). But Karlsson and Juslin (2008) found that discussions about expression can be implicit in lessons rather than explicit, reinforcing potential problems with regard to assumptions about student understanding and musical interpretation.

The findings of this thesis correspond with earlier research noted previously that the verbalisation of non-verbal aspects of musical performance takes place in lessons. The evidence from this thesis adds that some students can find this verbalisation challenging. It may be that individuals use demonstration as a tool when verbal descriptions of musical intentions are not sufficient. However, if a student doesn't have the skills to demonstrate or verbalise what they hope to achieve musically, effective student-teacher verbal communication becomes crucial. Therefore, abilities to verbalise musical intentions are important. That students can find it challenging to verbalise non-verbal musical aspects is the key point here, demonstrating a potential area that teachers could be made more aware of and/or that specific training could be developed so as to use feedback to facilitate effective student-teacher communication and understanding in this context.

3. The connection between musicality and technique.

'Technique' and 'musicality' were described by participants as separate subject matter in lessons, although eighty-six percent of participants referred to the strong connections between technique and musicality, the influence one had on the other and that they were developed alongside one another. For example, Participant J, an early career flute and piccolo player, said that her teacher would *"combine the musicality with the technique"* and went on to say *"with some of them I was not able to communicate it yet because, it was so extreme that I was missing the technique"*. Participant J suggested that levels of technical aptitude can impact abilities to express musical aspects of performance. Participant K remembered that her piano teacher combined the development of musicality and technique, *"everything technically she*

taught me was so bound up with a musical reason. So, you know – she didn't ever separate the two". Participant M, a mid-later career cellist said "*I give them a technical exercise and I try and explain how to work at it musically and follow musical line in it"* with the aim to *"associate movement with musical phrases"*. Participant M went on to say *"somebody who needs the flow of a musical mind to understand the physical gesture"* (Participant M). Participant R, a student saxophonist, described his teacher's tendency to allow a flexibility within rhythmic playing if there was emotion behind it *"one of my teachers, if it* [the phrase] *had a lot of emotion behind it, that pentuplet can have a little more leeway"* showing that musicality can impact technique, and technique can impact musicality. Participant R went on to say *"so I think having both sides, one's saying emotion, the other is saying technical. It's great because you get the best of both worlds and you can play a pentuplet with emotion and it sounds great"* (participant R). Participant R was referring to rubato describing the interconnected issues of musicality and technique. Rubato requires specific technique to achieve. Therefore, a *"pentuplet can have a little more leeway"* as described by Participant R, requires an adjustment of technique in order to create the effects of a musical construct (rubato). This code has been input into 'musicality', with the acknowledgement of an interconnection with technique.

Other examples included a predominant aim *"to help them as quickly as possible to get the physical means to express their musicality"* (Participant M), implying that the more advanced the levels of technical aptitude the better able musicians can authentically communicate musically using their instruments. On this, Participant L said *"I'm a bit of a believer once you've got this technique down it's sort of easier to talk about musicality and things like that because then you've got the tools at your disposal to actually express yourself musically"* (Participant L).

Technique and musicality can be considered and tackled in lessons as separate subject matter, or combined as an amalgamation of subject matters that influence one another. This echoes research by Gaunt (2017) and James et al. (2010) that consider the reciprocal relationship between technique and musicality. For example, creative craftsmanship can aid the development of technical aptitude (Gaunt, 2017). James et al. (2010) noted that advancement of technical aptitude can increase

interpretative options and similarly creative interpretation can facilitate technical problems.

Research that separates technique and musicality without acknowledging the interaction between the two may be overlooking important connections within the two aspects combined. Indeed, this thesis also separated the two sub-categories 'musicality' and 'technique' during analysis so as to clarify and better understand the differences between the two. Nevertheless, evidence suggested that the development of technique and musicality were perceived as being strongly interconnected and this connection should not be ignored.

ii   **LEARNING AND PRACTISING**

This section focuses on the sub-category 'learning and practising' within the category 'performance preparation'. As a visual aid Figure 4.4 shows the categories and sub-categories within research question one.
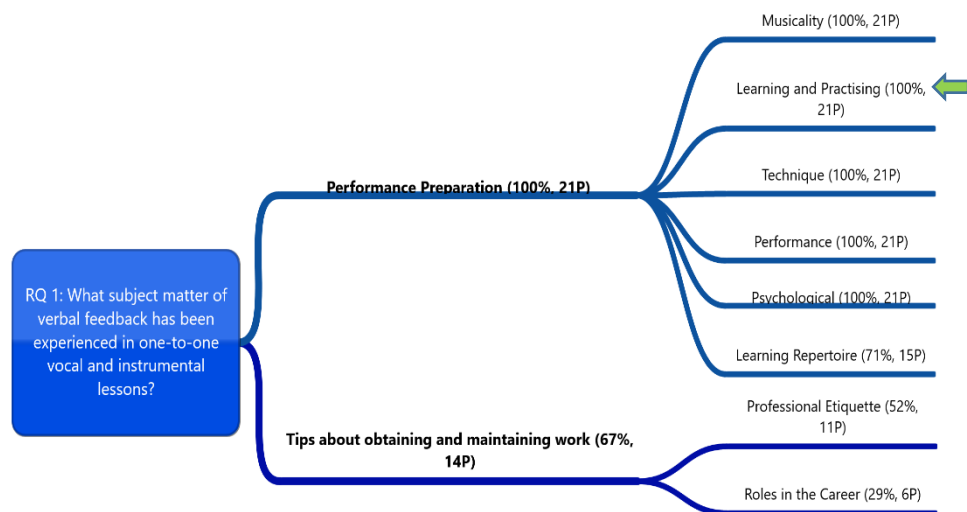
FIGURE 4.4: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

Table 4.5 shows the themes and sub-themes within the sub-category 'learning and practising'.

TABLE 4.5: *THEMES, SUB-THEMES AND DATA EXAMPLES WITHIN THE SUB-CATEGORY 'LEARNING AND PRACTISING'*

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
Subject matter: Performance preparation 100% (21P) Subject matter of verbal feedback related to performance preparation.	Learning and Practising (100%, 21P) Methods and strategies to acquire new learning in lessons about private practice time.	Goals (100%, 21P)	-	"At the lesson I would demonstrate the ways of practice and write down clear, short instructions for each of them". Participant C "I give her all these practice tools. Literally I'll say 'practise it like this, practise it like this, practise it like this. Put your metronome on this, this and this' because I think you need to be that specific". Participant P
		The relationship between practice and performance (24%, 5P)	-	"The relationship between practice and performance…whatever someone is practising it is directly applicable to the way they will play it eventually" Participant D "If you practise all those techniques enough of how you should play then it should just come naturally under pressure" Participant L
			Repetition of practice strategies (14%, 3P)	"What you do is you practise that a hundred times right and when you get to the show it will be right the hundred and first time" Participant S "'If you can play something three times in a row and then play it again then you'll always be able to play it'" Participant L "It's just like 'again and again'" Participant A
		Strategies to facilitate student	-	"He taught me how to practise. That's the biggest thing I learnt from him. How to be my own teacher. Which is so important because

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
		self-assessment abilities and planning during their own practice time (100%, 21P)		really you study for a fraction of your life and then you're there. You need to know how to teach yourself and how to discover things on your own. Not just be told." Participant G "You have to give them the tools to structure their time, work productively, find distance from the technical criticism they need and also have a questioning, curious, live attitude to music." Participant M "I'll ask searching questions like ((laughs)) 'what about la la la?' and then they'll have to think about it…what can be helpful is just a process of thinking" Participant K "Gave him a bit of a format like a sheet where he can write out what he's going to practise before he even touches a note" Participant D "An ability to structure their critical approach. So, how to work…what they do in their practice time". Participant M
		Potential pitfalls for students to work on or look out for while they are practising (52%, 11P)	-	"Not give up on things and play over things and to never go into a practice room and just, just play. That it should be done efficiently" Participant N "The pitfalls are in terms of technique because I've made those mistakes" Participant B
		Amount of time dedicated to	-	"Going through and having a sort of practice session in the lesson was very helpful for him because he knew what could be achieved in

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
		working on strategies (29%, 6P)		twenty odd minutes and then when he went to do a practice session after, it was far more effective and I saw the results a week later". Participant D

"He'd even advise me how many minutes to spend on scales, and how many minutes for a study." Participant U |
| | | Differing perceptions about the amount and quality of practice (95%, 20P) | The amount of time practising (33%, 7P) | "You simply haven't done enough work, have you?" Participant E

"In my teaching I try to make my students realise that the amount and the quality of work they put into learning an instrument is the most important" Participant C |
| | | | The quality of practice (95%, 20P) | "Quality rather than quantity". Participant B |

Chapter 4: Findings and Discussion 1: Subject Matter

Summary of the findings in the table

All participants recalled verbal feedback about 'learning and practising' in one-to-one lessons that comprised the themes: 'goals' (100%, 21P), 'the relationships between practice and performance' (24%, 5P), 'strategies to facilitate student self-assessment abilities and planning during their own practice time' (100%, 21P), 'potential pitfalls for students to work on or look out for while they are practising' (52%, 11P), 'amount of time dedicated to working on strategies' (29%, 6P) and 'differing perceptions about the amount and quality of practice' (95%, 20P).

The theme 'the relationships between practice and performance' included the sub-theme 'repetition of practice strategies' (14%, 3P). The theme 'differing perceptions about the amount and quality of practice' comprised two sub-themes: 'the amount of time practising (33%, 7P) and 'the quality of practice' (95%, 20P).

Literature relevant to findings

Setting goals is said to be commonplace in music learning (Carey and Grant, 2016; Yeh, 2014; Hays, 2013, McPhail, 2013; Uptis and Abrami, 2013; Parkes and Wexler, 2012; Zhukov, 2012a; Hallam et al., 2012). Subject matter of feedback can also include the setting of student timetables and objectives for practice time away from lessons (Upitis and Abrami, 2013), the amount of time and repetition dedicated to working on strategies (Gaunt, 2009), recognising mistakes (Yeh, 2014) and strategies for students to adopt and make changes in their practice time (Parkes and Wexler, 2012; Duke and Simmons, 2006). Asking open questions about strategies can facilitate student self-assessment abilities and planning during their own practice time (Meissner and Timmers, 2020) as well as identifying potential pitfalls for students to work on or look out for while they are practising (Yeh, 2014). See Chapter 2, Literature Review, section 2.5.3 'Practising' and 2.5.4 'Learning Objectives' for more detail on the literature around verbal feedback subject matter related to learning and practising.

Summary of key emergent insights that contribute to the field of higher music education

The findings reported in this thesis build upon the existing research on learning and practising in three particular ways:

1) The development of transferable analytical skills in lessons so as to learn how to practise independent of teachers, facilitating self-assessment abilities.
2) Differing perceptions about the amount and quality of practice.
3) Short and longer-term goal setting.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. The development of transferable analytical skills in lessons so as to learn how to practise independent of teachers, facilitating self-assessment abilities.

Feedback about practising comprised the use of strategies and methods to develop instrumental aptitude and musical craftsmanship. The skills comprised: self-reflection/evaluation and planning and organisation of practice time. For example, Participant C said *"it is important to make a plan for practising each piece with the student…at the lesson I would demonstrate ways of practice and write down clear, short instructions for each of them"* (Participant C). Learning how to practise seemed to facilitate student self-assessment abilities as well as skills in the management and organisation of their own practice time. Participant M said that she offers her students *"an ability to structure their critical approach. So, how to work…what they do in their practice time"*. Structuring a critical approach included problem solving, experimenting and self-critique. Such methods can involve the repetition of strategies, recalled by fourteen percent of the sample. The findings reported in this thesis indicated that strategies and methods could be offered to students along with

evaluative skills. Such strategies and skills were perceived as important, as indicated by Participant M who stated that *"eighty percent of the time is spent on their own and they have to find ways, you have to give them the tools to structure their time, work productively"* (Participant M), described by participant I with the view to go on to "*be your own teacher*" (Participant I).

Participant M was providing instructional techniques and strategies for student practice time, as well as broader analytical skills that can be applied, or implicitly transferred, to various practice issues that enable students to work through performance issues independently. To help students to do this, Participant K would ask searching questions. Participant L said *"I think the best feedback is the stuff that makes the student ask questions both of themselves and actually of the teacher…It just opens up a lot more doorways if there's a constant dialogue of questions between teacher and student"*.

Discussions about what takes place during private practice time were often connected to what was described as having taken place in lesson. However, Participant N said he didn't take on board the teacher's advice on structured practice, *"although I didn't take it on board there was definitely mention of structuring practice so kind of a model structure at that point would be that I needed to have quite an intensive scale structure to practise every day that was then followed with at least a study, some Bach and then some repertoire…to keep that order of process in my practice".* These findings suggest that even if students are offered good advice, they may not understand its value or choose not to take it on board. To enable the willing absorption of knowledge, it might be important for students to understand the value and reasons for certain instructions.

An insight from this study relates to how some teachers enabled their students to become active agentic professional musicians. For example, Participant G said:

> *"He taught me how to practise. That's the biggest thing I learnt from him. How to be my own teacher. Which is so important because really you study for a fraction of your life and then you're there. You need to know how to*

teach yourself and how to discover things on your own. Not just be told" (Participant G).

Findings from this thesis that evidenced verbal feedback about learning how to practise, aligning with research by Hallam et al. (2012) who found that lessons can involve the organisation of practice time. These skills have been described by Williamson et al. (2019, p.626) as "metacognitive or learning-to-learn skills". On this, Careless (2013b, p.93) has written:

> "A useful strategy in the pedagogy of dialogic feedback is to involve students as assessors so that they develop an awareness of making judgements about quality, deepening their understanding of alternative ways of tackling a task, developing a more critical perspective on their own work" (Careless, 2013b, p.93).

Students use their experiential knowledge of learning strategies to reflect on and "select and organise information and to integrate it with existing knowledge" (Nielson, 1999, p.275), and good feedback is said to enable the growth of these self-reflective skills (Nicol and MacFarlane-Dick, 2006).

Findings from this thesis reinforces research by scholars including Bennett and Rowley (2019) that acknowledge the importance of evaluation and problem solving skills in relation to the development of student autonomy. Similarly, Carey (2014, p.44) acknowledged that teachers' roles are to facilitate learning, reflective of "the constructivist thinking of Piaget (1970) and Vygotsky (1978) whereby learners explore, experiment, question and reflect on real-world problems, functioning as active agents in their learning, learning how to learn, and building transferrable skills along the way".

The findings of this thesis correspond with previous research that claim repetition of strategies take place in lessons and are discussed between students and teachers. Repetition is known to be used as a practice strategy to advance technical skills (Gaunt, 2009) and memorisation (Chaffin et al, 2010) that can be used or discussed

more often than other strategies (Leon-Guerro, 2008). Gaunt (2009, p.22) wrote that students may replicate lesson activities in practice time, and argued that replicating lesson activities could be constructive or destructive on student autonomy:

> "Whilst teachers had different things to offer students, the students suggested that by and large all teachers adopted a similar kind of lesson structure and followed this consistently: a brief warm-up or chat, the student playing a study or some repertoire and then detailed comments and technical or musical work on the material. This structure was not commented on by the students, rather it was accepted as normal. The familiarity of a routine structure in a lesson may in some cases have helped students to feel comfortable. In others, it may have been too comfortable, again not stimulating student autonomy or indeed creativity in learning, through, for example, thinking 'outside the box'" (Gaunt 2009, p.22).

Corresponding with the findings from this thesis Meissner and Timmers (2020, p.16) found that the five instrumental music teachers in their project "used open questions to facilitate thinking on various other aspects of playing and practice too" and Gaunt et al. (2012) argued that teachers need to better understand the use of open questions to support students towards professional integration.

2. The amount and quality of practice.

Findings from this thesis demonstrated that the amount of practice time was a prominent topic of conversation. Thirty-three percent of the sample recalled conversations about the amount of time spent practising. Participant U said that *"he'd even advise me on how many minutes to spend on scales, and how many minutes for a study. And I use that now. If I've got two hours spare I know I'm not going to spend more than fifteen minutes on scales, half an hour on the concerto and twenty minutes on orchestra music"*. Twenty-nine percent of the sample recalled either being told, or telling students that they had not been practising enough or at all. Participant R remembered being told *"you obviously haven't practised. What's going on? Do you think you're better than me?"* Participant L felt the need to say to

one student *"you're not doing enough work on this"*. Participant C was deeply impacted by being told by her teacher that *"'she's very talented but she doesn't practise enough' and I felt that was one of the worst things to have in your mind through all your years"*. Participant E said to a student *"you simply haven't done enough work, have you?"*, though it was not clear how much practice was perceived as enough. The data implies that practising a particular amount could be perceived as ideal, though exact amount of time practising was unclear. Sometimes 'enough practice' was expressed as the number of hours or minutes dedicated to practice time, in other cases the quality of that practice was prioritised over time. For example, *"quality rather than quantity"* Participant B. For Participant C both were priority *"in my teaching I try to make my students realise that the amount and the quality of work they put into learning an instrument is the most important"*.

Accumulated hours of practice time over years is related to accomplishment (Ericsson, 1993) and instrumental efficiency (Kruse-Weber and Sari, 2019). Though related to Ericsson's (1993) work regarding practice time, the findings from this thesis regarding minutes spent on particular strategies are more reminiscent of Ericsson's work around deliberate practice and how musicians use practice time. On assessing quality Joughin (2009, p. viii) wrote that there is:

> "A growing awareness of the role of feedback as an integral part of the learning process…At the same time, more limited attention has been given to the underlying nature of assessment, to the concerns that arise when assessment is construed as a measurement process, and to the role of judgement in evaluating the quality of students work" (Joughin, 2009, p. viii).

The findings reported in this thesis reveal that students are required to assess the quality of their work during practice time and teachers asses the quality of students work during lesson time. However, as Joughin (2009) points out, the methods for assessing and evaluating quality can be unclear, and so, if teachers are not explicit about what exactly quality means in practice, alongside the complexities in subjective judgement, students and teachers alike may find the assessment of quality rather difficult. On the role of judgement and assessment Joughin (2009, pp.22-23) wrote:

"The final two interactions between assessment and learning…are concerned with the use of judgement to shape learning and the development of students' capacity to judge the quality of their own work. Feedback is at the centre of both of these processes" (Joughin, 2009, pp.22-23).

From the foregoing, the findings reported in this thesis revealed that quality was described as the amount of time practising and/or specific qualities of the practice. Varied perceptions about the ideal amount of practice time and unclear definitions of quality of practice may require clarification so as to facilitate effective communication within instrumental lessons, enable constructive consequential learning outcomes and more accurate assessment of work in relation to perceptions of quality.

3.   Short and longer-term goal setting.

All respondents recalled discussions about goals in lessons. The setting of goals and the assessment of whether those goals had been achieved were described as primarily under the discretion of each teachers' judgement and control rather than any institutional procedures. For example, *"I make a plan for practising each piece with the student - to set specific goals we want to achieve and make sure the student understands how to do it"* (Participant C). Some teachers provided students with detailed practice schedules and methods to abide by in their private practice time (short-term goals) and others recalled longer-term goals. For example, *"a slightly longer-term approach where you have the patience to discuss ideas and understand what the student wants will mean that the lesson doesn't just apply for the next week but will actually apply for months and years ahead"* (Participant D). Though all participants recalled discussing goals with teachers, it remains unclear whether all teachers would actively set short and longer-term goals, and whether the progress of these goals were effectively assessed and achieved.

Setting goals and meeting learners' needs are one of the "basic pedagogical strategies and techniques tacitly accepted by the profession" (Daniel and Parkes, 2019, p.274). On planning and reflection, Gaunt (2009, p.1) evidenced that "it was

clear that the development of planning and reflective strategies relating to either learning processes or career development were rarely prioritized" suggesting that goal planning related to process-based learning objectives may be overlooked at times.

Participant K expressed a negative feeling when her teacher wouldn't allow her to play the repertoire she wanted to *"I brought certain stuff with me and he was like 'I don't want this' so I ended up having to play stuff that I didn't want to play and then you see it was rubbish"*. If some students aren't given agency within the formation of explicit goals, tensions or misunderstandings may arise in lessons. The differences in the setting of short and/or longer-term goals described by participants may be due to teacher preferences, or because each teachers' experience is unique with some more experienced than others, a factor that has been shown to impact the accuracy of teacher feedback by Duke and Henniger (2002). Either way, the setting of goals, whether they be long or short-term seemed to be primarily in the control of the teacher.

Ryan (2011) found that a factor for the interpersonal breakdown of student teacher dyads was that students and teachers can have differing goals. The flexibility in setting goals according to each student could be beneficial as students can have varied developmental needs (Lerman and Borstel, 2003) and feedback should be adjusted accordingly (Ericsson et al., 1993). Teachers have the opportunity in one-to-one lessons to mould their expertise from bespoke experiences to suit particular students. However, it may give room for discrepancies with regards to subject matter consistency across a cohort of students.

There do exist standardised institutional learning objectives such as performance exams (Johansson, 2013) that would likely require some consistency in the teaching of skills and goal setting in lessons to ensure equity across a cohort. Teachers are therefore required to form consistent goals across a cohort (standardisation) as well as adjusting strategies according to student needs. The findings of this thesis demonstrate that students and teachers discuss the setting of shorter and longer term goals in lessons. It remains unclear whether some or all of goals are

standardised across student populations in conservatoires, and if and how teachers adjust goal setting to the needs of each student.

iii   TECHNIQUE

This section focuses on the sub-category 'technique' within the category 'performance preparation'. As a visual aid Figure 4.5 shows the categories and sub-categories within research question one.
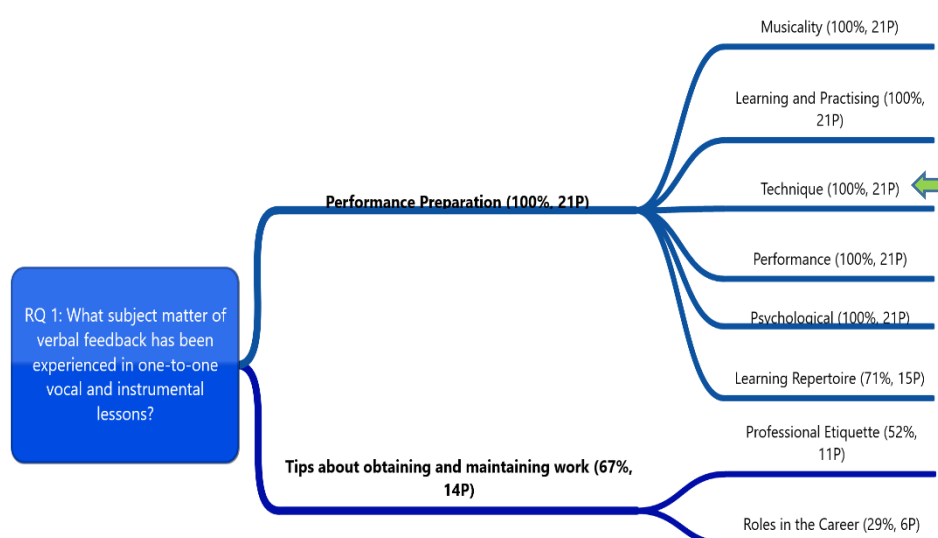
FIGURE 4.5: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

Table 4.6 shows the themes and sub-themes within the sub-category 'technique'.

TABLE 4.6: THEMES, SUB-THEMES AND DATA EXAMPLES WITHIN THE SUB-CATEGORY 'TECHNIQUE'

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
Subject matter: Performance preparation 100% (21P) Subject matter of verbal feedback related to performance preparation	Technique (100%, 21P) Physical aptitude	Methods and strategies to advance technical aptitude (100%, 21P)	-	"Technical exercises" Participant B "Physical as in the physicality of playing" Participant A "She gave me very, very skilled little exercises" Participant T
		Body awareness and physical wellbeing (90%, 19P)	Muscle Tension (90%, 19P)	"'Oh, I felt like I was a bit tight here' and they're like 'oh this is why, this is why, and this is why'" Participant F "'I feel really stiff and everything is tense'" Participant U "It's all got to connect up from your breathing system up to your throat position being relaxed and not tense. If it's tense then the sound will just sound really forced" Participant R "I try and get them moving freely, you know? Instead of kind of wooden thing" Participant P "The weight of the arm and floating and relaxation. I mean it's an absolute staple of teaching" Participant E
			Breathing (48%, 10P)	"Breathing correctly, breathing from low down in your abdomen rather than high up in your chest. Using your diaphragm to support" Participant R (saxophone) "You're not breathing properly. Your shoulders are stiff" Participant E (pianist)

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
				"He said 'well, let's have a look at that if we changed the breathing' and you'd think 'bloody hell, that's changed the whole dynamic of the piece'" Participant S (trumpet) "It's practical advice as well. Like 'breathe'. Breathing. I couldn't believe that breathing was that important" Participant K (pianist) "Circular breathing" Participant S (trumpet)
			Physical conditioning (43%, 9P)	"You've got to work your finger muscles" Participant E "One of my first singing teachers in the [UK conservatoire] would do a variety of exercises to build up muscle tone and that sort of thing in the voice" Participant F "The strength to be able to do it because we have to think that stamina is a large part of performance as well" Participant A "You might not be able to do for a number of reasons, muscular" Participant F "The first thing my teacher made me do was like 'right. Scales in tenths. Go.' I'd never, I'd never done tenths before. I'd just never learnt them. I'd just couldn't physically get my hand to – I'd never done them before" Participant P

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
			Differences in physicality (38%, 8P)	"Body mass should be one of the main things to consider when tailoring feedback to students. As I have very long arms I have had to adapt the feedback provided in lessons to suit what works well for my body and size." Participant Q "We all have different physicality" Participant A "Somebody's thumb could be a bit awkward…. Everybody's hand is different…It's what suits them really" Participant Q
		The connection between musicality and technique (86%, 18P)	-	"If you had a to phrase a certain way it was technically based as well" Participant K "My job is to be a listening ear and eye and help them solve those physical issues to get their musical vision across…Physically specific and musical relevant" Participant M "I give them a technical exercise and I try and explain how to work at it musically and follow musical line in it" Participant M

Chapter 4: Findings and Discussion 1: Subject Matter

Summary of the findings in the table

Subject matter about 'technique' was experienced by all participants and comprised discussions in lessons about 'methods and strategies to advance technical aptitude' (100%, 21P), 'body awareness and physical wellbeing' (90%, 19P) and 'the connection between musicality and technique' (86%, 18P). Sub-themes within 'body awareness and physical wellbeing' comprised 'muscle tension' (90%, 19P), 'breathing' (48%, 10P), 'physical conditioning' (43%, 9P) and 'differences in physicality' (38%, 8P).

Literature relevant to findings

Many aspects of technique have been evidenced in previous literature. Researchers such as Daniel and Parkes (2019), Creech (2012) and Karlsson and Juslin (2008) have acknowledged technique as a main focus in lessons. This is reinforced by other scholars who have found that technique is one of the most important and frequent subject matter of feedback instrumental lessons (Stanley, 2018; Burwell, 2016; Hammond, 2013; James et al., 2010; Karlsson and Juslin, 2008; Zhukov, 2008; Koopman et al., 2007; Burwell, 2006; Young et al., 2003; Low, 2000; Colprit, 2000). Discussions about technical skills involve methods and strategies aimed to advance aptitude (Zhukov, 2012b) and are a prominent feature within research in one-to-one lessons (Heikinheimo, 2009). McPherson and McCormick (1999, p.102) suggest that the development of technical skills involved in playing scales, arpeggios, studies and technical exercises in music can increase student confidence. See Chapter 2 'Literature Review', section 2.5.1 'Technique', for more detail on the literature around verbal feedback subject matter related to technique.

Summary of key emergent insights that contribute to the field of higher music education

This thesis provides additional insight that adds to what is known about verbal feedback subject matter and about technique in the field of higher music education. Two particular aspects that stood out from the data:

1) The connection between musicality and technique.

2) Body awareness and physical wellbeing.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. The connection between musicality and technique.

Discussed in section 4.2.1 (i), 'Musicality', in this chapter.

2. Body awareness and physical wellbeing.

Participants talked about 'body awareness and physical wellbeing' (90%, 19P) that demonstrated an awareness of physical aspects that can influence technical proficiency. Body awareness included discussions in lessons about 'muscle tension' (90%, 19P), 'breathing' (48%, 10P), 'physical conditioning' (43%, 9P) and 'differences in students' physicality' (38%, 8P). Key insights within 'body awareness and physical wellbeing' are addressed in the following sections.

Muscle Tension

Conversations about muscle tension were related to efficient movement and relaxation of tense muscles that can impact sound production when practising and performing. For example, Participant H remembered, "*he* [teacher] *was all about freedom and muscles and relaxing*". Participant E would tell his students *"your shoulders are stiff"* and *"you know about the weight of the arm and floating and relaxation"*. Participant F recalled a longstanding issue: *"I had vocal tension, its internal tension in muscles…things that weren't functioning properly".* Similarly, Participant U recalled *"I had quite a lot of tension in my body"*. Findings reported in this thesis demonstrated that the teachers were aware of these issues and guided students to facilitate physical relaxation. Participant M remembered that, rather

than aiding relaxation, her teacher's methods *"gave me a lot of tension in my body"*. Participant R recalled that tension can impact sound production, *"being relaxed and not tense. If its tense then the sound will just sounds really forced"*.

Participant A would say to students that there exists *"anxiety in the performance and adrenaline is going through you"* noting the awareness of bodily reactions to performance stress, also found by Jacukowicz (2016) as a stress related psychosocial reaction to musical performance. Participant L cited the importance of the pressure of performing so as to assess the acquisition of efficient physical techniques *"put it into a performance situation because that's when your muscles are you know, under pressure and I think until you can do things under pressure you don't know that you've actually got them completely down in your practice"*. Participant L recalled observing his teacher as they performed alongside each other, taking inspiration from his teacher in performance *"he was constantly relaxing his body when he was in a performance scenario"* demonstrating attempts to mindfully control bodily reactions during performance. Participant J said *"as soon as you start aiming for perfection there is tension, there is fear, there is all this that blocks you from actually playing the way you like"* highlighting a link between performance expectations and physical reactions.

Vocal and instrumental teachers can use physical touch to facilitate muscle relaxation (Zorzal and Lorenzo, 2019). Playing-related muscle tension can be a result of physical habits and general performance stress, and both are known issues for professional musicians (Berque et al., 2015) that can lead to physical discomfort and pain due to daily practice, rehearsals and performances that can load the neuromusculoskeletal system (Davies and Mangion, 2002). Demands include high physical training loads at work that require repetitive actions, elevated arms and shoulder angles, and mandatory, atypical, unbalanced body postures (Janiszewski et al., 2005). Resultantly, to reduce the chances of pain and injury, scholars such as Waters (2020) have called for courses to be incorporated into conservatoire curriculum that focus on musicians' physical health.

Ackermann et al. (2012) found that eighty-four percent of participants had experienced pain or injury due to playing that had caused problems with their performing. Neuromuscular or musculoskeletal warning signs are associated with stationary and movement tensions that are characteristic in the playing of musical instruments (Lederman, 2003) and these issues can take place due to over-training and lack of recovery time (Ackermann and Adams 2004). With regards to taking time off, in sport recovery is seen as vital to achieve consistently high-levels of performance (Kellmann et al., 2018) and the repetitive motion of muscles involved in sport and musical performance is comparable.

That ninety percent of the participants in this thesis recalled verbal feedback about muscle tension demonstrates a clear awareness of its impact on musical performance and that teachers are focusing some of their feedback methods on facilitating muscle relaxation and efficient movement. Though muscle tension is important to address, teachers may not be trained to effectively deal with neuromuscular or musculoskeletal issues that can take place for performing musicians. This thesis adds to what is known about verbal feedback that takes place in relation to neuromuscular or musculoskeletal issues associated with the development of technique.

Breathing

Breathing is important for singers, woodwind and brass players as they use their voice and lungs to support and form sounds using their instruments. It was important to build voice muscle tone for Participant F: *"one of my first singing teachers in the [UK conservatoire] would do a variety of exercises to build up muscle tone and that sort of thing in the voice"*. Participant T, also a singer, said her teacher *"would not allow me to actually sing anything for my first term with her. It was all breathing exercises".* Participant S, a brass player, recalled the skill of *"circular breathing"*. Participant R said *"if you're talking about support, breathing support when you're playing saxophone…So support is about the breathing system. Breathing correctly, breathing from low down in your abdomen rather than high up in your chest. Using your diaphragm to support...It's all got to connect up from your breathing system up*

to your throat position". Participant J remembered the skill of air control required to produce soft sounds on the piccolo *"for example in one case was a very quiet, lonely solo and to control the air when it's so quiet and shape it and give it, you know, it's very difficult"* demonstrating that breathing can impact phrasing.

In association with phrasing, breathing was also found to be important for string players, percussionists and pianists. For example, Participant E, a pianist, said to a student *"you're not breathing properly".* Participant K, also a pianist, said *"I couldn't believe that breathing was that important"*. Participant M, a cellist, would link breathing with movement and rhythm *"then I would try and focus on breathing… there's a thing with breath and movement. So, it's like dance, basically… breath or rhythm"*. Participant H, also a cellist, described the physical awareness of *"being more sensitive to how you physically feel on the instrument or your touch or your movements or your breathing"* demonstrating that breathing can be important for all instrumentalists and vocalists. Therefore, *"it's not just the technical, physical, you know moving the finger here. It's how you're feeling when you're playing, what the rest of your body is doing, breathing"* (Participant U) that is involved instrumental technique.

Corresponding with the findings from this thesis, Koopman (2007) observed that goals with regards to technical mastery involved breathing technique. Furthermore, McPhee (2011) found that teachers can discuss breathing in relation to musical expression. The findings from this thesis corroborate previous literature by Koopman (2007) and McPhee (2011) and demonstrate that, for forty-eight percent of the sample, verbal feedback was given and received about breathing in relation to the technical mastery of woodwind and brass players as well as musical phrasing, expression and rhythm for all instrumentalists.

Physical Conditioning

Verbal feedback about muscle building and conditioning was recalled by forty-three percent of the sample. Physical conditioning involved the development of optimal and efficient movement through exercises for technical improvement, the building

and maintaining of muscular strength, performance stamina and injury mitigating. Awareness of physical movement were paramount within the consideration of physical conditioning. Participant P, a violinist, recalled being asked to undertake a task that was beyond her physical means at that time, *"the first thing my teacher made me do was like 'right. Scales in tenths. Go.' I'd never done tenths before. I'd just never learnt them. I'd just couldn't physically get my hand to – I'd never done them before"*. As she hadn't performed scales in tenths before, Participant P was physically unable to successfully achieve the task and was stressed at this memory. The teacher referred to by Participant P was asking a student to perform something technically demanding with no previous experience, potentially putting her at a high risk of injury. This may have been an example of a lack of awareness by the teacher of the risk involved in his command, or the teacher was deliberately putting the student at risk. Participant P's case stood out as a negative consequence. The findings from this thesis suggest that some teachers may ask students to perform technical tasks outwith their physical means or capabilities, without steps towards achieving the goal, indicating potential issues with regards to injury mitigation and verbal feedback in the one-to-one vocal and instrumental context.

Participants recalled careful consideration of physical movement within the feedback they received or offered. For instrumentalists who used a reed or mouthpiece, developing and maintaining facial muscles (embouchure) was vital. For example, Participant L, a horn player, remembered *"he could show you these sorts of techniques and exercises to build up a different kind of embouchure and technique which would get you to the more professional sounding level".* Participant R, a saxophonist, said he would talk in lessons about *"whether his* [student's] *embouchure isn't strong enough…it's about thinking 'oh wait why do I need a stronger embouchure? Why is it I'm biting too hard? Or keeping the embouchure strong how do you explain that"*.

As well as the development of woodwind and brass players' embouchure, playing and performing most instruments requires muscular strength and conditioning to develop efficient movement. Pianists are required to build finger muscles. For example, Participant E, a pianist, would say to a student *"you've got to work your*

finger muscles". Physical conditioning was also perceived to be important to build and maintain stamina for performance. For example, Participant A recalled conversations about *"the strength to be able to do it because we have to think that stamina is a large part of performance as well"*. Participant U recalled a teacher's advice on the management of performance stamina *"it could be just as simple as 'okay you're the leader of the orchestra and you've got a big solo on page eight. Take it easy page six and seven'. You know, because if you've expired all of your energy on six and seven you're going to be weak for the solo on page eight"*. Similarly, Participant H described the efficient movement his teacher would focus on to save precious energy: *"he used to just talk about a sort of economy of playing"*. The awareness of physical movement was clear throughout all subject matter related to physical conditioning.

Wijsman et al. (2018 p.1) wrote "like sport, music-making is an athletic endeavour, one that often involves high physiological and psychological loadings on the bodies and minds of musicians". Pecen et al. (2016, p.20) noted that for musicians, as concerts may last for hours "discrete motor actions are often maintained over long periods of time. Thus, musicians may often continuously exert fine muscles over long durations of time". Pecen et al. (2016, p.21) argued that "physical conditioning, deployment of psychological skills and adherence to health-promoting behaviours is not well-established in music…appropriate planning, exercise, nutrition and rest might best be related to their direct utility for musical practice and performance".

The physical conditioning of muscles has been recommended in relation to "regimes or conditioning exercises that require use of musicians' hands and fingers" (Pecen et al, 2016, p.21). This is significant as "poor technique is considered to be an important risk factor for the development of overuse injuries in violinists" (Ackermann and Adams, 2004, p.3). Relating Participant P's experience of being asked to undertake a task beyond her physical means to music literature, Kirchner et al. (2008, p.63) has said:

> "The repertoire selected must be compatible with the student's playing or singing ability and not so technically challenging that the student will not be

able to succeed in mastering the piece. Repertoire that pushes students beyond their technical and/or musical ability would likely elicit fear of failure, which often induces performance anxiety" (Kirchner, 2008, p.63*).*

Wijsmann et al. (2018, p.1) recommended that music education should include knowledge about health and wellbeing so as to mitigate injury with the view to "support and sustain their capacity to contribute towards societal wellbeing and public health outcomes". On building muscular strength, Andersen et al. (2017, p.94) asked musicians to take part in exercise interventions that comprised "supervised physical exercises 3 times/week for 20 minutes over 9 weeks" (Andersen et al. 2017, p.95). It was noted that some of the musicians were worried that strength training can obstruct performance skills and found that "50% of musicians were satisfied with the interventions and experienced a positive impact on playing, while 18% reported a slightly negative impact" (Andersen et al. 2017, p.94). This demonstrates that the fine muscular requirements can, in some cases, be impacted by strength training. The application of strength training may require tailored programmes and could potentially be beneficial for performing musicians, a recommendation argued by Ackermann and Chan (2014) that is worthy of exploration.

As previously shown, scholars in music are advocating that music education incorporate physical conditioning for musicians in relation to stamina, performance aptitude and general wellbeing. The findings from this thesis demonstrate that conversations about physical conditioning have taken place for forty-three percent of the participants. When participants in this thesis mentioned feedback relating to the conditioning of muscles and efficient movement it was associated to maximising performance capabilities and decreasing injury risk. However, though the participants themselves or their teachers discussed physical conditioning in relation to technique, it remains unclear whether or how teachers facilitate this through verbal feedback in lessons. Perhaps the conditioning of particular muscles are isolated to certain instruments, and these specific muscles may be conditioned through specific musical exercises. On the other hand, conditioning may relate to the entire body.

As conversations about physical conditioning have been perceived as valuable in this context and are evidenced in this thesis to have taken place in some lessons, teacher training that incorporates physiological research into movement and conditioning is relevant as the efficiency of the physical movement is so important to musical performance.

Differences in Students' Physicality

The findings reported in this thesis revealed that feedback can be adjusted according to student physicality and that this has been discussed between some students and teachers in lessons. Conversations about differences in physicality indicates that teachers are aware that the physical proportions of the body can vary between students, potentially meaning that some students require bespoke feedback according to their physical needs.

Participants highlighted the necessity for teachers to understand the unique physicality of each student. Participant J said *"the body is different for everyone….always be open and say 'look but everyone is different"*. Participant Q said *"body mass should be one of the main things to consider when tailoring feedback to students. As I have very long arms I have had to adapt the feedback provided in lessons to suit what works well for my body and size. Having only ever had teachers that are smaller in stature I had to make sure that I took everything given to me with a pinch of salt. It was, therefore, my responsibility to search for the solution unique to me and my body. This only dawned on me a lot later in my studies when I was consistently not able to do what my teachers were asking of me"*, demonstrating his frustration that teachers were not able to (at least sufficiently) adjust their feedback according to his needs. Participant Q said that he adjusts his feedback according to student anatomy: *"somebody's thumb could be a bit awkward…. Everybody's hand is different…It's what suits them really"*. Participant T also struggled with her teacher's methods: *"I felt that she had a mould that she wanted to pour you into. I couldn't fit her mould and so the lessons were, oh I dreaded them. Couldn't wait for them to be over… She had this mould that this was how she wanted you to be"* suggesting that some teachers may be inflexible with regard to the students wants or needs. Though

participant T went on to explain that though she sang as a flower maid in Wagner's opera 'Parsifal', one of her teachers said *"you should never sing Wagner",* adding *"which was a <u>crazy</u> thing to say. It showed that they didn't know too much about Wagner because Wagner isn't all big bomb blasts. There are some very slender roles for young women"*. The quote suggested that there can be assumptions made based on physical abilities and types of repertoire for singers. Adding to this, participant T noted that the inflexibility was reflected in how she was to sing as well as choice of repertoire "*She had this <u>mould</u> that this was how she wanted you to be. How she wanted you to sing, what repertoire she wanted you to do and I just didn't fit"* (participant T)*.* Therefore, students' wants and needs can be related to physical 'moulding' as well as aims and choice of repertoire.

Instrumental shape and positioning can impact physical placing. This was the topic of some subject matter indicating that among this sample of participants some teachers may have adjusted their feedback according to the most efficient positioning for effective movement while playing. For example, Participant G recalled *"he talked a lot about physical wellbeing... it is really important because, especially with viola or violin, it's a bit different with cello because it's a slightly more natural position to sit, isn't it? But with viola, everything is sort of constricted in a way and just very close"*. Similarly, Participant H, a cellist, recalled his teacher saying *"what's up with your cello position? It's all over the place"* and then described how his teacher told him how he should be sitting: *"it's a case of facing centre. I felt like half my body was facing centre and I was facing that way and I thought I was facing all centre".*

Regarding physical proportions of musicians, findings that emerged from this study indicated that feedback about varieties of body size can take place in lessons. In relation to technical development, verbal feedback may require adjustment according to the size and shape of students' physique. For example, six-foot four-inch tall brass player might have a larger lung capacity than one who is five foot. Or, one cellist may have bigger hands or longer arms than another, as explained by Participant N.

Zorzal and Lorenzo (2019) found that teachers use physical touch to adjust students' body posture. Turner et al. (2021) found that differences in pianists' physical proportions impacts their technique and musical goals. On physiological differences in musicians, in relation to playing-related musculoskeletal problems, Vinci et al. (2015) found that joint hypermobility was a significant factor in playing related problems for musicians, demonstrating that some Western classical musicians can be hypermobile and others not, an issue that teachers in the one-to-one context likely need to know how to deal with. Regarding differences in physical proportions of the body in relation to the subject matter of verbal feedback, no literature within the field of higher music education was found. However, there could be comparisons made with regards to the training of athletes. For example, Monson et al (2018) found that successful basketball players tended to have a wider arm span relative to their height. Though some players do have 'normal' proportions, having a wider arm span along with athletic prowess can be an advantage. Relating this to music, this could mean that, depending on the instrument and physical proportions of individuals, some musicians may have physiological advantages over others.

Little is known within empirical evidence in the field of higher music education about verbal feedback that takes place in lessons in relation to the physical proportions of student bodies. The findings of this thesis demonstrated that thirty-eight percent of the sample experienced feedback about this, demonstrating an awareness by some teachers that feedback requires adjustment according to student physical proportions and that conversations of this sort can be valuable to the development of Western classical musicians. Findings may suggest that this is an area that may also have detrimental consequences. For example, Participant T's reference to a 'mould': *"I felt that she had a mould that she wanted to pour you into. I couldn't fit her mould".* This implies that teachers need to be aware of the implications of physique in the way that they support students in developing their technique.

iv   PERFORMANCE

This section focuses on the sub-category 'performance' within the category 'performance preparation'. As a visual aid Figure 4.6 shows the categories and sub-categories within research question one.
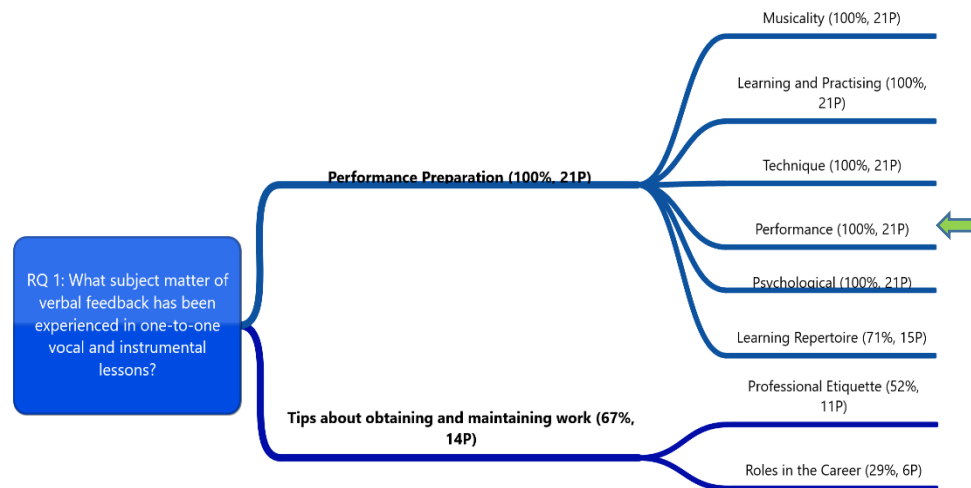
FIGURE 4.6: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

Table 4.7 shows the themes and sub-themes within the sub-category 'performance'.

TABLE 4.7: THEMES, SUB-THEMES AND DATA EXAMPLES WITHIN THE SUB-CATEGORY 'PERFORMANCE'

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage sample (P = number of participants)	Data examples
Subject matter: Performance preparation 100% (21P) Subject matter of verbal feedback related to performance preparation	Performance (100%, 21P) The act of executing one or multiple tasks in a performing scenario	Musicality (100%, 21P)	See section 4.2.1 (i)	
		Learning and Practising (100%, 21P)	See section 4.2.1 (ii)	
		Technique (100%, 21P)	See section 4.2.1 (iii)	
		Psychological (100%, 21P)	See section 4.2.1 (v)	
		Learning repertoire (71%, 15P)	See section 4.2.1 (vi)	
		Using performances as experiential knowledge (57%, 12P)	Play lots of concerts (10%, 2P)	"See what I can do to build in many many more performances and get them used to that. Some of them have a block about playing here (at the UK conservatoire) so well I can understand but, in a way, if you did it regularly maybe it wouldn't be such a big deal" Participant M "You just need to play loads of concerts" Participant M "Getting them to play more or just getting everyone else just to listen to them" Participant O
			Learning from mistakes (24%, 5P)	"If things don't quite go well I'd say 'well what can I do to improve that?'" Participant U "So, I try to say 'you know it's not such a bad thing to be aware of it" Participant K

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage sample (P = number of participants)	Data examples
			Reflecting on each performance (57%, 12P)	"You should have an idea of what sounds good whether technically it went well… often they'll say 'so how did that go for you?'" Participant R "What sounds good, whether technically it went well" Participant R "How something went" Participant P "Often they'll say 'so how did that go for you?'" Participant R "When you remember a performance, right? Afterwards for every negative thing that you remember you have to remember a positive thing that went well" Participant K
			Managing emotions on-stage (5%, 1P)	"For a singer you can imagine you sometimes have to exert discipline to not allow the emotions to dominate your performance because you would choke. If I'm telling an emotional story on stage you have to make sure the emotion doesn't affect your vocal chords on stage. I've seen it happen, I've seen people break down on stage". Participant T
			Acting on stage (5%, 1P)	"The lessons generally were about acting on the stage" Participant T

Chapter 4: Findings and Discussion 1: Subject Matter

Summary of the findings in the table

Subject matter about 'performance' was recalled by all participants. 'Musicality' (section 4.2.1 (i)), 'learning and practising' (sections 4.2.1 (ii)), 'technique' (section 4.2.1 (iii)), 'psychological' (section 4.2.1 (v)) and 'learning repertoire' (section 4.2.1 (vi)) were related to the development of performance skills. Each of these sub-categories were large, multifaceted and interrelated with one another. So as to elucidate verbal feedback that related to each facet within the development of performance, the sub-categories have been addressed separately with the acknowledgement that they are interrelated. Though each of the sub-categories within 'performance preparation' related to the development of performance and needed their own separate sections in the findings and discussion of this thesis, the sub-category 'performance' remained a valuable emergent sub-category with regards to aspects of feedback that related specifically to the act of performance and learning through performance.

The theme 'using performances as experiential knowledge' (57%, 12P) comprised the sub-themes: 'playing lots of concerts' (10%, 2P), 'learning from performing mistakes' (24%, 5P), 'reflecting on each performance' (57%, 12P), 'managing emotions on-stage' (5%, 1P) and 'acting on stage' (5%, 1P).

Literature relevant to findings

Performance-related subject matter are an amalgamation and interconnection of subjects (as indicated in the Table 4.7) that involve musicality, learning and practising, technique, learning repertoire and psychological verbal feedback. For this reason, see sections 2.5.1 to 2.5.6 in Chapter 2 'Literature review' for performance related subject matter. Literature in the field of higher music education, specifically about verbal feedback offered and received in lessons related to the act of performance is limited, reinforcing a contribution that this thesis offers.

Summary of key emergent insights that contribute to the field of higher music education

This thesis provides insight into three particular aspects that stood out from the data within the sub-category 'performance':

1) Learning from performance.
2) How to manage your mind during performances.
3) Acting on stage.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed below.

1. Learning from performance.

Fifty-seven percent of the sample recalled verbal feedback about learning through the act of performance. Preparing for performances involved discussions about performing regularly *"you just need to play loads of concerts"* (Participant M), suggesting that as well as supporting practice, some teachers encourage students to undertake regular performances so that they can become more accustomed to the act of performing. Participant D referred to *"the relationship between practice and performance"* (Participant D) noting close relationship between the two actions. Participant A would discuss what happens to the body when it is under pressure in performance *"anxiety in the performance and adrenaline is going through you"*, acknowledging biochemical changes in the body when under stress. Indeed, the management of performance anxiety is an issue that is common for performance musicians (Kirchner et al., 2008).

Fifty-seven percent of the sample recalled discussions in lessons about reflecting and critiquing past performances. Discussing performances that had previously taken place was useful for participants in order to reflect and learn from their experiences

in performance scenarios and learn from them. Participant T described this kind of conversation with her students as *"critiquing their performance"*. Participants would talk about *"how something went"* (Participant P) and *"what sounds good, whether technically it went well"* (Participant R). The findings of this thesis show that subject matter regarding technical and musical reflections of previous performances were perceived as valuable to discuss in the one-to-one vocal and instrumental lesson context.

In accord with previous research, the student-teacher dyad is a deeply established and accepted means of developing skills in musical performance (Burwell, 2017; Carey et al., 2013; Gaunt et al., 2012; Parkes, 2010) through the advancement of detailed craft knowledge, skills, and principals (Long et al., 2014). Performing musicians are known to acquire experiential knowledge "by doing or knowing" (Burwell, 2012, p.279). Reflecting the findings of this thesis, there are strong correlations with the way in which someone practises to the level of performance (McNamara, 2014). Furthermore, performance anxiety is an area addressed by many scholars such as Kirchner et al. (2008), Creech et al. (2008) and Steptoe (2001), and findings reported in this thesis evidenced this subject matter in lessons.

With regards to learning through performance reflection, critiquing one's own performance has been acknowledged by McPherson and Schubert (2004). Hallam and Bautista (2018, p.118) noted that skills acquired when learning to play an instrument include "critically assessing personal performance". Self-assessment is an important aspect of student independence that music teachers endeavour to enable in lessons (Valle et al., 2016), a skill that can be difficult to do but is valuable in the development of self-reflective and critical skills (Ryan, 2011). Reflecting and critiquing past performances was seen as useful in lesson activities in order for students to learn from their experiences in performance scenarios. Reflection-in-action and reflection-on-action is promoted by scholars including Argyris and Schön (1978). Verbal feedback about reflecting on performances involved consideration and self-reflection of musical and technical performance, as well as performance anxiety and mind-set regarding perceived failure, acceptance and learning from performance faults. This has connections to the psychology of performance and

research by Hallam and Bautista (2018, p.118) who noted that skills acquired when learning to play an instrument involved "critically assessing personal performance". Learning through critical performance reflection was evidently an important aspect of feedback instrumental lessons.

The findings reported in this thesis suggest that experiential learning through the act of performance was seen as an important discussion in lessons by participants in this thesis. Discussions about reflecting on performances involved consideration and self-reflection of musical and technical performance as well as physical changes as a result of performance anxiety, mind-set regarding perceived failure, acceptance and learning from perceived performance faults.

2. How to manage your mind during performances.

Managing the mind during performances involved how to calm strong emotions, a skill that can be especially challenging for musicians seeking to display emotion onstage. Self-critique during performances can cause unwanted physical tension, demonstrating an awareness by teachers and/or students of the physical effects that the mind can have on the body. For example, Participant F said that in performance, self-critique can cause tension: *"you need to stop thinking and analysing whilst you're doing something and let it happen because if you let it happen then you're going to be more relaxed".* Participant L, a horn player, quoted what his teacher said to him regarding his thoughts during performances: *"if you're about to do a Mahler symphony how do you, what are you thinking about when you're about to play that".* Participant L went on to say that focusing on subdividing beats before an entry in orchestra takes his mind off criticising himself or panicking: *"for the bars before I'll be subdividing…that's just the active brain focusing on something other than 'oh my god I've just got to come in on this really high note really quietly…generally having my active brain concentrate on something…well it keeps that active brain other than criticising ((laughs)) or panicking, you know?".* Participant M said that she has to *"switch off this practice mind and I go into my dance (physical side, on stage)"*. These findings, therefore, demonstrate that although self-reflection is an important

strategy post-performance, over-critique during performance may hinder performances.

Participant B said that he discussed allowing and accepting negative feelings about performance with his students: *"accepting like 'I know you don't feel great today and I know you didn't play so well today but it's allowing those negative feelings, to accept them"*, indicating the view that talking about mind-set during and after performance can be perceived as an important part of the reflective learning process.

Participant T said that as musical expression in performance is the conveying of emotion, she has to coach her students how to manage their emotions on stage so that the emotion doesn't impact their voice production and consequently the performance itself. She explained *"for a singer you can imagine you sometimes have to exert discipline to not allow the emotions to dominate your performance because you would choke. If I'm telling an emotional story on stage you have to make sure the emotion doesn't affect your vocal chords on stage. I've seen it happen, I've seen people break down on stage".*

Participants recalled that teachers had discussed performance anxiety in lessons. For example: *"anxiety in the performance and adrenaline is going through you"* (Participant A). Participant K recalled *"if you're very nervous, tight, before you do something scary it's really horrible. That's horrible, don't you think? It's quite lonely and so I always try and say 'well, it's not a nice place but no one's going to get hurt'".* Whether teachers have the skills to successfully help students with their performance anxiety remains unknown. Nevertheless, it was clear that some teachers believe that performance anxiety is important to discuss with students in music lessons.

Findings suggested that teachers use verbal feedback to aid students in their management of mental processes during performance. Participants in this study recalled the facilitation of students' growth mind-set through verbal feedback. Effective mind-set can enable students' ability to manage adversity and increase the likelihood of fulfilling potential (Dweck, 2017). It is known that the way in which

someone talks to themselves can be distracting during performance (Kirchner, 2008). Mental challenges such as performance anxiety that can cause the body to react in defensive ways and require coping skills including managing stress were identified as important by Western classical musicians in Creech et al's (2008) study. Kirchner (2008, p 63) explained that how an individual perceives performance anxiety is as an important factor in the successful management of the issue: "rather than attempting to eliminate performance anxiety completely, the goal should be for students/performers to allow the arousal to be facilitating rather than debilitating".

In order to deal with performance anxiety, methods require a multitude of skills that are over and above teaching performance skills. For example, Kaleńska-Rodzaj (2020, p.1) has said:

> "On the emotional state of the musician during public performances and emotion regulation techniques fosters integration of various approaches: clinical psychology, performance psychology, positive psychology, and psychology of emotion and emotional regulation" (Kaleńska-Rodzaj, 2020, p.1).

However, few music teachers are said to have these skills (Kaleńska-Rodzaj, 2020), and should their role be defined as partly supporting student performance related emotional regulation, professional development could facilitate teachers' skills with regards to performance and the mind. On this, Kaleńska-Rodzaj (2020, p.11) concluded that:

> "Key stages of emotion regulation process, can provide a clear-cut framework for future psychological intervention programs tailored to the musician's training, therapy, and performance preparation process" (Kaleńska-Rodzaj, 2020, p.11).

Czajkowski et al (2020) undertook a study investigating the effects of a mindfulness course on students and found constructive impacts on performance anxiety,

demonstrating a mutual awareness by some scholars and the participants in this thesis about the need to address performance anxiety.

The findings from this thesis show that performance subject matter was entwined with psychological subject matter. Strategies for coping with performance appear to be of great value to performing musicians and all participants recalled feedback on this. Despite the value in such topics of feedback, as pointed out by Kaleńska-Rodzaj (2020), it remains unclear whether teachers are safely or effectively able to deal with mental management of performance in instrumental lessons, or indeed if they haven't got the training, whether they should. Performer-teachers' experiential knowledge is extremely valuable and one cannot assume that performer-teachers have no (or ineffective) knowledge of mental aspects of performance. The issue is to do with the perceived role that instrumental teachers assume with regards to students' psychological development in association with performance, and the successful implementation of quality verbal feedback strategies on performance psychology without certified training.

3. Acting on stage.

Participant T recalled that feedback in lessons involved acting on stage while performing their musical instrument *"the lessons generally were about acting on the stage"* (Participant T). Though only one participant recalled this feedback subject matter, performing a musical instrument on stage is a form of acting and this insight reveals that conversations of this sort can take place in lessons. Acting, in itself, is the ability to convey stories onstage and adopt a character or characters, and so it is understandable that musicians need to adopt similar (if not the same) skill sets to perform convincingly on stage. Rea (2015, p.195) undertook a two year study exploring what Western classical musicians can learn from actors on two formulated projects and found "that some of the musicians manifested noticeable benefits in their mainstream playing, including greater levels of confidence, creativity and presence" and argued that acting skills for musicians should be included in conservatoire curriculum. Certainly, that one participant in this thesis recalled feedback of this sort having taken place in lessons showed that at least one teacher

sees enough value to incorporate feedback about this in instrumental lessons. Across wider populations of classical musicians, there may be more teachers who incorporate skills similar to that of acting in lessons, and future research that explore this would be useful in knowing more about the broader skills musicians have to learn to undertake successful performances.

v   **PSYCHOLOGICAL**

This section focuses on the sub-category 'psychological' within the category 'performance preparation'. As a visual aid Figure 4.7 shows the categories and sub-categories within research question one.
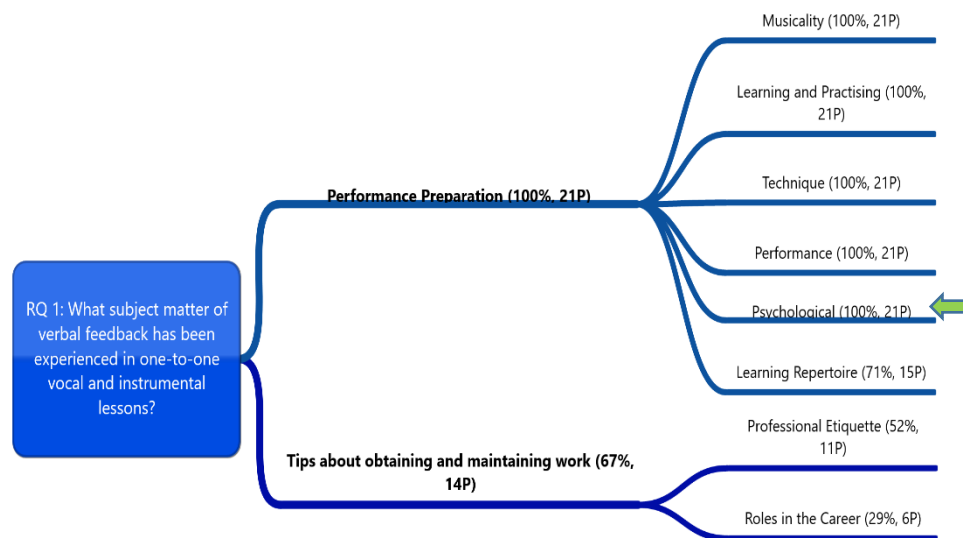
FIGURE 4.7: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

Table 4.8 shows the themes and sub-themes within the sub-category 'psychological'.

TABLE 4.8: THEMES, SUB-THEMES AND DATA EXAMPLES WITHIN THE SUB-CATEGORY 'PSYCHOLOGICAL'

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	*Additional sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
Subject matter: Performance preparation 100% (21P) Subject matter of verbal feedback related to performance preparation.	Psychological (100%, 21P) Feedback "of or relating to the mind or mental processes; (also) related to the mental and emotional state of a person" (Pearsall, 2001, p.1154).	(A) Psychological challenges that can or do occur related to musical experiences (86%, 18P)	In-lesson psychological challenges discussed between student and teacher (81%, 17P)	Teacher disappointment (10%, 2P)	"I remember once I played a really difficult piece. The first movement of a really important romantic sonata and I just remember him saying afterwards that he was 'really disappointed'" Participant O "There was one particular occasion that I remember playing, feeling like a played my heart out and just went for it and I remember my teacher saying that she felt disappointed for me" Participant D
				Mental blocks (5%, 1P)	"He would just shout at me ((laughs)) 'you're blocked! You're blocked! WHY?" Participant M
				Dealing with critique (67%, 14P)	"It was unhelpful for him to kind of make it more about my personality rather than my development as a player" Participant L "Criticising you left right and centre. This <u>tiny</u> detail, that tiny detail" Participant M
				Mood (38%, 8P)	"There are students, they come in and you look at them and I would say 'are you feeling a bit grumpy today?' 'Yes'. 'Right'. 'Want to talk about it?'" Participant S "He said 'listen, you inherit your gift from your mother and you're feeling sorry for yourself and I'm not having it so pull

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	*Additional sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
					yourself together and let's get on with the lesson'" Participant T
				Peer comparison (14%, 3P)	"She was like 'well you need to start learning the Mozart concerto now because you've not played it before and everyone else would have been playing it for so long and they would have been learning, they would have been at conservatoire for at least three or four years" Participant I
			Challenges discussed in lessons that were not due to interactions with teachers (76%, 16P)	Performance anxiety (52%, 11P)	"I got a bit obsessed with trying to deal with controlling nerves by itself which perhaps lead to a path that I didn't need to go down. But that was dealt with by my teacher in a really positive way" Participant H

"'You're going to have these uncomfortable feelings throughout your career so how are we going to make sure you can still play in those conditions?'…'run up a flight of stairs and then play your instrument'…'Turn the heating on and practise in that'" Participant L

"I'd be saying 'I can't, I actually can't play this' like 'I don't know how I'm actually going to get up in front of people'" Participant P

"I mean really, really, really, really. I mean I was shaking so much I wouldn't know which note I was going to hit. You know what I mean? Physically like a wreck. So, and I said to |

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Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	*Additional sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
					her 'let's talk about that' and she said 'there's no such thing as nerves'. That was her way." Participant A "Performance anxiety that's the biggest thing and you don't have much feedback on that" Participant C
				Personal problems (14%, 3P)	"I had lessons where it's just literally they'd just tell me 'I just feel like giving it all up. I don't know why. I have no reason to get up in the morning" Participant P "I said 'what on earth's the matter?' and it turned out that her mother who is quite a famous entrepreneur had been very hard on her on the journey and said 'why have you got to go at this time?!'. Well it was I who said that I want to teach in the morning, not the afternoon. It's like here it's too hot. The poor girl, she couldn't possible sing! She couldn't sing. I said 'you can't sing while you're sobbing' and the time was wasted with regards to singing because she was just telling me how difficult it was dealing with her mother" Participant T
				Post-performance reactions (57%, 12P)	"If something's not gone well it's gone, it's over. Get over it. The sooner you get over it the better. Otherwise you just sit around" Participant K
				Performing under pressure (29%, 6P)	"To try and help them you say 'you have your sort of craft work which is getting the physical working for you so you feel good under pressure" Participant M

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	*Additional sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
		(B) Psychological skills to successfully negotiate musical experiences (95%, 20P)	Cognitive tasks (71%, 15P)	Memorisation (52%, 11P)	"You know and you'll do stuff from memory, it's nice to be told 'wow you're really good at memorising'" Participant O "They say 'oh went well', 'didn't go well' or someone has problems with memory" Participant K
				Sight-reading (38%, 8P)	"I'll make her sight-read things and just really slowly and steadily" Participant P
				Visualisation (19%, 4P)	"A lot of imagining of music, of what you're going to do physically on your instrument…We would work for example on some difficult, very fast passage and he would ask me to imagine it in my head and then play it on my instrument…a lot of mental practice" Participant C
			Management of cognitive skills (95%, 20P)	Concentration (62%, 13P)	"Your concentration needs to be for longer" Participant A "You really need to concentrate to do that" Participant B
				Focus (67%, 14P)	"If my left arm for example wasn't moving efficiently that you would be able to hear an unnatural smudge or imperfection. And trained me to really listen to every single sound the bow created, and again if there was an inflection in the arm that wasn't meant to be there, to be acutely aware of that and to be aware of both of them. You can push it to an extreme level, that's quite an intense thing to do but it really focuses the ears" Participant N
				Practice mind vs performance mind (38%, 8P)	"Switch off this practice mind and I go into my dance (physical side, on stage) more and vice versa" Participant M

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	*Additional sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
					"You know, not to worry about the technique and just play" Participant U
				Motivations (48%, 10P)	"The belief in the desire on the part of the student to get somewhere, to move on" Participant T "Being reminded how music can be a meaningful thing can do is really important for me and I think there are some teachers who've been better at that than others" Participant O
				Mind-sets (86%, 18P)	"Saying 'I can't do it' as an example, you need to try and help them instil some self-belief for example. I try to get them to avoid sort of phrases like that and try to think about what they can do and what they will be able to do which is a much more constructive way of looking at the issue" Participant O "You just faithfully help them realise the potential of themselves and the potential of the music" Participant E

*Note: Due to the complexity of psychological subject matter, this additional sub-category was necessary to explain the findings. This is the only table that required this extra level.

Chapter 4: Findings and Discussion 1: Subject Matter

Summary of the findings in the table

The entire sample recalled verbal feedback "of or relating to the mind or mental processes; (also) related to the mental and emotional state of a person" (Pearsall, 2001, p.1154). This quote by Pearsall (2001) is a definition of 'psychological'.

The sub-category 'psychological' comprised two additional sub-categories (deliberately called additional sub-categories – see header note in Table 4.8):

A: 'Psychological challenges that can or do occur related to musical experiences' (86%, 18P).

B: 'Psychological skills to successfully negotiate musical experiences' (95%, 20P).

A: The sub-category 'psychological challenges that can or do occur related to musical experiences' included two themes: 'in lesson psychological challenges discussed between student and teacher' (81%, 17P) and 'challenges discussed in lessons that were not due to interactions with teachers' (76%, 16P). The theme 'in lesson psychological challenges discussed between student and teacher' (81%, 17P) comprised five sub-themes: 'teacher disappointment' (10%, 2P), 'mental blocks' (5%, 1P), 'dealing with critique' (67%, 14P), 'mood' (38%, 8P) and 'peer comparison' (14%, 3P). The theme 'challenges discussed in lessons that were not due to interactions with teachers' (76%, 16P) comprised four sub-themes: 'performance anxiety' (52%, 11P), 'personal problems' (14%, 3P), 'post-performance reactions' (57%, 12P) and 'performing under pressure' (29%, 6P).

B: The 'psychological skills to successfully negotiate musical experiences' included two themes: 'cognitive tasks' (71%, 15P) and 'management of cognitive skills' (95%, 20P). The theme 'cognitive tasks' comprised three sub-themes: 'memorisation' (52%, 11P), 'sight-reading' (38%, 8P) and 'visualisation' (19P, 4P). The theme 'management of cognitive skills' comprised five sub-themes: 'concentration' (62%, 13P), 'focus' (67%, 14P), 'practice versus performance mind' (38%, 8P), 'motivations' (48%, 10P) and 'mind-sets' (86%, 18P).

Literature relevant to findings

The psychological impact of feedback is not uncommon in higher music education literature (see Chapter 2 'Literature Review', section 2.4.3 'The Constructive and Destructive Impact of Feedback in One-to-One Instrumental Lessons'), but the subject matter of psychological verbal feedback within instrumental lessons is much lesser evidenced and understood in higher music education, illuminating an area that remains under-researched that this thesis contributes. This is especially revealing as the findings reported in this thesis point directly to the perceived value of psychological topics of conversation that took place in participants' lessons on learning and development, as well as the significance of psychologically related verbal feedback in the memories of the participants.

Summary of key emergent insights that contribute to the field of higher music education

The findings from this thesis build and contribute to research on psychological subject matter in instrumental lessons in four particular ways:

1) 'Technique' and 'psychological' subject matter were referred to by participants a comparable number of times.
2) The management of students' personal problems and using them as a creative source.
3) Psychological challenges that can or do occur that are related to musical experiences.
4) Psychological skills discussed to successfully negotiate musical experiences: mental reactions and cognitive tasks.

1. **Technique and psychological subject matter were referred to by participants a comparable number of times.**

The findings from this thesis reveal that psychological related verbal feedback had been experienced by all participants. Notably, the number of references of text

coded to the theme 'psychological' were equivalent to the most frequently occurring theme 'technique'. Specifically, 588 references in the text were coded into 'technique' and 551 references were coded into 'psychological'. That technique and psychological subject matter were referred to a comparable number of times throughout the interviews, and that all participants recalled such feedback indicates towards the significance of this type of feedback in the participants' memory and on their learning and development.

2. **The management of students' personal problems and using them as a creative source.**

Some students brought personal problems to their instrumental teachers. Personal subjects were un-related to the specifics of the task of musical and technical development. For example, Participant S said *"they bring their other problems to you which are probably of a personal nature"*. Participant T recalled an incident regarding one of her singing students:

> *"The time was wasted with regards to singing because she was just telling me how difficult it was dealing with her mother…The lesson was wasted because somebody who's reached that sobbing state of almost hysteria there isn't time to sort of bring them back to a state physiologically where they can sing and maybe the time is better spent just listening to them." (Participant T).*

Participant T was suggesting here that if she had more time she may have been able to bring the student back to a state in which they could undertake the lesson. Instead, Participant T listened to her students' personal issues during the lesson. This evidences that some teachers are faced with students' personal problems whether they like it or not and that teachers do sometimes need to manage situations like this.

Participant D said that there is a balance between being a teacher and a counsellor:

"Sometimes it can be more serious things about what's going on in someone's family for instance. Sometimes that can be a bit of a tricky area because there's a balance between being a teacher and then being a counsellor ((laughs)) and I think that's something which you have to judge right to a certain extent which is not always easy" (Participant D).

That teachers may have to balance their teaching expertise with a counselling-like role highlights boundary issues that can take place in lessons. There is nowhere that states instrumental music teachers should provide counselling and they are not usually qualified to undertake such pastoral roles. It appears that teachers use their own judgement, preferences and instincts in order to manage situations that involve students' personal problems and this may be challenging without the appropriate expertise to do so.

Participant E said that he finds that he sometimes has to manage students who have been demoralised by other teachers: *"I've had to pick up the pieces of other students who, particularly my amateurs, people who've been totally undermined by teachers"*. Though Participant E had intentions to support students recover from demoralising experiences with other teachers, how he picked up the pieces was not clear, nor could it be known from this study whether Participant E had the capabilities to do so. Nevertheless, findings from this thesis suggest that some teachers are aware that students can feel demoralised due to feedback experiences with other teachers and there was a clear hope by Participant E to empower his students' self-concepts after such experiences.

Participant M said when students would bring their personal problems to her she would *"steer them towards professional help for emotional problems"*. Like Participant M, some participants believed that teachers should guide students towards professional help rather than attempting to advise them on such matters. However, Participant A recalled a student who was dealing with the death of his grandfather and made use of this painful experience as a source of creativity:

"The boy whose, his grandad actually passed away and his grandad raised him. He just couldn't practise. He couldn't play for me without getting upset…I wanted him to now think about the death of his grandad and his relationship with his grandad and so I went out of the room for five minutes, I said 'just take some time and map your thoughts' I said 'whether it's your first memory or the funeral, you know like a timeline chronologically of where you want to be in the piece, just trying to tell a story basically'. It's all about having this voice and, I think it was hard for him but he did play, and he didn't cry…He was so focused on the timeline and the imagery that he had in his head that he didn't think about any of the technical things that he was worried about. He didn't think about the emotion of, you know, that he was grieving. He was enjoying the memories. And actually, he really performed so beautifully, so special, and afterwards he felt so much more, he felt elated. I guess when we've all had that big outburst of tears, you know how sometimes you feel as if a weight has lifted off your shoulders. I think he just felt a lot more at ease and like it's okay to feel the way we do at certain points" (Participant A).

Participant A made use the difficult experience his student was facing as a creative source, that to some extent reflected the anecdote that life imitates art and art imitates life. Participant A revealed the strong connection and influence that life experiences, even painful ones, can have on the development of musical and technical craftsmanship.

The findings reported in this thesis show that some teachers can use strategies to redirect the life challenges that students can bring to lessons, using them as sources of creativity and keeping students focused on the task at hand. Participant A was empathising with his student and his account stood out from the evidence as a rarer instance of using personal difficulties as a source of creativity for students. Nevertheless, Participant A's guidance kept the student on task when faced with a personal problem, using the problems as an advantage in interpretative music making, providing new insight into the potential of using life experience and personal issues as creative sources.

Though this thesis clearly evidences psychologically related verbal feedback experienced by the participants, what is evidenced more prominently within higher music education literature are the impacts of feedback on students' psychological development and psychological aspects of musical expression making. For instance, feedback is known to impact student confidence (Gaunt, 2008; Burt and Mills, 2006) and the importance of psychological development in artists that can influence ideas about the self and identity (Swart, 2014).

Contemporary music education literature is beginning to acknowledge the connection between personal situations and musical creativity. For example, Zorzal (2020, p.1) argued "as a teaching strategy for musical expressivity, focus can be directed either towards the emotions felt by the student (i.e. internal locus), or emotions expressed by the music or another source external to the student (i.e. external locus)". In education, Meyers et al. (2019, p.160) described teacher empathy as "the degree to which an instructor works to deeply understand students' personal and social situations, to feel care and concern in response to students' positive and negative emotions, and to respond compassionately without losing the focus on student learning. Teacher empathy can be communicated to students through course policies as well as the instructor's behaviour toward students. On creativity James et al. (2010, p.240) wrote:

> "Creative episodes involve an awareness of the 'coming together' of multiple elements such as musical interpretation, technique, communication, intellectual understanding, emotion, mental states and self-concept, although more extensive formal analysis is required to determine how far this sense of integration may be a defining feature of the experience of creativity. The examples give a window onto processes of creative development encompassing a variety of areas of study during a lesson (e.g. aural awareness, technique, interpretation, communication and critical awareness) and a variety of teaching techniques and approaches, and thus imply that creative development can take a variety of routes" (James et al., 2010, p.240).

The importance of psychological development in artists has been referred to by Swart, (2014, p.691) who described facets of psychological development in performing musicians that challenge current boundaries within the artistic education:

> "The processes involved in ego boundary formation, the development of self and the development of musical identity are shown to be closely related, also neurologically, and a mutual interrelationship between self-esteem, identity and the effectiveness of musical communication was discovered…The article illustrates that great pedagogues have an intuitive grasp of the importance of these concepts" (Swart, 2014, p.691).

However, though some teachers may have an intuitive grasp on the importance of the development of the self and musical identity as described by Swart (2014), and that feedback can impact psychological aspects of development, this is not to say that all teachers are sufficiently able to develop such aspects, or whether some psychological aspects should the responsibility of music teachers. There may be ethical issues concerning what teachers are qualified to discuss and safely navigate in lessons. Indeed, Hawkes (2020) has argued for the implementation of psychological skills could be incorporated into lessons by teachers, and that teachers could be facilitated in this through continued professional development.

The findings of this thesis bring into question the ethical parameters of one-to-one vocal and instrumental teaching. Clarifying such issues may be complex as the data from this thesis, alongside contemporary scholars in music education and general education, suggest that creativity can be obtained through life experience and this connection is an important aspect of artistic learning and development.

3. **Psychological challenges that can or do occur that are related to musical experiences.**

Psychological challenges discussed in lessons that were not a result of student-teacher interpersonal communication

Some of the psychological challenges were discussed with teachers that were not a result of student-teacher interpersonal communication. These were 'performance anxiety' (52%, 11P), 'personal problems' (14%, 3P), 'post-performance reactions' (57%, 12P) and 'performing under pressure' (29%, 6P).

Fifty-two percent of participants recalled conversations about performance anxiety in lessons. Two insights stood out from the data: one participant recalled his teacher denying that performance anxiety exists, and others hoped for more feedback on performance anxiety. Firstly, Participant A recalled his teacher denying that performance anxiety exists at all:

> *"I was shaking so much I wouldn't know which note I was going to hit. You know what I mean? Physically like a wreck. I said to her 'let's talk about that' and she said 'there's no such thing as nerves'. That was her way." (Participant A)*

That a teacher denied that performance anxiety exists demonstrates that some teachers may not effectively be dealing with such matters. Though, whether they should is up for question. Secondly, Participant C said *"performance anxiety that's the biggest thing and you don't have much feedback on that"*. That Participant C wanted more feedback on the topic tells us that some students value conversations about performance anxiety and that not all teachers address such matters in lessons. Performance anxiety is a common issue for professional musicians, recognised by authors such as Bonneville-Roussy and Vallerand (2018). This is understandable as performance is a central activity of a musician, and anxiety is a common problem and a natural aspect of performance for musicians (Kirchner et al., 2008) due to "high public exposure and competitive scrutiny" (Wilson and Roland, 2002, p.47), and so it is understandable why it came up as a topic of conversation in lessons for the participants who took part in this thesis.

Twenty-nine percent of participants recalled discussing the need to perform under pressure. This may be connected to performance anxiety. Participant M recalled talking with students about advancing technical and musicals skills to the extent that

they are able to feel good under pressure. Levels of technical and musical abilities may therefore aid musicians' perceived capability to cope with the pressures of performance.

Fifty-seven percent of the participants recalled conversations with teachers about their emotional and behavioural reactions post-performance. These exchanges were about performances that were perceived to have been bad in some way. For example, *"if things don't quite go well I'd say 'well what can I do to improve that?'"* (Participant U). Participant U seems to be reframing the perception of a bad performance as a situation that can be a source of learning. The teachers appeared to be managing student mind-sets about perceived failure during performance to learn from each performance. On post-performance reactions, Bodner (2008, p.172) found that some musical performers can become depressed after performances and results showed:

> "A post-performance decrement in emotional intensity and in the singer's sense of purpose in life. The singer's ability to maintain their sense of purpose in life after the performance was predicted by their professional experience, psychological well-being, and psychological mental distress" (Bodner, 2008, p.172).

With regards to mind-set, educational psychologist Bandura (1977, p.212) has said that perceptions of self-belief about ability (also called self-efficacy) differs between individual*s* "because people have met with different types and amounts of efficacy altering experiences" and this is reflected in the data in this thesis with regards to varied feedback experiences and impacts on students' self-concepts. There is a connection between confidence and perceived ability. For example, McPherson and McCormick (1999, p.102) found that "subjects who were more confident about their ability to perform also tended to include more technical work in their practice. This result implies that some of the "formal" aspects of practice, such as learning scales/ arpeggios, etudes and technical exercises may help build students' confidence in their own ability as musicians".

On learning from failure Bennett et al. (2019, p.183) has said:

> "Leadership capabilities are life skills which encompass, but are not limited to collaboration, confidence, critical thinking, resilience, professional and personal learning, creative problem solving, and being brave enough to put an idea into action. We might argue that these are the very same attributes on which an engaging, "entrepreneurial" teacher draws to provoke curiosity, inspire young minds and encourage an attitude of "having a go" at something, because failure really is a first attempt at learning" (Bennett et al.,2019, p.183).

The findings reported in this thesis demonstrate psychological challenges have been experienced as subject matter in lessons by the participants (that were not due to student-teacher interactions). These included 'performance anxiety' (52%, 11P), 'personal problems' (14%, 3P), 'post-performance reactions' (57%, 12P) and 'performing under pressure' (29%, 6P), adding to what is known about verbal feedback and psychological challenges discussed in one-to-one vocal and instrumental lessons. The findings of this thesis demonstrate that some individuals see value in discussing such psychological challenges in relation to learning and development. Findings that emerged from this study revealed that psychological feedback subject matter not only spanned musical and technical craftsmanship, but involved discussions about the social and mental challenges that can come up as a musician as well as the skills required to negotiate those challenges. How teachers should negotiate such matters in lessons need to be considered by institutions, and training ought to be put in place to cultivate teaching skills to deal with them appropriately.

Psychological challenges discussed in lessons that came about due to interactions with teachers

Other challenges came about *due* to interactions with teachers, such as 'teacher disappointment' (10%, 2P), 'mental blocks' (5%, 1P), 'dealing with critique' (67%, 14P), 'mood' (38%, 8P) and 'peer comparison' (14%, 3P).

Sixty-seven percent of the sample recalled challenges involved in dealing with teacher critique. Teachers can critique general aspects of performance as well as small details. Participant M recalled a challenge involved in her teacher *"criticising you left right and centre. This tiny detail, that tiny detail"* demonstrating that students can find it difficult dealing with a lot of critique. Participant L said *"it was unhelpful for him to kind of make it more about my personality rather than my development as a player"*. Ten percent of the sample recalled teachers verbalising their disappointment. Participant O said *"I remember once I played a really difficult piece. The first movement of a really important romantic sonata and I just remember him saying afterwards that he was 'really disappointed'"*. Participant D said *"there was one particular occasion that I remember playing, feeling like a played my heart out and just went for it and I remember my teacher saying that she felt disappointed for me"*. These were painful memories for Participant O and D. Some teachers can be very cutting with their comments about students' performance. Participants O and D described these experiences of teacher disappointment as destructive to learning, illuminating a need for teachers to better verbalise their disappointment (or whether to at all) so as to support, rather than decrease self-belief about ability that may have consequential impacts on student performance. With the view to facilitate understanding of feedback practices that this thesis has evidenced, perhaps future research could explore constructive or destructive impacts of verbal feedback that conveys teacher disappointment on student performance.

Five percent of the sample recalled discussing mental blocks: *"he would just shout at me ((laughs)) 'you're blocked! You're blocked! WHY?"* (Participant M). The block in question took place during a lesson with her teacher and Participant M was struggling to either absorb or integrate the information the teacher was giving her into her performance in a lesson. The mental block described by Participant M may be due to overwhelm or overload of information that has been acknowledged as an issue that can take place in lessons by Foletto (2018).

Thirty-eight percent of the sample recalled talking with students about their mood. This was not about mood in relation to musical aspects, rather it was about their temperament, disposition or perceived frame of mind. For example, *"there are*

students, they come in and you look at them and I would say 'are you feeling a bit grumpy today?' 'Yes'. 'Right'. 'Want to talk about it?'" (Participant S). Perhaps a student's mood may provide insight to teachers into their capabilities to absorb knowledge or feedback offered by teachers, but this was not made clear by Participant S. Participant T recalled *"he said 'listen, you inherit your gift from your mother and you're feeling sorry for yourself and I'm not having it so pull yourself together and let's get on with the lesson'"*. The gift Participant T was referring to was musical talent and Participant T recalled the teacher in question not being satisfied with her attitude. Some teachers clearly have to deal with students who have various moods while dealing with different tasks. Understanding students' moods may facilitate the adaption and clarification of aspects of verbal feedback towards varying student needs.

Fourteen percent recalled verbal feedback about peer comparison. For example, Participant I recalled *"the way she would talk about other pupils and it was different to the way that, the things that we were discussing together. You know it was fine but she would like 'oh so and so is, she's auditioned for [youth orchestra] next week' you know this was the girl that comes after me or came before me or whatever for the lesson and it was clear that that wasn't an option for me but it was an interesting comparison"*. Careless (2013a) has said that peer-to-peer feedback can be beneficial towards the development of students' self-evaluative skills. However, there does not seem to be literature in higher music education about the benefits or detriments of teachers offering feedback that compares the development of students and their peers.

Verbal feedback can increase student perceptions of their self-efficacy (Hendricks, 2015) and it can also lead to students decreasing perceptions of their own ability, termed "inefficacy" by Bandura (1986). Self-belief is an important internal skill that can be beneficial for students' learning and development (Freer and Evans, 2017). James et al. (2010, p.238) noted that students need to manage negative self-concepts, and Swart (2014) argued that feedback can impact ego formation. Black and Wiliam (1998) said that feedback that focuses on the student's self can cause

them to fear failure, avoid risk taking, that can be involved in difficult assignments, and reduce effort.

Data demonstrated that psychological challenges can be due to interactions with teachers as well as factors external to feedback in lessons. Either way, findings raise important ethical questions about how teachers engage with students. Furthermore, future research could explore whether these conversations were followed by discussions about the skills and actions required to guide students through these challenges. Clarity on whether and how teachers deal with these issues safely and effectively would be beneficial.

4. **Psychological skills discussed to successfully negotiate musical experiences: mental reactions and cognitive tasks.**

Feedback about the psychological skills perceived as necessary to manage psychological challenges were recalled by ninety-five percent of the sample. These discussions comprised 'cognitive tasks' (71%, 15P) and 'the management of cognitive skills' (95%, 20P). Cognitive tasks and cognitive skills were a significant part of participants' recollections of verbal feedback, demonstrating that psychological subject matter may have been a central component in one-to-one instrumental lessons for the participants.

Cognitive tasks included 'memorisation' (52%, 11P), 'sight-reading' (38%, 8P) and 'visualisation' (19%, 4P). For example, Participant O recalled *"you know and you'll do stuff from memory, it's nice to be told 'wow you're really good at memorising'"*. Participant P said *"I'll make her sight-read things and just really slowly and steadily"* and Participant C remembered *"a lot of imagining of music, of what you're going to do physically on your instrument…We would work, for example, on some difficult, very fast passage and he would ask me to imagine it in my head and then play it on my instrument…a lot of mental practice".* McPherson and McCormick (1999, p.101) found that "students who report higher levels of practice tend to be more inclined to rehearse music in their minds" demonstrating that visualisation of musical performing is a strategy used by musicians. Memorisation is a skill that many

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musicians learn on the developmental pathway to performing (Ginsborg, 2004), and sight-reading exercises are known to take place in lessons (Rostvall and West, 2003). Concentration and focus have been addressed in relation to practice strategies (Hallam et al., 2012) and can be a factor that acts as a barrier to learning (Illeris, 2009).

The 'management of cognitive skills' included discussions about 'concentration' (62%, 13P), 'focus' (67%, 14P), 'practice mind versus performance mind' (38%, 8P), 'motivations' (48%, 10P) and 'mind-sets' (86%, 18P). Some participants recalled verbal feedback about actively focusing their minds on subtle technical changes in physical movement that can impact sound production. For example, Participant N recalled "*if my left arm, for example, wasn't moving efficiently that you would be able to hear an unnatural smudge or imperfection. And trained me to really listen to every single sound the bow created, and again if there was an inflection in the arm that wasn't meant to be there, to be acutely aware of that and to be aware of both of them. You can push it to an extreme level, that's quite an intense thing to do but it really focuses the ears*".

Eighty-six percent of the sample recalled discussions about student mind-sets. Discussions about mind-set beliefs were with the view to facilitate helpful beliefs about students' perceptions of themselves and their abilities, suggesting that some teachers can be aware of the impact of mind-set on learning and so discuss such topics in lessons. For example, Participant O recalled some of his students "*saying 'I can't do it' as an example, you need to try and help them instil some self-belief for example. I try to get them to avoid phrases like that and try to think about what they can do and what they will be able to do which is a much more constructive way of looking at the issue*". Participant O was trying to help students with their self-concepts in relation to their playing and to do this he would ask his students to focus on what they can do rather than what they can't. Participant E said *"you just faithfully help them realise the potential of themselves and the potential of the music"*. Data reveals that some teachers try to develop student mind-sets about themselves in constructive ways by offering different perspectives.

Forty-eight percent of the sample recalled discussions about motivations. Specifically, the meaning and desire behind why they are musicians and the incentive to achieve their learning goals. For example, Participant T would talk with students about *"the belief in the desire on the part of the student to get somewhere, to move on"*. Motivation is considered an important aspect that can aid student learning processes (Haddon, 2009) involved in self-regulation (Nicol and MacFarlane-Dick, 2006). The impact of feedback on student motivation has been referred to by scholars such as Creech (2012; 2011; 2010) and Holmes (2017). On the discussions about motivation Rostvall and West (2003, p.220) said *"we did not find any verbal motivations; the teachers did not explain why students should play an exercise, nor did they set up any short or long-term goals for the tuition".* Data suggests that participants have experienced verbal feedback on motivation, though these discussions were primarily around incentives to be musicians rather than process-based goals or strategies that Rostvall and West (2003) referred to.

Dweck (2007, p.3) has said that praising student processes such as "engagement, perseverance, strategies, improvement, and the like fosters hardy motivation", whereas praising intelligence has short-term constructive effects but long-term negative consequences. This means that, despite intentions to support students, some teachers may be praising aspects that could have longer-term negative consequences on student learning. Dweck (2007) argues that teacher feedback can facilitate helpful or unhelpful ways of thinking in the form of growth and fixed mind-set, also referred to as a mastery or performance orientation. Those with a growth/mastery mind-set are said to have a more open-minded view of self-development, perceived weaknesses and learning through failure, and those with a fixed/performance mind-set associate failure with lack of ability.

Data in this thesis suggests that some participants believed that mind-set development is an important aspect of psychological development, but it is unclear whether teachers know how to effectively address such issues in instrumental lessons. The evidence in this thesis demonstrates how important the entire sample perceived the psychological skills were, so as to negotiate a musical career. At the same time, there are some real challenges for teachers to know how to help students

develop those skills to manage the challenges. Discussing the challenges and the required skills to negotiate those challenges may seem like a logical progression of feedback. For instance, a teacher could discuss with a student a psychological challenge and then go on to discuss the skills that are required so as to negotiate that challenge. However, participants recalled feedback about the challenges and the skills separately.

Additionally, the skills described may not sufficiently address the psychological challenges that were the result of social interaction, personal circumstances or of the management of mental state. The skills required to negotiate challenges were primarily focused on cognitive skills such as memorisation, sight-reading and visualisation, as well as the management of internal skills such as concentration, focus, motivations and mind-set. It may be that these skills can effectively manage psychological challenges that can come about due to social interaction, personal circumstance and mental state, though it is not clear whether teachers are able to effectively advise on such matters. Furthermore, though skills were discussed to negotiate psychological challenges, the 'how to' or action points to develop those skills remain unclear. Therefore, from the participants' descriptions, it is not known whether the verbal feedback they gave or received in lessons effectively imparted in students the 'know-how' (action points) to manage psychological challenges or develop the skills that were perceived to be important, that were related to psychological development.

What teachers understand to be useful for students does not reveal whether they are sufficiently able to apply their knowledge of what they perceive to be useful practice in actual practice. This highlights an area that requires ethical consideration about whether teachers are sufficiently able to impart students with the skills required to negotiate some psychological challenges, and whether teachers should be addressing such subject matter in lessons.

vi   **LEARNING REPERTOIRE**

This section focuses on the sub-category 'learning repertoire' within the category 'performance preparation'. As a visual aid Figure 4.8 shows the categories and sub-categories within research question one.
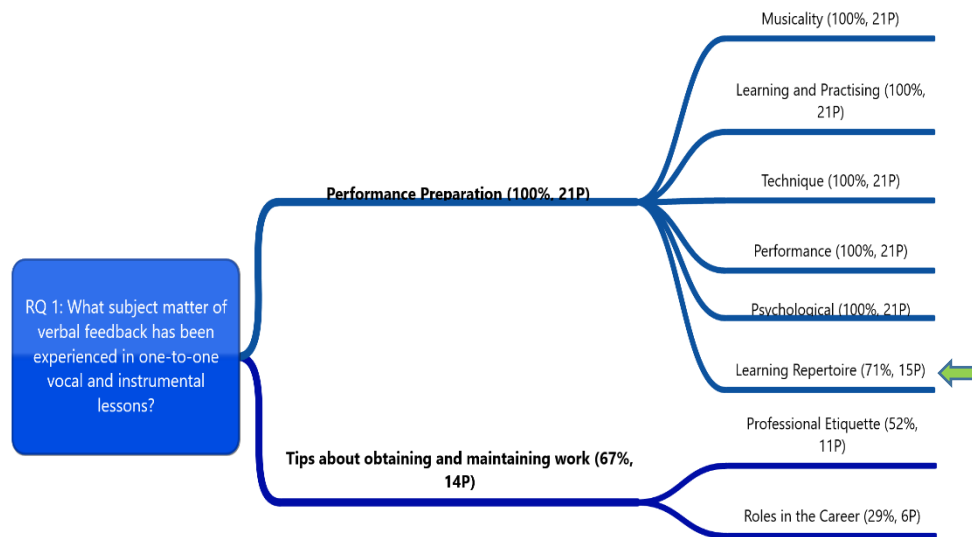
FIGURE 4.8: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

Table 4.9 shows the themes, sub-themes and data examples within the sub-category 'learning repertoire'.

TABLE 4.9: THEMES, SUB-THEMES AND DATA EXAMPLES WITHIN THE SUB-CATEGORY 'LEARNING REPERTOIRE'

Category, percentage of sample and description	Sub-category, percentage of sample and description	Theme and percentage of sample	Sub-theme and percentage of sample	Data examples
Subject matter: Performance preparation 100% (21P) Subject matter of verbal feedback related to performance preparation	Learning repertoire (71%, 15P) Pieces of music that can be learnt and performed	Choice of repertoire (10%, 2P)	-	"I brought certain stuff with me and he was like 'I don't want this' so I ended up having to play stuff that I didn't want to play and then you see it was rubbish" Participant K "Things like that when my teacher would talk about repertoire choice" Participant P
		New repertoire (19%, 4P)	-	"Introduced me to a lot of new repertoire that I might not have known before because again I wasn't classically trained of course. So, they would mention a guitar composer and I'd be like 'who's that?' and they would be like 'oh I can't believe you don't know. Why are you here?' Which I did have with some teachers like 'You don't know who this is? What?' and I'd be like 'Sorry. Do you know who Wes Montgomery is? No? It's not a competition mate' it's like, I'm here to learn, give me a break" Participant B "There was a lot of new repertoire at the one time and having to prepare them all very quickly" Participant A "it was more of a case of being given lots of repertoire…it didn't feel confusing or pressurising at the time" Participant H
		Continued learning on pieces played previously (10%, 2P)	-	"No matter how many times you've played a piece it still needs a bit of attention" Participant U
		Background research of repertoire/composers (29%, 6P)	-	"General knowledge, musicianship. Like thinking of a composer as a person and knowing the characteristics help you play the

Category, percentage of sample and description	Sub-category, percentage of sample and description	Theme and percentage of sample	Sub-theme and percentage of sample	Data examples
				piece better. To understand a little bit of what they're like as people. That can help. Just the musicianship" Participant K "You know, listening, reading and having a full broad appreciation of the music" Participant D "First of all, you have to have an idea of different styles, just the history, how different composers sound. There are basic rules...knowing the context...to maybe know what was happening at the time" Participant K "Putting me onto good pieces of literature as well for reading" Participant L
		Harmonic understanding of repertoire (Music theory) (52%, 11P)	-	"You need to go then and research it and you realise 'oh, actually now I understand why this A has been doubled'" Participant A "With all my students I pretty much do a sort of, before they touch the piano they do a sort of analysis of the piece... just talk through what's going on in the piece, what keys involved" Participant D "If you go into a rehearsal and you were like 'no I want to pull it up here' ((pull it up: slow down)) and people say 'why?' you have to say you know 'because the harmony goes here and I really feel like this is the expressive note of the thing and also I like it' but you can't just say 'I like it'. It's not, it's not good enough. You need a reason to back it up" Participant G

Category, percentage of sample and description	Sub-category, percentage of sample and description	Theme and percentage of sample	Sub-theme and percentage of sample	Data examples
				"Understanding of harmony…emotion in harmony and how you portray that" Participant H
		Repertoire learnt for speed of learning or working in detail (5%, 1P)	Superficial (5%, 1P)	"Superficial repertoire you learn quickly and not in detail to develop fluency…superficial rep that's just getting through to learn roughly the notes and move on" Participant M
			Perfectionist (5%, 1P)	"I spent months and months and months on a tiny bit of a piece to polish it perfectly…perfectionism rep (repertoire)… Perfectionism rep that you work slowly at" Participant M
		Orchestral repertoire (14%, 3P)	-	"There are teachers that know the orchestra repertoire inside out. They've played in orchestras for half a million years and you take them a piece and they'll be like 'oh well the thing to watch out for in this is that there's a B flat in bar fifty-two' and like 'you're going to fuck it up' or whatever and you'd never work that out on your own unless you'd done it in an orchestra as many times as they had" Participant I

Chapter 4: Findings and Discussion 1: Subject Matter

Summary of the findings in the table

Seventy-one percent recalled subject matter of verbal feedback in one-to-one lessons about 'learning repertoire'. The sub-category 'learning repertoire' comprised the themes: 'repertoire choice' (10%, 2P), 'new repertoire' (19%, 4P), 'continued learning on pieces played previously' (10%, 2P), 'background research of repertoire' (29%, 6P), 'harmonic understanding of repertoire (music theory)' (52%, 11P), 'repertoire learnt for speed of learning or working in detail' (5%, 1P) and 'orchestral repertoire' (14%, 3P).

The theme 'repertoire learnt for speed of learning or working in detail' (5%, 1P) comprised the sub-themes: 'superficial' (5%, 1P) and 'perfectionist' (5%, 1P).

Literature relevant to findings

Choice of repertoire is known to be an aspect of instrumental lessons, noted by scholars such as Uptis and Abrami (2013), McPhail (2013), Creech (2012) and Low (2000). Repertoire that a teacher chooses for students is said to be an indicator of quality teaching (Low, 2000) and teachers can choose repertoire with their students (Uptis and Abrami's, 2013). McPherson and Renwick (2002) found that if students choose their own repertoire they can be more inclined to engage in the music as well as persist through repertoire challenges more willingly. If a student has choice and decision-making in their learning, students can feel as though their psychological needs are satisfied, increasing perceived levels of competency (Virkkula, 2020) that can also enhance students' sense of wellbeing (Bonneville-Roussy et al., 2020). Choosing repertoire for students (as well as interpretative choices) are described by Carlsen (2019) as reflective of the traditional maestro style of instruction in which teachers are typically understood to take control of decision-making for students.

Corroborating the findings of this thesis, exploring the content of instrumental lessons, Zhukov (2008) found that some teachers would suggest that students use library resources. Zhukov (2008) noted the use of library resources to research the background of repertoire. On the nature of feedback in lessons, Koopman et al.

(2007) observed that one topic of feedback was the background of the music being studied in the lessons, corresponding with the evidence in this study.

Williamson et al. (2019, p.632) evidenced the "improvisatory application of the theory of harmony". With regards to the fourteen percent of the sample in this thesis who recalled subject matter about orchestral music, Lonnert (2019) acknowledged the learning of orchestral music in one-to-one lessons and argued that all instrumentalists do so.

See Chapter 2 'Literature Review' section 2.5.6 'Repertoire' for more detail on the literature around verbal feedback subject matter related to learning repertoire.

Summary of key emergent insights that contribute to the field of higher music education

The findings reported in this thesis contribute to existing research on verbal feedback subject matter about learning repertoire in one-to-one lessons in the following ways:

1) A wide-ranging variety of subject matter related to learning repertoire.
2) Participants expressed frustration in not having choice with regards to the repertoire they learnt with teachers, whereas others accepted teachers' choices without questioning.
3) Discussions have taken place about repertoire that can be chosen with particular aims in mind, such as, developing fluency and working in detail.
4) One participant remembered feeling undermined when a teacher expressed shock that they didn't know a particular composer.
5) Background research of composers and repertoire can influence interpretative and stylistic decision-making when learning repertoire.
6) Discussions have taken place about harmonic understanding of pieces that can influence interpretative decision-making when learning repertoire.

7) As well as solo and chamber music, orchestral repertoire can be discussed in one-to-one lessons.

1. A wide-ranging variety of subject matter related to learning repertoire.

These findings demonstrate wide-ranging topics related to learning repertoire evidenced as subject matter of verbal feedback in lessons that are valuable to musical and technical learning, and are additional to what is known about verbal feedback related to learning repertoire in higher music education literature.

Musicians are not only required to learn and perform music with its expressive and technical challenges, but they are also required to understand music theory, differentiation of repertoire choices and the history of music. That such discussions have taken place in lessons indicates towards a broad range of knowledge teachers have acquired in their lifetimes that can be incorporated into lessons.

2. Participants expressed frustration in not having choice with regards to the repertoire they learnt with teachers, whereas others accepted teacher choices without questioning.

It stood out that some participants, such as Participant K, expressed frustration in not having choice in lessons with regards to the repertoire they learnt and having to play repertoire they didn't want to. Whereas, others accepted teachers' choices without questioning. There appear to be differing preferences with regards to student independence and repertoire choice. Data demonstrated that some students can be made to learn repertoire that they don't want to, and this could potentially cause tensions in lessons and impact student engagement in learning processes.

3. Discussions have taken place about repertoire that can be chosen with particular aims in mind, such as, developing fluency and working in detail.

Discussions have taken place about repertoire that can be chosen with particular aims in mind such as developing fluency of playing by working through pieces quickly

or by working in thorough detail. Participant M described the two types as *"superficial"* and *"perfectionist"*. For example, *"superficial repertoire you learn quickly and not in detail to develop fluency…superficial rep that're just getting through to learn roughly the notes and move on"* (Participant M) and *"I spent months and months and months on a tiny bit of a piece to polish it perfectly…perfectionism rep (repertoire)… Perfectionism rep that you work slowly at"* (Participant M). That specific repertoire can be chosen and discussed with students with regard to focused detailed work and other repertoire is chosen simply to play through it highlights that there might be important learning skills involved within both learning repertoire with thorough detail, as well as the skills to learn and play through pieces of music quickly.

4. One participant remembered feeling undermined when a teacher expressed shock that they didn't know a particular composer.

Nineteen percent of the sample recalled having been introduced by teachers to new repertoire and composers they had not previously come across. Participant H recalled that there can be an expectation to learn a lot of new repertoire quickly and added that this did not feel pressurising at the time. Participant B remembered feeling undermined when a teacher expressed shock that he hadn't previously heard of a particular composer:

> *"[My teacher] introduced me to a lot of new repertoire that I might not have known before because again I wasn't classically trained of course. So, they would mention a guitar composer and I'd be like 'who's that?' and they would be like 'oh I can't believe you don't know. Why are you here?' Which I did have with some teachers like 'You don't know who this is? What?' and I'd be like 'Sorry. Do you know who Wes Montgomery is? No? It's not a competition mate' it's like, I'm here to learn, give me a break"* (Participant B).

Teachers should be made aware that reacting in this way to a student, who is there to learn, may have negative impacts on student-teacher relations as well as student learning.

5. **Background research of composers and repertoire can influence interpretative and stylistic decision-making when learning repertoire.**

Twenty-nine percent of the sample recalled feedback about background research of repertoire and composers. Background research of composers and repertoire can influence interpretative and stylistic decision-making when learning repertoire and teachers discuss this with students. For example, *"first of all you have to have an idea of different styles, just the history, how different composers sound. There are basic rules…knowing the context…to maybe know what was happening at the time"* (Participant K). Knowing about the history of the composer and repertoire can aid interpretation. General knowledge about composers can inform playing styles with regards to the customary styles and nuances within some pieces of music, therefore also informing technical styles.

6. **Discussions have taken place about harmonic understanding of pieces that can influence interpretative decision-making when learning repertoire.**

Fifty-two percent of participants recalled discussions about harmonic understanding involved in music theory. Just as with the background and research of repertoire, understanding theory of harmony can influence interpretative decision-making and for this reason some teachers can discuss this in lessons. Some teachers ask students to harmonically analyse pieces before they start learning them with their instruments. For example, Participant D said *"with all my students I pretty much do a sort of, before they touch the piano they do a sort of analysis of the piece... just talk through what's going on in the piece, what keys* [main group of notes that form the harmonic foundation of a piece] *are involved".* Others express the need for harmonic understanding to be able to defend musical choices that can be discussed in rehearsals. For example, Participant G said:

> *"If you go into a rehearsal and you were like 'no I want to pull it up here' [pull it up: slow down] and people say 'why?' you have to say you know 'because the harmony goes here and I really feel like this is the expressive note of the*

thing and also I like it' but you can't just say 'I like it'. It's not, it's not good enough. You need a reason to back it up" (Participant G).

7. As well as solo and chamber music, orchestral repertoire can be discussed in one-to-one lessons.

Fourteen percent of the sample recalled discussing orchestral repertoire in lessons. Participant I noted the benefits of talking with teachers about orchestral music as their experiential knowledge of playing in orchestras meant that they can offer tips and advice about particular aspects of each work that might require students' attention. However, not all teachers necessarily have orchestral experience and so may not have the knowledge that some students would find beneficial. Teachers can have varied levels of expertise, as pointed out by Gaunt (2008). Students may go to particular teachers due to their particular specialisms and so this could possibly be why some participants in this thesis recalled feedback about orchestral repertoire and others didn't.

4.2.2 Tips About Obtaining and Maintaining Work

This section focuses on the category 'tips about obtaining and maintaining work'. As a visual aid Figure 4.9 shows the categories and sub-categories within research question one.
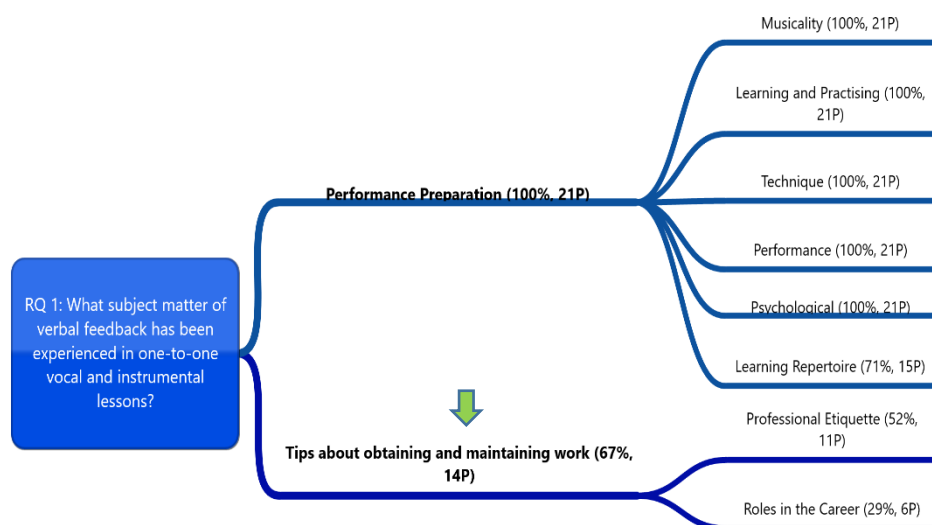
FIGURE 4.9: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION ONE

Table 4.10 shows the sub-categories within the category 'tips about obtaining and maintaining work'. The sub-categories 'professional etiquette' and 'roles in the career' are both addressed in this section.

TABLE 4.10: THEMES WITHIN THE CATEGORY 'TIPS ABOUT OBTAINING AND MAINTAINING WORK' WITH DATA EXAMPLES

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Data examples
Tips about obtaining and maintaining work (67%, 14P) Unwritten guidelines little known by those outwith the profession about earning and upholding work in the musical profession.	Professional Etiquette (52%, 11P)	"About etiquette, it was about me as a person and how to come across" Participant A "I've even given advice say 'look don't be shy about practising in the breaks. Don't worry if anyone laughs at you. Just stick to what you want to do. If you want to practise, practise'. I got mocked in the [orchestra] when I first joined them for practising" Participant U "Never tap your foot [while playing with others] ((laughs))…Always have a pencil ((laughs))" Participant L
	The roles one can take in the career (29%, 6P)	"The versatility of the musical performer" Participant A "You're on trial and you have many solos and you have a lot of exposed stuff" Participant J "I sang in Covent Garden as a flower maid in Parsifal and he said 'you should never sing Wagner' which was a crazy thing to say. It showed that he didn't know too much about Wagner because Wagner isn't all big bomb blasts. There are some very slender roles for young women" Participant T

Chapter 4: Findings and Discussion 1: Subject Matter

Summary of the findings in the table

Sixty-seven percent of the sample recalled conversations with teachers in lessons about 'tips about obtaining and maintaining work' (67%, 14P) in the musical profession. The tips were discussions about unwritten guidelines little known by those out with the profession. Within the category 'tips about obtaining and maintaining work' (67%, 14P), two sub-categories emerged: 'professional etiquette' (52%, 11P) and 'the roles one can take in the career' (29%, 6P).

Literature relevant to findings

Some facets of additional wider development that emerged from the data have been discussed in previous research by scholars including Gaunt (2017, p.36) who referred to "strategic career planning" and Hays (2013, p.31) who described a key role of mentorship being the "psychosocial and career development of the protégé". To avoid repetition, see section 2.5.7 'Additional Topics of Development' in Chapter 2 'Literature Review'.

Summary of key emergent insights that contribute to the field of higher music education

The findings reported in this thesis contribute to existing research on verbal feedback subject matter in one-to-one lessons on 'tips about obtaining and maintaining work' in the following ways:

1) Verbal feedback in lessons can address the wider development of Western classical musicians.
2) Conversations participants recalled about professional etiquette involved how to behave in a professional capacity. Social pressures in musical workplaces were evident in the data.
3) Discussion in lessons about the roles in the career can involve becoming a teacher, a soloist, a chamber musician and an orchestral musician. There were also discussions about roles within roles, demonstrating the

multi-skilled requirements of orchestral musicians that can be discussed in lessons. For singers there are roles and repertoire for gender and voice type that have been discussed in lessons.

1. **Verbal feedback in lessons can address the wider development of Western classical musicians.**

The evidence from this thesis demonstrates that for the participants verbal feedback in lessons addressed the wider professional development of Western classical musicians. For the purposes of this thesis, wider development was defined by the data and comprised conversations about professional behaviour (etiquette) and the roles that can be taken in the career. The findings reported in this thesis show that some students and/or teachers have seen the value in subject matter that helps students gain and/or maintain employment, with the view develop students' life-long learning skills. This was apparent within the sub-categories 'professional etiquette' and discussions about 'the roles one can take in the career'.

2. **Professional Etiquette.**

Fifty-two percent of the participants experienced feedback subject matter about etiquette, an aspect of social behaviour believed by participants to be an important part of wider learning and development. This indicated that, along with musical and technical quality, social behaviour within working environments may sway the likelihood of future employability. Fifty-two percent of the sample described subject matter in lessons about expected and accepted rules of social behaviour in a professional performing capacity, suggesting that personal conduct can influence an individual's ability to gain and maintain work in the musical profession. For example, Participant A remembered conversations *"about etiquette, it was about me as a person and how to come across"*. Etiquette referred to interaction with other musicians in rehearsals. For example, Participant L remembered being told *"never tap your foot"* while playing with other musicians as it could be irritating or distracting to others. Participant L recalled the advice *"always have a pencil"* when you turn up to a rehearsal, because having a pencil could be an indicator of

professional attitude and readiness to take performance notes or reminders that should be marked on the sheet music. Participant R said that he remembered talking about how to *"blend in a section"*, meaning how to play with other musicians in an ensemble or orchestra to create a unified sound when playing the same music with the same instrumental specialisms.

Participant U, a violinist, recalled being mocked by other members of his orchestra for practising in the breaks between rehearsals and as a consequence of this experience advises his students not to feel embarrassed about practising during that time:

> *"I've even given advice say 'look don't be shy about practising in the breaks. Don't worry if anyone laughs at you. Just stick to what you want to do. If you want to practise, practise'. I got mocked in the [orchestra] when I first joined them for practising"* (Participant U).

Findings suggested that some teachers believe that students should be advised about social behaviour in a work capacity in order to gain and maintain employment in the music profession. This is understandable as performing with other musicians is a social activity that involves many hours of rehearsal time, requiring the management of social interaction. The findings reported in this thesis demonstrate that social pressures take place in the orchestral workplace, and teachers can pass on to their students experiential knowledge and beliefs formed from their constructive and destructive experiences in the profession.

Etiquette is defined as "the customary code of polite behaviour in society" (Pearsall, 2001, p.490). Within working in an orchestral capacity Hager and Johnsson (2009, pp.6-7) noted "the unwritten protocols of practice and ways of behaving appropriately within an organisational or cultural context", and that musicians are required "to fit into the practices and traditions of the orchestra as a whole". Similarly, Lonnert (2019) found that music teachers can teach students how to take responsibility for themselves, an attribute that is necessary in the professional orchestral workplace. Lonnert (2019, p.210) wrote that harp teachers: "aimed to

bridge the gap between lessons and practice, methodically preparing them musically, technically, practically and emotionally for the complex orchestral environment". Sociability has been acknowledged by Illeris (2009) as a form of social intelligence involved in learning through interaction. Evidence in this thesis demonstrates that some teachers are aware of the impact of particular behaviours in the musical workplace, involved in strategic career planning described by Gaunt (2017), and feedback subject matter has taken place in lessons to facilitate students in obtaining and maintain work. Though abilities to blend in a section require technical skills to do so, this could also be perceived as social behaviour with regards to working/performing as a team rather than as an individual that:

> "Partly requires understanding what constitutes culturally acceptable protocols and obligations to others… learning to become professional is about becoming part of a community that shares practical and holistic experiences; about learning how to work with rather than against or in comparison to others" (Johnsson and Hager, 2007, p.4).

On colleague equality and hierarchy in orchestras, Hager and Johnsson (2009, p.7) evidenced that:

> "Players believe both that the peer-peer equality is important for the section to play well together and that the hierarchical structure is necessary for the orchestra as a whole to perform well" (Hager and Johnsson, 2009, p.7).

Music teachers are usually performers in their own right, who learn their teaching methods from experience (Duffy and Healey, 2013; Odam and Bannan, 2005; Persson, 1994; Manturzewska, 1990), and so it is likely that some unwritten rules of social behaviour have been learnt from teachers' own experiences in the profession, as well as from their former teachers. Gaunt (2011, p.159) found that students tend to emulate their teachers' beliefs about social interaction:

> "Comparison of student–teacher pairs indicate that the students tended to mirror their teachers' opinions about appropriate social interaction. This was

one example of the dynamics of power operating within the one-to-one relationship, although these were rarely discussed explicitly" (Gaunt, 2011, p.159).

Carey and Grant (2016) noted that teachers and institutions are gradually challenging longstanding teaching traditions and are considering fresh means of nurturing fruitful, long-lasting, professional music careers. This means that if discussions about professional etiquette are perceived to be important aspects of feedback (as evidenced in this thesis by fifty-two percent of the sample), music organisations that are looking for creative ideas to bring the best out of their students should consider the application of such topics.

3.   The roles one can take in the career.

One-to-one instrumental lessons predominantly prepare students to perform. Feedback about the roles one can take in the performing career were recalled by twenty-nine percent of the sample. Findings from this thesis evidenced discussions in lessons about the roles in the career that can involve becoming a teacher, a soloist, a chamber musician and an orchestral musician. There also exist roles within roles. For example, Participant A recalled conversations about *"the versatility of the musical performer"* required due to *"the lack of jobs".* He went on to describe the roles musicians take as *"getting the performing work", "teaching"* and *"performing soloistically throughout the world"*. Musicians can therefore be required to perform as well as teach, characteristic of the performer-teacher described by (Parkes, 2009). Conversations in lessons about the roles in the career, demonstrate an awareness by some teachers about the various roles and changing landscape of the Western classical music career, that require multiple skillsets. They also demonstrate potential value in discussing such topics in instrumental lessons on student life-long learning and development.

There were also discussions about varied roles within roles. For example, Participant J remembered talking in lessons about preparing for orchestra seat trials and the exposed performance solos that are required when undertaking that role, *"you're on*

trial and you have many solos and you have a lot of exposed stuff". This means that not only are some individuals preparing to perform as a team of players within an orchestra and *"blend in a section"* as referred to by Participant R, but depending on the seat they are trialling for they are also preparing to play solos.

Participant T recalled *"I sang in Covent Garden as a flower maid in Parsifal and he said 'you should never sing Wagner' which was a crazy thing to say. It showed that he didn't know too much about Wagner because Wagner isn't all big bomb blasts. There are some very slender roles for young women".* This demonstrates that for singers there are perceived roles and repertoire for gender and voice type and these can be discussed in lessons. However, Participant T was of the opinion that not all of her teachers were effective in identifying the performing roles that she could take.

Modern musical careers are known to be evolving and adapting (Rumiantsev et al., 2017) and require skills of versatility described by Participant A. Furthermore, in order to be employed in an orchestra, auditions require musicians to prepare orchestral excerpts and concertos demonstrating to an audition panel your soloist capabilities and skills of blending in a section, a skill described by Hager and Johnsson (2009, p.8) as the "need to blend harmoniously with, the overall musical fabric of the composer work being played by the orchestra as a whole".

The findings of this thesis add to what is known in the field of higher music education about verbal feedback related to obtaining and maintaining work. Students and teachers can discuss various roles that an individual can be faced with within the musical career that require different skills. Feedback involved in the versatility of the performer-teacher in today's professional climate, requires musicians to be adaptable and flexible according to different job specifications in the field. This indicated an awareness of various skills required by performing musicians to teach, perform, as well as adapt to diverse roles within roles. Furthermore, as the roles of the 21st Century musician, in relation to learning, is ever evolving (Schiavio et al., 2019) evidence in this thesis reinforces that higher musical education should evolve in parallel to the changing roles, further supporting the development of the skills required to successfully negotiate todays Western classical music career.

5 FINDINGS AND DISCUSSION 2: STUDENT AND TEACHER INTENTIONS

5.1 INTRODUCTION

The objective of this study was to evidence experienced subject matter (research question one), student intentions (research question two) and teacher intentions (research question three) related to verbal feedback in the context of one-to-one vocal and instrumental lessons.

In this chapter the findings from research question two and three are discussed. The nuances within the data quotes and insights are explored, highlighting evidence that either confirms or contrasts to the existing body of knowledge about intentions related to verbal feedback in the field of higher music education.

Intentions definition: intentions imagine what we envision for ourselves and our lives and they precede any act of doing. See Chapter 2 'Literature Review' section 2.7 'Chapter Summary' Figure 2.11 for a visual representation of intentions in a process of learning. Intended verbal feedback in lessons is that which students and teachers envisioned happening and were of a mind to carry out (Nicol and Macfarlane-Dick, 2006). Students and teachers, therefore, have their own preconceived preferences and beliefs about feedback in lessons that formed prior to any action.

Intention are "an aim or plan, the action or fact of intending" (The Concise Oxford English Dictionary, 2001c, p.736). Intentions precede any action and are the initial stage in the process of feedback in the one-to-one learning context. Intended subject matter and outcomes of verbal feedback are connected to the objectives, practices, and learning outcomes in this context (Renshaw, 2009). Feedback can "help students take action to reduce the discrepancy between their intentions and the resulting effects" (Nicol and Macfarlane-Dick, 2006, p.208) and so knowing more about feedback intentions can offer insight into student perceptions of their needs as well

as aiding student-teacher shared understandings regarding "predication-outcome associations" (Cox, 2019, p.v).

See Chapter 4 section 4.1 'Introduction' for an explanation of the structure of Chapters four and five.

5.2 RESEARCH QUESTION TWO: WHAT ARE STUDENTS' INTENTIONS RELATED TO VERBAL FEEDBACK IN ONE-TO-ONE VOCAL AND INSTRUMENTAL LESSONS?

Two categories emerged with regards to participants' intentions related to verbal feedback in vocal and instrumental lessons from the student perspective: 'task-performance' (100%, 21P) and 'psychological' (100%, 21P). As a visual aid Figure 5.1 shows the categories and sub-categories within research question two.
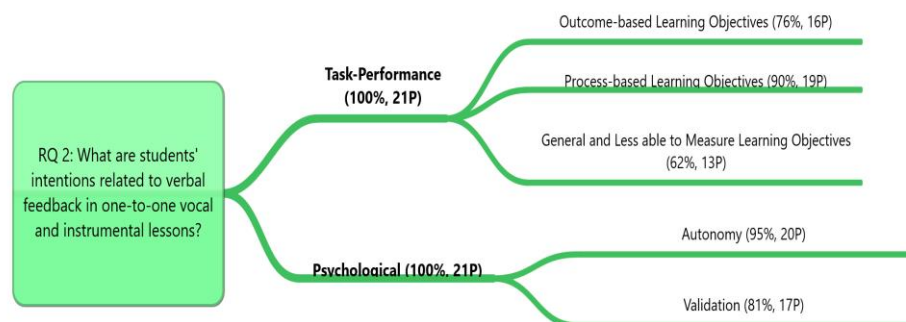
FIGURE 5.1: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION TWO

5.2.1 STUDENT TASK-PERFORMANCE INTENTIONS OF VERBAL FEEDBACK

Table 5.1 shows the sub-categories, themes and sub-theme descriptors and data examples within the category student 'task-performance' intentions.

TABLE 5.1: SUB-CATEGORIES AND THEMES WITHIN THE CATEGORY 'STUDENT TASK-PERFORMANCE INTENTIONS' WITH DATA EXAMPLES

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Data examples
Student task-performance intentions (100%, 21P) Task-specific goals, activities or processes participants hoped to develop through verbal feedback in lessons	Outcome-based learning objectives (76%, 16P) Outcome-based goals in which achievement and/or progress can be obviously measured	Achieving a degree (19%, 4P)	"I was attaining a degree" Participant A
		Successfully auditioning (10%, 2P)	"She gave me guidance with, it was very specific advice…it is another hoop you have to jump through to get into places and auditions" Participant I
		Becoming an orchestral musician (24%, 5P)	"Getting a job in an orchestra" Participant L "Obviously your end gain is to be able to perform in an orchestra" Participant F
		Becoming a soloist (10%, 2P)	"You are an orchestral musician or a soloist" Participant C "As a pianist who does a lot of solo stuff you know and you'll do stuff from memory" Participant O
		To become a performer (29%, 6P)	"At that point all I was aiming for was to become a performer" Participant N
		Graded examinations (24%, 5P)	"It's all about passing exams and getting to gold" Participant U
	Process-based learning objectives (90%, 19P) Process based goals in which achievement and/or progress can be obviously measured	Advance technical aptitude (90%, 19P)	"Give me the tools that I needed to improve" Participant L "Slowly re-develop my technique" Participant B "I wanted to know how to play faster" Participant U
		Play harder repertoire (14%, 3P)	"I went to play a lot harder repertoire" Participant B
		Advance musical skills (90%, 19P)	"You know musical goals" Participant P

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Data examples
			"Certain technical skills to have the tools to express your ideas" Participant C.
		Imitating teacher's performance (5%, 1P)	"imitation is a really good, it's a really useful thing to do" Participant R
		Not imitating teacher's performance (10%, 2P)	"I didn't ever feel that I would just mimic him. Never ever". Participant Q
		To come prepared for lessons (5%, 1P)	"you came prepared" Participant M
		To learn their own choice of repertoire (10%, 2P)	"I brought certain stuff with me and he was like 'I don't want this' so I ended up having to play stuff that I didn't want to play and then you see it was rubbish" Participant K
		To develop task-performance quality (48%, 10P)	"I spent months and months and months on a tiny bit of a piece to polish it perfectly" Participant M "it's a bit of a mind f*** really because you're perfectionising, perfectionising" Participant M "Not playing mistakes …making sure you play the right notes" Participant J.
	More general and less able to measure learning objectives (62%, 13P) Intended feedback related goals that were not exact or detailed	To be the best (48%, 10P)	"You want to be the best" Participant F
		Aiming for big things (5%, 1P)	"Aim for big things" Participant H
		Improving (29%, 6P)	"Things that you need to improve on" Participant R

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Data examples
	and so were more difficult to measure		

For the purposes of this thesis, 'task' is defined in a general sense as "a piece of work" (Pearsall, 2001d, p.1466). Accordingly, student task-performance intentions were the envisioned work required to achieve performance goals.

<u>Summary of the findings in the table</u>

As students, all participants intended to develop their 'task-performance' skills (100%, 21P) in lessons. The category student 'task-performance' intentions comprised three sub-categories: 'outcome-based' (76%, 16P), 'process-based' (90%, 19P) and 'more general and less able to measure' (62%, 13P). Table 5.2 lists the themes within each of the three sub-categories.

TABLE 5.2: THEMES WITHIN THE SUB-CATEGORIES 'OUTCOME-BASED', 'PROCESS-BASED' AND 'MORE GENERAL AND LESS ABLE TO MEASURE' OBJECTIVES RELATED TO STUDENT INTENTIONS OF VERBAL FEEDBACK

Learning Objective Focus	Learning Objective
Outcome-based (76%, 16P)	Achieving a degree (19%, 4P)
	Successfully auditioning (10%, 2P)
	Becoming an orchestral musician (24%, 5P)
	Becoming a soloist (10%, 2P)
	Becoming a performer (29%, 6P)
	Undertaking graded examinations (24%, 5P)
Process-based (90%, 19P)	Advance technical aptitude (90%, 19P)
	Playing harder repertoire (14%, 3P)
	Advancing musical skills (90%, 19P)
	Imitating teacher performance (5%, 1P)
	Not imitating teacher performance (10%, 2P)
	To come prepared for lessons (5%, 1P)
	To learn their own choice of repertoire (10%, 2P)
More general and less able to measure (62%, 13P)	Being the best (48%, 10P)
	Aiming for big things (5%, 1P)
	Improving (29%, 6P)

<u>Literature relevant to findings</u>

It is known that assessment requires outcome-based and process-based strategies (Parkes, 2010), and that there is a strong connection between intended learning outcomes and consequential outcomes noted by Renshaw (2009). In education, Nicol and Macfarlane-Dick (2006) argued that process-based goals empower students in

becoming independent learners. Indeed, verbal feedback is defined in this thesis as *"a way of advising on issues that require further knowledge and offering different strategies to achieving specific goals"* (Hattie and Timperley, 2007, p.81) and *"feedback is information that helps students troubleshoot their own performance and self-correct: that is, it helps students take action to reduce the discrepancy between their intentions and the resulting effects"* (Nicol and Macfarlane-Dick, 2006, p.208) and argued that feedback that takes place is not always linked to student goals. Shared understandings can be important with regards to perceptions of required work, that Hammond (2013) found to differ between music students and teachers. If feedback is not linked to learning objectives (where students see themselves going forward) it can be ineffective (Hattie and Timperley, 2007).

Ninety percent of the sample intended to advance their technical and musical skills in lessons with teachers, corresponding with previous research on technical skills involved in the methods and strategies aimed to advance technical aptitude (Zhukov, 2012b), and musical tasks that focus on expression (McPhail, 2013; McPhee, 2011; Heikinheimo, 2009; Zhukov, 2008; Rostvall and West, 2003), imagery (Woody, 2006), interpretation (James et al., 2010; Koopman et al., 2007), phrasing and dynamics (Hammond, 2013), expressive performance directions (Meissner and Timmers, 2020), mood (McPhee, 2011), and emotion (James et al., 2010) that are prominent features appearing within research in one-to-one lessons (Heikinheimo, 2009). On achieving high levels of task-performance quality, Zhukov (2008, p.25) wrote "the attainment of flawless technique, demonstrated by highly accomplished internationally renowned artists in recitals and on compact disc, has become an obsessive goal for many young musicians".

One-to-one lessons are opportunities for students and teachers to devote time to exploring abilities and strategies in detail (Gaunt, 2009), and task-performance goals are important because "the acquisition and refinement of complex procedural skills require learners to make ongoing comparisons between what they intend to do and what actually happens" (Cox, 2019, p.5), meaning that students can compare what they hope for with what actually happens in lessons. Findings reported in this thesis demonstrate that students have clear task-specific intentions. However, some

literature suggests that not all teachers necessarily offer specific tasks or clear goals. For example, Duke (1999) explored teacher and student behaviour in lessons through 246 video recorded lessons of students and teachers and found that teacher verbal feedback offered information, but the students were not asked to perform any specific tasks. Furthermore, Karlsson and Juslin's (2008) observational findings revealed that "a common feature was the lack of clear goals, specific tasks, and systematic teaching patterns" (Karlsson and Juslin, 2008, p.309).

Emergent insights that contribute to the field of higher music education

Five aspects stood out from the data that build on what is known about student 'task-performance' intentions of verbal feedback in one-to-one lessons:

1) The development of technical skills and musical skills: student focus on perfection.
2) The connection between the development of musical and technical task-performance.
3) Student ambiguity regarding strategies and methods required to achieve their objectives that could at times be general and less able to measure.
4) Differing student intentions related to imitating teacher performance.
5) No student teaching intentions.

Discussion of the emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. **The development of technical skills and musical skills: student focus on perfection.**

All participants recalled verbal feedback about musicality and technique lessons in research question one (see Chapter 4 sections 4.2.1 (i) 'Musicality' and 4.2.1 (iii) 'Technique'). The evidence from research question two demonstrated that, as

students, participants hoped that teachers would facilitate these areas through verbal feedback in lessons. For example, *"I wanted to know how to play faster"* (Participant U), *"give me the tools that I needed to improve"* (Participant L) and *"slowly re-develop my technique"* (Participant B). Forty-eight percent of participants as students envisioned feedback would develop their task-performance quality regarding their technical and musical skills for performance. Intentions to develop task-performance quality was regularly described from the students' perspective as achieving perfect technique and making no mistakes in performance. For example, *"I spent months and months and months on a tiny bit of a piece to polish it perfectly"* (Participant M) and *"not playing mistakes…making sure you play the right notes"* (Participant J).

On the other hand, as teachers, ten percent of the sample were aware that students strive for perfect performances, but participants were not as focused on perfection as they described as students. As teachers, referring to student mind-set and expectations of their performances, Participant J said the aim was *"not aiming for perfection because perfection doesn't exist"* and Participant M said *"we're dealing with the reality of performance which is fluid and unpredictable…It's a bit of a mind f*** really because you're perfectionising, perfectionising, but the fact is when you're on stage it really, you know it's something else that's more important than that"*. The findings reported in this thesis demonstrate that students' expectations of their task-performance quality can differ from the expectations of their teachers. The reality of achieving high standards of performance involves the quest for technical and musical aptitude, but from the teacher's perspective there was an acknowledgement that human error is bound to play a role in live performance, and perfection was not always the priority. This difference in student and teacher perceptions of task-performance expectation may influence self-perceptions in relation to task ability and reactions post-performance. Furthermore, differences in perceptions as to what should take place in lessons (such as achieving perfect performances) may cause misalignment or tensions between some teachers and students in relation to perceptions of required work.

Ryan (2011) revealed that different expectations influence how feedback is interpreted, and evidenced that students' and teachers' perceptions of goals and strategies differed. Thus, if a student expects to achieve their perception of a perfect performance, and they have a teacher with slightly different views on what a quality performance entails, differences in expectation may influence if and how the student makes use of the feedback presented to them by their teachers.

The need for explicitly stated aims in lessons have been noted by Hallam and Bautista (2018), Lennon and Reed (2012), Karlsson and Juslin (2008) and Nerland (2007), and so it is important for teachers and students to clearly communicate expectations with regards to perceptions of quality within the one-to-one context, so as to be able to reach shared understandings. Teachers need to be aware that students can have differing expectations and adopt communicational strategies so as to reach shared understandings. Findings in this thesis demonstrate that a greater awareness of the benefits and abilities to implement specific tasks and goals in lessons would be useful for teachers and students alike.

2. The connection between the development of musical and technical task-performance.

Participants wished to advance their technical abilities to be able to express musical creative ideas through their instruments. Participant C said *"you need certain technical skills to have the tools to express your ideas"*. Participant J expressed the challenge she felt when she knew what she wanted to express through her instrument, but did not have the capabilities to effectively do so yet: *"I knew the picture of what I wanted and what I wanted to express but I couldn't get there yet"*. The intention was to perform with as natural movement as possible to freely express through the instrument: *"the ideal is that I'm able to play round the instrument rather than kind of manipulate it in unnatural movement"* (Participant N) *and "just playing purely off kind of instinct rather than actually having to think quite literally about what I was doing"* (Participant P). Participant P suggested that an aim was to improve technical skill so that performing could be more visceral rather than a deliberate consideration of technique. With this view, there may be more mental space to

consider musical aspects during performance. Furthermore, Participant N alluded that achieving technique as close to the natural movement of the body was an objective. If technical aspects were lacking, abilities to express musical ideas were also impacted.

The connection between technique and musicality also emerged in research question one with regards to the feedback participants recalled having taken place in lessons. See Chapter 4, section 4.2.1 (i) 'Musicality', emergent insight number 3. For example, *"everything technically she taught me was so bound up with a musical reason. So you know, she didn't ever separate the two"* (Participant K). In similar sense Juntunen and Hyvonen (2004, p.13) described the connection between physical movement and musicality and the learning that can come from the combination: "musical understanding is manifested in bodily action, which can be seen as a physical metaphor bridging the concrete and the abstract".

Evidence in this thesis suggests that some student are aware of the connection between advancing technical aptitude and abilities to express musical aspects of performance through their instruments. Though some teachers may already combine technique and musicality within their methods, an awareness that some students intend to develop their technique so as to musically express can aid teacher understanding of student perspective towards learning technique.

3. **Student ambiguity regarding strategies and methods required to achieve their objectives.**

Some students described objectives that were less measurable, and this suggests that students can be unclear with regards to their aims. For instance, without defining what *being "the best"* (Participant F) actually means, what "*improving*" (Participant R) actually entails and what *"aiming for big things"* (Participant H) means in practice, the steps involved to get there would likely be more difficult to define and create. Furthermore, definitions may differ according to the individual. For example, a teacher's definition of 'being the best', 'improving', and 'aiming big' may differ from a student's. Clarity is therefore required to reach shared understandings.

If students can at times be unclear about what exactly they are striving towards and the actions required to get there, it could be challenging for teachers to facilitate shared student-teacher objectives, that are prized by music scholars such as Carey and Grant (2016) and McPhail (2010). If students are not clear about their goals, then measuring progress would be harder and the chances of verbal feedback being useful for students would also be slimmer. Furthermore, within existing research in higher music education, student process-based learning objectives are lesser known in the context of one-to-one vocal and instrumental lessons, and this thesis builds on this gap by demonstrating that for the participants in this thesis, some students can be unclear about their process-based objectives. This was especially obvious as in comparison to the detailed feedback process-driven intentions from the teacher's perspective (research question three), students were less detailed and/or less clear in their descriptions about the strategies and methods that would facilitate their developmental intentions. This is understandable, as teachers are in control of lesson content and are offering expert knowledge to students. Some participants hoped that their teachers would come up with the technical and musical solutions to help them progress. Examples included the hope for teachers to facilitate *"technically or intellectually what needs to be fixed"* (Participant H), describing the use of instruction to *"micro manage your own success"* (Participant H) and *"help you progress"* (Participant U).

Data suggested that as students, the participants had preconceived ideas about what they wanted to achieve, but in the interviews they didn't express actions required or how to go about the achievement of objectives. For example, Participant G said *"they could talk to me about why I might be getting it or what the reasons are that I might not be getting it, or you know, if it was a time thing or, if there was a technical thing"*. Similarly, Participant J said *"so I knew the picture of what I wanted and what I wanted to express but I couldn't get there yet",* and Participant I recalled *"I did try to kind of say 'look I ((laughs)) I've got a lot of gaps'. Like, I'd try to make that clear so that they would hopefully try to fill them in a bit".* That students have ideas about what they want to achieve, but can be less clear about how to achieve their objectives is comprehensible as they are in lessons to learn from teachers' expertise. In order to facilitate shared student-teacher understanding about objectives, it is important that

conversations take place between student and teacher so as to clarify objectives prior to any action. Clear dialogue around objectives is a critical aspect of learning that needs to take place prior to undertaking task-performance methods and strategies, aiding collaborative learning.

Student-centred approaches that involve reflective-collaboration with students are noted by researchers such as Carey et al. (2018), encouraging students to become agents in their own learning. Data presented in this thesis suggest that some music performance students either expect their teachers to come up with the solutions for them, or can be unclear about how to go about achieving particular goals and require guidance. Therefore, rather than an absolute distinction of choice between self-regulatory or instructional feedback, a combination of both could facilitate any gaps in student knowledge, adding to individuals' bank of strategies that enable autonomy and self-regulation.

4.   Differing student intentions related to imitating teacher performance

Five percent intended to imitate their teachers' performance. Yet, ten percent did hope not to imitate teacher performance. For example, Participant Q said *"I didn't ever feel that I would just mimic him. Never ever"* indicating a conscious departure from their teachers' musical and/or technical ideas so as to develop personal musical performance identity. Musical performance identity comprises musical sound involved in idiosyncratic expression unique to each performer that Swart (2014) has described as closely related to the development of the self. More advanced players receive feedback that recognises individual aspects of their characteristic performance identity (Hallam and Bautista, 2018). The evidence in this thesis suggests that students can have differing task-performance intentions with regards to imitating teachers' performance. Indeed, art can be copied, but rather than replicating the sounds their teachers made some students wanted to incorporate their own interpretation on the sounds they were making. Musical performance identity is likely related to student autonomy, an intention hoped for by ninety-five percent of participants as students within their psychological intentions (see section 5.2.2 (i) 'Autonomy' in this chapter).

5. No student teaching intentions

The absence of teaching intentions demonstrated that, as students, participants were focused on attaining performance related objectives and perhaps assumed that they would be able to teach, just as their teachers had, through their performance preparation (Duffy and Healey, 2013) and experiences with their former teachers (Yeh, 2018; Burwell et al., 2017; Daniel and Parkes, 2017; Haddon, 2009; Gaunt, 2008).

Conservatoire students may not want or see the need for teaching skills at that stage in their musical training, as the one-to-one teaching model in conservatoires prioritises performing over teaching (Donald, 2012), despite evidence that students generally go on to teach (Parkes and Daniel, 2013). Indeed, all participants in this thesis were performers and current teachers. Though performance-based degrees focus on the development of performing skills, musical institutions should consider whether or not teaching skills ought be learnt as part of their performance-related curriculum, especially as performance students often go on to teach (Parkes and Daniel, 2013).

There exist cultural assumptions that the expert performer is the expert teacher (Triantafyllaki, 2010) and the roles and skills of Western classical musicians are increasingly multi-faceted (Donald, 2012) with regards to performing and educating (Parkes, 2009). Therefore, conservatoires should consider students' perception of the reality of the musical career that can comprise both performing and teaching. Conservatoires may argue that their performance degrees are solely performance-focused and that teaching skills need to be learnt additionally or externally. Indeed, Participant A mentioned the need for students to undertake continued professional development initiatives, in order to advance their teaching skills. Teachers often learn their skills from performing, and their own experiences with teachers (Carlsen, 2019; Yeh, 2018; Burwell et al., 2017; Daniel and Parkes, 2017; Haddon, 2009; Gaunt, 2008) and if conservatoire teachers are preparing students for the varied skills to become working Western classical musicians, students may require an awareness that they may go on to teach, and so will likely need to learn the skills of teaching

alongside their performing work. Whether teaching skills should be developed within or external to instrumental lessons should be considered by conservatoires.

5.2.2 STUDENT PSYCHOLOGICAL INTENTIONS OF FEEDBACK IN LESSONS

The focus of this section is on the second overarching category student 'psychological' intentions in relation to verbal feedback. For the purposes of this study 'psychological' is defined as *"of or relating to the mind or mental processes; (also) related to the mental and emotional state of a person"* (Pearsall, 2001, p.1154). As a visual aid Figure 5.2 shows the categories and sub-categories within research question two.
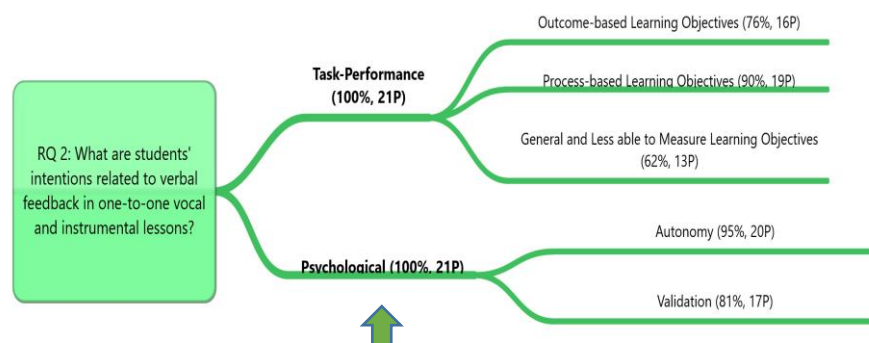
FIGURE 5.2: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION TWO

All of the sample expressed intentions with regards to the category student 'psychological intentions' that comprised two sub-categories: 'autonomy' (95%, 20P) and 'validation' (81%, 17P). As data related to 'autonomy' and 'validation' had their own key insights, they have been addressed in separate sections: Section 5.2.2 (i) 'Autonomy' and 5.2.2 (ii) 'Validation' in this chapter. The tables, the summary of the relevant sections of the tables, corresponding literature, and key insights are detailed within these sections. Table 5.3 shows the themes and sub-themes within the

category 'student psychological intentions' and sub-category 'autonomy' with data examples.

i   AUTONOMY

TABLE 5.3: THEMES AND SUB-THEMES WITHIN THE CATEGORY 'STUDENT PSYCHOLOGICAL INTENTIONS' AND SUB-CATEGORY 'AUTONOMY' WITH DATA EXAMPLE

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
Student psychological intentions (100%, 21P) Intended feedback "of or relating to the mind or mental processes; (also) related to the mental and emotional state of a person" (Pearsall, 2001, p.1154)	Autonomy (95%, 20P) Intended feedback related to student self-regulatory skills	Imitation (14%, 3P)	To imitate teacher (5%, 1P)	"Imitation is a really good, it's a really useful thing to do" Participant R
			Not to imitate teacher (10%, 2P)	"I didn't ever feel that I would just mimic him. Never ever". Participant Q
		Meta-cognitive learning skills (48%, 10P)	Experimentation (5%, 1P)	"To experiment with lots of different things" Participant R
			Problem solving skills (24%, 5P)	"Come to a solution yourself without them telling you" Participant U
			Learning how to practise (48%, 10P)	"The practices that I should be doing daily" Participant L
			Self-assessment skills (14%, 3P)	"To be able to step back and be able to assess your playing as if it was somebody else's and then just as if you were giving somebody else a lesson but with your own playing and then it's <u>easy</u> because you just, you spot it" Participant H
		Making own choices (14%, 3P)	-	"Think for yourself a bit more and you can decide for yourself". Participant C "Everyone wants to have their own interpretation" Participant C

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Sub-theme and percentage of sample (P = number of participants)	Data examples
				"I'd like my teacher to trust the way that I'm working on something is what's going to work best for me" Participant N
		Collaborative student-teacher learning (10%, 2P)	-	"I tried to be more of an equal with him. It didn't always work because he was still the boss, as it were. He was the teacher, the one with the knowledge" Participant U
		Freedom to express their own opinions (10%, 2P)	-	"If I say what I think it will be regarded as talking back to the teacher or like disrespecting their views about the music, or you know, I don't want to have an argument for the sake of it". Participant O "It's really important to just be able to air your views" Participant O "By 'having your own way' I mean being able to express your own ideas and have the freedom to question the world around you" Participant C

Chapter 5: Findings and Discussion 2: Student and Teacher Intentions

Summary of the findings in the table related to 'autonomy'

The majority of the sample hoped that teachers would facilitate their 'autonomy' (95%, 20P). The sub-category 'autonomy' comprised five themes: 'imitating' (14%, 3P), 'meta-cognitive learning skills' (48%, 10P), 'making own choices' (14%, 3P), 'collaborative student-teacher learning' (10%, 2P) and 'freedom to express their own opinions' (10%, 2P).

The theme 'imitating' comprised two sub-themes: 'to imitate teacher' (5%, 1P) and 'not to imitate teacher' (10%, 2P). The theme 'meta-cognitive learning skills' comprised four sub-themes: 'experimentation' (5%, 1P), 'problem solving skills' (24%, 5P), 'learning how to practise' (48%, 10P) and 'self-assessment skills' (14%, 3P).

Literature relevant to findings

In higher education, Riordan and Loacker (2009) explained that a teacher's primary goal is to develop skills in students "to the extent that they become independent life-long learners who have learned from us but no longer depend on us to learn" (Riordan and Loacker, 2009, p.181). In music, self-sufficiency and agency in learning are skills prized by scholars such as Bonneville-Roussy et al. (2020), Creech et al. (2009) and Gaunt (2009). Feedback in lessons can promote student self-regulation though self-evaluation (Carey and Grant, 2014). Autonomous skills can be learnt by developing musicality (Burwell, 2010; Meissner and Timmers, 2020), learning how to practise (Hersey, 2019; Yeh, 2014; Upitis and Abrami, 2013), developing problem solving skills (Bennett and Rowley, 2019), experimentation (Duffy and Healey, 2018, p.316), not mimicking teachers (Woody, 2006), making choices (Meissner and Timmers, 2020), being prepared for lessons (Daniel, 2008) and collaborative student-teacher learning (Riordan and Loacker, 2009), all of which were reflected in the data. The way students monitor, direct, and regulate actions toward the learning goal requires "autonomy, self-control, self-direction, and self-discipline…and can lead to seeking, accepting, and accommodating feedback information" (Hattie and Timperley, 2007, pp.93-94).

However, scholars such as Kupers (2017) and Gaunt (2008) have found that some teachers can leave little room for student autonomy in instrumental lessons, demonstrating a potential tension between intentions and actual feedback practices. For example, Gaunt (2008) found that the methods her participant-teachers described "often seemed to leave relatively little space for the student's own voice and ownership of the learning process" (Gaunt, 2008, p.239). However, students with low self-regulatory skills may require more teacher-led instructional feedback than others (Dweck, 2007) despite the level or ability of musical or technical skills. Verbal feedback should be adjusted according to the levels of student self-regulation. For more literature on intentions in relation to autonomy and self-regulation see Chapter 2 'Literature Review', section 2.6.3 'Feedback Intentions and Self-Regulation'.

Summary of key emergent insights that contribute to the field of higher music education

Four key aspects stood out from the data that adds to what is known about students' autonomous intentions, in relation to verbal feedback in higher music education:

1) The hope to speak freely with teachers.
2) Student frustration if they aren't allowed to learn the repertoire they want.
3) Meta-cognitive learning skills.
4) Autonomy intentions and changes to feedback intentions over time.
5) No student intentions to discuss personal problems with teachers.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. The hope to speak freely with teachers.

Ten percent of the sample hoped to freely express their views in lessons. One Participant feared his feedback would be taken by teachers as a personal insult. Participant O, an early-mid career pianist said *"it's really important to just be able to air your views"*, but *"if I say what I think it will be regarded as talking back to the teacher or like disrespecting their views about the music, or you know, I don't want to have an argument for the sake of it"* (Participant O). That some participants were reluctant to speak freely with their teacher(s) highlights a potential area of tension, if students hope to offer verbal feedback to teachers but feel unable to. There is likely value in hearing what students wish to say in lessons. Indeed Gaunt (2008) has said that some teachers do not give room for student feedback. Evidence from this thesis demonstrates some students can fear offering feedback to teachers due to potential repercussions.

On potential repercussions, despite being anonymised in this study, due to fear of being identified by their teachers if they were to read this study, it was notable that three participants requested interview data concerning specific instances that took place in lessons were removed from the transcripts. These participants were worried about the potential impact their teachers could have on their career if they were identified through particular descriptions of events or feedback recalled. Though the particular instances were removed from the transcripts, according to participant request, it is telling that they were so worried about the consequences of revealing what had happened. This demonstrated that students can be fearful about the impact that expressing their views to teachers, or to anyone, could have on their musical careers. Similarly Gaunt (2009) found that students who had difficult experiences with teachers reported anxiety about potential consequences to personal and professional life. Findings from this thesis demonstrated examples of students withholding information about what they believed to be inappropriate teacher feedback in the one-to-one vocal and instrumental lesson context.

2. Student frustration if they are not allowed to learn the repertoire they want.

Ten percent of the participants, as students, intended to learn their own choice of repertoire. Participant K recalled her frustration that one of her teachers insisted that she play repertoire he had chosen for her that she didn't like. Participant B said *"I was just like 'this is s***, I want to play this piece, I want to do this, I want to do that, why won't you let me do this stuff?' and he was just like 'because you're not ready' and I was like 'I am ready, I can do it, look!' and he was like 'no'"*. Participant B seemed to have differing perceptions of his perceived ability levels with his teacher and this impacted what repertoire they each believed was appropriate to learn.

Within teacher psychological intentions, twenty-nine percent intended to offer students choice, however, there was no mention of offering choice of repertoire to students. Rather, teachers intended offering of choice to students was entwined in the development student autonomy by giving room for students to take responsibility and manage their own learning. Choice of repertoire was evidenced as a topic of conversation in lessons in research question one, with some individuals accepting that teachers chose the repertoire they should learn, and others who expressed frustration that were not given the freedom to choose what they should play.

The findings reported in this thesis demonstrated that students and teachers can have different perceptions with regards to choice of repertoire. Establishing shared student-teacher intentions here would likely facilitate learning processes through mutual understandings regarding perceptions of required work in relation to choice of repertoire. If some students don't want to learn some repertoire chosen by teachers, this brings into question whether teachers should demand that students learn particular repertoire, even if they are not inclined to, or whether students' views about what they want to learn should be taken into consideration. Establishing understanding from both parties about why repertoire is chosen in relation to student development would likely be a beneficial conversation in lessons between student and teacher.

3. Meta-cognitive learning skills.

Autonomy was seen by participants as a result of obtaining skills from teachers so as to become self-sufficient and active agents in their own learning. Participants expressed that they intended to take on board the information offered to them in lessons so that they could go on to "*be your own teacher*" (Participant I).

'Meta-cognitive learning skills' (48%, 10P) comprised the development of skills including 'experimentation' (5%, 1P), 'problem solving' (24%, 5P), 'learning how to practise' (48%, 10P) and 'self-assessment skills' (14%, 3P). For example, Participant R hoped *"to experiment with lots of different things"*. Participant U wanted *"come to a solution yourself without them telling you"*. Participant L hoped that teachers would offer *"the practices that I should be doing daily"*, and Participant H wanted "t*o be able to step back and be able to assess your playing as if it was somebody else's and then just as if you were giving somebody else a lesson but with your own playing and then it's easy because you just, you spot it"*.

As aspiring or current professional musicians, participants hoped to learn practice skills that were deemed necessary so as to work autonomously. They intended to become less reliant on verbal feedback from their teachers to advance and learn how to work autonomously. Therefore, learning how to practise was not always about the details of specific strategies, but also the development over more overarching skills involved in autonomous learning and self-management of challenges such as problem solving and experimentation.

Another meta-learning skill was experimenting with teacher feedback. Participant R, a saxophone student, had multiple teachers at one time, and each provided him with different kinds of insight. He intended to take on board what each of them had to say, apply what they said, and then make a judgement about whether the advice was useful to him: "*You might think oh actually I really don't agree with that it's too hard to create a nice sound and I don't like it…so I try for a bit and you know, after a couple of weeks if it's not working I'll try something else…I think it's important to experiment with lots of different things so that you can try and find the perfect set-up*"

(Participant R). Participant R implied that there are times that teacher feedback can be useful and it takes time and patience to achieve a particular goal, but not all teacher feedback can be useful for him. Participant R suggested that he absorbs information with the intention to experiment with it rather than take it on board as fact or absolutely right for him. This suggests that though teachers may instruct students, allowing room for student experimentation and decision-making may provide students with a sense of agency in their learning.

Meta-cognitive skills comprise problem solving and experimentation skills that can be applied to various tasks (Watkins, 2015), and develop understanding about how to go about learning. This has also been described as "learning how to learn" by Carey and Grant (2016, p.55). Corresponding with previous research, creative problem solving is a student capability that needs to be facilitated with and by teachers (Bennett and Rowley, 2019) also described as collaborative problem solving by Heikinheimo (2009). Similarly, experimentation and decision-making can provide a sense of agency in their own learning, a process that can take place through student-teacher interaction (Meissner and Timmers, 2020).

The findings reported in this thesis demonstrated that the participants hoped to develop a broad range of skills that can be described collectively as meta-cognitive learning skills.

4. Autonomy intentions and changes to feedback intentions over time.

Data suggested that intentions to learn autonomous skills can change over time. Notably, Participant P moved between expressing the desire to be given the answers through teacher instruction, and told how to problem solve, to experiencing a teacher who didn't give her enough room to solve problems in her own way. This suggests that student problem solving intentions can change over time, perhaps with age and/or experience.

The desire for freedom of choice was expressed by Participant C, a violin student, who hoped to decide for herself rather than her teacher making decisions for her,

"you can you know think for yourself a bit more and you can decide for yourself". To 'decide for yourself' came in the form of being able to *"have their own interpretation"* (Participant C) and *"having the freedom of questioning the world around you"* (Participant C). However, some participants hoped that teachers would *"give me the tools to do it"* (Participant B)*,* and *"give me the tools I needed to improve"* (Participant L), demonstrating that some students hope for instruction from their teachers, and others hope for more independence in their learning. This might be a stage of development issue, or preferences for learning that can differ between individuals. On stage related feedback, Participant A described the different forms that feedback can take according to the skill level of the musician *"the fundamental would be like, pre-junior stage would be you're taught how to hold the stick, how to bounce the stick, how to read the music. The next stage would be more, interpretation and adjustment of technique"* (Participant A).

Findings from this thesis relate to Dweck's (2007) argument that those with low self-regulatory skills can seek or desire more teacher feedback. It may be that Participant P's regulatory skills increased, the need for teacher feedback decreased. Furthermore, data from this thesis reinforces findings by MacNamara et al. (2010b, p.93) who wrote:

> "A key finding concerned the differential deployment of PCDEs [personality characteristics of developing excellence] relative to the individual's age, focus, stage of development/level of maturation, and performance domain. For example, there appears to be a shift in responsibility from 'others' (e.g., parents, teachers, coaches) promoting and reinforcing PCDEs in the early years toward self-initiated and autonomous behaviours in the later years. Essentially the differential deployment" (MacNamara et al, 2010b, p.93).

The findings from this thesis suggest that some participants' autonomous intentions in relation to feedback, are not necessarily fixed and can change.

5. No student intentions to discuss personal problems with teachers.

Research question one revealed that for the sample interviewed in this thesis, students do sometimes express their personal problems in lessons with teachers (see Chapter 4, section 4.2.1 (v) 'Psychological'). However, in research question two there were no descriptions in the interviews of preconceived notions that as students they intended to do this. Rather, they anticipated advice to develop task-performance and psychological objectives involved in progressing as Western classical musicians. It could be argued that if students are talking about their personal problems in lessons then there would be an intent to do so, as intention and action can be potentially linked. However, no participants explicitly expressed that they intended to talk with teachers about their personal issues. This might mean that students don't go to lessons with the view that they would talk about their personal issues, but they may feel safe or perhaps the need to do so in some instances.

Nevertheless, whether teachers in the context were okay with it or not, research question one revealed that fourteen percent recalled discussions about personal problems in lessons. Institutions must be made aware that potential communication boundary issues can take place in lessons. As personal issues can come up in this learning context, teachers should be trained in appropriately dealing with such matters, and it is a recommendation of this study that institutions should incorporate this into their feedback policy. Boundary clarifications, and training to deal with them, are especially important as twenty-four percent of participants as teachers had varied beliefs and preferences about interpersonal boundaries in lessons (research question three, see section 5.3.3 'Teacher Intentions for Verbal Feedback and Student-Teacher Relationship' in this chapter), with nineteen percent preferring more professional-like student-teacher relationships, twenty-four percent preferred friendship-like student-teacher relationships and nineteen percent intended to manage counsellor-like student-teacher relationships. Table 5.4 shows the themes and sub-themes within the category 'student psychological intentions' and sub-category 'validation' with data examples.

ii   **VALIDATION**

TABLE 5.4: THEMES AND SUB-THEMES WITHIN THE CATEGORY 'STUDENT PSYCHOLOGICAL INTENTIONS' AND SUB-CATEGORY 'VALIDATION' WITH DATA EXAMPLE

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Data examples
Student psychological intentions (100%, 21P) Intended feedback "of or relating to the mind or mental processes; (also) related to the mental and emotional state of a person" (Pearsall, 2001, p.1154)	Validation (81%, 17P) Recognition or affirmation on student progress	Confirmation of development (81%, 17P)	"I like confirmation that I'm doing the right thing. I've noticed that my progression is more consistent when someone says to me 'that's brilliant' or 'you're doing the right thing. Keep going'" Participant N "If a teacher really believes in me that I can be good or progress from when I meet them to when I leave then then that for me is enough" Participant B "You always want to know if you've come on a lot" Participant P
		Validation and confidence (14%, 3P)	"Actually, just giving me more confidence in my own ability... I just wanted to be told 'that was great' you know?" Participant L "For me striving to do better has often been synonymous with correcting the things that are not good. Eliminating vulnerabilities and ((laughs)) and the potential mistakes. You know, feeling like you're bulletproof or something" Participant O

Category, percentage of sample (P = number of participants) and description	Sub-category, percentage of sample (P = number of participants) and description	Theme and percentage of sample (P = number of participants)	Data examples
			"It's sad to base how much you love yourself according to the other judgement" Participant J
		Confirmation of impressing teachers (29%, 6P)	"You want to make a really good impression… think the root of it I think was wanting to impress" Participant I
			"It was just kind of eager to please basically and you know get that, get that response from him that he was happy with what I'd done" Participant L
		Confirmation of proving their abilities to teachers (19%, 4P)	"I had to prove I at least have the capacity to do work, the capacity to change and I had to prove that maybe I'm not talented but I can also get there" Participant J
			"You're sort of eager to prove yourself in the world" Participant M

Chapter 5: Findings and Discussion 2: Student and Teacher Intentions

Summary of the findings in the table

The sub-category 'validation' (81%, 17P) comprised four themes: 'confirmation of development' (81%, 17P), 'validation and confidence' (14%, 3P), 'confirmation and impressing teachers' (29%, 6P) and 'confirmation of proving their abilities to teachers' (19%, 4P).

Literature relevant to findings

Praise (Dweck, 2007) and encouragement (Carey et al., 2017) are known to be aspects of verbal feedback in lessons. Zhukov (2012b, p.42) has said *"praising, which is more likely to involve more global positive appraisal"* and McPhail (2010, p.42) has described encouragement as *"an important means of enhancing the development of student ownership and engagement"*. Some studies acknowledge that the development of student self-concepts, such as self-confidence (Karlson and Juslin, 2008) and self-esteem (Swart, 2014), are an outcome of type of verbal feedback such as encouragement or challenge (Karlson and Juslin, 2008).

Validating and confirming development has been acknowledged by Hays (2013) as part of the psychosocial function of mentor-peer relationships. Zhukov (2012a) found that along with demonstration and general directives, praise was one of the most predominant teaching strategies found in a sample of twenty-four lessons, with over eighty percent of feedback being positive and focused on overall student appraisal rather than specific musical or technical details. Student intentions in this thesis correspond with Zhukov's (2012a) results as they expressed a need for a more overarching approval from teachers such as impressing and proving themselves.

Gaunt (2008), Karlsson and Juslin (2008) and Burt and Mills (2006) have stated that feedback is a core component of students gaining confidence in their musical work and ability. Similarly, Atlas et al. (2004) found that feedback can impact student confidence, enjoyment and motivation, and the advancement of technical abilities can increase student confidence (McPherson and McCormick, 1999). On student engagement in education Reeve (2012) argued that when teachers use methods that

support learners' psychological needs, students become more fulfilled which impacts their engagement in activities.

<u>Summary of key emergent insights that contribute to the field of higher music education</u>

Two key aspects stood out in the data that contribute to what is known about student intentions, related to psychological development and verbal feedback related to validation:

1) Social acceptance.
2) Validation and confidence and engagement in activities.

<u>Discussion of the key emergent Insights</u>

The key insights that contribute to the field of higher music education are discussed below.

1. Social acceptance.

Participants were eager to prove to teachers that they were capable learners, a form of social acceptance. Participant M said *"you're sort of eager to prove yourself in the world"* (Participant M), and *"I had to prove I at least have the capacity to do the work, the capacity to change…I had to I had to earn my time with her in every single lesson so every single lesson was a big test on whether I'm good enough"* (Participant J). Participant J perceived her teacher's acceptance as proof that the hours of practice were worth it and that her teacher believed that she had what it took to become a professional musician: *"it's a time when you don't practise for yourself. You practise more because you need to be accepted and liked and to prove that you are not wasting your time and that you are going somewhere"* (Participant J). Data suggested that for some participants in this thesis, social acceptance from teachers was an important intention. It may be that if some students don't receive validation from

teachers about their capabilities, then students' self-efficacy/perceived ability could potentially be impacted.

2. Validation and confidence and engagement in activities.

Validation was important as proof, confirmation and/or reinforcement of progress. Receiving validation increased some of the participants' confidence in their instrumental capabilities. For example, Participant L said that it would *"just give me more confidence in my ability"* (Participant L). Validation also impacted student motivation and/or engagement in activities. For instance, Participant N had noticed that he would *"keep going more readily if I'm told 'I'm doing the right thing"*.

Knowing that some students hope to be validated by their teachers, and that validation can have significant constructive impacts on some students' psychological learning processes, it could be valuable to student learning outcomes if and when teachers are taught to effectively communicate with students. It is notable that participants in this study, from the perspective of being students, hoped to be praised for their abilities rather than any validation of their self. On this, Hattie and Timperly (2007) have said that praise that focuses on the task is more useful than self-related praise:

> "There is a distinction between feedback about the task (FT), about the processing of the task (FP), about self-regulation (FR), and about the self as a person (FS). We argue that FS is the least effective, FR and FP are powerful in terms of deep processing and mastery of tasks, and FT is powerful when the task information subsequently is useful for improving strategy processing or enhancing self-regulation (which it too rarely does)" (Hattie and Timperly, 2007, pp.90-91).

and

> "It is important, however, to distinguish between praise that directs attention away from the task to the self (because such praise has low information value to achievement and learning) and praise directed to the

effort, self-regulation, engagement, or processes relating to the task and its performance" (Hattie and Timperly, 2007, pp.90-6).

Praise has been found to be one of the most frequent teaching strategies in instrumental lessons by Zhukov (2012b). Therefore, it is important for those forming relevant training for one-to-one instrumental teachers to understand that some students can hope for praise to validate their development, and that praise can focus on the task at hand, the self, the processing of a task and self-regulation, all of which can have variable impacts on student learning.

5.3 RESEARCH QUESTION THREE: WHAT ARE TEACHERS' INTENTIONS RELATED TO VERBAL FEEDBACK IN ONE-TO-ONE VOCAL AND INSTRUMENTAL LESSONS?

In this chapter the findings relating to research question three are discussed. Participants revealed their intentions of verbal feedback from the perspective of being the teacher. Teacher intentions in relation to verbal feedback were grouped into three categories: 'task-performance' (100%, 21P), 'psychological' (100%, 21P) and 'student-teacher relationship' (86%, 18P). As a visual aid Figure 5.3 shows the categories and sub-categories within research question three.
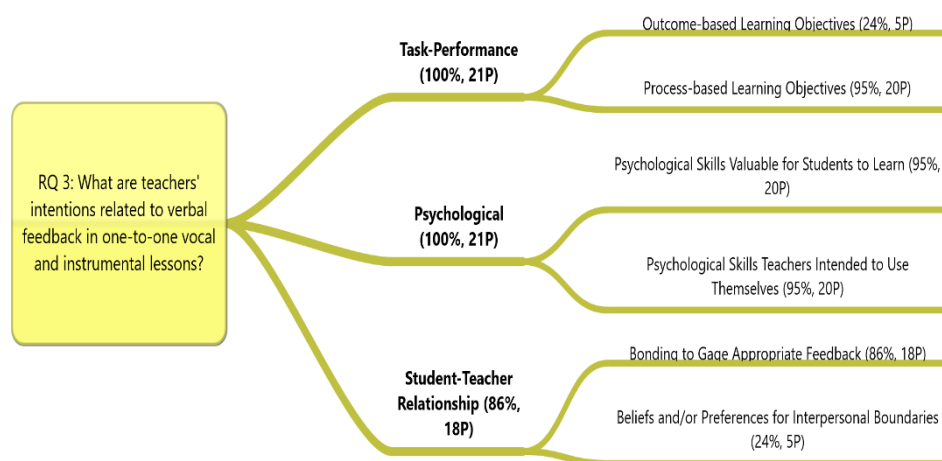
FIGURE 5.3: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION THREE

5.3.1   TEACHER TASK-PERFORMANCE INTENTIONS OF VERBAL FEEDBACK

This section focuses on the category teacher 'task-performance' intentions related to verbal feedback. As a visual aid Figure 5.4 shows the categories and sub-categories within research question three.
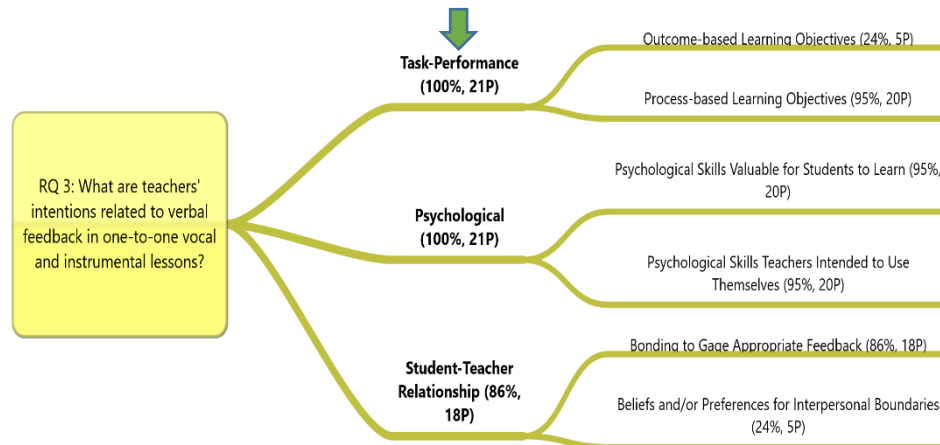
FIGURE 5.4: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION THREE

Table 5.5 shows sub-category, theme and sub-theme descriptors related to the category teacher 'task-performance' intentions.

TABLE 5.5: TEACHER 'TASK-PERFORMANCE' INTENTIONS OF VERBAL FEEDBACK CATEGORY, SUB-CATEGORIES, THEMES AND SUB-THEMES DESCRIPTORS AND EXAMPLES

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Theme and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
Task-performance (100%, 21P) Task-specific goals, activities or processes participants hoped to develop through verbal feedback in lessons	Outcome-based feedback (24%, 5P)	Audition preparation (10% 2P)	-	"Auditions for example different orchestral auditions" Participant M
		Performance exam preparation (14%, 3P)	-	"If I've got a student who is trying to do exams" Participant B
	Process-driven feedback (95%, 20P)	Adjusting methods to different student needs (95%, 20P)	Adjustment of feedback wording of the same material (14%, 3P)	"You have to reword it so that it makes sense to someone" Participant G "Teach someone to their specific requirements…you might cover the same material but you have to do it in a different way that suits them…find different ways of explaining" Participant R "Everyone's an individual that you have to adapt something you might do in a lesson. You might cover the same material but you have to do it in a different way that suits them". Participant R
			Adjustment of feedback delivery communication manner (86%, 18P)	"To explain to them I think in a calm, just understanding relaxed way" (Participant F)
			Adjustment of method (19%, 4P)	"Everyone is different. No method of teaching, one method of teaching will only suit one person and you've got to find another method for another person" Participant E

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Theme and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
				"You've kind of got to tailor the way you teach someone to their specific requirements… to try and tailor a lesson to an individual. You can't give the same lesson" Participant R
		In-lesson task assessment (52%, 11P)	Critique of performance (19%, 4P)	"You are criticising the way they are standing, singing, or interpreting" Participant T
			Positive reinforcement (48%, 10P)	"Try to be positive about what that person is doing" Participant N
		Transferable practice skills (86%, 18P)	Problem solving through experimentation (24%, 5P)	"You can experiment with students and then stand back and both look at each other and grin. 'That's the one isn't it?'" Participant S
			Asking searching questions (24%, 5P)	"I'll ask searching questions like ((laughs)) 'what about la la la?' and then they'll have to think about it" Participant K
			Harmonic understanding (24%, 5P)	"Where the harmony leads to naturally…I would advise as to teach the intellectual side of music as much if not more as the physical side" Participant G
			Efficient practising strategies (86%, 18P)	"I give her all these practice tools. Literally I'll say 'practise it like this, practise it like this, practise it like this. Put your metronome on this, this and this'" Participant P
		Technical facility (62%, 13P)	-	"I try and give body awareness, principles based on anatomy and the spine and then rhythmic impulses and angles and sensations" Participant M
		Musical Learning (71%, 15P)	-	"We have sort of two goals which is to understand the easiest way to use our body to bring musical goals together" Participant M

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Theme and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
				"Teaching the student how to make musical choices" Participant J

Chapter 5: Findings and Discussion 2: Student and Teacher Intentions

Summary of the findings in the table

The category 'task-performance' (100%, 21P) in relation to teacher intentions, comprised two sub-categories: 'outcome based feedback' (24%, 5P) and 'process-based feedback' (95%, 20P). 'Outcome-based feedback' comprised the themes: 'audition preparation' (10%, 2P) and 'performance exam preparation' (14%, 3P). 'Process-based feedback' comprised the themes: 'adjusting methods to different student needs' (95%, 20P), 'in-lesson task assessment' (52%, 11P), 'transferable practice skills' (86%, 18P), 'technical facility' (62%, 13P) and 'musical Learning' (71%, 15P).

The theme 'in-lesson task assessment' (52%, 11P) comprised two sub-themes: 'critique of performance' (19%, 4P) and 'positive reinforcement' (48%, 10P). The theme 'transferable practice skills' (86%, 18P) comprised four sub-themes: 'problem solving through experimentation' (24%, 5P), 'asking searching questions' (24%, 5P), 'harmonic understanding' (24%, 5P) and 'efficient practising strategies' (86%, 18P).

Literature relevant to findings

Dialogue can enable knowledge acquisition and understanding (Meissner and Timmers, 2020; Shute, 2008) about performance tasks and their relation to learning objectives (Nicol and Macfarlane-Dick, 2006). The purpose of such dialogue is to adjust thinking and monitor task-oriented learning (Ericsson et al., 1993). Students are known to have varied developmental needs (Lerman and Borstel, 2003) and feedback should be adjusted accordingly (Ericsson et al., 1993). For verbal feedback to be useful to students, Sadler (1989) stated that feedback should be associated with desired outcomes and closely connected with a task. One of the issues in one-to-one learning and teaching in higher music education is that feedback can be varied and variable in its delivery and content, meaning that there are no clearly standardised process-based learning objectives. In comparison to the lack of evidence of task-related objectives in higher music education literature, this makes literature in education stand out by scholars such as Nicol and Macfarlane-Dick

(2006) who emphasised the need for tasks and objectives to be made explicit through verbal feedback.

Summary of key emergent insights that contribute to the field of higher music education

Five insights stood out from the data that add to what is known about teacher task-performance intentions in higher music education:

1) Intentions to adjust feedback to the needs of students.
2) Varying beliefs about offering critique and/or praise to facilitate task-performance skills.
3) The development of meta-cognitive learning skills.
4) Teachers were clearer with regards to the methods and strategies they intended to adopt and facilitate in lessons, than descriptions provided about their feedback intentions from the perspective of being students.
5) No intentions to teach students how to teach in one-to-one lessons.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. Intentions to adjust feedback to the needs of students.

Ninety-five percent of the sample intended to adjust their feedback according to the variable task-abilities of their students. For example, Participant R said *"everyone's an individual that you have to adapt something you might do in a lesson. You might cover the same material but you have to do it in a different way that suits them"*. Another example was Participant F who intended *"to explain to them I think in a calm, just understanding relaxed way"* (Participant F). Adjusting feedback is addressed in teacher 'psychological' intentions as well as here (see Table 5.6 in section 5.3.2 of this chapter) due to the connection between the adjustment of feedback and

process-driven feedback regarding students' task-performance. The teachers described adjusting their feedback in three ways: adjusting the wording of the same material (14%, 3P), adjusting their communication manner (86%, 18P) and adjustment of the methods (19%, 4P). For example, on the wording of feedback Participant G said *"you have to reword it so that it makes sense to someone"*. On communication manner Participant F said *"they're going to respond directly to how you communicate with them and if you communicate with them in a certain way that's not good for them they're not going to make progress".* Lastly, regarding the adjustment of methods and strategies Participant E said *"everyone is different. No method of teaching, one method of teaching will only suit one person and you've got to find another method for another person".* Notably, participants more frequently described the adjustment of communication manner over changes in working or actual methods.

In education, Gallagher (2017, p.30110) has said that "it is in this cyclical process of monitoring and adjusting that feedback can play a key role in ensuring that the learning is achieved". That descriptions of feedback adjustment were mostly described by participants as the alteration of communication manner may mean that, although some teachers intended to adjust their feedback, some may be adjusting the way they say something or the wording of the same task rather than adopting different methods or strategies to suit the varying needs of students. This highlights a potential area that teachers may require awareness and training so as to effectively facilitate different student needs. Furthermore, though ninety-five percent of teachers intended to tailor their methods to the needs of different students, there were no expressed intentions to discuss this with students, nor were the adjustment of methods evidenced as subject matter in research question one. Future research could explore whether intentions regarding the adjustment of feedback are taking place in practice, and whether changes in communication manner are effective feedback adjustments for students with various needs, or even to aid student understanding.

2. Varying beliefs about offering critique and/or praise to facilitate task-performance skills.

The findings reported in this thesis demonstrated that teachers intend to offer two types of 'in-lesson assessment' (52%, 11P) that comprised 'critique of performance' (19%, 4P) and 'positive reinforcement' (48%, 10P). It became clear that teachers can have varying beliefs about critique and praise. For example, Participant T said *"you are criticising the way they are standing, singing, or interpreting"* and Participant N aimed to *"try to be positive about what that person is doing"*. Teachers' intention to offer positive reinforcement of task-performance in the form of validation of progress and/or encouragement aligns with the student intention to be validated by teachers (see section 5.2.2 (ii) 'Validation' in this chapter) demonstrating a shared student-teacher intention. With regards to praise and critique, teachers have a "'repertoire' of strategies" Creech (2012, p.405) and "an important question is how to balance approval and disapproval in teaching" (Zhukov, 2012b, p.33). In parallel, Participant T intended to offer students *"encouragement twinned with constructive criticism"*.

The participants in this thesis seemed to use their own judgement whether to offer critique or praise. This may become complex as findings from this thesis suggested that students had varying preferences with regards to critique or praise, with some preferring critique over praise, while other felt they needed teachers praise to confirm their development or for social acceptance, and others still who prefer both. For example, Participant H said *"having lots of positive feedback for me was really useful in terms of giving a validation of a certain level reached. But it essentially makes me instinctively lazy. So I feel I need that sort of push and criticism".* Indeed, participants were aware that their students have to be able to internally manage the criticism they received from teachers. For example, Participant M hoped that her students would be able to deal with criticism *"if somebody says to you 'you're playing out of tune' that's not going to make a catastrophe in your day"*. Similarly, Participant A said *"learning to deal with that criticism, positive, negative. Just how to deal with it not, yeah not being defensive…Critique, like negative critique I think we are sensitive. But I mean, personally not anymore. I embrace it. Negative is not a bad*

thing", and Participant H said *"embrace. Embrace the criticism that comes your way and learn from it".*

Conversations about preferences for feedback would facilitate the effectiveness of interpersonal communication in one-to-one lessons. Students have been found to prefer feedback that praises effort (Cakir et al., 2016) and that which focuses on their self can be ineffective (Hattie and Timperley, 2007; Dweck, 2007). Subjective perceptions of art involve criticisms (Swart, 2015), but criticism can negatively impact student motivation, enjoyment and confidence especially if they are more sensitive to critique (Atlas et al., 2004). Both literature and the findings of this study demonstrate that students and teachers can have different preferences for critique and praise, signifying a topic that would be beneficial for teachers to verbally clarify in lessons, with the view to communicate effectively with each student.

3. The development of meta-cognitive learning skills.

Teachers intended to facilitate student learning in the area of 'transferable practice skills (86%, 18P) that comprised 'problem solving through experimentation' (24%, 5P), 'asking searching questions' (24%, 5P), discussions about 'harmonic understanding' (24%, 5P) and 'efficient practice strategies' (86%, 18P). Findings from this thesis showed that teachers' task-performance intentions spanned musical and technical development, as well as transferable skills that can be adapted to various task problems or situations. Teachers' intentions reflected students' intentions to learn meta-cognitive skills (see section 5.2.2 (i) 'Autonomy' in this chapter) highlighting shared intentions. Practice methods and strategies were also evidenced in research question one as experienced discussions between student and teacher (see Chapter 4, section 4.2.1 (ii) 'Learning and Practising').

Transferable practice skills are also called meta-cognitive skills (Williamson et al., 2019). Musical experimentation is known to take place in lessons (Duffy and Healey, 2018; McPhee, 2011) in which students become "active participants with control over their learning, including the opportunity to provide input to content and processes" (Carey and Grant, 2014, p.44). Experimentation can be interlinked with

problem solving. For example, experimenting has been described as creative problem solving by Bennet (2019). Heikenheimo (2009, p.313) has described collaborative student-teacher problem solving as "the relevancy of collaborative musical problem solving, in which the student's role as a growing artist and sense maker is to teacher's expertise, is to be musically active and innovative". Experimentation and problem solving skills are core components in meta-cognitive learning skills (Williamson et al., 2019) that are common to musical development in music universities (Westerlund, 2006) and are central workings of musical performance that allow students to self-regulate their learning (Concina, 2019; de Bruin 2018). Meta-learning skills can be applied to various learning scenarios in which a student may be required to negotiate learning problems for themselves, therefore advancing their autonomous skills. As Concina (2019, p.1583) put it "in the music domain, the meta-cognitive dimension plays and important role in learning activity because it allows for planning, regulating, monitoring, and assessing cognitive processes and their results", skills that are essential for musicians to learn and teachers to facilitate through feedback in lessons.

4. **Teachers were clearer with regards to the methods and strategies they intended to adopt and facilitate in lessons than descriptions provided about their feedback intentions from the perspective of being students.**

As teachers, all participants envisioned facilitating task-specific objectives through verbal feedback. Similar to the student intentions (see section 5.2.1 'Student Task-Performance Intentions' in this chapter), as teachers, participant task-performance intentions were outcome-based (24%, 5P) and process-based (95%, 20P), demonstrating shared student-teacher intentions.

The musical, practice method and technical intentions that emerged from this research question were also described as topics of feedback participants had experienced in lessons in research question one (see Chapter 4, sections 4.2.1 (i) 'Musicality', 4.2.1 (ii) 'Learning and Practising' and 4.2.1 (iii) 'Technique'), demonstrating that these feedback intentions have been experienced as subject matter in lessons for the participants. Completing required assessments were

necessary so that students would achieve their degrees. Students were required to successfully audition for student projects within institutions, as well as auditioning to gain employment in the professional working environments and so as teachers, participants intended to facilitate developmental needs so that students could successfully audition.

As teachers, participants were more process-focused with regards to the facilitation of task-performance skills in comparison to their more outcome-focused students' perspective. In other words, as teachers participants' seemed to be much clearer with regards to the methods and strategies they intended to adopt and facilitate in lessons through feedback, than descriptions provided about their feedback intentions from the perspective of being students.

5. No intentions to teach students how to teach in one-to-one lessons.

Despite that students tend to go on to teach (Parkes and Daniel, 2013), participants did not express any intentions to facilitate student teaching skills in the one-to-one lesson context. However, Participant A was employed to educate undergraduate conservatoire students on teaching technique: "*I've just recently had to do teaching technique for undergraduates at conservatoire*". This demonstrates institutional awareness of the value in offering such knowledge to performance students and that some conservatoires are becoming more proactive in offering teaching knowledge to performance students. Participant A explained that some performance students turn to teaching because they are not getting the performing work they had expected:

> "*A lot of it [the reason performing students turn to teaching] is financially driven for musicians who are freelancing and aren't getting the performing work that they're hoping for when they leave. So, they turned to teaching because they have a music degree from a conservatoire which is highly sought after and it's quite an easy route to earn quite good money quite quickly. However, it's the worst career ever if you don't want to teach because it's soul destroying. You can't be lazy, you can't be tired, you have to think about everything, you have to be careful with what you say, how you say*

it…for me the first thing I'd say is 'If you're not going to be passionate about it, especially teaching, don't do it.' It's so damaging for yourself and your own development if the teacher doesn't want to be teaching and also so damaging for the students you are teaching." (Participant A)

Despite that, all of the participants in this study were both performers and teachers, Participant A's account for the financial reason as to why some performance students turn to teaching aligns with research question two (student intentions) that found the participants had exclusively performance related learning objectives and that participants in this thesis may not have expected or intended that they would become teachers. From Participant A's words above, there is a suggestion that if individuals don't want to teach, but feel a need to so as to get by financially as a Western classical musician, issues can arise with regards to motivation to teach effectively. So as to teach effectively Participant A then expressed the need for performing musicians to be proactive and undertake continued professional development:

"You need to be knowledgeable and keep up your training and your own CPD (continued professional development). So that's the main and most important thing that I would ever say to students who are wanting to find out about teaching" (Participant A).

Many music institutions employ vocal and instrumental teachers without any teaching qualifications (Daniel and Parkes, 2017; Donald, 2012), and teachers tend to learn their teaching methods from their performance development experiences (Yeh, 2018; Burwell et al., 2017; Daniel and Parkes, 2017; Haddon, 2009; Gaunt, 2008). On this, Williamson et al. (2019, p.632) has said:

"Many one-to-one teachers of contemporary instrumental performance in the tertiary sector are primarily employed on the basis of their performance profile, with their skills and qualifications in teaching being a secondary consideration" (Williamson et al., 2019, p.632).

Highlighting the current concern amongst scholars about performance teachers' qualifications to educate, Burwell et al. (2017, p.11) wrote:

> "It seems that many institutions of higher education – taking for granted that the high level of performance expertise among staff is sufficient to ensure excellence in teaching – have done little to support the professional development of studio teachers, or to facilitate collaboration among them" (Burwell et al., 2017, p.11).

Furthermore, Participant A was suggesting that for those performance students who want to go on to teach, learning teaching skills must be additional to their performing work. This further reinforces that performing and teaching requires different skill sets (Williamson et al., 2019; Donald, 2012) adding to the versatility required by todays Western classical musician. The reality is that most performance students often go on to teach must be made transparent to students at conservatoires. That way, even if institutions don't include teaching skills in their feedback policies in one-to-one performance learning contexts or as part of their curriculum, students can be made aware of the potential reality of their future careers and pro-actively learn teaching skills, should they see the need to.

5.3.2   TEACHER PSYCHOLOGICAL INTENTIONS OF FEEDBACK IN LESSONS

This section focuses on the category teacher 'psychological' intentions related to verbal feedback. As a visual aid Figure 5.5 shows the categories and sub-categories within research question three.
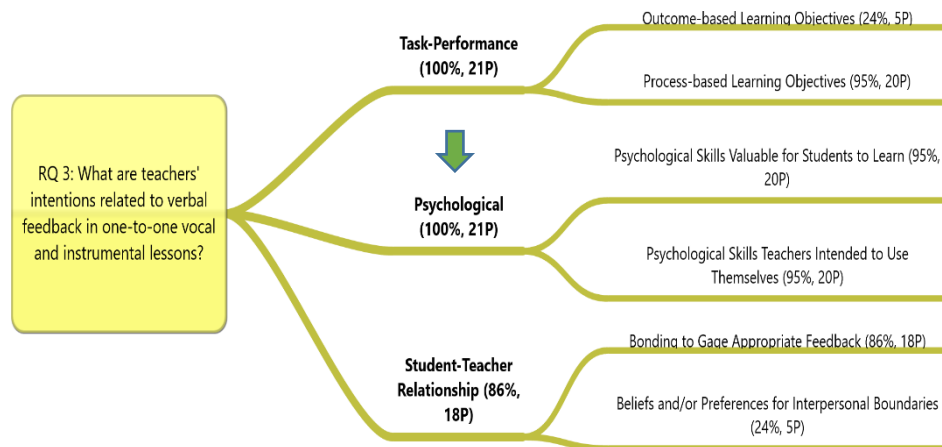
FIGURE 5.5: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION THREE

Table 5.6 shows sub-category, theme and sub-theme descriptors related to the category 'teacher psychological intentions'.

TABLE 5.6: TEACHER 'PSYCHOLOGICAL' INTENTIONS OF VERBAL FEEDBACK CATEGORY, SUB-CATEGORIES, THEMES AND SUB-THEMES DESCRIPTORS AND EXAMPLES

Category, percentage of sample (P = number of participants) and description	Sub-categories and sample percentage (P = number of participants)	Themes and sample percentage (P = number of participants)	Sub-themes and sample percentage (P = number of participants)	Data examples
Psychological (100%, 21P) Intended feedback "of or relating to the mind or mental processes; (also) related to the mental and emotional state of a person" (Pearsall, 2001, p.1154)	Psychological skills perceived as valuable **for students to learn** and develop that teachers intended to enable through feedback (95%, 20P)	Student autonomy (52%, 11P)	Transferable skills such as problem solving through experimentation (24%, 5P)	"Life transferable skills so even if you don't go on to do music or you decide that music is not for you as a career. Take it, use it and apply it elsewhere, everything you've learnt. No matter what industry it will be relevant" Participant A "The whole point about teacher to student is that you're giving them a means to do it for themselves" Participant M
			Offering choice (29%, 6P)	"That there's a choice. That it's a, it's a joy to be able to do anything artistic and you should be able to walk away from it and come back to it as you please. No one should be forcing you to do it" Participant B "It's up to you and your own personal management to be able to take what you need, absorb what you need" Participant A "In terms of my teaching I need to take care that my convictions allow space for another's convictions. I need to allow growth in the student and over insistence on my own point of view can smother growth" Participant E
		Student mind-set (81%, 17P)	Mind-set towards criticism (10%, 2P)	"Learning how to deal with that criticism, positive, negative…yeah not being defensive…I embrace it. Negative is not a bad thing" Participant A

Category, percentage of sample (P = number of participants) and description	Sub-categories and sample percentage (P = number of participants)	Themes and sample percentage (P = number of participants)	Sub-themes and sample percentage (P = number of participants)	Data examples
				"Permission, as it were, to doubt oneself positively, creatively, without feeling that it is weak to do so". Participant E
			Embracing challenges (29%, 6P)	"Embracing the new challenges that they're going to come up against in the real world that I can relate to just through my career" Participant A
			Not aiming for perfection (10%, 2P)	"Not aiming for perfection because perfection doesn't exist and as soon as you start aiming for perfection there is tension, there is fear, there is all this that blocks you from actually playing the way you like" Participant J "We're dealing with the reality of performance which is fluid and, and unpredictable… it's a bit of a mind fuck really because you're perfectionising, perfectionising, but the fact is when you're on stage it really, you know it's something else that's more important than that" Participant M
			Accepting uncomfortable feelings about performance (10%, 2P)	"Encourage not trying to push things away that are uncomfortable but actually just accepting them and learning to deal with them in the moment ((laughs)) rather than practising them and experience them and still feeling really uncomfortable because I don't think that does anything… 'you're going to have these uncomfortable feelings throughout your career so how are we going to make sure you can still play in those conditions?'" Participant L

Category, percentage of sample (P = number of participants) and description	Sub-categories and sample percentage (P = number of participants)	Themes and sample percentage (P = number of participants)	Sub-themes and sample percentage (P = number of participants)	Data examples
				"Play every week and if it's uncomfortable because they're not perfectly prepared that you just go into that state and you just do it" Participant M
			Increase students' confidence (29%, 6P)	"Don't say something like 'be more confident' but give them the tools to like overcome that or what to physically do to overcome that in their specific piece or something" Participant P
			Mind-set about doing your best for the composer (14%, 3P)	"Really what you should be thinking about is doing your best for the composer. For the person that wrote the music to say what they wanted to say… for me, my sort of ideals are that it's about the music and not about me. I'm just there. A vessel. A vessel" Participant G
	Psychological skills that **teachers intended to use themselves** in lessons in order to provide feedback that was constructive to student learning (95%, 20P)	Adjustment of methods towards students' needs (95%, 20P)	Adjustment of feedback wording of the same material (14%, 3P)	"You have to reword it so that it makes sense to someone" Participant G "Teach someone to their specific requirements…you might cover the same material but you have to do it in a different way that suits them…find different ways of explaining" Participant R
			Adjustment of feedback delivery communication manner (86%, 18P)	"To explain to them I think in a calm, just understanding relaxed way" Participant F "Begin very gently to find out how much your student knows, where they are on the learning curve…You start very, very gently" Participant T

Category, percentage of sample (P = number of participants) and description	Sub-categories and sample percentage (P = number of participants)	Themes and sample percentage (P = number of participants)	Sub-themes and sample percentage (P = number of participants)	Data examples
				"It's appropriate to be you know not aggressive" Participant A
			Adjustment of method (19%, 4P)	"Everyone is different. No method of teaching, one method of teaching will only suit one person and you've got to find another method for another person" Participant E "You've kind of got to tailor the way you teach someone to their specific requirements… to try and tailor a lesson to an individual. You can't give the same lesson" Participant R
		Perceptive observation of student reactions (seeking verbal and non-verbal feedback) (100%, 21P)	Seeking student non-verbal feedback (100%, 21P)	"The teacher has to be very astute and observe that each student has a different rate of absorbing information, assimilating it, and putting it into practice" Participant U "You just have to be really sensitive to their reaction to the feedback ultimately" Participant I "You've got to think very carefully about any criticism that you give, or feedback, because they are so frail" Participant T "I need physical feedback involved in movement…body awareness, principles based on anatomy and the spine and then rhythmic impulses and angles and sensations. So, sensory awareness" Participant M

Category, percentage of sample (P = number of participants) and description	Sub-categories and sample percentage (P = number of participants)	Themes and sample percentage (P = number of participants)	Sub-themes and sample percentage (P = number of participants)	Data examples
			Seeking student verbal feedback (43%, 9P)	"Try and put yourself on the other side of the fence and understand how your student is feeling…understanding how nervous someone feels or how uncomfortable someone feels or if a student comes in and is feeling, you know feeling sad or angry or something, all these things are going to completely affect how they work" Participant F "If there is any way we can get feedback from the student up somehow…I guess teachers are scared, or apprehensive about opening the floodgates to say, if I let my students say whatever they want I'd get the sack or I'd be reprimanded, or they'll leave me or something" Participant U
		Positive reinforcement (48%, 10P)	Praise (43%, 9P)	"Be positive…try to be positive about what the person is doing" Participant N "You know, feed them another sweetie…find something good to say" Participant U "In my opinion this is the very essence of relationships, mutual approbation. We all function well in an atmosphere of approval and admiration. We none of us seek out the company of those who would put us down" Participant S
			Encouragement (24%, 5P)	"Good encouraging words I think would be the most important thing" Participant U

Category, percentage of sample (P = number of participants) and description	Sub-categories and sample percentage (P = number of participants)	Themes and sample percentage (P = number of participants)	Sub-themes and sample percentage (P = number of participants)	Data examples
				"Always be encouraging" Participant J
			Acknowledgment of work (5%, 1P)	"As long as there's been effort that's gone in that that should be acknowledged" Participant O
			Focusing verbal feedback on students' strengths (24%, 5P)	"Success breeds success, good old cliché…You have to find out what is good and then say it. So that's, that's the most important thing I think" Participant E

Summary of the findings in the tables

All of the sample expressed intentions with regards to student 'psychological' aspects of development. The category 'teacher psychological intentions' comprised two sub-categories: 'psychological skills perceived as valuable towards student learning and development that teachers intended to enable through feedback' (95%, 20P) and 'psychological skills that teachers intended to use themselves in lessons in order to provide feedback that was constructive to student learning' (95%, 20P).

As data related to these two sub-categories had their own key insights, they have been addressed in sections 5.3.2 (i) and 5.3.2 (ii). The summary of the associated sections of the tables, relevant literature, and key insights are detailed in these sections.

i   PSYCHOLOGICAL SKILLS PERCEIVED AS VALUABLE TO STUDENT LEARNING AND DEVELOPMENT THAT TEACHERS INTENDED TO ENABLE THROUGH VERBAL FEEDBACK

See Table 5.6 in section 5.3.2 for sub-category, theme and sub-theme descriptors and data quotes related to the category 'teacher psychological intentions'. This section is the second sub-category within 'teacher psychological intentions'.

Summary of the findings in the table

The sub-category 'psychological skills perceived as valuable to student learning and development that teachers intended to enable through their feedback' (95%, 20P) comprised two themes: 'student autonomy' (52%, 11P) and 'student mind-set' (81%, 17P).

The theme 'student autonomy' comprised two sub-themes: 'transferable skills such as problem solving through experimentation' (24%, 5P) and 'offering choice' (29%, 6P). The theme 'student mind-set' comprised six sub-themes: 'mind-set towards criticism' (10%, 2P), 'embracing challenges' (29%, 6P), 'not aiming for perfection' (10%, 2P), 'accepting uncomfortable feelings about performance' (10%, 2P),

'increasing student confidence' (29%, 6P) and 'mind-set about doing your best for the composer' (14%, 3P).

<u>Literature relevant to findings</u>

Feedback is a core component of students gaining confidence in their musical work and ability (Gaunt, 2008; Burt and Mills, 2006). In educational psychology, Green and Miller (1996) argued that feedback influences how individuals perceive their own ability, and Dweck (2007) added that, formative feedback (vs. summative feedback) can positively impact the student mind-set. Students need and seek feedback that facilitates the formation of self-regulation such as self-evaluation (Çakir et al., 2016; Nicol and Macfarlane-Dick, 2006), confidence (Gaunt, 2008) and wellbeing (Ascenso and Perkins, 2013). All of which impact how students become agents in their own learning - also termed self-regulation (Ritchie and Williamon, 2010). Hattie and Timperley (2007, pp.93-94) describe self-regulation as:

> "An interplay between commitment, control, and confidence. It addresses the way students monitor, direct, and regulate actions toward the learning goal. It implies autonomy, self-control, self-direction, and self-discipline…and can lead to seeking, accepting, and accommodating feedback information" (Hattie and Timperley, 2007, pp.93-94).

Self-concepts are known to be important aspects that can impact development. When associating practices with outcomes, teachers need to understand the connection between what they say to students and the development of student self-efficacy so as to *"increase student motivation, value, and participation"* (Freer and Evans, 2017, p.893). Furthermore, perceptions and beliefs can impact learning (Bonneville-Roussy et al., 2020; Yeh, 2018; Gaunt, 2011). Effective feedback requires interpersonal skills including empathy as well as the ability to understand students' perspectives (Renshaw, 2009). Carey and Grant (2014) have suggested that self-regulation, which can be promoted by feedback, is underpinned by self-evaluative skills within reflective learning methods. Self-regulation enables students to take responsibility for the management of their own learning (Nicol and Macfarlane-Dick,

2006) and there is said to be strong connections between self-regulated emotional stability and musical success (Jankovich and Bogaerts, 2020). Though student self-regulation is frequently recommended by scholars, it frequently does not take place in practice (Coutts, 2019). See Chapter 2, section 2.6.3 'Feedback Intentions and Self-Regulation' for more literature on autonomy and self-regulation.

<u>Summary of key emergent insights that contribute to the field of higher music education</u>

Findings from this thesis builds upon existing research on teachers' verbal feedback intentions in four particular ways:

1) The development of autonomy was a shared student and teacher intention.
2) The development of student mind-set was a teacher intention only.
3) Teachers intended to pass on cultural belief systems about how some classical music should be conventionally performed.
4) There were differing student and teacher outlooks about performance perfection.

<u>Discussion of the key emergent Insights</u>

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. The development of autonomy was a shared student and teacher intention.

As students, ninety-five percent of participants expressed the intention to develop their autonomy (see section 5.2.2 (i) 'Autonomy' in this chapter), demonstrating the emergence of a shared student-teacher intention. The development of student autonomy was intended by teachers through 'transferable skills such as problem solving through experimentation' (24%, 5P) and 'offering students choice' (29%, 6P).

Twenty-nine percent of the sample expressed intentions to offers students choice. As students, fourteen percent hoped to make their own choices (see Table 5.3 in section 5.2.2 'Student Psychological Intentions'). Though some students expressed the hope to have choice in their own interpretive and work strategy choices, rather than giving them the freedom to choose the repertoire they wish to learn, the teacher's perspective on offering students' choice were focused on students taking responsibility for their own learning, their own personal management of the feedback they receive, and allowing students to have their own interpretative ideas in lessons. In education generally, there has been a:

> "Shift in focus, whereby students are seen as having a proactive rather than a reactive role in generating and using feedback, [that] has profound implications for the way in which teachers organise assessments and support learning" (Nicol and Macfarlane-Dick, 2006, p.199).

In music a similar shift has been acknowledged by Carey and Grant (2016) whereby students take responsibility in their own learning.

Some students in this thesis did hope to be given the freedom to have their own interpretive ideas in lessons, demonstrating that there can be a shared student-teacher intention. From the teachers' perspective, offering student choice seemed to include the overarching hope that students would take responsibility for their own learning.

2.   The development of student mind-set was a teacher intention only.

Teachers intended to develop student mind-sets in relation to the following themes: 'mind-set towards criticism' (10%, 2P), 'embracing challenges' (29%, 6P), 'not aiming for perfection' (10%, 2P), 'accepting uncomfortable feelings about performance' (10%, 2P), 'increasing student confidence' (29%, 6P) and 'mind-set about doing your best for the composer' (14%, 3P).

Chapter 5: Findings and Discussion 2: Student and Teacher Intentions

Teachers' intentions, with regards to mind-set, were reflected within research question one as eighty-six percent of participants recalled psychological feedback related to the management of student mind-sets in lessons (see Chapter 4, section 4.2.1 (v) 'Psychological'). From the students' perspective, no mention of intentions regarding mind-sets were expressed. As students, participants did not express intentions or awareness that they might need to adjust or manage their mind-sets. This suggests that some teachers are observing student reactions that reflect their mind-sets and believe that some students need to adjust their attitudes. It is not known whether teachers should or have the capabilities to address such issues in lessons. As mind-set was an evidenced subject matter in research question one by eighty-six percent of participants (see Chapter 4, section 4.2.1 (v) 'Psychological'), and that some teachers intend to address such matters in lessons, tensions may arise if students are unaware and/or don't believe that teachers should address their mind-set in lessons. If such subjects are deemed appropriate to take place in lessons, then discussions that establish expectations with regards to mind-set observation and adjustment would likely facilitate student receptivity of such topics.

'Increasing student confidence' was expressed by twenty-nine percent (29%, 6P) of the teachers through the intention to advance experiential knowledge and abilities through technical and musical expertise. Findings from this thesis revealed a shared student-teacher intention with regards to the development of self-concepts such as confidence, and that teacher feedback can play a crucial role in how students perceive themselves in relation to their technical and musical abilities.

The evidence indicates teachers' perceived value and awareness of the importance of developing students' constructive attitudes towards their learning and development, as well as an awareness of the potential impact feedback could have on student mind-set. Performing and teaching experience likely develops teachers' personal, intuitive and subjective understanding of human psychology related to practising and performing, and such knowledge is likely extremely valuable in relation to verbal feedback and student learning in the one-to-one context. That teachers intended to manage psychological aspects of practice and performance is understandable, because learning that can be "profound and extensive" and

psychological challenge can occur during learning processes (Illeris, 2009, p.14). Illeris (2009) highlighted that before constructive learning can take place, teachers often have to manage students defence mechanisms:

> "In all such defense situations, learning is obstructed, hindered, derailed, or distorted if it is not possible for the learner to break through the defense, and the task of a teacher or instructor will often be to support and encourage such a breakthrough before more goal oriented and constructive training can take place. But teachers are usually not trained for such functions, although they are quite frequently necessary if the intended learning shall be promoted" (Illeris, 2009, p.16).

The ego can try to protect itself through defense mechanisms such as resistance, "denial, repression, [and] fantasy formation" (Freud, 1992, p.93). However, it was not clear whether or not teachers have the skills and capabilities to effectively manage psychological aspects of practice and performance in lessons with students, highlighting important ethical considerations with regards to teachers' roles in instrumental lessons. If such subjects are perceived to be valuable for students to learn, and teachers are intending to address such matters in lessons, then discussions about the role of the teachers need to be defined clearly and appropriate training should be put in place that is crafted from appropriate sources such the field of performance psychology. Defining the role of the teacher is the responsibility of institutions or governing bodies who oversee the formation and quality of official policy within learning organisations.

3. **Teachers intend to pass on cultural belief systems about how some classical music should be conventionally performed.**

Fourteen percent of teachers intended to enable student perspective about performing in ways that represent and do justice to how composers had intended their music be interpreted regarding taste and style. For example, Participant G said *"really what you should be thinking about is doing your best for the composer. For the person that wrote the music to say what they wanted to say… for me, my sort of*

ideals are that it's about the music and not about me. I'm just there. A vessel. A vessel". This suggests that some teachers believe that as performers they are in service to the composer and that students should do their best to transmit what was intended by the composer to the audiences, rather than taking it upon themselves to adapt or misinterpret stylistic or interpretative qualities. This highlighted some cultural belief systems about how some classical music should be conventionally performed and that some teachers intend to pass on their beliefs about this to their students.

4. There were differing student and teacher outlooks about performance perfection.

Ten percent of teachers expressed that they intended to instil in their students the mind-set that performance perfection is unrealistic. Whereas, forty-eight percent of students hoped to achieve perfectly polished technical and musical performance with an urgency to develop quality skills quickly (see section 5.2.1 'Student Task-Performance Intentions' in this chapter). However, from the teachers' perspective there was important learning through perceived failure. For example, Participant F believed it was important to *"discover what doesn't work for you"* (Participant F). Similarly, Participant U said *"if things don't quite go well I'd say 'well what can I do to improve that?'"*. Participant M would deliberately ask her students to perform when they weren't completely prepared. She would ask them to *"play every week and if it's uncomfortable because they're not perfectly prepared that you just go into that state and you just do it"* (Participant M). Furthermore, as teacher, talking about student mind-set Participant J said the aim was *"not aiming for perfection because perfection doesn't exist"* and Participant M said *"we're dealing with the reality of performance which is fluid and unpredictable…It's a bit of a mind f*** really because you're perfectionising, perfectionising, but the fact is when you're on stage it really, you know it's something else that's more important than that"*.

Findings reported in this thesis demonstrate that some students and teachers can have misaligned beliefs and expectations with regards to performance perfection. Data suggests that some teachers may be aware of this student intention and so

deliberately mean to address this through management of student expectations regarding student mind-set, and with a view to learn, place students in performing scenarios when they are not 'perfectly' prepared. The findings reported in this thesis reflect the differing expectations between the forty-eight percent of students striving for perfection and ten percent of teachers hoping to help their students realise that there is valuable learning within performance mistakes and that the aim of performance perfection is not always realistic.

Participants in this thesis intended to develop the quality of their performance skills. Developing quality performance is accepted as a primary objective in instrumental and vocal lessons facilitated by feedback (Carey et al., 2013b; Williamon, 2004). Previous research acknowledges that both students and teachers hope to advance the quality of technical and musical aspects of performance (Duffy and Healey, 2018; Carey et al., 2013b; Williamon, 2004). The quest for high levels of performance requires an individual to endeavour to advance their technical and musical abilities to their optimum, a task that is at the heart of any performance related career. Some believe that the quest for perfect performances has come about due to the release of recordings that have been mixed and edited (Hamilton, 2003), resulting in differing opinions and expectations about levels of perfection required for live performance (Blier-Carruthers, 2020).

ii **PSYCHOLOGICAL SKILLS THAT TEACHERS INTENDED TO USE THEMSELVES IN LESSONS IN ORDER TO PROVIDE FEEDBACK THAT WAS CONSTRUCTIVE TO STUDENT LEARNING**

See Table 5.6 in section 5.3.2 for sub-category, theme and sub-theme descriptors and data quotes related to the category 'teacher psychological intentions'.

<u>Summary of the findings in the table</u>

The sub-category 'psychological skills that teachers intended to use themselves in lessons in order to provide feedback that was constructive to student learning' (95%, 20P) comprised three themes: 'the adjustment of methods towards student needs'

(95%, 20P), 'perceptive observation of student reactions' (100%, 21P) and 'positive reinforcement' (48%, 10P).

The theme 'the adjustment of methods towards student needs' comprised three sub-themes: 'adjusting of the wording of the same material' (14%, 3P), 'adjustment of feedback delivery communication manner' (86%, 18P) and 'adjustment of method' (19%, 4P). The theme 'perceptive observation of student reactions' comprised two sub-themes: 'seeking student non-verbal feedback' (100%, 21P) and 'seeking student verbal feedback' (43%, 19P). The theme 'positive reinforcement' comprised four sub-themes: 'praise' (43%, 9P), 'encouragement' (24%, 5P), 'acknowledgment of work' (5%, 1P) and 'focusing verbal feedback on students' strengths' (24%, 5P).

Literature relevant to findings

To effectively teach, teachers are required to adjust methods according to students' needs (Kupers et al., 2017). These adjustments involve observing students' reactions that require emotional and social intelligence and capabilities, to effectively implement perceived appropriate feedback (Illeris, 2009). This involves skills of perceptibility, sensitivity to students' behaviours and capabilities to adapt methods (Kupers et al., 2017). Teachers need to be sensitive to the needs of their students and be willing to react accordingly (Creech and Hallam, 2010). In relation to student-teacher collaboration within relational communication, emotional intelligence can be an influential tool within learning contexts in the arts (Ramburuth and Laird, 2017). Clemmons (2010, p.257) noted the importance of emotional intelligence in music education:

> "A person's EQ, or emotional intelligence, is now being recognised as an important and necessary attribute of success…the importance of emotional intelligence is also vitally essential in education, and specifically music education as well. Within the teaching realm, EQ translates into interpersonal relationships or teacher/student rapport" (Clemmons, 2010, p.257).

Chapter 5: Findings and Discussion 2: Student and Teacher Intentions

On student needs in instrumental lessons, Parkes and Wrexler (2012) found that teachers do adjust their feedback according to the needs of students. Specifically, teachers tailored what they said to students according to *"the need for instructional specificity, structure, and technical guidance as well as emotional support"* (Parkes and Wrexler, 2012, p.55). However, Gaunt (2008) has argued that instrumental and vocal teachers may not adjust their actual teaching methods according to individual students' needs and Hanken (2006, p.217) recommended that teachers should gain insight into student needs through verbal feedback from students as "gaining insight into the needs and feelings of each student will also enable the teachers to adapt their teaching and thereby prevent future disappointment and frustration".

Summary of key emergent insights that contribute to the field of higher music education

Findings from this thesis builds upon existing research on verbal feedback in four particular ways:

1) Teachers described three types of adjustment towards student needs: wording, manner and methods.
2) Teachers use their perceptive observation of student verbal and non-verbal feedback.
3) Teachers intend to offer positive reinforcement.
4) Few examples of teachers expressing the need for their own continued learning.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. **Teachers described three types of adjustment towards student needs: wording, manner and methods.**

Ninety-five percent of participants intended to adjust their methods to varied student needs. This shows that the majority of the teachers were aware that their students can have differing learning needs and that feedback should be tailored to each student. Student needs included varying technical and musical abilities as differing rates of absorbing, assimilating and applying information students receive from teachers.

The findings reported in this thesis revealed that teachers intended three types of adjustment towards students' needs: 'adjustment of the wording of the same material' (14%, 3P), 'adjustment of feedback delivery manner' (86%, 18P) and 'adjustment of methods' (19%, 4P). For example, on the wording of feedback Participant G said *"you have to reword it so that it makes sense to someone"*. On communication manner Participant F said *"they're going to respond directly to how you communicate with them and if you communicate with them in a certain way that's not good for them they're not going to make progress".* Communication manner included intentions to be sensitive (48%, 10P), kind (14%, 3P), gentle (5%, 1P), calm (10%, 2P), understanding (14%, 3P), energetic (14%, 3P), not aggressive (10%, 2P), patient (10%, 2P), obsessive (5%, 1P), direct (10%, 2P), sympathetic (5%, 1P) and passionate (10%, 2P). See Table 5.7 that shows the teachers' approach to communication manner with data examples. Lastly, regarding the adjustment of methods and strategies, Participant E said *"everyone is different. No method of teaching, one method of teaching will only suit one person and you've got to find another method for another person".* The intention to adjust the manner in which verbal feedback is delivered indicates a general awareness that how verbal feedback is delivered can impact student receptivity of the information and that teachers intend to constructively negotiate one-to-one lessons.

Table 5.7 are quotes within the sub-theme 'Adjustment of feedback delivery communication manner' (86%, 18P).

TABLE 5.7: TEACHER INTENTIONS TO ADJUST VERBAL FEEDBACK COMMUNICATION MANNER WITH DATA EXAMPLES

Communication Manner (86%, 18P)	Data example
Sensitive (48%, 10P)	"I think you should be quite sensitive" Participant O
Kind (14%, 3P)	I hope I am kind, yes. I hope I am kind, yes. I think it's very important" Participant M
Gentle (5%, 1P)	"Begin very gently to find out how much your student knows, where they are on the learning curve...You start very, very gently" Participant T
Calm (10%, 2P)	"To explain to them I think in a calm, just understanding relaxed way" Participant F
Understanding (14%, 3P)	"To explain to them I think in a calm, just understanding relaxed way" Participant F
Energetic (14%, 3P)	"It's your responsibility to have energy" Participant M
Not aggressive (10%, 2P)	"It's appropriate to be you know not aggressive" Participant A
Patient (10%, 2P)	"The importance of patience for myself and for students as well" Participant B
Obsessive (5%, 1P)	"I think you have to be a little bit obsessive" Participant K
Direct (10%, 2P)	"I think it's not beating about the bush. I think it's being direct" Participant A
Sympathetic (5%, 1P)	"I try and do it in a sympathetic and understanding way and it's more centred on the person's wellbeing than seeing them as a machine" Participant N
Passionate (10%, 2P)	"If you're not going to be passionate about it, especially teaching, don't do it" Participant A

The findings reported in this thesis demonstrate that teachers were aware of their feedback delivery manner (86%, 18P), but less often described the adjustment of the wording of feedback (14%, 3P) or the actual methods or subject matter content of lessons (19%, 4P). A large portion of the sample described the intention to adjust the manner of feedback delivery in comparison to the adjustment of wording or actual methods. Though the evidence cannot identify whether or how participants actually adjust their methods in practice, if the manner of verbal feedback (or way that words are communicated) is adjusted, rather than any adjustment of methods, this may cause potential issues with regards to student needs, for those who require varieties of feedback methods/subject matter to solve problems and learn. This is an area that future research could explore further.

The teachers in this study had intentions to support students by adjusting verbal feedback to their needs. Adjusting the way something is said can aid student understanding, but it may be that in some cases the students may require completely different words or methods. Future research could explore whether one-to-one teachers are aware of the type of adjustments they are making, or indeed if they have the capabilities to adjust their feedback in the most beneficial ways for students. Increasing teacher awareness about different ways they can adjust their feedback towards the needs of students would likely increase the chances of effective feedback processes and student learning in the one-to-one context.

2. **Teachers use their perceptive observation of student verbal and non-verbal feedback.**

Teacher observation of student reactions were a valuable source of feedback for one hundred percent of the sample. Forty-three percent of the sample intended to seek verbal feedback from students. A larger portion of teachers expressed the intention to seek student feedback through non-verbal observations than they described seeking verbal feedback from students. An example of non-verbal feedback was *"the teacher has to be very astute and observe that each student has a different rate of absorbing information, assimilating it, and putting it into practice"* (Participant U). The use of the words 'astute' and 'observe' indicate the absorption of non-verbal feedback from students.

Bremmer and Nijs (2020, p.6) acknowledged that teachers observe non-verbal reactions and adjust their own behaviour accordingly and they argued that verbal and non-verbal feedback can work together to facilitate the most useful information for student learning.

> "Pedagogical gestures can function as visual representations providing additional musical, expressive and technical information, but can also act as an attentional anchor, channelling the learner's attention; and touch can provide learners with a "felt-difference" which they can use to develop a more effective musical behaviour" (Bremmer and Nijs, 2020, p.6).

Though non-verbal feedback is outside the scope of the project, evidence from this thesis contributes that all teachers intended to seek student feedback, but not always verbally. In accordance with Bremmer and Nijs (2020), the teachers in this thesis appeared to be instinctually inclined to use their non-verbal perceptibility, emotional and social intelligence to gauge how to negotiate feedback in lessons towards students' needs. This is understandable, as teachers have to observe student performance and base their feedback according to their performance. This means that knowledge gained from student reactions to feedback and of performance abilities are key sources of student feedback that teachers intend to seek. However, that some teachers didn't express the intention to ask students for verbal feedback may mean that they are overlooking an important source of verbal information that could inform their feedback decisions and therefore aid the effectiveness of their teaching. If teachers are adjusting their methods to student needs without talking with students about what they believe their own needs may be, teachers may be relying on their own perceptibility rather than basing their assessments of student needs or understanding on verbal feedback from students. Student and teacher perceptions can differ (Hammond, 2013) giving room for potential misalignment with regards to student needs, their learning objectives, and the feedback that is offered. If perception of needs differs between students and teachers, the effectiveness of feedback offered to students' lessons may be impacted with regards to relevancy of the feedback and receptivity of the student to the information. Explicit conversations between student and teacher are therefore necessary (Meissner and Timmers (2020) to understand if intentions are aligned. However, findings from this thesis suggest that for these participants, some intentions can be implicit aspects that influence the feedback that is offered, but may not be explicitly conversed.

Despite the benefits associated with offering and receiving student feedback (Kirchner et al., 2008), authors such as Gaunt (2008) have suggested that teachers "often seemed to leave relatively little space for the student's own voice and ownership of the learning process" (Gaunt, 2008, p.239), confirming that student verbal feedback is not always sought after by some teachers. The findings reported in this thesis demonstrate that teachers have intentions to support students with regards to seeking student feedback (both verbally and non-verbally), but it remains

unclear whether in practice, teachers are actively or effectively seeking student verbal feedback.

3. Teachers intend to offer positive reinforcement.

Forty-eight percent of teachers hoped to offer 'positive reinforcement' (48%, 10P) through 'praise' (43%), 'encouragement' (24%, 5P), 'acknowledgement of work undertaken' (5%, 1P) and 'focusing feedback on student strengths' (24%, 5P). Eighty-one percent of students intended for the development and abilities to be validated by their teachers through feedback. Teachers' intentions to offer positive reinforcement of task-performance, in the form of validation of progress and/or encouragement, aligns with the student intention to be validated by teachers (also in section 5.3.1 'Teacher Task-performance Intentions'), demonstrating a shared student-teacher intention to validate student performance development and abilities. Additionally, some teachers described the intention to deliver feedback that is balanced between positivity and critique. For example, Participant F hoped to give *"something positive, something negative"*.

On positive feedback, Zhukov (2012b) found that over eighty percent of feedback in observed lessons was positive, corresponding with findings from this thesis that demonstrated teachers' intentions to offer positive reinforcement. Zhukov (2012b) concluded that criticism was specific with regards to student error, and praise comprised less specific and more overarching appraisal, resembling the positive reinforcement intentions described by participants in this thesis as praise, encouragement, acknowledgement of work undertaken and focusing on student strengths.

4. Few examples of teachers expressing the need for their own continued learning.

Participant A believed that even though he is a professional performer and teacher learning is a continuous process:

"I'm still a student as a professional I still go [to lessons] every eight months, I call it my musical M.O.T and I still feel really rubbish sometimes about new pieces or old pieces that I've got complacent in" (Participant A).

Participant A is a high level percussion player and acknowledged weakness within learning complacency. This was the same participant who was employed by a conservatoire to educate students on teaching technique, demonstrating that this participant was clearly willing and open to continued learning. It should be noted that Participant A's view was a rare example within the sample of this view towards continued learning from the teachers/professional's perspective. This does not necessarily mean that other participants did not view their learning as lifelong, but in these interviews few teachers verbalised this. There may be important insight within teachers' views on continued learning and this is an area that future research could explore further.

5.3.3 TEACHER INTENTIONS FOR VERBAL FEEDBACK AND STUDENT-TEACHER RELATIONSHIP

This section focuses on the third category within research question three on teacher intentions: 'the student-teacher relationship'. As a visual aid Figure 5.6 shows the categories and sub-categories within research question three.
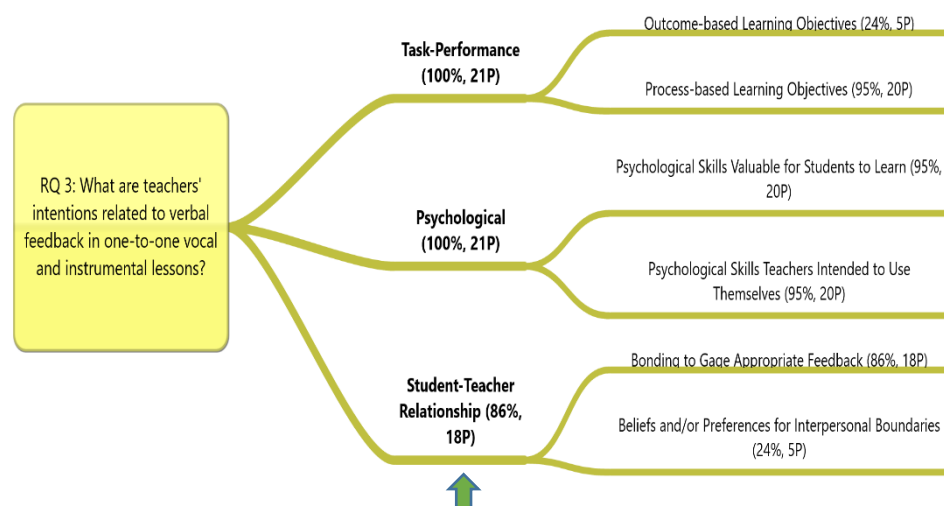
FIGURE 5.6: CATEGORIES AND SUB-CATEGORIES RELATED TO RESEARCH QUESTION THREE

Table 5.8 shows sub-category, theme and sub-theme descriptors related to the category 'student-teacher relationship'.

TABLE 5.8: TEACHER 'STUDENT-TEACHER RELATIONSHIP' INTENTIONS OF VERBAL FEEDBACK CATEGORY, SUB-CATEGORIES, THEMES AND SUB-THEMES DESCRIPTORS AND EXAMPLES

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
Student-teacher relationship (86%, 18P) Intended feedback related to student-teacher academic, intellectual, artistic, and professional interpersonal bonds that develop between student and teacher.	Bonding with students to gauge appropriate feedback and facilitate effective student receptivity of feedback (86%, 18P)	Differences in teacher intentions about equality within power dynamics in lessons (38%, 8P)	Student and teacher are not equal (10%, 2P)	"I have a lot to offer. You need to listen. We're not equal, we're not equal but you need to listen. But you need to go your own way.' So, I'm uncomfortable with 'yes, we're totally equal' ((laughs)) it's just not! It's not the situation. So there has to be a balance and that's, that's the difficult process. That's the difficult process, I think... Please just think for a moment and just see how this can work in a, tweak, adjust, change, empower but understand that the advice coming your way is based on experience and knowledge you don't have yet. You will, you surely will and it'll be your own knowledge but at the moment it's still not an equal" Participant M "It's all tied into the status of the authoritarian figure. The teacher, and the student. It's again a bit like the parent and the child. The parent is guiding the child. It's very rare that the child is guiding the parents ((laughs))" Participant U
			More collaborative power dynamics in lessons (38%, 8P)	"Whoever you're with make sure they are contributing. Everything is more collaborative rather than 'I'm the boss you're the student'" Participant U "Just be very aware of them as people, as equals. I think this is a really important thing" Participant N

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
				"There's kind of got to be a mutual respect otherwise it just doesn't work. Yeah. Has to be from both sides and if, if people just come for their lesson without any sort of empathy for you as well I can't work, I personally don't find that very easy" Participant K "The lesson becomes more like sharing knowledge" Participant O "I get a lot out of it because they teach me I think". Participant U
		Understand pupils' motivations to gauge how to effectively communicate with them (29%, 6P)	-	"If you try and understand your pupil, you know, what they're like, what kind of person they are, you're going to be able to communicate with them more effectively which means you're going to be a better teacher". "Find out where they are, what they wanted to achieve and what they are capable of achieving…It's a bit like a marriage. There's the student, and the teacher, and there's the process of learning and that is what matters most. That process of learning depends on the relationship between these two other elements" Participant T "Maybe you need to try a different tactic to connect with them and once you do that you can, you'd be able to kind of manipulate your student and actually put them in the direction you want. If they don't feel like you're invested I don't think they're going to respond and probably will just ignore advice which may be good advice" Participant F "It's a question of investment in them as people" Participant N

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
		Forming trust (19%, 4P)	-	"Students can bring "other problems to you that are probably of a personal nature…when you've got that relationship with a student then you're on to a winner. They are going to learn because they trust you enough to bring their technical problems" Participant S "There has to be a great feeling of trust in a relationship" Participant T "They need to find someone who they feel that they trust" Participant K "Both people trusting each other, both people – so the teacher and the student hearing each other" Participant O
	Different beliefs and/or preferences for interpersonal boundaries in lessons (24%, 5P)	Strict boundaries about professional and personal topics of feedback (19%, 4P)	-	"A line drawn. I am their teacher, and they are the student…the truth is we're there to do musical lessons …always have a slight separation between you and the student" Participant A "I don't believe we should get involved in their personal life…. 'we can talk about personal problems but I prefer to focus on the work'…I don't mind if you cry or you need a break or something but we'll just try and keep focusing on the work'…You steer them towards professional help for emotional problems". Participant M "My personal issues should not come into their journey of becoming a musician. It has to be something separate for them" Participant M
		Intentions to form more friendship-like	-	"Making them feel that you're friends" Participant B

Category, percentage of sample (P = number of participants) and description	Sub-category and percentage of sample (P = number of participants)	Themes and percentage of sample (P = number of participants)	Sub-themes and percentage of sample (P = number of participants)	Data examples
		student-teacher relationships (24%, 5P)		"The most important aspects of teaching is to form a relationship with your pupil or student. That's the first thing. In other words, you've got to like each other. No good if you don't like each other, you won't be able to do anything with them. So, the very first things is the relationship between yourself and your student and I think everything else flows from that" Participant S
		Intentions to manage counsellor-like student-teacher relationships (19%, 4P)	-	"Sometimes it can be more serious things about what's going on in someone's family for instance. Sometimes that can be a bit of a tricky area because there's a balance between being a teacher and then being a counsellor ((laughs)) and I think that's something which you have to judge right to a certain extent which is not always easy" Participant D

"it's really important to know their parents and their family situation, to a point, to see if there are external motivations so that I can either deicide to combat that or work with it" Participant N |

Chapter 5: Findings and Discussion 2: Student and Teacher Intentions

Summary of the findings in the table

Eighty-six percent (18P) of the sample had intentions for verbal feedback in lessons related to the category 'student-teacher relationship'. The word 'relationship' is used purely for the academic, intellectual, artistic, and professional interpersonal bonds that develop between student and teacher.

Two sub-categories emerged from the data that related to the category 'student-teacher relationship': 'bonding with students to gauge appropriate feedback and facilitate effective student receptivity of feedback' (86%, 18P) and 'different beliefs and/or preferences for interpersonal boundaries in lessons' (24%, 5P).

The sub-category 'bonding with students to gauge appropriate feedback and facilitate effective student receptivity of feedback' comprised three themes: 'differences in teacher intentions about equality within power dynamics in lessons' (38%, 8P), 'understand pupils' motivations to gauge how effectively to communicate with them' (29%, 6P) and 'forming trust' (19%, 4P). The first theme 'differences in teacher intentions about equality within power dynamics in lessons' contained two sub-themes: 'student and teacher are not equal' (10P, 2P) and 'more collaborative power dynamics in lessons' (38%, 8P).

The sub-category 'different beliefs and/or preferences for interpersonal boundaries in lessons' (24%, 5P) comprised three themes: 'strict boundaries about professional and personal topics of feedback' (19%, 4P), 'intentions to form more friendship-like student-teacher relationships' (24%, 5P) and 'intentions to manage counsellor-like student-teacher relationships' (19%, 4P).

Literature relevant to findings

The one-to-one instrumental learning environment is known to be *"intense, demanding and rarefied"* (Presland, 2005, p.237). Building trust with students is encouraged by scholars including Carey and Grant (2016) and involves creating safe

environments for students (Clemmons, 2010). Freer and Evans (2017, p.893) have said:

"Students' sense of value not only provides the strongest prediction of intention, but acts as the mediator from psychological needs to intention. This finding alone has major implications for music teachers who want to increase student motivation, value and participation rates" (Freer and Evans, 2017, p.893).

However, Hays (2013) argued that the roles that music teachers have on student learning need to be better understood and clarified, particularly as teachers can "manipulate, including giving advice in areas concerning the student's life that do not relate to music, especially in areas where the mentor is neither trained nor qualified" (Hays, 2013, p.33).

Summary of key emergent insights that contribute to the field of higher music education

Findings from this thesis builds upon existing research on verbal feedback related to the development of musicality in five particular ways.

1) Bonding with students to facilitate the receptivity and effectiveness of feedback.
2) Differences in teacher intentions about equality within power dynamics in lessons.
3) To understand pupils' motivations to gauge how to effectively communicate with them.
4) Forming trust: intentions related to discussing personal problems and maternal-like student-teacher relationships.
5) Teachers had different beliefs and/or preferences for interpersonal boundaries in lessons.

Discussion of the key emergent Insights

The key insights that contribute to the field of higher music education are discussed in the following sections.

1. **Bonding with students to facilitate the receptivity and effectiveness of feedback.**

Eighty-six percent of participants intended to bond with their students to gauge appropriate feedback and facilitate student receptivity and effectiveness of the feedback they offered. This suggested that some teachers are aware that the student-teacher interpersonal relationship can impact the effectiveness of feedback in relation to student learning in the one-to-one context. Establishing interpersonal student-teacher bonds were believed to be important so that teachers could better understand student motivations, to form trust, as well as an assumption that students will more willingly absorb feedback if student and teacher have bonded. For example, Participant S said:

> "The most important aspects of teaching are to form a relationship with your pupil or student. That's the first thing. In other words, you've got to like each other. No good if you don't like each other, you won't be able to do anything with them. So, the very first thing is the relationship between yourself and your student and I think everything else flows from that" (Participant S).

It was evident that some teachers saw value in enabling aspects of the student-teacher interpersonal relationship in relation to student learning, and it was noteworthy that from the student's perspective, participants didn't express intentions to form such bonds with teachers.

2. **Differences in teacher intentions about equality within power dynamics in lessons.**

Thirty-eight percent of the sample expressed intentions with regards to feedback and its relation to power dynamics in lessons. Notably, two different views about power dynamics emerged. Ten percent believed that the student and teacher were not equals and that students should understand that the teachers are the experts offering knowledge to them, and thirty-eight percent intended to facilitate more collaborative interpersonal dynamics in lessons.

Ten percent were of the view that teachers were the *"authoritarian figure"* (Participant S). Participant M expressed the challenge in balancing the knowledge transfer from teacher to student, acknowledging the inequality in that transfer:

> *"I have a lot to offer. You need to listen. We're not equal, we're not equal but you need to listen. But you need to go your own way.' So, I'm uncomfortable with 'yes, we're totally equal' ((laughs)) it's just not! It's not the situation. So there has to be a balance and that's, that's the difficult process. That's the difficult process, I think... Please just think for a moment and just see how this can work in a, tweak, adjust, change, empower but understand that the advice coming your way is based on experience and knowledge you don't have yet. You will, you surely will and it'll be your own knowledge but at the moment it's still not an equal"* (Participant M).

The authoritarian power dynamic is understandable, as instrumental teachers are offering their expert knowledge to students, and students are in the one-to-one learning context to absorb knowledge from their teachers. Participant M did mention a balance in the aforementioned quote, but it is not completely clear what the balance was referring to. The transfer of knowledge from teacher to student, without mentioning learning from students or working collaboratively, seems to omit the more contemporary view of collaboration (Carey, 2018) and reciprocal learning (Carey et al., 2013a) between student and teacher. However, Participant U said that the transfer of knowledge tends to be from teacher to student, and that students can

guide teachers, but rarely: *"It's all tied into the status of the authoritarian figure. The teacher, and the student. It's again a bit like the parent and the child. The parent is guiding the child. It's very rare that the child is guiding the parents ((laughs))"* (Participant U). Participant U was also of the view that learning could be collaborative: *"whoever you're with make sure they are contributing. Everything is more collaborative rather than 'I'm the boss you're the student'"* Participant U and he also said *"I get a lot out of it because they teach me I think"*, demonstrating a flexible view of the transfer of knowledge and more collaborative styles of teaching. Thirty-eight percent of the sample described the intention for more collaborative styles of interpersonal communication. This was described as a sharing of knowledge, that both student and teacher are collaboratively contributing, that as people, students are equals to teachers and that there is a mutual respect between student and teacher. This view incorporates the stance that students can learn from teachers and teachers can learn from students. As Participant O put it: *"the lesson becomes more like sharing knowledge"*.

The findings reported in this thesis demonstrate that teachers can view the transfer of knowledge from the teacher to the student. However, findings in this study indicate that though teachers are transferring knowledge, some teachers are aware that they can learn from their students, and that collaboration can facilitate student learning. The issue of interpersonal style of communication in lessons may become complex if a student hopes for more collaborative methods but are faced with teachers who view learning to be more instructional and less reciprocal, and vice versa.

3. To understand pupils' motivations to gauge how to effectively communicate with them.

Teachers in this thesis intended to better understand student motivations so that they could gauge how to communicate better with them, offer appropriate feedback to varying student needs, build trust between student and teacher and resonate with students so that feedback would hopefully be absorbed more willingly. For example, Participant F said *"if you try and understand your pupil. You know, what they're like,*

what kind of person they are, you're going to be able to communicate with them more effectively, which means you're going to be a better teacher. Because it's all about, it's all communication really". Participant F said *"maybe you need to try a different tactic to connect with them and once you do that you can, you'd be able to kind of manipulate your student and actually put them in the direction you want. If they don't feel like you're invested I don't think they're going to respond and probably will just ignore advice, which may be good advice"*. Talking with students about their motivation may inherently form student-teacher bonds through mutual understanding and students feeling heard.

4. **Forming trust: intentions related to discussing personal problems and maternal-like student-teacher relationships.**

Nineteen percent hoped to facilitate trust between themselves and their students. Participant S believed that if a student trusted him they would be more willing to bring their technical problems to lessons. Participant S said that students can bring *"other problems to you that are probably of a personal nature"* to the lesson, *"when you've got that relationship with a student then you're on to a winner. They are going to learn because they trust you enough to bring their technical problems"* (Participant S). This demonstrates that some teachers believe that talking about subjects of a personal nature can facilitate bonding with students and build feelings of trust that are important to facilitate student learning in this context.

As students, participants described the type of relationships they had with teachers as maternal-like. For example, *"she was a kind of mother figure"* (Participant E), *"I always thought of her as a second mother" (*Participant G) and *"she is a massive mother figure to me"* (Participant N). With regards to some difficulties, Participant J had with some of her teachers, she said *"somebody you trusted and you admired told you…Who you believe as if he were your dad…Like if your teacher was your father…It's like little traumas like a family trauma because it's people that you kind of trust a lot"*. Though as students, participants described the type of relationship as maternal, there were no expressed deliberate intentions to develop such a relationship or kinship with teachers. Rather, the descriptions were reflective of the respect and

trust that they felt towards their teachers. This doesn't mean that students do not have any intentions with regards to feedback and the student-teacher relationship, just that the data did not reveal any intentions from the students' perspective within this sample. This was notably different to the intentions expressed from the perspective of being the teacher to develop particular bonds with students (see insight No. 5, below).

Seeking emotional support, through a perceived authoritative figure such as a teacher may be an implicit student intention that is reflective of the type of relationships students have had with their parents. Similarly, Hays (2013, p.30) found the student-teacher relationship was "described by several participants as a 'surrogate parental'" and requires earnest student-teacher bonds for learning outcomes to be constructive. It could be argued that the maternal view of the student-teacher relationship is potential reason why some students bring their personal problems to their teachers, evidenced in research question one by fourteen percent of the sample (see Chapter 4, section 4.2.1 (v) 'Psychological'), and may be reflective of teachers being seen as role model type figures that could be important for learners. Describing the student-teacher relationship as maternal that was comparative to the support that parents give to children may mean that boundaries can be blurred with regards to the type of support that individuals' perceive teachers ought to give to students or that students are allowing from teachers.

5. **Teachers had different beliefs and/or preferences for interpersonal boundaries in lessons.**

Teachers had 'different beliefs and/or preference for interpersonal boundaries in lesson' (24%, 5P) that comprised the themes: 'strict boundaries about professional and personal topics of feedback' (19%, 4P), 'more friendship-like interpersonal relationships' (24%, 5P) and 'the management of counsellor-like interpersonal relationship (19%, 4P).

Some of the participants hoped to maintain a more formal student-teacher relationship, others intended to form relationships that were more friendship-like,

and others who intended to manage feedback subject matter that was more counsellor-like. That some teachers are stricter than others, with regard to their professional boundaries in relation to verbal feedback in lessons, suggests that some individuals in this context are creating their own rules based on their personal preferences (rather than based on institutional feedback policy related to interpersonal boundaries), regarding feedback in relation to student-teacher relationships.

Nineteen percent intended to enforce 'professional boundaries'. These boundaries were personal rules that they believe should not be crossed in lessons. For example, Participant A has *"a line drawn. I am their teacher, and they are the student…the truth is we're there to do musical lessons and so I try and turn their experience that they're going through just now…always have a slight separation between you and the student".* However, Participant A said at a different point in the interview:

> *"It's really playing to the students' needs and hopefully by that point you're learning a lot about the student, you build up such a personal relationship…trying to allow the person to grow but just guide them slightly, and knowing what to pull off that person technically, emotionally, all of this to enable their growth and development" (Participant A).*

Participant A first said he had strict boundaries with regards to the student-teacher relationship. He then said, at a later point in the interview, that a personal relationship can be formed. Participant A seemed to be moving between his strict boundaries and acknowledging that student and teacher can grow closer, perhaps due to the private and intense nature of the one-to-one context described by Burwell (2020) and Johansson (2013). The findings from this thesis suggest that some teachers themselves can be flexible (or not absolute) about some boundaries in relation to verbal feedback in lessons.

As a student, Participant T reflected that she didn't have a clear understanding of her professional boundaries when she was faced with feedback that overstepped those boundaries:

"I had not a good idea of boundaries. Now I would not let that happen. I would keep a more formal relationship but at the same time allow the relationship to develop and it can develop into great friendship and warmth between teacher and student" (Participant T).

Having experienced feedback from a teacher that overstepped boundaries, Participant T intended to maintain formal relationships with students that can develop into a friendship. That participants can move between intending strict professional boundaries and more friendship-like relationships with teachers demonstrates a lack of clarity about what is and isn't appropriate in this context. It indicates towards a potential fluidity regarding what teachers allow or accept in lessons, in relation to interpersonal boundaries and verbal feedback. If students are unaware of what is and isn't appropriate in this context, what they are or aren't okay with, it is likely the role and responsibility of the institution (and consequently the teacher) to establish clear boundaries that are deliberately discussed with students. Institutions also have a responsibility to clarify clear ethical boundaries about personal and professional topics of verbal feedback. This may become complex when the development of musicality can involve personal stories (as demonstrated in section 4.2.1 (i) 'Musicality' in research question one, Chapter 4). For example, "*I said 'whether it's your first memory or the funeral, you know like a timeline chronologically of where you want to be in the piece, just trying to tell a story basically'"* (Participant A).

Acknowledging that conversations were reflective of counsellor type therapeutic relationships with students, Participant D said:

"Sometimes it can be more serious things about what's going on in someone's family for instance. Sometimes that can be a bit of a tricky area because there's a balance between being a teacher and then being a counsellor ((laughs)) and I think that's something which you have to judge right to a certain extent, which is not always easy" (Participant D).

It came across that counselling students in a therapeutic way was not uncommon, and that the management of this kind of situation was something that just needed to be done.

Data from this thesis reflects findings by Gaunt (2011) who noted the varied depictions and styles of the student-teacher relationship with some extending the social relationship outwith lessons. From the students' perspective Gaunt (2009, pp.13-14) reported:

> "In most cases, questions about boundaries around the teacher–student relationship elicited confused responses. Participants found it difficult to understand what this might mean, and for the most part it was not something which was discussed with a teacher...These different examples showed that most students did have a sense of boundaries around the relationship, but that there was not a shared understanding about them" (Gaunt, 2009, pp.13-14).

The findings reported in this thesis demonstrate that some teachers believe that forming bonds with students can impact student receptivity of their feedback, but teachers may not be trained or qualified to do so. This raises important questions about unclear boundaries between what is and isn't appropriate to talk about in music lessons and how teachers form interpersonal connections with students. Creating boundaries can be especially difficult in music because of the emotive nature of music and the use of life experience as a source of creativity, as evidenced in research question one, Chapter 4, section 4.2.1 (v) 'Psychological' subject matter.

The lack of clarity around the formalisation of appropriate student-teacher relationships within feedback policy, as well as feedback subject matter, may cause potential interpersonal issues, especially if some teachers or students hope to bond in different ways or have opposing views about this in the one-to-one learning context. Close relationships with teachers may aid the student learning process and facilitate the absorption of feedback due to increased levels of trust. It is a recommendation of this study that institutions carefully consider, further clarify and

formalise boundary issues identified by this study and incorporate their decisions within their feedback policies with regards to the student-teacher relationship and the subject matter of verbal feedback.

6 CONCLUSIONS

6.1 CHAPTER OVERVIEW

This chapter begins by restating the research gaps and research questions. The emergent findings that answer the research questions are summarised and eleven overarching concluding insights are then detailed. Study limitations are acknowledged and directions for future research outlined. Next the potential contributions and implications in relation to the typologies, pedagogy, theory, policy and teacher training are explained. The chapter concludes with personal reflections and concluding remarks.

6.2 RESEARCH GAPS AND RESEARCH QUESTIONS

The aim of this study was to explore and empirically determine the subject matter and intentions related to verbal feedback within the learning context of one-to-one vocal and instrumental lessons in conservatoires. The research gaps that led to the formation of the research questions are restated.

Research Gap One: few studies have focused on the content of instrumental lessons in higher music education. Much of the literature review has come from finding elements related to, or mentions of, verbal feedback in studies with other principal research focuses. The feedback evidenced within higher music education literature does not sufficiently represent the breadth and depth of feedback I have experienced in my lifetime in the one-to-one vocal and instrumental lessons context. No studies in higher music education focus specifically on evidencing a comprehensive typology of verbal feedback subject matter in higher music education.

Therefore, with the aim to compile a comprehensive typology of verbal feedback subject matter in one place, and to evidence the breadth and depth of the feedback experienced by the participants, the research question formulated to answer research gap one was:

Research Question One: what subject matter of verbal feedback has been experienced in one-to-one vocal and instrumental lessons in UK conservatoires?

Research Gap Two: There exists broad conceptualisations of verbal feedback intentions within the higher music education about practices. Academics can advise what should or shouldn't be intended in this context, but granular student and teacher outcome-based and process-based intentions related specifically to verbal feedback within this context remain relatively unknown within current literature in one-to-one higher music education. This is significant, especially because verbal feedback intentions are strongly associated with consequential outcomes, noted in education by Nicol and Macfarlane-Dick (2006), by educational theorists such as Biggs (2003) and Argyris and Schön (1978) and in music by Renshaw (2009). Current higher education music scholars advocate for teachers and students to converse openly about intentions within one-to-one instrumental lessons (Karlsson and Juslin, 2008), but there is a common and long held assumption within the one-to-one student-teacher context that the performer- teacher is in fact a teaching expert (Persson, 1996). This means that there exist assumptions with regards to instrumental teachers' expertise in knowing what goals are best to achieve in lessons, how those goals can be attained, assumptions that a student understands the teacher's goals and knows how to achieve them through feedback from teachers, and that students should unquestionably follow teachers' goals and instructions. Furthermore, there are no comprehensive typologies of student and teacher intentions in relation to verbal feedback that takes place in one-to-one vocal and instrumental lessons in higher music education

Therefore, with the aim to clarify what students' and teachers' intentions are in relation to verbal feedback in one-to-one lessons, two research questions were formulated to answer research gap two:

Research Question Two: what are students' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

Research Question Three: what are teachers' intentions related to verbal feedback in one-to-one vocal and instrumental lessons?

6.3   SUMMARY OF EMERGENT FINDINGS THAT ANSWER THE RESEARCH QUESTIONS

This summary comprises a) the three typologies that emerged from research questions one, two and three, and b) a table with the insights that emerged from research questions one, two and three that contribute to the field of higher music education.

6.3.1   TYPOLOGIES

Figures 6.1, 6.2 and 6.3 display the typologies that answer the research questions.
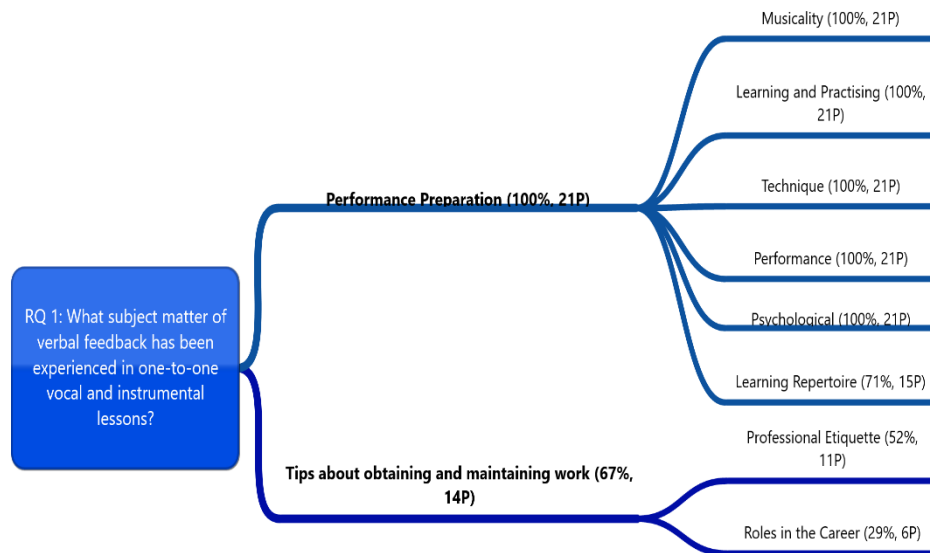
FIGURE 6.1: VERBAL FEEDBACK SUBJECT MATTER TYPOLOGY
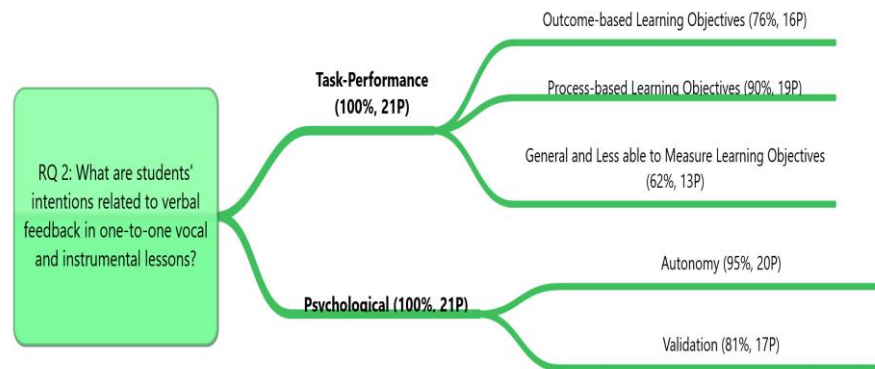
FIGURE 6.2: STUDENT INTENTIONS TYPOLOGY RELATED TO VERBAL FEEDBACK
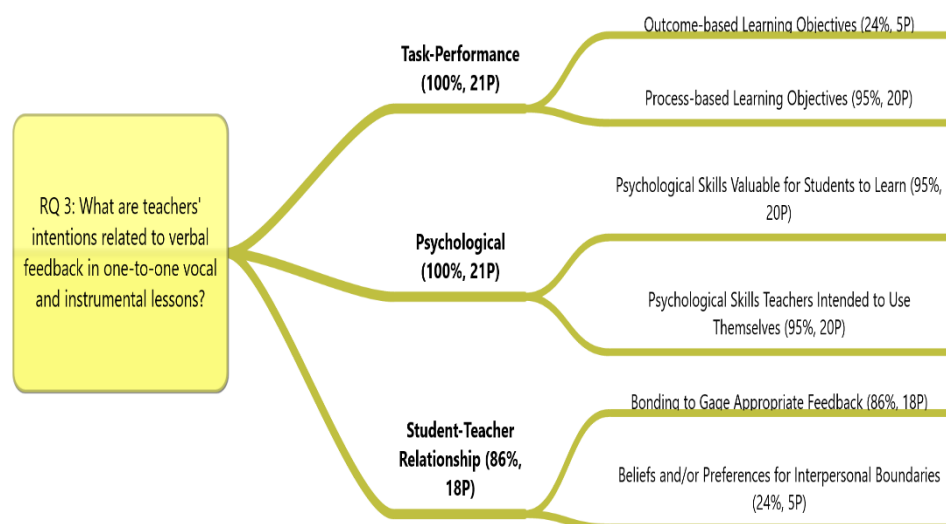
FIGURE 6.3: TEACHER INTENTIONS TYPOLOGY RELATED TO VERBAL FEEDBACK

Table 6.1 compiles the insights that emerged from research questions one, two and three. The table details the key insight that emerged from the categories and sub-categories that contribute to what is known in relation to verbal feedback in one-to-one vocal and instrumental lessons in the field of higher music education and answers the research questions.

TABLE 6.1: THE INSIGHTS THAT EMERGED FROM RESEARCH QUESTIONS ONE, TWO AND THREE THAT CONTRIBUTE TO THE FIELD OF HIGHER MUSIC EDUCATION

Research Question	Category	Sub-category	Contributing Emergent Insights
1	Performance Preparation	Overarching insights about performance preparation	• All participants recalled a range of subject matter about musicality, learning and practising, technique, performance and psychology, demonstrating shared verbal feedback experience of each of these sub-categories for the participants who took part in this thesis. • Prior to this study, literature had not sufficiently evidenced the breadth and depth of types of verbal feedback subject matter. This is a major contribution of this thesis. • The six subject matter sub-categories within 'performance preparation' were frequently interconnected, suggesting that one sub-category does not necessarily act alone during teaching and learning processes. For example, 'performance preparation' required practising of repertoire that comprised psychological aspects involved in learning how to learn and advancing technique and musicality. Therefore, data suggested that one or more of the sub-categories could be addressed through verbal feedback either singularly, in tandem or in unison.
		Musicality	• The lasting impact of feedback about imagery. • Challenges in conveying affective states through an instrument and verbally communicating them in lessons. • The connection between musicality and technique.
		Learning and practising	• The development of transferable analytical skills in lessons so as to learn how to practise independent of teachers, facilitating self-assessment abilities. • Differing perceptions about the amount and quality of practice. • Short and longer-term goal setting.
		Technique	• The connection between musicality and technique. • Body awareness and physical wellbeing.
		Performance	• Learning from performance. • How to manage your mind during performances. • Acting on stage.

Research Question	Category	Sub-category	Contributing Emergent Insights
		Psychological	- Technique and psychological subject matter were referred to by participants a comparable number of times, demonstrating the value of psychological subject matter. - The management of students' personal problems and using them as a creative source. - Psychological challenges that can or do occur that are related to musical experiences can be discussed. - Psychological skills discussed to successfully negotiate musical experiences: mental reactions and cognitive tasks.
		Learning Repertoire	- A wide-ranging variety of subject matter related to learning repertoire. - Participants expressed frustration in not having choice with regards to the repertoire they learnt with teachers, whereas others accepted teachers' choices without questioning. - Discussions have taken place about repertoire that can be chosen with particular aims in mind, such as developing fluency and working in detail. - One participant remembered feeling undermined when a teacher expressed shock that they didn't know a particular composer. - Background research of composers and repertoire can influence interpretative and stylistic decision-making when learning repertoire. - Discussions have taken place about harmonic understanding of pieces that can influence interpretative decision-making when learning repertoire. - As well as solo and chamber music, orchestral repertoire can be discussed in one-to-one lessons.
	Tips about obtaining and maintaining work	Professional Etiquette	- Verbal feedback in lessons can address the wider development of Western classical musicians. - Conversations that have taken place about professional etiquette have involved how to behave in a professional capacity. Social pressures in musical workplaces were evident in the data.
		The roles in the career	Discussion in lessons about the roles in the career can involve becoming a teacher, a soloist, a chamber musician and an orchestral musician. There were also discussions

Research Question	Category	Sub-category	Contributing Emergent Insights
			about roles within roles, demonstrating the multi-skilled requirements of orchestral musicians that can be discussed in lessons. For singers there are roles and repertoire for gender and voice type that have been discussed in lessons.
2	Student task-performance intentions related to verbal feedback		• The development of technical skills and musical skills: student focus on perfection • The connection between the development of musical and technical task-performance • Student ambiguity regarding strategies and methods required to achieve their objectives that could, at times, be general and less able to measure. • Differing student intentions related to imitating teacher performance • No student teaching intentions.
	Student Psychological intentions related to verbal feedback	Autonomy	• The hope to speak freely with teachers. • Student frustration if they aren't allowed to learn the repertoire they want. • Meta-cognitive learning skills. • Autonomy intentions and changes to feedback intentions over time. • No student intentions to discuss personal problems with teachers.
		Validation	• Social acceptance. • Validation, confidence and engagement in activities.
3	Teacher task-performance intentions related to verbal feedback		• Intentions to adjust feedback to the needs of students. • Varying beliefs about offering critique and/or praise to facilitate task-performance skills. • The development of meta-cognitive learning skills. • Teachers were clearer with regards to the methods and strategies they intended to adopt and facilitate in lessons, than descriptions provided about their feedback intentions from the perspective of being students. • No intentions expressed to teach students how to teach in one-to-one lessons
	Teacher psychological intentions	Psychological skills perceived as valuable to student learning	• The development of autonomy was a shared student and teacher intention. • The development of student mind-set was a teacher intention only.

Research Question	Category	Sub-category	Contributing Emergent Insights
	related to verbal feedback	and development, that, as teachers, participants intended to enable through verbal feedback	● Teachers intended to pass on cultural belief systems about how some Western classical music should be conventionally performed. ● There were differing student and teacher outlooks about performance perfection.
		Psychological skills, that, as teachers, participants intended to use themselves in lessons in order to provide feedback that was constructive to student learning	● Teachers described three types of adjustment towards student needs: wording, manner and methods. ● Teachers use their perceptive observation of student verbal and non-verbal feedback. ● Teachers intend to offer positive reinforcement. ● Few examples of teachers expressing the need for their own continued learning.
	Teacher intentions related to the student-teacher relationship and verbal feedback	-	● Bonding with students to facilitate the receptivity and effectiveness of feedback. ● Differences in teacher intentions about equality within power dynamics in lessons. ● To understand pupils' motivations to gauge how to effectively communicate with them. ● Forming trust: intentions related to discussing personal problems and maternal-like student-teacher relationships. ● The teachers had different beliefs and/or preferences for interpersonal boundaries in lessons.

6.4   CONCLUDING INSIGHTS

This section focuses on the key findings that this thesis contributes to the field of higher music lessons about verbal feedback in one-to-one vocal and instrumental lessons. Considering the findings detailed in Chapters four and five, this chapter reflects on the evidence from a more overarching perspective, summarising the key findings that emerged from the research questions and reflecting on what they could hypothetically mean for feedback practices in one-to-one lessons and future research.

This conclusions chapter is structured according to the eleven overarching concluding insights. Findings demonstrated that verbal feedback in one-to-one vocal and instrumental lessons is complex, and in order to better understand and evidence the complexities of verbal feedback in this context, the research questions needed to be asked. The thematic analysis teased apart the dense tapestry of interconnected categories, sub-categories, themes and sub-themes, zooming into the micro particulars related to experienced verbal feedback and intentions in relation to verbal feedback. This next section of the conclusions takes a macro-perspective, discussing the concluding insights at a higher level.

This thesis presents eleven concluding insights that contribute to what is known about verbal feedback that has taken place for participants, or was intended by participants in relation to verbal feedback in the one-to-one vocal and instrumental lesson context in higher music education:

1) The breadth of topics of verbal feedback.
2) The interconnected and holistic nature of verbal feedback.
3) The consistency in verbal feedback subject matter.
4) The role of the teacher and if and how teachers are able to offer particular types of verbal feedback.
5) The profound impact of verbal feedback.
6) Varieties of approaches to teaching musical interpretation.
7) Verbal feedback as a form of formative assessment.

8) Verbal feedback as a bridge between lessons and practising.

9) Clarity of expectations for practice through verbal feedback.

10) Verbal feedback as a support for physical wellbeing in performance.

11) Boundaries related to verbal feedback.

The following addresses each of these key findings and considers what they may mean for the world of one-to-one teaching and learning in higher music education.

6.4.1   THE BREADTH OF TOPICS OF VERBAL FEEDBACK

As a professional musician who has spent twenty-eight years undertaking weekly, bi-weekly or monthly one-to-one instrumental lessons and has taught for fourteen of those years, it stood out that academic literature in the field of higher music education did not sufficiently account for or represent verbal feedback that I had experienced in this context in my lifetime. Though I cannot claim any generalisation, informal conversations with peers, teachers and colleagues gave the impression that my experiences of feedback in lessons may not have been uncommon or unique. The advantage of my experiences as a musician (or an insider to the field) meant that I could identify potential gaps in literature about practices related to verbal feedback in the one-to-one context. This thesis contributes research gaps around the subject matter and intentions related to verbal feedback. The objective of a PhD thesis is to fill research gaps and answer research questions, and even with the evidence from this research that does so, the gaps identified about the isolated context of one-to-one vocal and instrumental lessons contribute areas related to feedback that would benefit higher music education from continued exploration.

Few studies have focused solely on evidencing the subject matter of verbal feedback in instrumental lessons. Those that have do not sufficiently evidence a comprehensive typology of verbal feedback that can take place and/or are not primarily focused on the perspective of verbal feedback. Therefore, what is different about this thesis that contributes to the field, is a typology of verbal feedback subject matter and intentions that demonstrate the breadth of verbal feedback experienced and intended by the participants in this study.

This thesis contributes answers to the research questions for a small population of twenty-one musicians. The conceptualisation of feedback subject matter and intentions are in one place, providing an overview for the participants studied, where it is also possible to see connections between categories and themes. There are no claims made about anyone other than the participants who took part in this study. Nevertheless, this study contributes typologies that could be developed by providing a foundation of qualitative evidence that can inform and underpin statistical studies across larger populations in the field of music and also in other fields. Qualitative in-depth studies that explore meaning are often necessary prior to undertaking statistical quantitative research, and a major contribution of this thesis is its qualitative evidence.

The findings demonstrated the range of verbal feedback that participants experienced, with some categories more commonly known to take place and others less so. Instrumental and vocal feedback in this sample comprised technical, psychological and social subject areas. Subject matter included aspects of 'performance preparation' such as musicality, learning and practising, technique, learning repertoire, performance and the psychology of developing as a musician. Data also revealed subject matter about unwritten guidelines little known by those out with the profession about learning and upholding work in the musical profession, categorised as 'tips about obtaining and maintaining work' that involved verbal feedback about social etiquette and the roles that can be adopted in a musical career.

Reflecting on my own experiences as a musician, none of the categories and sub-categories of subject matter came as a surprise. Yet, if I pretend for a moment and imagined that I had no prior experiences as a musician and viewed the findings as an outsider to the field, and imagined that what I had learnt about feedback in the context of one-to-one lessons came solely from the English written academic sources I have read, I believe that the data from this thesis would likely be quite surprising.

An example that reflects this was that literature in higher music education sometimes did not sufficiently explain the findings. To better understand the verbal feedback that participants had revealed to me in the interviews, I had to source literature from

other fields such as from general education, sport, psychology, as well as in the musical field, in order to explain the findings from underpinned perspectives. For example, body awareness and physical wellbeing in relation to verbal feedback about technique. Additionally, much of the research that I referenced to underpin some areas of the findings had other research focuses and were not specifically focused on feedback in one-to-one lessons in higher music education. For example, psychological verbal feedback (discounting the psychological impact of feedback that is commonly referred to in higher music education, rather I am referring to psychologically related verbal feedback that is lesser understood in the musical field). Literature, specifically on verbal feedback in one-to-one vocal and instrumental lessons is quite limited in comparison to the breadth of findings about verbal feedback that emerged from this thesis.

That I had to search for literature in other fields and use references that were not completely focused on feedback to explain the findings, demonstrates the breadth of evidence provided by the participants who took place in this study, contributing new and deeper insights into the isolated context of one-to-one vocal and instrumental lessons in higher music education. Furthermore, I also contribute aspects of feedback that other fields are more advanced and can be drawn from to inform feedback practices in music. An example would be sport physiology with regards to muscle conditioning and physical wellness, or social psychology for social aspects of teaching and/or working in musical settings.

With regards to subject matter that is more commonly referred to within academic research in the field of higher music education such as technique, musicality, practising, performance and learning repertoire, this thesis also contributes new insights to the field that existed at the heart of each of these sub-categories within the sample. Within each sub-category contained unique subtleties between themes and sub-themes that appeared to differ according to experiences and intentions described by each participant, likely due to varied internal and external governing variables related to each student-teacher dyad. Demonstrating the depth of the data, the new insights, highlighted within each section in Chapters four and five, contribute

further knowledge and deeper understanding about verbal feedback subjects experienced by the participants in this study to the field of higher music education.

6.4.2   THE INTERCONNECTED AND HOLISTIC NATURE OF VERBAL FEEDBACK

Though the analysis of feedback codes were separated into categories, sub-categories, themes and sub-themes in this thesis, they were found to be interconnected. The evidence suggests a multitude of subjects of feedback were valuable to participants and combine to enhance learning in this context. For example, aspects of musical expression require technical ability using instruments, and thus the advancement of technique impacts the development of musicality. Technique and musicality can therefore be considered as separate sub-categories as well as connected. Feedback related to psychological development were connected to performance, the development of musical skills, learning and practising, learning repertoire and even technique. For example, psychological components were involved in awareness with regards to mindful consideration of physiological elements involved in technique, and so there is an association between technique and psychological feedback. Another example is the sub-category performance. Feedback related to musicality, technique, practising, psychology and learning repertoire were related to performance. This reinforces the fact that the one-to-one lesson is largely known as a context that develops students' skills for the act of performance (Burwell, 2017; Carey et al., 2013b; Gaunt et al., 2012; Parkes, 2010). Feedback associated with performance also stood alone in its own sub-category as the words participants were using related to feedback specifically about the act of performance. For example, learning from performance and managing the mind during performances. Therefore, it is acknowledged that these sub-categories are interconnected.

Acknowledging that the categories, sub-categories, themes and sub-themes were often linked, each topic was also identifiable and separate. The separation was useful to identify insights within each grouping. This approach was adopted to analyse the findings and typologies of feedback subjects and intentions were created, but with an emphasis that in real life practice the typologies are somewhat arbitrary as

feedback subjects or intentions were not divided as clearly into boxes and topics. I've created the typologies as a device to be able to evidence and discuss verbal feedback in instrumental lessons. That said, the findings from this thesis clearly show that the reality of giving, receiving and intentions related to feedback are: (a) not always clearly divided into subject areas; (b) feedback tends to be interrelated; and (c) one or multiple subjects or intentions can take place in practice at one time.

6.4.3 THE CONSISTENCY IN VERBAL FEEDBACK SUBJECT MATTER

Within the sample there was a large degree of consistency in relation to the subject matter that participants recollected and intentions that they expressed. For example, feedback subject matter about technique, musicality, learning and practising, performance and psychological development were recollected by the entire sample. It is quite rare to see one hundred percent of a sample mentioning the same themes and so it is striking that so much of the findings show consistency between participants. Though the sample was small, the consistency, depth and breadth of the findings was revealing (see section 6.4.1 'The Breadth of Topics of Verbal Feedback' in this chapter). It revealed that though one participant mentioning one theme was noteworthy evidence (as is the norm in qualitative research), there may potentially be some correlations between the percentage of the sample that recalled categories/themes and the significance of such feedback in the participant's recollections and on their learning and development. The evidence suggests that although each student and teachers' life experience is unique and this can impact the feedback that they offer in lessons, for these participants there was consistency in experienced overarching subjects that nevertheless may be unique in terms of the granular micro level feedback content and methods, according to each of the internal dispositions, life experience, external context and circumstances that are distinctive to student-teacher dyad (Illeris, 2009).

When comparing the number of references within each of the sub-categories, it stood out that 'psychological' subject matter was mentioned by participants almost exactly the same number of times as 'technique'. Specifically, 588 references of text were coded into the sub-category 'technique' and 551 references of text were coded

into 'psychological'. The study reveals that, based on their descriptions, psychological related feedback subject matter seemed to be as significant in the participants' memories of instrumental lessons as technique. This is especially interesting as 'psychological' verbal feedback in the context of instrumental lessons is far less understood or evidenced within existing research in the field of higher music education, yet both psychological and technique subject matter were similarly consistent in frequency of mentions in the interviews and total number of participants who recalled experiencing such feedback.

The findings therefore contribute that discussions related to psychological development were perceived to be valuable in this context for the sample interviewed, perhaps just as valuable as technique, yet instrumental teachers may not be trained in the area of psychological development. If this is the case, intuitive or tacitly learnt knowledge about feedback related to psychological development may not be sufficient to incorporate such issues in feedback practices in lessons.

Technique is said to be the most frequently occurring subject matter (Stanley, 2018; Burwell, 2016; Hammond, 2013; James et al., 2010; Karlsson and Juslin, 2008; Zhukov, 2008; Koopman et al., 2007; Burwell, 2006; Young et al., 2003; Low, 2000; Colprit, 2000) and the findings from this thesis suggest that musicality, learning and practising, performance, psychology, learning repertoire and obtaining and maintaining work may be equally important to student learning in this context. So, perhaps the important issue isn't how often particular feedback takes place in lessons but, rather, how valuable music students and teachers perceive each subject matter to be on their learning and development in the one-to-one context.

A lot of the literature suggests that instrumental learning is directive and task focused, but what the findings from this thesis are showing is that maybe there is a change, a sign of our times that feedback is a mix of task and wider transferable skills related psychological and social development. If particular subject matter (such as that related to psychological and social development) are perceived to be valuable, as the participants in this study suggested, from an institutional and empirical perspective in higher music education, the role of the instrumental teacher and

student may need to be further reconceptualised and modernised to incorporate task-related, psychological and social skills.

Though this thesis presents a case for the advancement of teacher training and professional development based on what is taking place in practice, there are developments taking place in conservatoire education concerning continued professional development and pedagogical content that demonstrate an awareness of the need for the integration of holistic learning. For example, the Guildhall School of Music and Drama incorporate modules related to health, wellbeing, physiological and psychological aspects of performance, career management and teacher education. One example would be their mindfulness course that is voluntary for teachers and students. Similarly, Matei and Ginsborg (2021) acknowledged that one UK conservatoire is implementing health education programmes to address health-related issues that musicians are facing, though note that it is unclear how courses such as these are being evaluated. The Association of European Conservatoire released their annual report in 2020, with a 'pillar 1' mission statement to *"enhance quality in Higher Music Education"* by *"promoting excellence across Europe in relation to artistic practice, learning & teaching and research & innovation"* (AEC, 2020, p. 5). However, the report is not specific to a broad range of health related holistic learning other than the acknowledgment of a flagship working group project related to entrepreneurial mind-set for musicians.

Though there are advancements in Higher Music Education, this study reinforces that, with the view to support and facilitate relevant and safe learning, studies such as this PhD research make a valuable contribution to a growing research literature that can inform the highest possible quality and relevance of pedagogy within professional development initiatives for students and teachers.

6.4.4 THE ROLE OF THE TEACHER AND IF AND HOW TEACHERS ARE ABLE TO OFFER PARTICULAR TYPES OF VERBAL FEEDBACK

The majority of feedback that participants described having experienced came across as matter of fact. Topics related to physiological wellness, psychological and social

development are lesser evidenced or understood within literature in the field of higher music education with regards to feedback in the one-to-one context. That so many participants recalled feedback related to these sub-categories, that these subjects were perceived by the participants in this thesis as valuable for learning and development to take place, and that participants seemed so familiar with this subject matter made these three subject areas stand out. Participants that took part in this study may not have had specific training or expertise in physiological, psychological and social areas. Indeed, there is said to be little pressure on performer-teachers to obtain teaching certifications (Young et al., 2003). Yet for the participants in this study physiological, psychological and social subject matter seemed commonplace.

For example, the evidence demonstrated the active discussion in lessons of such subjects such as psychological challenges for the participants interviewed. Conversing about such matters may be helpful for students to help them feel like they are not alone in their feelings or experiences. Even so, if it is so important for students and teachers to discuss such things and that all participants in this study recalled such feedback, training on the psychological challenges, the skills required to negotiate those challenges, and the action points to develop those skills would likely be valuable for teachers so as to support students effectively. On the other hand, if institutions deem this type of feedback as inappropriate, teachers still need to learn how to guide students appropriately, especially as the findings of this study shows that all participants gave or received verbal feedback on psychological issues. The prior demonstrate that the role of the teacher must be further defined so as to elucidate necessary or compulsory training.

Performer-teachers can learn their teaching skills by relating their own performance experiences to their teaching instructions (Duffy and Healey, 2013), through experiences with their former teachers and knowledge garnered through the act of teaching itself (Carey and Grant, 2014). Though these experiential sources of knowledge are valuable, that performer-teachers can learn their teaching skills informally, rather than formally, reinforces potential issues with regards to the role of the teacher and the ethics in offering students feedback on these subjects without any formalised accreditation. The existence of these types of conversations, the

value apparent in the findings from this thesis with regards to physiological, psychological and social subject matter and the lack of clarity on whether teachers are able to deal with these issues safely and effectively raises important ethical questions about how teachers engage with students, and if and how they should handle physiological, psychological and social related aspects of learning and development in lessons. It is a recommendation of this study that institutional feedback policy makers consider this issue.

There were subject matter that brought to light questions about whether teachers should or are able to teach particular types of feedback. Psychological skills are known to be necessary to negotiate a musical career, such as autonomy (Gaunt, 2009), self-efficacy (Freer and Evans, 2017) and self-regulation (Burwell, 2020). See Chapter 2 'Literature Review', section 2.6.3 'Feedback Intentions and Self-Regulation'. Physiological aspects of performing are also acknowledged to be important in music, yet verbal feedback related to psychological development has not been sufficiently explored within academic literature in the field of higher music education. For example, it emerged that some students can find it challenging to verbalise affective aspects of musicality with teachers. Tolins (2013, p.47) acknowledged that *"for musicians, the ability to talk to each other about what is essentially a non-linguistic domain (music), is a vital role in teaching, rehearsing, and performing their art"*. It is therefore important that teachers understand how to draw this information from their students, skills that teacher training could facilitate, further adding to clarity around the role and capabilities of the teacher.

A contribution of this thesis is its evidence that psychologically related verbal feedback does take place in this context. Tackling musical theory and history seemed to be up to the teachers' personal preferences for lesson content rather than any stated institutional curriculum. Verbal feedback related to social aspects about obtaining and maintaining work in the profession are not evidenced or clearly understood in higher music education in relation to student learning and development, highlighting a contribution this thesis makes to the field. Furthermore, feedback about social issues appeared to be based on teachers' personal experiences in the musical career.

Though personal experience is a valuable source of information, each teacher's experience is unique and not all teachers necessarily have had the life experience or skills that would equate to having amassed sufficient knowledge to facilitate a student on physiological, psychological or social aspects of development. Despite some acknowledgements of the value of these subjects within literature, there are real challenges to knowing how to help students develop those skills through verbal feedback. What teachers understand to be useful for students does not reveal whether their knowledge is satisfactory or whether they are sufficiently able to apply their knowledge in actual practice. This once more brings to the forefront ethical considerations about whether teachers are suitably able to impart students with the skills required to negotiate some physiological, psychological and social challenges, and if teachers should be addressing such subject matter in lessons.

The findings bring to the forefront some potential issues with regards to the role of the instrumental teachers. The findings contribute that the roles that some teachers are taking, in relation to the subjects they cover in lessons, can be wide-ranging and multifaceted. For example, teachers can enact broad conceptualisations in their roles by discussing social behaviour in the workplace and the psychology of performance. Such topics may be a contributing factor that can aid students in their management of their professional musical careers and are likely a valuable source of knowledge for students to better understand, relate to, and hypothesise about their own experiences of performance and developing as musicians. Therefore, the role of the teacher, in relation to feedback, may need to be further reconceptualised to include physiological, psychological and social aspects. It is acknowledged that performer-teachers need to undertake various roles (such as performer and educator) that require diverse skill sets (Williamson et al., 2019). The European Association of Conservatoires (2010, p. 42) define the role of the teacher in their model as *"mentors, co-ordinators, facilitators, advisers, directors and music leaders as well as 'teachers' in the traditional sense of the term. They are being called upon to act as advocates, networkers, project managers and developers"*. This definition describes the style of support that contemporary instrumental teachers can offer, and acknowledges the shift from teacher-led to more collaborative styles of teaching. However, what the European Association of Conservatoire's (2010) definition does not include, are

particular expertise specific to verbal feedback subject matter that is at the core of what teachers deliver. This may be because the one-to-one context has been difficult for researchers to access (Davidson and Jordan, 2007), and prior to this thesis no studies have created a comprehensive typology of verbal feedback subject matter that takes place in the vocal and instrumental learning context that could be used to further define the role of the teacher.

This thesis contributes a typology to the field of higher music education that could possibly be used as a basis to ignite debate about what verbal feedback should and shouldn't take place in lessons, and what subjects one-to-one vocal and instrumental teachers in higher music education should or shouldn't be trained in, thus potentially aiding further clarity around the role of the one-to-one vocal and instrumental teacher in higher music education.

6.4.5   THE PROFOUND IMPACT OF VERBAL FEEDBACK

All subject areas evidenced were recalled having impacted participants' learning and development in one way or another. The descriptions of experience suggest that the participants, or the participants' teachers, saw value in talking about each subject in relation to student learning and development. This means that the verbal feedback was offered so as to have lasting impact on students' technique, musicality, learning and practising, performance, psychological development, and social awareness and development.

This thesis complements earlier studies concerned with the use of imagery in one-to-one lessons, as well as contributes to knowledge concerned with the potential for verbal feedback in this area to have profound and lifelong impact. This has possible implications for teachers and how they construct their feedback, but also for students and how they are prepared for receiving feedback. For example, the findings demonstrated enduring power that feedback related to imagery can have, despite that in some cases feedback was recollected fifty years after having received it. It would be beneficial for teachers to be aware that the impact of their feedback on student learning can be lifelong. Another example were the transferable meta-

cognitive and practice skills recalled by participants as verbal feedback subject matter, and student/teacher intentions that could possibly be used by students in various situations and contexts across the course of their lives.

The one-to-one learning context is at the heart of performance learning in higher music education (Palmer and Baker, 2021; Rumiantsev et al., 2020; Brink and Anderskov, 2019), and this thesis demonstrates the profound impact that verbal feedback can have on individuals' learning and development. For example, although this thesis was not focused on evidencing constructive and destructive experiences of feedback, all participants in this study recalled instances with teachers' verbal feedback that were either beneficial or detrimental to their learning and development. Moreover, participants described the process of being interviewed about experiences in lessons as cathartic and there was a sense that participants were offloading their experiences, seemingly reflective of the poignancy of their verbal feedback recollections that were so central to their learning. Adding to this, participants reacted emotionally when talking about feedback they experienced, signifying the impact of their verbal feedback experiences.

Three participants requested the removal of small sections from their interview transcript that described traumatic instances with teachers (see Chapter 3 'Methodology', section 3.4.2 (ii) 'Confidentiality and Anonymity' for more details on this). These participants feared their identity being revealed and the potential consequential implications on their career if their teachers realised they had spoken out about these instances. Though these particular instances must be kept confidential, it is in itself revealing that the participants were so concerned about being identified by the teachers in question, and the potential implications on their career. This demonstrated a reluctance by some students and working professionals to speak out about challenging experiences with teachers and constructive and destructive power and influence that instrumental teachers can have over students. It also demonstrates a current and active issue of fear to talk about challenging experiences in this context.

6.4.6   **VARIETIES OF APPROACHES TO TEACHING MUSICAL INTERPRETATION**

This study demonstrated how musical interpretation can be facilitated through verbal feedback about imagery, expression, phrasing, mood, emotion and harmonic understanding. What was notable was that the development of musicality could be approached in different ways, and this could be demonstrative of the uniqueness of the teacher's life experiences, teaching skills and/or preferences for approaches to teaching interpretation. For example, interpretative aspects were recalled in relation to harmonic understanding of music theory and that better understanding the theory of music can influence musical decision making. Music theory has been found by Williamson et al. (2019) to be a subject that can take place in some lessons and not others. It would be a valuable contribution to the field if future researchers investigate whether or not discussions about music theory are based on teachers' personal preferences or whether some teachers require further training in that area. Knowing this would mean institutions could better support their teachers with music theory training in relation to musical interpretation if they so need it.

Furthermore, even though the categories and sub-categories were overarching terms used to describe a subject of feedback (e.g. musicality), and that some or all of the participants recalled particular subject matter that related to each category or sub-category, within each subject area there can be variability in approaches to teaching. For example, as the findings demonstrated, participants recalled musical interpretation being facilitated through imagery, others described the discussions about mood and emotion and others still described the importance of discussing and understanding music history, harmonies and music theory that can influence musical interpretation. The data therefore suggested that how teachers facilitate musical interpretation through verbal feedback can vary according to the skills and preferences of the teacher.

6.4.7   **VERBAL FEEDBACK AS A FORM OF FORMATIVE ASSESSMENT**

This thesis compliments research by Carey and Grant (2016), Hays (2013), McPhail (2013), Zhukov (2012a) and Hallam et al. (2012), who have acknowledged the setting

of goals in lessons. Findings also agreed that feedback has taken place about practice timetables (Upitis and Abrami, 2013), the amount of time and repetition dedicated to working on strategies (Gaunt, 2009), potential pitfalls for students to work on or look out for while they are practising (Yeh, 2014) and strategies for students to adopt and make changes in their practice time (Parkes and Wexler, 2012; Duke and Simmons, 2006).

Discussions about goals and assessing progress were experienced by participants in this study, and so forms of formative goal setting and assessment took place for the sample through verbal feedback in the one-to-one context. Within existing research in higher music education, process-based (formative) learning objectives are lesser evidenced in the context of one-to-one vocal and instrumental lessons, and this thesis contributes to this gap. Key insights about formative assessment were:

- Students' more outcome-based and less measurable learning objectives may have an impact on formative in-lesson process-based assessment and perspectives.
- Adjustment of formative feedback: teacher authority versus students' needs for autonomy and validation.
- The need for consistency of formative feedback to achieve summative objectives.
- Formative feedback: transferable and granular skills.
- No formative feedback on the development of teaching skills.

These key insights are addressed in the following sections.

Students' more outcome-based and less measurable learning objectives may have an impact on formative in-lesson process-based assessment and perspectives.

Participant descriptions of their intentions from the teachers' perspective were more detailed with regards to content, methods, strategies and objectives. Though students had some process-based goals, their descriptions were mainly focused on outcome-based goals. This is likely because teachers are largely in charge of creating and managing the lesson content and had amassed knowledge from many years of

teaching and performing experience. Findings demonstrate that some students and teachers can approach lessons from different learning focuses with regards to process or outcome. This reveals an area that may require effective communication regarding feedback strategies so as to better understand the other's perspective and form shared understandings. There is a need to establish shared formative and summative intentions through verbal communication. However, it remains unknown in higher music education literature whether some instrumental teachers are setting effective objectives and assessing short and/or longer-term goals in lessons. It would be useful for future research to explore whether or not it is common for teachers to set both short and longer term goals in lessons, and if the achievement of goals are accurately assessed.

Students in this thesis described having learning objectives that are less measurable. For example, aiming big, to be the best, preparing for the professional world, and improving. Each of these objectives could mean a vast variety of different things and they could be formative and/or summative. The lack of clarity here may impact student perspectives of required work. Furthermore, if there are differing focuses between student and teacher (e.g. if a student is focused on macro-summative goals, but the teacher is focused on micro process-based steps to achieve a goal), misunderstandings may take place. Overarching goals run a greater risk of differing interpretation. The findings from this thesis suggested that some students may not be absolutely clear what their learning objectives mean with regards to process to achieve their goals, and assumptions may be taking place in relation to mutual understandings about goals and the perceptions of required work, an aspect that is essential for useful verbal feedback (Burwell, 2010). It is useful to know that sometimes students can be unclear with their learning objectives, especially as objectives likely require some kind of measurability so as to be able to form actionable strategies to achieve goals. This is where the role, responsibility and power (authority) of the teacher could come into play, and an area that teacher training could facilitate.

The handbook created by the European Association of Conservatoires (2010) said that a key role of the teacher is a planner and organiser, that involves setting

objectives as well as monitoring and evaluating teaching and learning. A teacher's role is to clarify and define goals and provide realistic steps so as to achieve them (McPhail, 2010; Leon-Guerro, 2008). This means it is the role of the teacher to decipher and clarify these goals through conversation in lessons. So, teachers can step in and guide students when they are unclear about their objectives. However, previous research by Duke (1999) and Karlsson and Juslin's (2008) found that some teachers don't offer specific tasks or clear goals to students in their verbal feedback, suggesting that participants' intentions as teachers to establish clear goals may not always be taking place in practice. Teachers need to set explicit goals for each student to address their individual learning needs (Meissner and Timmers, 2020). Learning objectives and the strategies to achieve those goals should be communicated explicitly between student and teacher so as to enable effective learning and perceptions of required work. Institutions would likely benefit to include goal clarity and strategising within their one-to-one policy and teacher training. Continued professional development activities could potentially incorporate a greater awareness of the benefits and abilities to implement specific formative tasks, strategies and assessment that the participants desired, as students, for effective learning.

Adjustment of formative feedback: teacher authority versus students' needs for autonomy and validation

The setting and assessment of goals seemed to be primarily under the authority of teachers, and this is common in general education as highlighted by Nicol and Macfarlane-Dick (2006). The authority of the teacher is likely useful for teachers to mould the strategies that they see as a best fit, according to the needs their students, therefore creating bespoke experiences for students. The data demonstrated that, as students, participants hoped that teachers would validate their skills and give them room to act autonomously. It would be valuable for teachers to be made aware of this so that they can adjust their feedback accordingly. This would likely require effective communication between student and teacher.

However, though participants in this study hoped to adjust their methods towards students' needs, the majority of participants described the adjustment of the manner of the delivery of feedback, and the minority described adjustment of actual methods or strategies. Teachers have intentions to support student needs by adjusting their feedback, but in some situations, they may not adjust their methods when students need different strategies. Awareness should be brought to teachers that adjustment of feedback can take place in three particular ways: (1) the wording of the same material; (2) the manner of delivery; and (3) the actual strategies. Teachers must have abilities to adjust their feedback according to students' needs and their summative and formative learning objectives. If a student requires different strategies, then adjusting the manner of delivery is not sufficient. Teachers therefore need to effectively adjust their teaching methods according to individual student needs (Gaunt, 2008; Hanken 2006) as well as effectively judge student responses to their feedback.

Data demonstrated that teachers seek and read students non-verbal and verbal feedback. Less than half of the teachers described the deliberate intention to seek student verbal feedback, whereas, all teachers intended to observe student reactions. Gaunt (2008) has said that teachers may not offer students a voice in lessons, but the evidence demonstrated that students do want to speak freely with teachers. Verbal feedback from the student up is valuable to increase the chances of shared understandings and learning, but teachers may not always seek student verbal feedback. There is potential here for teachers to create space for student feedback, which would likely, in turn, facilitate learning in this context.

The observation and absorption of instruction were key components for the participants to be able to add to their bank of self-learning strategies involved in learning how to learn. Some students expressed the need for instruction from teachers when they were unclear about how to solve a problem, and some of the same participants would express frustration if teachers didn't give them room to experiment and solve problems on their own, especially on the subject of musical interpretation and having the freedom to choose their own repertoire.

It would be useful for teachers to be aware that students in higher music education hope to incorporate their own learning skills when they can and flex their autonomy when discussing musical interpretation and choice of repertoire, and that students' intentions regarding instruction and autonomy can change over time. Though instruction from teachers were perceived as valuable, freedom of choice in technical and musical decision-making became more of a priority as students advanced. Technical and musical decision-making may be linked to the development of their musical identities. Data demonstrated varied preferences for instruction versus autonomy. Indeed, students can have different levels of self-regulatory skills with those that are lower tending to require more instruction (Dweck, 2007). If some teachers offer instruction to students who would prefer more independence in their learning, and equally if teachers offer more freedom in learning to students who want or need more instruction, frustrations in the learning process may arise. Furthermore, if student intentions for feedback that enables autonomy can change over time, teachers' feedback would likely need to adjust to facilitate that. Variances in student preferences from the findings demonstrate that teachers would likely benefit from training in dealing with students who have various needs related specifically to instruction and/or autonomy. Professional development could bring awareness about this to teachers and students and offer strategies to enhance student learning, according to their needs.

Recent research by Kupers (2017) and Gaunt (2008) evidenced that some teachers do not give much room in instrumental lessons for students' own voice. Evidence from this thesis revealed that students hoped to air their views in lessons and speak freely with teachers, but some were reluctant to do so because they feared offending their teachers. This highlights an area of tension with regards to shared understandings and shared student-teacher objectives. Teacher training could focus on how to develop shared intentions with regards to what is acceptable within each dyad on the topic of the student voice and creating a safe environment for students to speak up. Some teachers may be happy to hear their student's views and others may be less inclined to. Further research into effective interpersonal communication on the subject of the student voice in this context could be useful to pursue so as to

better understand effective practices in the one-to-one context, and underpin the development of teacher training on this topic.

The development of experimentation, problem solving and choice were intended. These skills are also called meta-cognitive learning skills (Watkins, 2015) and gave participants a sense of agency in their own learning, and analytical abilities that can be applied to different learning scenarios and negotiate challenges independently. This means that alongside the fine-tuned details of learning how to practise independently, broader meta-learning skills, such as experimentation, problem solving, and choice can apply to various learning problems and situations. Knowing that meta-learning skills may give students a sense of agency is an important area that could inform teacher training with regards to the fine details within practice methods, as well as broader skills of experimentation, problem solving, and choice.

Validation was useful for students as proof, confirmation and/or reinforcement of advancement. Students hoped to be praised for their abilities rather than any validation of self. Validation impacted student motivation and/or engagement in activities. Social acceptance from teachers was also found to be important. If some students didn't receive validation from teachers about their capabilities their self-efficacy and perceived ability may be impacted. Receiving validation increased some of the participants' confidence in their instrumental capabilities and student motivation and/or engagement in activities. Verbal feedback offers validation about the task at hand (process), outcome and the self, which can have different impacts on student learning (Dweck, 2007). This corresponds with previous research that forms of social acceptance, such as validation Hays (2013), can impact student confidence (Gaunt, 2008; Karlsson and Juslin, 2008; Burt and Mills, 2006) and engagement (Zhukov, 2012a). Student intentions in the current study correspond with Zhukov's (2012a) results as participants expressed the need for approval from teachers such as impressing and proving themselves.

Knowing that some students hope to be validated by their teachers, and that validation can impact student psychological learning processes and outcomes would be valuable if and when teachers are taught to effectively communicate with

students through verbal feedback. Teacher training should incorporate effective ways in which to validate student advancement.

The need for consistency of formative feedback to achieve summative objectives

In conservatoires there exist shared overarching learning objectives, such as the successful completion of performance exams (Johansson, 2013) that would likely require some consistency in the teaching of skills, goal setting and formative assessment in lessons so to ensure equity across a cohort. Teachers are therefore required to form consistent goals across a cohort (standardisation) as well as adjust strategies according to student needs. Any assessment of the quality of one-to-one teaching would likely need to consider how to formatively evaluate the teaching of standardised objectives as well as those that may be modified, according to student needs. Furthermore, the mutual student-teacher intention to develop student autonomy suggests that formative assessment is not only the responsibility of the teacher, but also the student.

Formative feedback: transferable and granular skills

Intentions to develop students' overarching skills, such as experimentation and problem solving, suggest that learning how to learn in lessons involves the strategies and methods to develop performance skills, as well as transferable overarching skills that can be applied to various learning problems. This means that teacher training could account for the granular methods involved in performance preparation, as well as broader analytical skills, that are life-long skills, as similarly described by Williamson et al (2019).

No formative feedback on the development of teaching skills

Though performance students go on to teach (Parkes and Daniel, 2013), they were predominantly focused on learning performance skills and it was noticeable that they did not intend to learn teaching methods from their experiences in lessons. This is interesting because performer-teachers learn many of their skills from their

experiences in lessons (Yeh, 2018; Burwell et al., 2017; Daniel and Parkes, 2017; Haddon, 2009; Gaunt, 2008), and teaching and performing require different skill-sets (Williamson et al., 2019). Findings suggest that students may assume their teaching skills, especially as the participants that were current students at the time when they were interviewed for this study were also teaching their own students.

Just as with their student perspective, teachers didn't intend to teach students how to teach. The focus of feedback intentions was on the development of skills for optimal performance. Research question one revealed that teachers do help students to learn how to teach themselves, but did not express the intention to offer these skills to students so as to facilitate student capabilities to teach others. Yeh (2018), Burwell et al. (2017), Daniel and Parkes (2017), Haddon (2009) and Gaunt (2008) have noted that teachers often learn their teaching skills through experiences in lessons, and if this is the case, findings suggest that it may be an implicit assumption that teaching skills are learnt tacitly through experiences with teachers in lessons rather than explicit intentions.

It is recommended that institutions clarify the role of teachers, and whether they should or shouldn't support both students and teachers in the acquisition of their teaching skills. If teaching skills should be learnt external to lessons, performance students could benefit from modules on this. If teaching skills should be learnt from teachers, both students and teachers need to be made aware that this is a facet of learning in this context that is necessary, and professional development initiatives could facilitate teachers' skills to be able to do so effectively.

6.4.8 VERBAL FEEDBACK AS A BRIDGE BETWEEN LESSONS AND PRACTISING

The findings revealed that, with the view that they would become more independent of their teachers, conversations have taken place in lessons about methods and strategies that students can learn. Participants likened what takes place in lessons to individual practice time, reinforcing Gaunt's (2009) finding that students replicate lesson activities in their practice time. Strategies included self-reflection and evaluation that could be used for various learning problems or scenarios and were

facilitated by open-questions. Therefore, the data reinforces research that acknowledges the importance of evaluation and problem solving skills for the development of student autonomy by scholars including Bennett and Rowley (2019). On this, Carey (2014, p.44) acknowledged that teachers' roles are to facilitate learning, reflective of *"the constructivist thinking of Piaget (1970) and Vygotsky (1978) whereby learners explore, experiment, question and reflect on real-world problems, functioning as active agents in their learning, learning how to learn, and building transferrable skills along the way"*. The findings from this thesis, around the bridge between lessons and practice, is valuable evidence because it demonstrates that teachers are facilitating the development of broader learning skills, as well as the fine-tuning strategies to improve performance, adding potential areas of content for teacher training towards both overarching and specific aspects of learning and practising skills.

6.4.9 CLARITY OF EXPECTATIONS FOR PRACTICE THROUGH VERBAL FEEDBACK

It was evident that even discussing from different perspectives (student and teacher), the participants had differing expectations or perspectives for verbal feedback practices in one-to-one vocal and instrumental lessons. Six insights stood out with regards to clarity for expectations for practice:

1) Ideal amount and qualities of practice.
2) Lack of clarity of goals versus expectations of verbal feedback practice.
3) Expectations related to praise and critique.
4) Expectations related to teacher problem solving and student autonomy.
5) Perfect performances versus the perception of mistakes in performance.
6) Differences in perspectives of autonomy.

Ideal amount and qualities of practice

Participants in this study recalled discussions about what constituted the ideal amount of practice time and what comprised quality in practising. Some participants recalled feedback that contained critique that students weren't practising enough,

which suggested that practising a particular amount was perceived as ideal, though the exact and ideal amount of time practising was unclear. Others recalled references to the quality of practice with quality valued over the amount of time practising. However, the nature of evaluating the quality of students' practice was also not clear. Evidence suggests that feedback can lack clarity with regards to actual applicable practice instructions or beliefs with regards to the amount of time practising and quality of practice. Furthermore, data demonstrates that individuals can have varied beliefs about this subject. Hammond (2013) has said that students and teachers can have different perceptions about learning priorities. The findings therefore highlight an area that teacher training could target so as to establish shared understandings between students and teachers about perceptions of required work.

Student and teacher intentions regarding desired quality can differ. Goals such as performing with a polished technique, improving, and not making mistakes during performance involve perceptions of quality desired by participants when they were students. In contrast, the teachers' perspective did not always prioritise perfect performances from their students. Ryan (2011) found that students' and teachers' perception of goals and strategies differed, influencing how feedback can be interpreted. Differing student and teacher expectations in lessons may influence how students make use of the feedback that is presented to them by their teachers. Discussions about shared intentions regarding what quality entails in relation to goals are likely important conversations to be had between students and teacher so as to reach shared understandings. This may in turn maximize the possibility of the effectiveness of feedback in the context of one-to-one lessons.

Lack of clarity of goals versus expectations of verbal feedback practice

Both the student and teacher perspectives each had task-performance and psychological intentions related to verbal feedback. Notably, when talking from the perspective of being the student, participants were less clear about how exactly to achieve each goal, which may impact student perceptions of required work. This is especially important as Hammond (2013) found that perceptions of required work can differ between students and teachers. Data demonstrates that both students and

teachers can assume student understanding of their terminology and/or be unclear in their descriptions of some learning objectives. Clear and concise discussions about this between students and teachers would be beneficial, so as to mitigate misunderstandings with regards to expectations and create shared understanding, uniting perceptions of required work.

Expectations related to praise and critique

Teachers may have different viewpoints or attitudes to giving praise and critique and they need to use their own judgement here as they need to be sensitive to students' reactions. If teachers are going to praise students, they should praise effort over any critique of students' self or outcome. These points have been acknowledged by Cakir et al. (2016) and Hattie and Timperly (2007).

Expectations related to teacher problem solving and student autonomy

Some performance students can expect their teachers to come up with task-performance solutions for them, others want to find the solutions for themselves. However, despite the intention to learn more independently from their teachers, students can be unclear about how to go about achieving particular goals and require guidance. Therefore, a combination of feedback strategies that involve instruction and feedback that enables self-regulation, such as reflective collaboration, are likely the most beneficial. For that reason, teacher training that assists teachers' skills in offering student autonomy of learning, as well as stepping in to instruct where necessary, would be beneficial. This might sound state-the-obvious to some, but it is widely understood that teacher training is not a prerequisite for performer-teachers and so it is likely that many teachers have not been guided regarding their instruction versus enabling student autonomy.

Perfect performances versus the perception of mistakes in performance

With regards to the quest for optimal performance, teachers and students can both aim for perfect performances. However, some teachers don't prioritise perfect

performances. The participants were aiming for high levels of performance, but live performance can be fluid and unpredictable and some believed that perfection is unrealistic. Findings demonstrated that individuals can have differing perceptions and expectations about performance objectives, as noted by Blier-Carruthers (2020). To support student mind-set about learning, teachers need to assist students to reflect on perceived successes and failures of performance and learn from both. Teachers need to manage student expectations of performance as part of the development of constructive student mind-set. However, performance teachers may not have the skills to manage complex psychological aspects of development in the one-to-one lesson.

Differences in perspectives of autonomy

Teachers hoped to facilitate student autonomy, demonstrating a shared student-teacher intention. However, students hoped their autonomy would be granted by teachers through musical and technical interpretative decision-making and choice of repertoire. Whereas, teachers viewed autonomy from a broader perspective of students taking responsibility for their learning, also highlighted by McPhail (2010). This means that, although there is a shared intention in relation to autonomy, teachers need to encourage students to be self-directed. They also need to be aware that students may feel as though their autonomy is supported if teachers give them space to make their own interpretative decisions and repertoire choices.

6.4.10 VERBAL FEEDBACK AS A SUPPORT FOR PHYSICAL WELLBEING IN PERFORMANCE

Discussions about technique involved specific aspects of human physiology and movement related to the fine tuning and advancement of technical facility. The findings correspond with previous research that technique is a significant subject of feedback in lessons (Stanley, 2018; Burwell, 2016; Hammond, 2013; James et al., 2010; Karlsson and Juslin, 2008; Zhukov, 2008; Koopman et al., 2007; Burwell, 2006; Young et al., 2003; Low, 2000; Colprit, 2000) with a collective objective to advance students' technical aptitude for performance (Zhukov, 2012b). Insights that contribute to the body of knowledge: the connection between musicality and

technique (discussed previously in 'musicality'), body awareness and physical wellbeing.

Adding to what is known about technique verbal feedback subject matter in the field of higher music education, insights emerged from the data related to body awareness and physical wellbeing that comprised: muscle tension, breathing, physical conditioning, and differences in students' physicality. That such discussions have taken place in lessons demonstrate the perceived value of physical wellbeing to the extent that teachers offer feedback to students about physiological aspects of technique. This is understandable because performing musical instruments involves the body. As pointed out by Janiszewski et al. (2005) the physical demands required by performing musicians known to have negative impacts and findings from this thesis highlights an area that teachers may require support from institutions through training about human physiology in relation to their specific instruments.

Muscle tension involved feedback about efficient movement and the relaxation of tense muscles when practising and performing, an issue that can impact sound production. Muscle tension related to physical habits, aiming for perfection, general performance stress and the resulting physical effects of feedback that were perceived as not useful. Efficient muscular function was important so that under the pressures of performance, sound production and efficiency of movement was not hindered by tension. For this reason, participants recalled discussing technical methods that could aid muscle relaxation. Physical tensions and uncomfortable physical habits are known issues for musicians (Berque et al., 2015). As these types of conversations are seen as important for musicians, much knowledge could be garnered from other fields, such as performance physiology in sport to underpin teacher training from an evidence-based perspective. This is especially important as teachers tend not to be trained to deal with neuromuscular or musculoskeletal issues that are common for performing musicians.

Breathing was important for participant singers, woodwind and brass players as they used their voice and lungs to support sound production using their instruments, also evidenced by Koopman (2007). Breathing was also important for string players,

percussionists and pianists with regards to instrumental technique and the connection of the breath to rhythm and phrasing and movement. This contributes further understanding of the connection between physiological functions and the development of performance knowledge on technicality of phrasing and the advancement of technical aptitude, as well as further reinforcing the interconnection within feedback about technique and musicality.

Additional to what is known about verbal feedback in lessons, participants recalled discussions about physical conditioning of muscles and movement. Discussions related to the building, maintaining of the physical body, increasing ability, performing to maximum efficient capabilities, and decreasing injury risk, all of which require continuous physical management and/or improvement. Awareness of physical movement was expressed as paramount within the consideration of physical conditioning. Performing challenging exercises required muscular strength and conditioning exercises to develop efficient movement in order to safely and effectively execute them (Wijsman et al., 2018), and the practical application of skills required to build healthy physical conditioning is not well-established in music (Pecen et al., 2016, p.21). Some participants recalled being asked to perform technical tasks that were possibly outwith their physical capabilities, indicating potential issues with regards to injury mitigation. It is therefore a recommendation of this study that teacher training involves research about health, wellbeing, physical conditioning and injury mitigation strategies.

Conversations about differences in physicality indicated that teachers can be aware that the physical proportions of the body can vary between students. These variances mean that, in relation to technical development, verbal feedback can be adjusted according to the size and shape of students' bodies. This is important as students can have differing physiological needs regarding teacher feedback. For example, individuals may be hypermobile (Vinci et al., 2015), and teachers need to know how to manage and train students with a variety of physiological needs. Little is known within empirical evidence in the field of higher music education about verbal feedback that takes place in lessons in relation to the physical proportions or variances of students' bodies, yet findings revealed feedback about this,

demonstrating that conversations of this sort can be valuable to the development of Western classical musicians, and feedback requires adjustment according to student psychical proportions. If teachers are not trained in physiological movement, this begs the questions about whether it is enough to rely on teachers' instinctual perceptivity and experiential knowledge of their own instruments and bodies so as to best advise students who have varieties of different physical proportions and abilities.

6.4.11 BOUNDARIES RELATED TO VERBAL FEEDBACK

Some teachers have to manage students' personal issues in lessons whether they want to or not, highlighting potential boundary issues that can take place in lessons and the nature of the student-teacher relationship in one-to-one vocal and instrumental lessons in higher music education. Life experience and personal problems can be used as a source of creativity and this may be an important aspect of development. Teachers may need to be trained so as to manage such issues appropriately and effectively. It appeared that teachers tend to use their own judgement and instincts in order to manage such situations, rather than using any formal procedures. Indeed, the role of judgement in education is known to be central (Joughin, 2009). It is a recommendation of this study that policy makers carefully consider what is and isn't appropriate to discuss in lessons with regards to psychological subject matter. Clarification would aid the formation of teacher training by better understanding what content would be useful and how music teachers should be trained to respond when faced with personal issues with students. That development of musical creativity can be drawn from life experiences and may make the boundary clarifications more complex and challenging. Ethical issues need to be considered in relation to verbal feedback and what teachers are qualified to safely discuss and navigate in lessons.

Teachers had intentions to offer feedback that facilitated the student-teacher relationship, a relationship perceived to be important with regards to the effectiveness of feedback offered to students. Notably, students did not share this intention. Forming interpersonal relationships were perceived to be valuable to

learning in the one-to-one context. This was evident because the majority of the participants hoped to build constructive student-teacher relationships through interpersonal communication so that they could effectively gauge appropriate feedback for each student. Some teachers would deliberately get to know their students on more personal levels to influence the effectiveness of their verbal feedback. Some of the participants expressed that better understanding students' personal circumstances, situations and motivations could have implications with regards to: (1) Forming trust between student and teacher so that students were more receptive of feedback; and (2) Evaluating student responses using their own judgment in the adaption of their feedback to students' needs. Understanding student motivations were described with the hope to resonate with students through verbal feedback. Future research could investigate if and how teachers are effectively able to adapt their feedback according to student reactions and responses.

On the topic of professional boundaries, teachers had varied preferences. Some had strict boundaries about professional and personal topics of feedback, others intended more friendship-like relationships and others described the management of counsellor-like interpersonal relationships. That teachers have differing beliefs about what is and is not acceptable to talk about in lessons demonstrates that they are making their own rules up based on their personal preferences rather than institutional boundaries. If some teachers are offering feedback that is similar to counselling, this demonstrates that teachers can offer feedback in areas that they are not trained in. If some students can bring personal problems to teachers (as evidenced in research question one), teachers need to be advised about how to negotiate this appropriately.

There were differences in perceptions of power dynamics in lessons with two views that emerged: the authoritarian teacher with the view that knowledge is transferred from teacher to student, acknowledged by (Westerlund, 2006), and the more collaborative style of teaching, championed by scholars including Carey et al. (2017), with the view of sharing knowledge with each other. The latter view meant that both the student and teacher were learners and both were also information providers. Ideally, students and teachers would share views about power dynamics, but if a

student wants to work collaboratively with their teacher and a teacher does not find this acceptable, tensions could arise. Similarly, if a student hopes for instruction but the teacher is opening the conversation to the students input, tensions may arise. Data demonstrated cases of participant frustration that related to both of these aspects, highlighting an area that teacher training could facilitate through interpersonal communication of power dynamic preferences.

Consideration of what is acceptable for students and teachers to talk about in lessons may be of great importance, especially if some teachers believe it valuable and intend to know students on a more personal level. Boundary clarification within institutional policy could help protect students or teachers who may feel uncomfortable if particular topics of conversations cross their boundaries, even if this is consequence unintended. Recognising that the one-to-one context usually takes place behind closed doors, institutions have a responsibility to clarify feedback boundaries so as to support students, teachers and institutions alike, and this study provides detail that policy makers can base their boundary clarifications.

6.5   STUDY LIMITATIONS

As with all research there are limitations that need to be acknowledged. The limitations recognised are related to: (1) participant recall; and (2) breadth of the sample.

<u>Participant Recall</u>

Exploring the subject matter of verbal feedback experienced by participants in one-to-one vocal and instrumental lessons though interviews relies on participant recall. Some participants were recalling subject matter that took place many years prior to the interviews and accuracy of recollection may have impacted their descriptions.

This study captured participant insights within a cross sectional design. This meant that participant descriptions of their experiences were a snapshot offered at the time of the interview and changes in perceptions of events could not be ascertained. The

design was beneficial as participants could draw from many feedback experiences and perceptions over a lifetime, and they recalled their intentions related to and experiences of verbal feedback that were memorable at the time of the interviews. However, a longitudinal project following the progress of students and their experiences might garner more accurate information rather than relying on recall.

Interviews require participant descriptions and perceptions of their experiences. Observations were not chosen as part of the methodology of this study. This was because interviews could garner in-depth information about feedback subject matter that had taken place over the course of a lifetime. Along with limited resources of the study, observational studies can also be invasive and may impact the natural behaviour of individuals in this context. This was a central reason that observations were not adopted within the methodological design of this thesis.

Knowing what one intends to do with verbal feedback in lessons does not accurately reflect what actually takes place in practice. This study has focused on intentions because it remains unclear what students and teachers intend of verbal feedback in this context in the field, and so intentions required clarification. This research provides a foundation for which future research could go on to investigate if and how intentions evidenced in this thesis are carried out in practice.

The Breadth of the Sample

The participants were not representative of various institutions in the UK, or worldwide. This could have cultural implications on the data, as it could not be ascertained whether other countries have differing cultural practices in relation to verbal feedback. Future research should include participants that represent various institutions and countries.

Due to limited access, no composition or conducting students or teachers were included in this study, and this may have resulted in the loss of key research perspectives. Future research should consider the addition of composers and conductors. Furthermore, in comparison to the rest of the sample, fewer singers

were recruited. This was due to difficulty in accessing singers. Future research should better represent singers in their studies.

This study is dedicated to classical musicians in the search for learning more about verbal feedback intentions and subject matter in the one-to-one vocal and instrumental context in Western classical music. The one-to-one context relates to other genres of music including jazz, popular and traditional music, as well as other specialisms in the arts such as acting and dance. This project therefore overlooks other populations in the arts within which one-to-one teaching and learning is central to development within conservatoires. Future research should include a diverse range of one-to-one learning contexts.

This thesis also does not include group coaching by one teacher and focused solely on the one-to-one context. Group teaching likely holds valuable and interesting insights that future research could focus on.

Lastly, this project does not compare student-teacher pairs. This was because participants were all teachers, and were (or had been) students. Participants spoke from the perspective of being the teacher as well as being the student, and so research questions two (students' perspective) and three (teachers' perspective) were formed. Comparing the intentions of student and teacher pairs could reveal more information about whether or not intentions are matching or mismatching between individuals in this context.

6.6   DIRECTIONS FOR FUTURE RESEARCH

The following recommended directions for future research point towards areas of literature that the field of higher music education could benefit from further investigation.

There remains much more that can be learnt about one-to-one vocal and instrumental lessons in the context of higher music education. There were emergent themes that were related to, but out of the scope of the research questions, and they

point towards areas that the field of higher music education could benefit from further explorative enquiry. These included: non-verbal feedback; the impact of feedback; self-feedback; subject matter needed but not received; stages and phases of feedback and learning; and personality characteristics participants did or did not value in their students or teachers.

As acknowledged in the limitations, participant recall and the breadth of the sample could be addressed in future research through observations and a cross-sectional sample over a larger population. Furthermore, researchers could compare the findings of this thesis to replicated studies across diverse cultures.

This thesis contributes qualitative empirical evidence that may be developed into scales and tested quantitatively. Quantitatively testing the results of this study across wider populations in the UK and other countries would build a more generalisable picture of intentions and subject matter of verbal feedback in one-to-one contexts. Moreover, international statistics are sourced from national statistics and so further studies in the UK on student and teacher intentions and subject matter of feedback in one-to-one instrumental lessons would be useful so as to assist national comparison and global understanding of the phenomenon.

Some learning and feedback models and processes detailed in literature are in advance of what takes place in practice. On the other hand, the research gaps and evidence detailed in this thesis demonstrates that much of what takes place in the private one-to-one learning context is relatively unknown within literature, highlighting misalignment between literature and practice. There remains much more that researchers can explore about feedback that takes place between students and teachers in one-to-one vocal and instrumental lessons. This could be undertaken through long-term observational studies that investigate feedback in this context. Interviews provided detailed insight into what participants could remember about the subject matter they experienced, and intentions about verbal feedback that took place in the uninterrupted and private one-to-one context without the need for the researcher to be present or cameras to be recording lessons.

Chapter 6: Conclusions

Each student-teacher dyad is unique. Their differences can be due to preferences for subject matter and manner of communication, personality characteristics, upbringing, and experiential knowledge to name just a few variable factors. This means that future qualitative research on the subject matter of verbal feedback could bring to light more details about learning processes in the one-to-one context, further contributing to what is known about feedback in lessons in the field of higher music education.

Both the students and the teachers in this study had intentions to use feedback to support learning in a number of different ways, but it remains unknown whether their intentions are actually taking place in practice. This is important to know because intentions have strong relationships with consequential learning outcomes. Investigating whether the intentions found in this study are carried out in practice would identify areas that teachers and/or students require further training.

Institutions have a duty to state clear boundaries within their policies and proactively train their teachers and/or employ teachers who are already trained in these skills so that they are able to effectively deal with the variety of subject matter and intentions that this study evidences. Furthermore, students should be made aware that such subjects may come up in lessons, that teachers can have differing intentions, and informed about what is and isn't appropriate in this context. Students should also be provided opportunities to speak freely about what takes place in one-to-one lessons.

Future research clarifying these details could aid understanding about the various roles that vocal and instrumental teachers should or could be taking in this context. This would mean that staff development programmes and student knowledge lectures or seminars could facilitate student and teacher understanding about learning processes, shared understandings, and the importance of communication and roles in this context. This means that students, teachers, and institutions would need to embrace the continued learning perspective, hopefully creating cultures of learning that embrace an openness and willingness towards undertaking and nurturing life-long learning.

The new insights from this study have many potential directions for future research. For example, the existence of psychological, physical conditioning, music history, theory, and feedback addressing the wider development of students brings into question levels of teacher training and capabilities to address such developmental issues in lessons, which in turn impacts the perceived role of the teacher. Furthermore, that there is a requirement for musicians to be versatile in their roles within the career, knowing more about differing skill-sets required by performers and teachers could aid teacher training in the quest to effectively support students, thus evolving teaching skills in parallel with changes in the current working climate for musicians.

Moreover, future research could measure whether the impact of verbal feedback related to mental management of performance is useful or not. Knowing more about this may discern whether or not verbal feedback that broaches these subjects is useful and/or effective for students. This links back to the discussion about the breadth of feedback (section 6.4.1 'The Breath and Topics of Verbal Feedback' in this chapter), and whether teachers are equipped to play very wide roles, or whether conservatoires should be providing other kinds of support for students.

6.7   Contributions, Potential Implications and Recommendations

The evidence details the subject matter of verbal feedback and student and teacher intentions of verbal feedback in the one-to-one vocal and instrumental context in higher music education. Accordingly, the contributions of this thesis are: (1) The development of a typology of feedback subject matter recollected to have taken place in the context of one-to-one instrumental lessons in higher music education; (2) Identification of student and teacher intentions and development of typologies that underpin feedback; (3) Eleven overarching concluding insights that contribute to what is known about verbal feedback in this context; (4) A theoretically grounded framework for understanding the one-to-one learning process and internal and external influences on feedback intentions and topics. The framework is based on three theories of learning: Biggs' (2003) Constructive Alignment Model, Argyris and Schön's (1978) Single and Double Loop Learning Theory and Illeris' (2009) Theory of

Learning; (5) Potential implications for institutional policy concerned with learning and teaching; and (6) An evidence-base that could underpin continued professional development.

Future research, policy clarification and teacher training are all interconnected and this thesis recommends that in each area, higher music education institutions require advancement in knowledge and understanding to facilitate feedback processes in one-to-one vocal and instrumental lessons.

The performer-teachers that took part in this study were experts in their field. With this acknowledgement, this thesis aimed to elucidate the subject matter and intentions related to verbal feedback that takes place in lessons so that feedback that takes place in Higher Music Education can be further understood. This means that there is potential for all of those involved in the conservatoire system to be better supported in relation to the subject matter that they themselves know to be valuable to music education today. Any calls for advancements curriculum, feedback policy and teacher training are made with this view.

This thesis illuminates the one-to-one context and evidences experienced and intended feedback as part of pedagogy. A theoretically grounded framework of the process of feedback presents a base from which verbal feedback can be understood and transferred to any one-to-one learning context. From the evidence and the framework, rules of practice have been identified that may inform institutional policy and procedures that can support pedagogy. This means that policy can be incorporated into elements for teacher training. In so doing, institutions can adopt more standardised approaches to teacher training that incorporate support that takes into account the unique governing variables that exist within each student-teacher dyad, thereby further facilitating student learning within the most central educational context for performing musicians within conservatoires. This thesis offers a base from which pedagogy in the one-to-one context can be better understood. The following discusses each contribution.

6.7.1 TYPOLOGIES

This PhD has elucidated subject matter of verbal feedback that have taken place in this context for the sample and intentions related to verbal feedback, some of which are more commonly known to take place and others that are lesser understood. The contributions are fully empirically underpinned. This thesis contributes a typology of subject matter experienced by the sample, and intentions related to verbal feedback. See section 6.3.1 'Typologies' in this conclusions chapter for the typology maps.

6.7.2 PEDAGOGY

This PhD research is preliminary, and its direct impact on pedagogical practice are limited at present. I cannot claim, for sure, that this research will have an impact on pedagogical feedback practices, institutional feedback policy and future research, even though I believe it should. However, I can say for certain that the research has significantly impacted my own pedagogical practices. For example, as a teacher and life-long learner, with regards to awareness of myself and my methods, as well as awareness of my students and their needs, actively seeking verbally communicated shared understandings and intentions with students, subjects covered in lessons, planning, formative assessment in lessons, actively seeking deeper verbal reflection on my practices by both myself and my students, adaption of methods to better serve the needs of my students, nurturing a mind-set in myself and my students that knowledge acquisition as a staple in life that is continuous, and that there are always other perspectives. I endeavour to bring the insights I have learnt to my students with an openness that there is still much to learn about people and music. Seeking understanding and communication effectively with others are vital ingredients to effective learning for both the student and the teacher.

Furthermore, I believe that the insight I have acquired and evidence amassed in this thesis is already having a professional influence among the teachers I have natural connections to, as well as those I am associated with in other fields such as sport, general education and the workplace. For example, I have been working closely with a Sports Scotland coach developer combining our knowledge and sharing it in each

other's fields with regards to the training of teachers and coaches. I have been discussing feedback in learning with experts in sport, education and music for podcasts including The Coaching Discourse on Spotify. Additionally, I have created a professional and self-development coaching programme called Action to Excellence for those in music and in other fields using my experiences as a musician, academic and coach to facilitate learning and growth garnered from fields including higher music education, education, psychology, physiology and interpersonal communication.

The research gaps demonstrated that there existed a discrepancy between empirical research and practical evidence, with regards to feedback that takes place within the private nature of one-to-one vocal and instrumental lessons. This thesis, therefore, contributes evidence that serves to bridge the gap between research and practice, illuminating the learning context. One-to-one learning takes place behind closed doors (Burwell et al., 2017; Carey et al., 2013a; West and Rostvall, 2003), and this thesis has opened the doors and shines a light on the nuanced pedagogical feedback practices that take place and are intended by students and teachers. There are differences between what students and teachers intend and it is recognised that feedback intentions need to be aligned. The importance of collaboration and student voice should be recognised within these pedagogical practices. The teacher as master and the student as apprentice may not be wholly representative of the contemporary flow of learning in this context. Though teacher expertise and knowledge are fundamental, recognising the amalgamation and blend of teacher instruction and student autonomy, the social-constructivist philosophical stance which underpins this thesis demonstrates that learning is often co-created, unique according to internal and external governing variables. Pedagogy should continue to meet the changing demands of higher education (Rumiantsev et al., 2020) that would support lifelong learning. Students, teachers, institutions and scholars should continue to learn as *"transformative pedagogy is not simply about implementing strategies; it involves a new perspective towards students, the role of the teacher, and expectations for students' learning* (Coutts, 2019, p.504). On pedagogical change, Rumianstev et al. (2020, p.11) wrote:

"A strong sense of urgency ought to be felt and together with a strong vision on education should be maintained in order to be able to embark on the longer term process that is needed in realisation of this vision in curriculum adaptations and change in pedagogy" (Rumianstev et al., 2020, p.11).

The subject matter and intentions related to verbal feedback typologies and detailed insights could bring an awareness to teachers and students about the types of conversations and hopes for feedback that can take place in instrumental lessons. This is valuable as access to other one-to-one teaching contexts is difficult, with the exception of masterclasses and performance classes, one-to-one teaching tends to take place in isolation and is at the core of instrumental learning within conservatoires.

Furthermore, the illumination into practices in the one-to-one context provides opportunity for other fields and contexts to learn from high level vocal and instrumentalists with regards to their training and the areas that this thesis identified to be perceived as important subject areas.

6.7.3 THEORETICAL FRAMEWORK

This thesis is philosophically underpinned by Illeris' Theory of Learning (2009), Biggs' (2003) Constructive Alignment Model and Argyris and Schön's (1978) Single and Double Loop Learning Theory in education. Therefore, this contributes a theory of learning to the field of higher music education through which the relationship between feedback and learning in the one-to-one context can be better understood, serving as a bridge between research and practice.

Biggs' (2003) Constructive Alignment Model is useful in understanding how teaching processes take place within learning environments by observing the connection between objectives, teaching/learning activities, learning outcomes, and assessment/evaluation activities versus consequential learning outcomes. In other words, Biggs identified the pedagogical elements required to create, develop or understand a learning context in education. Illeris' (2009) Theory of Learning

recognises that the student and teachers' internal and external conditions should be considered. Learning types and barriers can also be thought out and deliberated before, during and after the teaching, learning and reflective phases. Argyris and Schön's (1978) Model of Single and Double Loop Learning add further understanding regarding the theory of action and reflection that is so important in learning how we learn.

This thesis contributes to the field of higher music education a framework (Figure 6.4) that illustrates the process of feedback and learning in one-to-one vocal and instrumental lessons in higher music education that combine principals within Illeris' (2009) Theory of Learning, Biggs' (2003) Constructive Alignment Model, and Argyris and Schön's (1978) Model of Single and Double-loop learning. The research questions from this thesis contribute qualitative definitions in one-to-one vocal and instrumental lessons in higher music education regarding the subject matter (research question one) and intentions (research questions two and three) stages within this framework of the process of learning.

The framework considers the student and teacher as both learner and teacher, each offering and receiving knowledge through cyclical processes of communication. The internal and external conditions are unique to each individual within the learning process, accounting for the unique internal and external aspects of each student and teacher. This means that aspects such as personality characteristics, intellectual abilities, life experiences, barriers to learning and preferences for feedback communication can be considered. The model displays the connection between desired learning outcomes, desired feedback subject matter (intentions), actual subject matter that takes place and resulting learning outcomes. The single and double loop reflective learning processes take place during and after the teaching and learning phase. Various points of interpersonal communication have been highlighted between student and teacher, offering stages through which interpersonal communication can increase the chances of shared understandings, mutual learning objectives and expectations.

As well as in music education, the framework can be applied to one-to-one educational contexts across fields such as sport and the workplace, therefore contributing a framework that is adaptable across disciplines.
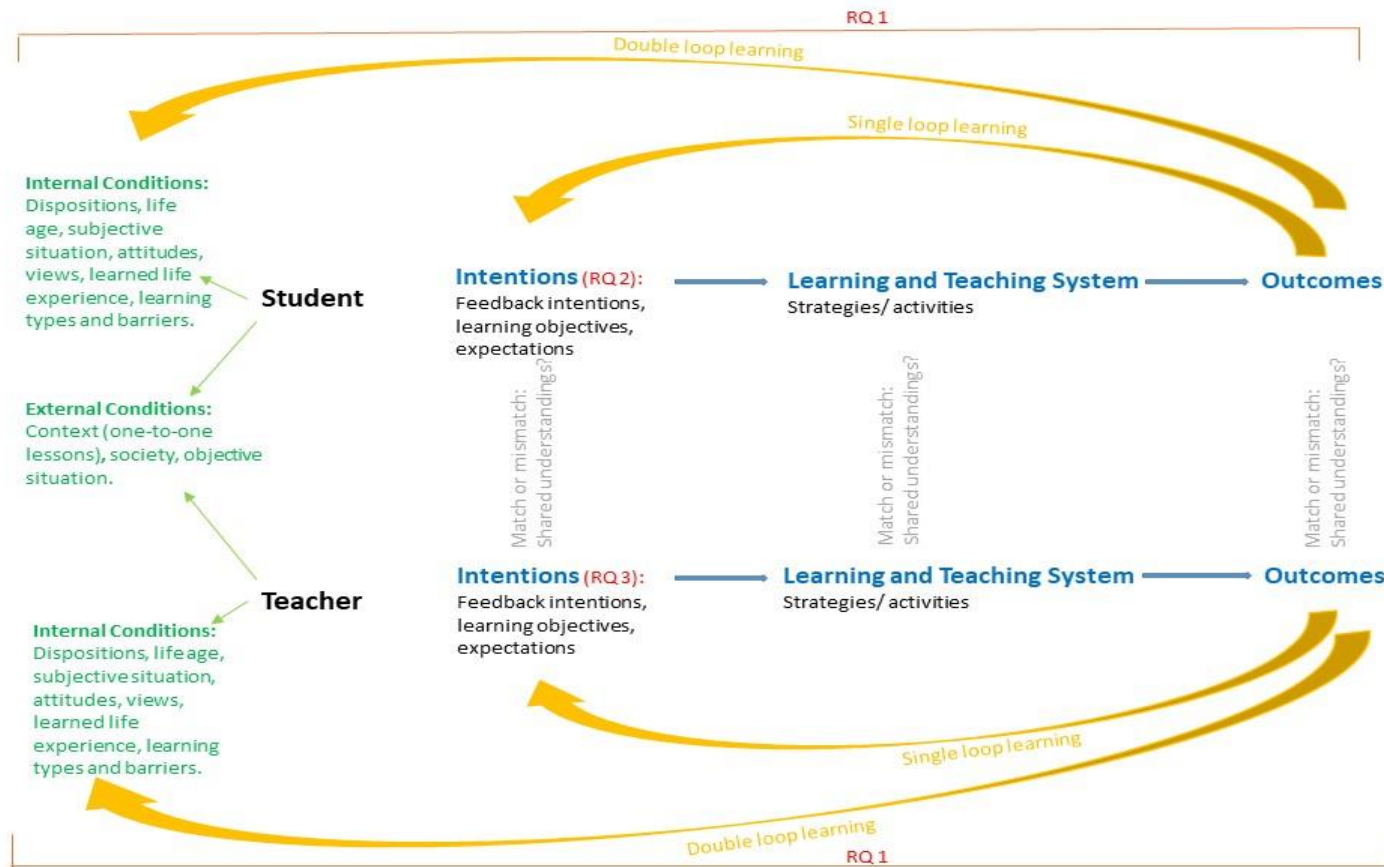
FIGURE 6.4: A PROCESS OF FEEDBACK AND LEARNING IN ONE-TO-ONE VOCAL AND INSTRUMENTAL LESSONS. RESEARCH QUESTIONS (IN RED), BIGGS' (2003) CONSTRUCTIVE ALIGNMENT MODEL (IN BLUE), ILLERIS' (2009) THEORY OF LEARNING (IN GREEN), AND ARGYRIS AND SCHÖN'S (1978) MODEL OF SINGLE AND DOUBLE LOOP LEARNING (IN YELLOW)

6.7.4 VERBAL FEEDBACK POLICY IN INSTITUTIONS

As this research is preliminary and impacts on practice are at present limited, no absolute claims can be made about feedback policy. However, this section acknowledges potential implications of the research from this thesis on verbal feedback policy institutions.

Knowing more about the topics of conversation and intentions for verbal feedback may trigger debate and have direct implications on institutional policy. Institutional policy involves maintaining quality standards and regulations in any kind of learning and teaching scenario in education. It is the responsibility of institutions or governing bodies that oversee the formation of quality feedback practices to provide high quality student experience and teaching pedagogy that are underpinned by institutional policy. This study contributes to potentially supporting institutions in defining roles within the one-to-one context.

There exists a lack of clarity on whether teachers are able to safely and effectively deal with some verbal feedback that is evidenced, raising important ethical questions about how teachers engage with students. The 'if' and 'how' teachers should handle such issues is of critical importance. Therefore, clear ethical boundaries within institutional policy should be carefully considered, stated and adhered to. Boundary clarification could help protect students and/or teachers who may feel uncomfortable if particular topics of conversation cross their boundaries, even if this consequence is unintended. If feedback policy in institutions are vague or broad, it means that feedback practices that take place under that policy are not well defined as it is trying to represent many perspectives. This thesis offers insight to better understand the processes within the principles of teaching in this context. Clarification about specific feedback policy can aid teacher training, and students as a consequence of such training.

When a teacher or administrative staff member is working for an institution such as a conservatoire, they are contributing to a team effort involving many people. With the view to work as part of a team, this research and my knowledge as a musician

could help update policy related to verbal feedback that could be embedded within a wider statement of what an institution is responsible for and stands for.

6.7.5 TEACHER TRAINING

This thesis has potential implications on teacher training that could facilitate future teacher training initiatives. The illumination of subject matter that has taken place, and intentions related to verbal feedback could aid the formation of teacher training with material. Specifically, training could be created based on what participants in this study perceived as valuable additions or maturations of their current teaching skillsets. On the other hand, teacher training may not always be the answer. Perhaps there are other ways to support the learning of students and teachers by letting performer-teachers do what they do best, but supporting them by bringing in experts from other fields to offer knowledge that is not officially a 'certification'. Additionally, students could be supported by building extra support modules into their higher education programmes that could be underpinned by the evidence from this thesis.

There were differences in student and teacher intentions, highlighting a need for professional development to increase awareness of this disparity. Teacher training could broaden the views of both students and teachers regarding their roles, enable constructive attitudes towards learning, and assist continuous and mutual learning regarding pedagogy by both parties in one-to-one learning contexts. Points of essential interpersonal communication (see section 6.7.3, Figure 6.4, 'points of 'match or mismatch: Shared intentions?') within feedback processes are therefore extremely important to facilitate learning in the one-to-one context with regards to shared understandings related to goals, methods, processes, expected feedback, and variances in students and teacher beliefs and preferences about feedback and learning.

As teachers can be faced in lessons with students' personal problems and/or psychological challenges in dealing with developing in the musical profession, it is a recommendation of this study that procedures and/or teacher training should be put in place to facilitate teachers' skills to effectively manage such issues.

If many performance students go on to teach, and some students and teachers are experiencing conversations about the various roles in the career, institutions could consider whether or not to prepare performance students to teach, offering additional skills that contribute to the versatile musician, and whether or not this preparation should or shouldn't take place in instrumental lessons. Clarification about this may perhaps inform those creating teacher professional development initiatives. Lastly, should institutions or organisations wish, using my knowledge as a professional musician and from this research, I could facilitate the creation of continued professional development programmes based on the real life and in-depth evidence offered by this thesis.

To reiterate the main contributions of this thesis are four-fold: (1) typologies and detailed evidence of pedagogical practices and intentions related to verbal feedback; (2) a theoretically grounded framework of the process of feedback in this context; (3) potential implications for institutional feedback policy; and (4) an evidence base that could underpin pedagogical practices, potential adaptions to institutional feedback policy and continued professional development.

6.8   PERSONAL REFLECTIONS

On a personal note, this PhD has been an incredible journey. It marks the starting line for a life's work dedicated to understanding how people teach and learn. The application of what I have learnt into practice, bridging the gap between various knowledge sources and actual practice, has always been with the aim to help people (and myself) continue to learn and grow efficiently and effectively, and this is my purpose in life. This research has been another stepping stone on this lifelong learning pathway. I am grateful for the highs and lows that have presented themselves on this journey, for in every circumstance there is learning and opportunity.

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Exploring Verbal Feedback In One-To-One

Instrumental Lessons And The Professional Development Of

Classical Musicians

PhD being undertaken by Julia A. Wagner at the Guildhall School of Music & Drama.

This study is an exploratory piece and the information gained from the interview will be used to understand more about how classical musicians are characterising their experiences of verbal feedback in one-to-one instrumental lessons. This will involve exploring participants' perceptions of their intentions of feedback, topics of feedback experienced, and perceptions of how feedback has impacted their short and longer-term professional development.

The project is addressing gaps in theory and practice and aims to further understand feedback practices and processes within the one-to-one student-teacher relationship. In order to support professional development, it contributes to a better understanding of what is required for feedback to be sustainable.

Participating in the project will involve a one-to-one interview with Julia Wagner that will be audio recorded. The interview will last approximately one hour.

All participants will be anonymised in any dissemination of the findings of the research (such as workshops, conference presentations and publications). You will be sent the typed interview transcript in which all identifiable information (such as names of teachers, students, organisations and institutions) will be censored. If there is anything that you are unhappy with having revealed and would like edited or removed from the transcript you will have three weeks from being sent the transcript to inform the researcher. When you are happy with the transcript and have consented to its use, and/or three weeks has passed, the transcript will be used for data analysis as it is.

During the analysis of the interview the researcher may follow-up via email if there is a need for clarification. The dissemination of findings will be sent to all participants.

Participation in the project is voluntary. If at any point you would like to opt out of the project there will be no personal or professional consequences. If you have any questions please contact:

Julia A. Wagner, [email] Guildhall School of Music & Drama

APPENDIX B: INFORMED CONSENT FORM

PARTICIPANT INFORMED CONSENT FORM

Before you complete this form, the researcher must have explained the project to you and you should have read the accompanying information sheet.

This research project is undertaken by doctorate student Julia Wagner. The project is approved by the Guildhall School of Music & Drama Research Ethics Committee.

I agree to take part in the interview for the research project:

Exploring verbal feedback in one-to-one instrumental lessons on the professional development of classical musicians.

The information gained from the interview will be used to understand more about how classical musicians are characterising verbal feedback in one-to-one instrumental lessons. This will involve exploring participants' perceptions of their intentions of feedback, topics of feedback experienced, and perceptions of how feedback has impacted their short and longer-term professional development.

I understand that the interview will be recorded (audio and notes), and transcribed, and that I will be sent a copy of the transcription to edit and approve. I understand that the anonymity of all individual participants will be preserved in any dissemination of the findings from the research (such as workshops, conference presentations and publications).

By signing this consent form I agree to the following:

"The project has been fully explained to me, I understand that I am free to withdraw at any time, and this will in no way affect my professional position".

Participant's Statement:

I _____ *(full name, please print)* agree that the research project named above has been explained to me to my satisfaction and I agree to take part in the project. I have read both the notes written above and the Information Sheet about the project, and understand what the research involves.

Participant's email: …………………………………………………………………….

Participant's age: ……………………………………………………………………

Participant's instrument: ……………………………………………………………………

Participant's signature ……………………………………………………   Date …….…....

Researcher's signature (J. Wagner)   ………………………………………   Date …………

If you have any questions please contact:

Julia A. Wagner, Guildhall School of Music & Drama [email], [phone number]

APPENDIX C: COMMUNITY RESOURCES FORM

If you feel the research interview has been contentious or sensitive and has caused distress or upset please seek advice from a professional at the following community resources:

- Doctor (GP)

- [Institution] (where appropriate) [name of counsellor]:
  E: [email of counsellor]

- Helpmusicians.org.uk
  T: 020 7239 9100
  E: info@helpmusicians.org.uk

- The Musicians Union
  T: 02078405504
  Contact form: https://www.musiciansunion.org.uk/Contact-Us.aspx

Explanation of purpose of the interview.

Confidentiality and anonymity guarantee and assurance

that no answer is 'wrong'.

Signing of consent form.

Ask permission to tape and/or make notes.

Make clear that the participant can opt out of questions and the interview at any point.

Some example prompts:

Can you give me an example?

What does that mean for you?

What makes you say that?

Can you tell me more about that?

Why do you like…?

Anything else about…?

Has this changed over the years?

What did you learn from this?

What effect did it have on you?

In terms of your learning, what do you think this experience has taught you? How did you move past this?

Explanation of feedback (if needed): Feedback at its most basic provides information on performance in relation to particular goals (Hattie and Timperley, 2007).

Purpose of the interview: I am interested in verbal feedback that takes place in one-to-one music lessons. In particular, the type of feedback that you have experienced, how you would describe that feedback and the impact that your experiences of feedback have had on your short and longer-term growth and development.

---

1. Firstly, can you briefly talk me through what your formal musical education has been? By 'formal education' I am including any private lessons outside of the conservatoire and school system.

2. Thinking about feedback that has brought the best out of you, can you describe the types of feedback your teacher(s) gave you in instrumental lessons?

   Do you remember what kind of things would they say to you?
   Other than___ (technique for example) what other things were topics of conversation?
   Was that useful for you? What are your personal views of their approaches?
   What is it about their teaching that you like/dislike?
   What have you valued about the teachers you've had?
   Has your experience changed your own teaching methods in any way?
   How/in what ways?
   How did you feel about that at the time? And now?

3. What kind of feedback in formal education have you found particularly unhelpful or difficult?

   Can you give me an example?
   Can you tell me what was it about it that was unhelpful for you?
   How did you manage that going forward?
   Is there a particular experience that you found difficult?
   How did you feel about that then?
   How do you feel about that now?
   How did you manage that going forward?

4. What kind of feedback have you found very helpful in lessons?

   In what ways was it helpful for you?
   How would you describe that feedback?
   What is it about their teaching you found helpful or valuable?
   How do you think being taught by this person has influenced you?
   How would you describe the manner in which they taught you?
   How would you describe that/ their style of teaching?
   Can you give me an example?
   Did you feel this was beneficial to you at the time? And what about now?

5. What are your personal views about the kind of feedback you received from your teachers?

6. How would you describe good quality feedback in lessons?

   What do you believe are important aspects of teaching?
   What do you expect from yourself as a teacher?
   What tells us that teaching is good quality?
   What do you value the most from being taught?
   Has this changed over time – if so, how or what makes you think so?

7. Would you say that your definition of good quality feedback changed over time?

   If so, how?
   Has your definition of good quality changed over time?
   How does that compare to your definition now?

8. What do you think you needed/ or need from your teachers to excel as a student?

   Do you think your teacher[s] were accommodating to your needs as a student?
   Are there particular experiences that you can draw from?
   Are there particular things that you find challenging about one-to-one teaching?
   How did you manage that going forward?
   Is there a difference in how you felt about it then and now?

9. Over the course of your formal education, thinking about what you have learnt in lessons, if you were to advise a student about the best way to teach, what would you say to them?

   (I.e. support, training, instruction)
   What has made that important for you?

10. What have you have learnt from your teachers that has carried through to your own teaching practice?

    Was that explicitly taught by them or was it learnt through experience/observation? How does what you have experienced feed into your professional work/ life?

11. What help or support would you have valued that your teachers didn't give you?

    What experience do you think that has come from? Can you tell me more about that?

12. In your formal education, is there anything that you've learnt that you would definitely NOT take through to your own teaching practice?

13. What do you think we haven't said about feedback that is important for me to hear?

    What makes that important for you?

14. Lastly, do you have any comments on this interview process?

APPENDIX E: SECTION OF AN INTERVIEW TRANSCRIPT

Participant O: Interview Transcription

Participant: O

Gender: Male

Age: 30

Instrument: Piano

Grouping: early-mid career (graduate-35 y/o)

Duration: 01:11:25

Place of interview: Shepherd's Bush Cafe

Date of interview: 12.07.2018

[R = researcher; P = participant)

R: The purpose of the interview is that I'm interested in verbal feedback in the one-to-one music lessons. In particular the type of feedback that you've experienced, how you'd describe that feedback and the impact that your experiences have had on your long and short-term professional development. I'm using the most basic definition of feedback and it provides information on one's performance in relation to particular goals. Okay so first question. Can you briefly talk me through your formal music education, what that has been and by formal education I'm including any private lessons outwith the conservatoire or school system.

P: Okay. I first had piano lessons when I was about four or five years old. I don't remember <u>so</u> many of them but yeah, they were at my primary school. Um, and then for a little while I had two piano teachers which was very confusing when I was about eight or nine, that kind of thing. And then when I was ten I started at the [junior conservatoire] and then I had one teacher there who I had for about eight years. Then, so, yeah, we kept working together until I'd finished junior department for one more year while I was doing a university degree. I was studying with him privately.

R: Yeah

P: and then for the next two years when I was in my music – ((corrects himself)) in my university degree I moved to another teacher also at the [conservatoire] and um, I stayed with him when I went to senior college and did my masters. And then while I was there I had lessons with a few teachers. There were probably about four that I saw with some regularity. So, then I finished in 2012 at the age of ((laughs)) twenty-four I think. And then I just had some private lessons since then and also lots and lots of masterclasses. So, some of that is, you know the one-to-one setting where you go to a course just to have lessons with one teacher or some of it's like where I'll be an accompanist for a lesson. So, I'll be – it's the other person who will be being taught, or is meant to be being taught but I'll also get some feedback there and that's quite common. So, whether that's with singers or instrumentalists or whatever.

R: Okay. Thinking about feedback that's brought the best out of you can you describe the type of feedback that your teachers gave to you?

P: Yeah. Surprisingly, some of the feedback that's got the best out of me has been the harshest. So, I remember there was a teacher who said after a performance of a Ravel sonata for violin, he just said 'that was a <u>strange</u> Ravel' and then, then the next day we had a lesson and he started like telling us how to do every single bar and then – but by the end it was a really really good performance of the Ravel so in a sense it got the best out of us.

R: Right

P: I remember feeling frustrated about this ((laughs)). Like, why did he have to be nasty for me to play well? And it was kind of a disorienting experience at the time. I know there have been times when I've – like there's one teacher that I keep having lessons with now and he's a really really lovely guy and what <u>he</u> does is he doesn't start with the feedback after the performance. He'll start telling stories about, about the composer in a way that will illustrate his points that he's about to say. So, the lesson becomes more like sharing knowledge rather than 'you are here to be criticised' or, do you know what I mean?

R: Totally

P: So, in a sense I really like – I feel like I'm more comfortable during those sessions but I do sometimes feel like I progress more when someone is just quite rude ((laughs)) which is really – yeah, maybe it's a short-term thing that you progress when you feel like there's a huge change to be done or when you feel like your work is not good enough or whatever. Yeah

R: Yeah. You mentioned that teacher that gave you some harsh feedback after your performance?

P: Yeah

R: and he said it was quite strange, your performance?

P: Yeah

R: Can you give me some examples of what he said in the lesson the next day?

P: Yeah. So, examples would be um, we'd be playing and he would just stop us and then – oh sorry for hitting the mic ((laughs))

R: ((laughs))

P: ((laughs)) accurate. Eh, and then he would just start clapping the rhythm you know, like, almost violently. And he was quite <u>scary</u>. He was a scary looking guy ((laughs))

APPENDIX F: INTERCODER RELIABILITY CODEBOOK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
1	Quoted examples of verbal feedback that typically took place in one-to-one music lessons	Topics of feedback that are clearly expressed by participants to have been addressed in one-to-one lessons by teachers.	Verbal feedback examples can be either given or received by the student or the teacher. This code is gathering all topics of verbal feedback that participants mention. Also included are any comments that took place in one-to-one private or public	Examples of non-verbal feedback such as timing, body language, or any sense related feedback. Verbal feedback from peers, ex-teachers in passing (rather than in the one-to-one context) are excluded.	H 286-287 "when it came to delivery just a more ruthless 'you have to do it first time'; K 132 "just play better"; H 150-152 "the approach was always very positive from my main teacher and 'everything was great' and 'everything was	BLANK	BLANK

	J. Wagner Intercoder Reliability Codebook						
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
			masterclass scenarios.		fine' and 'it's going to be fine'"		
1	**Descriptions of types of feedback** that took place in one-to-one music lessons.	Participants refer to many types of feedback but do not provide specific examples in some cases. This code accounts for the various participant descriptions of topics of verbal feedback that took place in one-to-one music lessons that do not come with specific examples.	Participant accounts of topics of feedback that took place in one-to-one music lessons that do not have specific quoted examples provided by participant. This code is descriptive rather than participant quoting teachers.	Specific examples of what teachers/students have said in lessons. Vague, uncertain, or unclear descriptions of occurrences in one-to-one lessons.	A 78-79 "a lot of imagery was used I think to get more creative and musical aspects of feedback across."; A 55-56 "the physicality of playing, the feedback as in the actual instruction I was given."; H 270 "he used to talk about a sort of economy of playing and not	BLANK	BLANK

					Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria			
					putting too much effort in"		
2	The intentions of lessons perceived by participants (as students).	All participants have been students and are teachers. This code isolates learning objectives, goals, and/or intentions expressed by participants from the perspective of being a student pertaining the desired purpose and results of one-to-one lessons.	Participant descriptions of specific learning objectives, goals, or intentions of one-to-one lessons from the perspective of being a student.	Data pertaining to goals from the teacher's perspective of lesson goals excluded here.	H 619-620 "goals that match your, that push you slightly outside your skill level and are in line with you ambition"; A 641-642 "I was attaining a degree".	H 185-187 "I felt there was a physical and technical issue that meant that what was coming out of my instrument was nowhere near to what I wanted to say".	A 103-104 "you don't just perform a piece, you have to find out what it's about"; K 361 "she opened a door for me".
3	The intentions of lessons perceived	All participants have been	Participant descriptions of	Data pertaining to goals from the	A 460-463 "I think as a	K 189-190 "I don't want people to be	T 1127-1129 "you are dealing with

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	by participants (as teachers).	students and are teachers. This code isolates goals expressed by participants from the perspective of being a teacher.	specific learning objectives, goals, or intentions of one-to-one lessons from the perspective of being a teacher.	student's perspective of lesson goals excluded here.	teacher it's now our responsibility to also prepare students for the real world"; Participant A 451-454 "I think it's about, yeah, trying to allow the person to grow but just guide them slightly and knowing what to pull of that person technically, emotionally, all of this. Em, to enable their growth".	scared when they walk in my room because I don't think that has a way forward. But it's difficult because you don't want people to be too relaxed either. You have to find a balance"; T 828-829 "the desire on the part of the student to get somewhere, to move on".	singers, instrumentalists. Each one is individual and no two are alike. It's like your fingerprints. No two performers are alike."

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Suppositions** about verbal feedback that the **participant (as student)** perceived to be **influential in constructive ways** on the achievement of technical, musical, and professional goals.	Participant (as student) beliefs, expectations, or assumptions about verbal feedback that was perceived to have been influential in constructive ways in one-to-one lessons that enabled technical, musical, and professional goals.	Data that expresses beliefs, assumptions and expectations that participants (as student) mention about verbal feedback in one-to-one lessons that were perceived to be influential in constructive ways in supporting technical, musical, and/or professional goals.	Specific examples of what teachers or students have said in lessons. Suppositions from the perspective of the participant as teacher. Vague, uncertain, or unclear beliefs, views or hunches. Participant suppositions perceived to be influential in destructive ways.	A 117 "it was the feedback, and there was no option, I just <u>had</u> to do it"; T 737-744 "you trust them to be completely honest with you and you trust any teacher from top to bottom that <u>they</u> know what they're talking about in the first place...I don't think I had any thoughts or feelings honestly. I was too young".	BLANK	BLANK

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J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Suppositions** about feedback that the **participant (as student)** perceived to be **influential in destructive ways** on the achievement of technical, musical, and professional goals.	Participant (as student) beliefs, expectations, or assumptions about verbal feedback that was perceived to have been influential in destructive ways in one-to-one lessons that enabled technical, musical, and professional goals.	Data that expresses beliefs, assumptions and expectations that participants (as student) mention about verbal feedback in one-to-one lessons that were perceived to be influential in destructive ways in supporting technical, musical, and/or professional goals.	Specific examples of what teachers/students have said in lessons. Suppositions from the perspective of the participant as teacher. Vague, uncertain, or unclear beliefs, views or hunches. Participant suppositions perceived to be influential in constructive ways.	H 658-662 "I always felt that there was some sort of big thing that I wasn't aware of or answer to everything that was going on to solve all issues … I was so desperate to know the formula to playing well, and in doing that I missed the point completely"; A 52-53 "you just take it for granted, you	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					know you always listen to your teachers".		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Suppositions** about feedback that the **participant (as student)** perceived to be **influential in both constructive and destructive ways** on the achievement of technical, musical, and professional goals.	Participant (as student) beliefs, expectations, or assumptions about verbal feedback in one-to-one lessons perceived to have been influential in both constructive and destructive ways enabling technical, musical, and professional goals.	Data that expresses beliefs, assumptions and expectations that participants (as student) mention about verbal feedback in one-to-one lessons that were perceived to be influential in both constructive and destructive ways in supporting technical, musical, and/or	Specific examples of what teachers/student s have said in lessons. Suppositions from the perspective of the participant as teacher. Vague, uncertain, or unclear beliefs, views or hunches. Participant suppositions perceived to be influential in neither	K 479-486 "I don't think shame or humiliation should come into it. We have enough of that. You don't have to instil. Some people you want to instil that in them but, but still I don't think you should do it ((laughs)) I don't think that should come from that side. Some	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
		professional goals.	constructive or destructive ways.	people do need a bit of that but it's not my place to do that I don't think. Might do in private. You know, I'll ask searching questions like ((laughs)) 'what about la la la?' and then they'll have to think about it and then come up - but I don't think it's my position to attack".			
On the backburner: Themes that may	**Suppositions** about feedback that the	Participant (as student) beliefs, expectations, or	Data that expresses beliefs, assumptions and	Specific examples of what teachers/student	BLANK	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
or may not be included as part of research questions/areas for potential further research/ emergent themes.	**participant (as student)** acknowledged that are **influential in neither constructive or destructive ways** on the achievement of technical, musical, and professional goals.	assumptions about verbal feedback in one-to-one lessons perceived to have been influential in neither constructive or destructive ways enabling technical, musical, and professional goals.	expectations that participants (as student) mention about verbal feedback in one-to-one lessons that were perceived to be influential in neither constructive or destructive ways in supporting technical, musical, and/or professional goals.	s have said in lessons. Suppositions from the perspective of the participant as teacher. Vague, uncertain, or unclear beliefs, views or hunches. Participant suppositions perceived to be influential in both constructive and destructive ways.			
On the backburner: Themes that may or may not be	**Suppositions** about feedback that the **participant (as**	Participant (as teacher) beliefs, expectations, or assumptions	Data that expresses beliefs, assumptions and expectations that	Specific examples of what teachers/student s have said in	K 721-725 "I try to keep it so that it's more, it's on the page because	BLANK	K 180-181 "We play things that are too hard for

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					Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria			
included as part of research questions/areas for potential further research/ emergent themes.	**teacher)** perceived to be **influential in constructive ways** on the achievement of technical, musical, and professional goals.	about verbal feedback that was perceived to have been influential in constructive ways in one-to-one lessons in enabling a students' technical, musical, and professional goals.	participants (as teacher) mention about verbal feedback in one-to-one lessons that were perceived to be useful in supporting technical, musical, and/or professional goals.	lessons. Suppositions from the perspective of the participant as student. Vague, uncertain, or unclear beliefs, views or hunches. Participant suppositions perceived to be influential in destructive ways.	actually that's all we've got that's on the page. If you have a true understanding of what's on the page it's not like 'I think it should be like this'. That's not what I'm there for, you know?"; K 252-253 "I think good teachers have a good sense of people"; A 138-144 "it's essential for them to work through. So work through the same things I've		us a lot of the time".

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					had to work through. And if they don't have that then embracing new challenges".		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Suppositions** about feedback that the **participant (as teacher)** perceived to be **influential in destructive ways** on the achievement of technical, musical, and professional goals.	Participant (as teacher) beliefs, expectations, or assumptions about verbal feedback that was perceived to have been influential in destructive ways in one-to-one lessons in enabling a students' technical, musical,	Data that expresses beliefs, assumptions and expectations that participants (as teacher) mention about verbal feedback in one-to-one lessons that were perceived to be influential in destructive ways in supporting technical,	Specific examples of what teachers/students have said in lessons. Suppositions from the perspective of the participant as student. Vague, uncertain, or unclear beliefs, views or hunches. Participant suppositions	K 834- 836 "They think they don't need feedback...Yeah. They can fuck off as far as I'm concerned"; K 829-830 "The people that I find the most difficult don't want my kind of feedback. It's like chalk and cheese"; K 280-287 "If someone	BLANK	BLANK

Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
		and professional goals.	musical, and/or professional goals.	perceived to be influential in constructive ways.	is sort of always questioning everything you say or they have questions for you, you just think 'well I can't be bothered with that' you know? I'm not saying I'm brilliant or I'm right but 'just take it for what it is, go home, sift it out, if you don't like it throw it out. That's what I did' There were lots of things after this amazing		

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					teacher that I had to get rid of that I had to relearn. But I didn't go to her and say 'you taught me wrong' I had to take it, absorb it, decide after a couple 'I don't want that anymore'...K 292-294 "If they are questioning and doubting and wanting proof that it, that what you say is good or not that stops the		

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					exchange. Do you know what I mean?"; A 213-216 "I think people are a lot more mature at a younger age because they're exposed to so many things especially with the media as well"; K 180-181 "We play things that are too hard for us a lot of the time".		
On the backburner: Themes that may or may not be	**Suppositions** about feedback that the **participant (as**	Participant (as teacher) beliefs, expectations, or assumptions	Data that expresses beliefs, assumptions and expectations that	Specific examples of what teachers/student s have said in	K 752-757 "People don't expect to be bullied into the	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
included as part of research questions/areas for potential further research/ emergent themes.	**teacher)** perceived to be **influential in both constructive and destructive ways** on the achievement of technical, musical, and professional goals.	about verbal feedback that was perceived to have been influential in both constructive and destructive ways in one-to-one lessons in enabling a students' technical, musical, and professional goals.	participants (as teacher) mention about verbal feedback in one-to-one lessons that were perceived to be influential in both constructive and destructive ways in supporting technical, musical, and/or professional goals.	lessons. Suppositions from the perspective of the participant as student. Vague, uncertain, or unclear beliefs, views or hunches. Participant suppositions perceived to be influential in neither constructive or destructive ways.	ground...But still people think if they're not getting taught like that it's not good teaching. A lot of people think that still…Students. If they don't think they're being sort of bullied. You know, treated badly"; K 765-767 "I think that's a lot of people's experience actually. It's sort of, like if your teacher makes		

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J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					you feel terrible and you go back home, practise like <u>mad</u>, that means you're having good lessons."		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Suppositions** about feedback that the participant **(as teacher)** acknowledged that are **influential in neither constructive or destructive ways** on the achievement of technical,	Participant (as teacher) beliefs, expectations, or assumptions about verbal feedback that was perceived to have been influential in either constructive or destructive ways in one-to-one lessons in enabling a	Data that expresses beliefs, assumptions and expectations that participants (as teacher) mention about verbal feedback in one-to-one lessons that were perceived to be influential in neither constructive or	Specific examples of what teachers/students have said in lessons. Suppositions from the perspective of the participant as student. Vague, uncertain, or unclear beliefs, views or hunches. Participant	BLANK	BLANK	BLANK

					Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria			
	musical, and professional goals.	students' technical, musical, and professional goals.	destructive ways in supporting technical, musical, and/or professional goals.	suppositions perceived to be influential in both constructive and destructive ways.			
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Participant (as student) reactions** to verbal feedback that were perceived to be **influential in constructive ways** on the achievement of technical, musical, and professional goals.	Accounts and reflections of the participant's own reactions to their teacher's verbal feedback in one-to-one lessons that was perceived to be influential in constructive ways in supporting the achievement of technical, musical,	Words that express something done, felt, or thought by participants in response to spoken feedback received by a teacher that was perceived by participants to be influential in constructive ways.	Reactions that were perceived by participants to be influential in destructive ways on the achievement of technical, musical, and professional goals.	A 119 "the feedback motivated me to do it because there was no option"; K 396-400 "If she said something was good I was very happy. The demands were quite high so she - it's a bit like an award thing but it wasn't like	A 344-346 "So then my teacher would tell me 'right, we need to sit down, why are you frustrated?' and I would be like so defensive, and it's learning to drop that barrier".	BLANK

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Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
		and professional goals.			that. She was just honest. It wasn't - it makes her sound a bit mean but she wasn't really it was just very demanding ((laughs))"; K 351-354 "He was accepting. Like if I couldn't play something he didn't make me feel terrible. Yeah. He just didn't make me feel terrible about myself because I think I felt quite bad about myself		

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					anyway ((laughs)) and that he didn't do that. And he sort of allowed me to kind of, recover."		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Participant (as student) reactions** to verbal feedback that were perceived to be **influential in destructive ways** on the achievement of technical, musical, and professional goals.	Accounts and reflections of the participant's own reactions to their teacher's verbal feedback in one-to-one lessons that was perceived to be influential in destructive ways in supporting the achievement of technical, musical,	Words that express something done, felt, or thought by participants in response to spoken feedback received by a teacher that was perceived by participants to be influential in destructive ways.	Reactions that were perceived by participants to be influential in constructive ways on the achievement of technical, musical, and professional goals.	H 152-158 "That was a really positive approach and that was the nature of his, his personality and his approach to teaching which I think is hugely beneficial and gives someone a lot of confidence but for <u>me</u> it didn't give me a	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
		and professional goals.			lot of confidence because I knew I had issues that I didn't know how to solve and even though he was saying that everything was great and everything was fine I knew deep down that everything really wasn't"; K 198-201 "you shouldn't feel terrified before it because I don't think you can learn when you're terrified.		

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					That's what happened to me. I was terrified. I used to tell her the concert was two weeks before so that she couldn't have a go at me so that I wouldn't be able to play"; K 132-134 "just play better…I found that too intimidating".		
On the backburner: Themes that may or may not be included as part of research	**Participant (as student) reactions** to verbal feedback received from teachers that	Accounts and reflections of the participant's own reactions to their teacher's verbal feedback in one-	Words that express something done, felt, or thought by participants in response to	Reactions that were perceived by participants to be influential in constructive or destructive ways	BLANK	BLANK	BLANK

					Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria			
questions/areas for potential further research/ emergent themes.	were perceived to be **influential in neither constructive or destructive ways** on the achievement of technical, musical, and professional goals.	to-one lessons that was perceived to be influential in neither constructive or destructive ways in supporting the achievement of technical, musical, and professional goals.	spoken feedback received by a teacher that was perceived by participants to be influential in neither constructive or destructive ways.	on the achievement of technical, musical, and professional goals.			
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/	**Participant (as student) reactions** to verbal feedback that were perceived to be **influential in both constructive and destructive**	Accounts and reflections of the participant's own reactions to their teacher's verbal feedback in one-to-one lessons that was perceived to be	Words that express something done, felt, or thought by participants in response to spoken feedback received by a teacher that was	Reactions that were perceived by participants to be influential in constructive **or** destructive ways on the achievement of technical,	K 356-357 "If I'm honest, she was like, she made me like a mouse. But at the same time she was everything to me. It's funny isn't it?"	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
emergent themes.	**ways** on the achievement of technical, musical, and professional goals.	influential in both constructive and destructive ways in supporting the achievement of technical, musical, and professional goals. These are neutral reactions to feedback received from teachers in one-to-one music lessons.	perceived by participants to be influential in both constructive and destructive ways.	musical, and professional goals.			
On the backburner: Themes that may or may not be included as part of research questions/areas	**Teacher reactions** in lessons **observed by participants (as students)** that were perceived to be **influential**	Participant's memories/accounts of teacher's reactions in lessons that were perceived to be influential in	Words that express something done or responses to goings on in one-to-one music lessons by	Participant reactions.	H 288-289 "She would get frustrated when she see's someone getting self-conscious because it's so	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
for potential further research/ emergent themes.	**in destructive ways** on the achievement of technical, musical, and professional goals.	destructive ways in supporting the achievement of technical, musical, and professional goals.	teachers perceived by participants to be influential in destructive ways.		against her nature. Simply because she has had to fight with that perhaps over her life…293-296 and so when she sees someone dealing with the same issue perhaps she gets frustrated but this frustration can go back on itself because it also makes you more self-conscious. I went through some		

	J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					difficult times with that".		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Teacher reactions** in lessons **observed by participants (as students)** that were perceived to be **influential in constructive ways** on the achievement of technical, musical, and professional goals.	Participant's memories/accounts of teacher's reactions in lessons that were perceived to be influential in constructive ways in supporting the achievement of technical, musical, and professional goals.	Words that express something done or responses to goings on in one-to-one music lessons by teachers in music lessons perceived by participants to be influential in constructive ways.	Participant reactions.	BLANK	BLANK	BLANK
On the backburner: Themes that may or may not be included as part	**Participant (as teacher) reactions** to verbal feedback that were	Accounts and reflections of the participant's own reactions to their student's verbal	Words that express something done, felt, or thought by participants in	Reactions that were perceived by participants to be influential in destructive ways	BLANK	BLANK	K 821-822 "If you see that someone is getting upset you back off. No one wants to

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					Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria			
of research questions/areas for potential further research/ emergent themes.	perceived to be **influential in constructive ways** on the achievement of technical, musical, and professional goals.	feedback in one-to-one lessons that was perceived to be influential in constructive ways in supporting the achievement of technical, musical, and professional goals.	response to spoken feedback received by a student that was perceived by participants to be influential in constructive ways.	on the achievement of technical, musical, and professional goals.			upset anyone I don't think".
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/	**Participant (as teacher) reactions** to verbal feedback that were perceived to be **influential in destructive ways** on the achievement of	Accounts and reflections of the participant's own reactions to their student's verbal feedback in one-to-one lessons that was perceived to be influential in	Words that express something done, felt, or thought by participants in response to spoken feedback received by a student that was perceived by	Reactions that were perceived by participants to be influential in constructive ways on the achievement of technical, musical, and	BLANK	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
emergent themes.	technical, musical, and professional goals.	destructive ways in supporting the achievement of technical, musical, and professional goals.	participants to be influential in destructive ways.	professional goals.			
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Participant (as teacher) reactions** to verbal feedback received from teachers that were perceived to be **influential in neither constructive or destructive ways** on the achievement of technical, musical, and	Accounts and reflections of the participant's own reactions to their student's verbal feedback in one-to-one lessons that was perceived to be influential in neither constructive or destructive ways in supporting the achievement of	Words that express something done, felt, or thought by participants in response to spoken feedback received by a student that was perceived by participants to be influential in neither constructive or destructive ways.	Reactions that were perceived by participants to be influential in constructive and/or destructive ways on the achievement of technical, musical, and professional goals.	BLANK	BLANK	BLANK

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J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
	professional goals.	technical, musical, and professional goals.					
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Participant (as student) reactions** to verbal feedback that were perceived to be **influential in both constructive and destructive ways** on the achievement of technical, musical, and professional goals.	Accounts and reflections of the participant's own reactions to their student's verbal feedback in one-to-one lessons that was perceived to be influential in both constructive and destructive ways in supporting the achievement of technical, musical, and professional goals. These are neutral reactions	Words that express something done, felt, or thought by participants in response to spoken feedback received by a student that was perceived by participants to be influential in both constructive and destructive ways.	Reactions that were perceived by participants to be influential in constructive **or** destructive ways on the achievement technical, musical, and professional goals.	BLANK	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
		to feedback received from teachers in one-to-one music lessons.					
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	**Student reactions** in lessons **observed by participants (as teachers)** that were perceived to be **influential in destructive ways** on the achievement of technical, musical, and professional goals.	Participant's memories/accounts of their student's reactions in lessons that were perceived to be influential in destructive ways in supporting the achievement of technical, musical, and professional goals.	Words that express something done or responses to goings on in one-to-one music lessons by students perceived by participants to be influential in destructive ways.	Participant reactions.	BLANK	BLANK	BLANK
On the backburner:	**Student reactions** in	Participant's memories/accoun	Words that express	Participant reactions.	BLANK	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	lessons **observed by participants (as teachers)** that were perceived to be **influential in constructive ways** on the achievement of technical, musical, and professional goals.	ts of student's reactions in lessons that were perceived to be influential in constructive ways in supporting the achievement of technical, musical, and professional goals.	something done or responses to goings on in one-to-one music lessons by students perceived by participants to be influential in constructive ways.				
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/	Topics of verbal feedback that participants felt they needed in lessons but did not receive.	With the benefit of hindsight, participants reflect on verbal feedback they perceive would have supported their technical, musical, and	Data in which participants reflect on feedback they believe they would have technically, musically, or professionally	Any non-verbal feedback discussed by participants.	T 864-866 "oh lord, sometimes physically they wouldn't describe what it was technically that was going on and that could have been much	K 950-951 "I just feel grateful for what I received. I don't feel any resentment for what I didn't get".	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
emergent themes.		professional goals, yet they did not receive.	benefitted from but were not given.		more helpful. Maybe they didn't know <u>how</u> to do it"; H 127-129 "it was more em, short-term goal based and there wasn't perhaps an overriding analysis of what happened in the, the development in the last three months."; T 866-686 "this marvellous teacher, he could explain to you what it was that was happening in		

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Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					here and here ((voice and head)). Yes, that was missing sometimes".		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	Non-specific/general beliefs about feedback that has occurred over a participant's life.	With the benefit of hindsight, general sweeping learnings of one-to-one lessons.	Broad' refers to general, sweeping, or overarching learnings about feedback/ general insights about one-to-one music lessons.	Detailed, specific experiential learnings expressed by participants.	H 397-399 "basically you're given so much information technically, musically, um, advice, inspiration. Eventually you just let it all sort of stew in your brain and it all forms into your own personal way of seeing it."; H 279-281 "I	H 257-259 "being more sensitive to how you physically feel on the instrument or your touch or your movements or your breathing or your awareness of what's around you".	BLANK

J. Wagner Intercoder Reliability Codebook							
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					see now that everything had made sense that that [teacher] had been talking about. I now completely see on a day-to-day basis' A 131-132 "And now I find that those lessons were through some of the most poignant years through your own development, you know physically, emotionally"; T		

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Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					720-722 "to begin with I didn't know what feedback was and when I said we didn't get any maybe I didn't know it was".		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	Stages of various types of feedback.	Data pertaining to various stages, steps, or process of feedback.	Data pertaining to various stages, steps, or process of feedback.	Participant descriptions or verbatim quoted examples pertaining to any data not referring to stages of feedback.	H 566-570 "as soon as things get better the feedback becomes much more specific and less - as soon as the evolution is becoming obviously quicker and there's less sort of um, softening and	BLANK	BLANK

J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					buttering up feedback it's been much more blunt, much more I guess clinical and professional and I guess that's how it should be"; A 370- "I think it's split up into stages then. I think from a young age it's instructional. You know, really learning the basics, the fundamentals...376 so the fundamental		

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J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					would be like, pre-junior stage would be you're taught, em, how to hold the stick, how to bounce the stick, how to read the music. The next stage would be more, interpretation and adjustment of technique.		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential	Non-verbal feedback.	Data describing feedback that is not spoken but comes from the student or the teacher. This includes aspects of non-verbal	Participants receiving information from body language, pitch of voice, timing of feedback and such like.	Any verbal feedback.	T 173-174 "It was a vibe, a feeling I got from her body language and the way she looked at me. It was just a strong feeling I got."; K	BLANK	H 293-296 "and so when she sees someone dealing with the same issue perhaps she gets frustrated"

					Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
J. Wagner Intercoder Reliability Codebook							
Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria			
further research/ emergent themes.		feedback such as: body language, pitch of voice, timing of feedback, etc.			868 "They don't usually come my way because the vibe is strong enough that we just don't get on. It's interesting"; A 484-493 "it was more how they said it and what they said. It's not always the content.		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential	What participants value in their teachers.	Participant's judgment of what is important in a music teacher.	Participant's judgment of what is important/ useful in a music teacher. This involves, teaching	Negative or neutral participant perceptions about their teachers.	K 373-376 "She had such great integrity. She had a standing. She was very warm actually. She was also scary but she was very	BLANK	BLANK

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Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
further research/ emergent themes.			method, verbal feedback, personality characteristics, preferences, style of teaching etc.		warm and - she never demonstrated so I can't say it was her playing that inspired me. But just the way she spoke about music made you dive in. Infectious"; A 418-422 "my teachers have inspired me to become not only the performer but also the teacher that I am today because the two in particular for my		

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Research Question	Category	Detailed description	Inclusion Criteria	Exclusion Criteria	Typical Exemplars: A few examples that best represent the code (letter = participant pseudonym)	Atypical Exemplars: extreme or special examples that represent the code (letter = participant pseudonym)	Close, but no: examples that could mistakenly be assigned to this particular code (letter = participant pseudonym)
					undergrad and then masters, em, they were such <u>incredible</u> musicians but also communicators within their music and also teachers"; T 624-630 "this lady was offering to do this for nothing just to give her knowledge that she acquired because she was a <u>much</u> older person and it was wonderful		

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					having this extra thing in my life".		
On the backburner: Themes that may or may not be included as part of research questions/areas for potential further research/ emergent themes.	Participant reflections on their own teaching (hindsight learning).	Teacher thinking deeply or carefully about their own teaching.	Participant reviews of their own teaching.	Accounts/ reviews of other people's teaching.	K 828-830 "usually for me I'm too direct for some people. It's like, it's like chalk and cheese. The people that I find the most difficult don't want my kind of feedback. It's like chalk and cheese".	K 174-177 "for instance if you wanted to do a really hard piece she'd say 'not ready'. Which in a way she's right but at the same time, and I realise she was right but then it's also, you've got to start somewhere. I'm still torn about that".	BLANK

Appendix G: Example Section of Literature Review Table

Reference	Usefulness	Field/context	Summary/ what is being said and why?	Methodology	What is relevant to Feedback? How important is feedback an aspect of the research?	My belief systems and or assumptions	Definitions/explanations of constructs
Creech (2012): Interpersonal behaviour in one-to-one instrumental lessons: An observational analysis	Very useful	Music education	This paper explores patterns of interpersonal behaviour amongst teachers and pupils during one-to-one instrumental lessons. This paper suggests that behaviour in instrumental lessons may indeed differ in some systematic ways that correspond with six interpersonal interaction 'types' that were identified in the larger study (Creech, 2006).	11 violin teachers and pupils (aged 6-10) observed 23 1-2-1 lessons observed by digital recordings	● Highly directive teachers were found to engage most often in scaffolding **(the concept whereby students are supported by knowledgeable others p 388)**, while the most responsive teachers allowed space for the pupil voice to be heard and provided more feedback that was attributed to specific strategies or effort. ● These findings suggest that teachers and pupils may become entrenched in fixed patterns of interaction behaviour that potentially place constraints on teaching and learning outcomes.	*"Only those behaviours that directly related to technical and musical issues are reported and discussed".* P392 I assume that there is more to a teacher-student interpersonal relationship than just on the technical and musical aspects.	**Scaffolding:** the concept whereby students are supported by knowledgeable others p 388 Negative feedback method: *focusing on identifying* performance errors followed by directions for correcting the performance. P 388

Reference	Usefulness	Field/context	Summary/ what is being said and why?	Methodology	What is relevant to Feedback? How important is feedback an aspect of the research?	My belief systems and or assumptions	Definitions/explanations of constructs
					● "Rather, the fast pace established during the Type 1 lessons had the potential to obscure the pupil voice, limiting opportunities for the pupil to experiment or to formulate and articulate their *own ideas"*. P402 This is key because it suggests that at times there is a need for teachers to hold back on the feedback to allow for the student to formulate their own ideas. (therefore, their own problem solving and self-regulation processes?)		
Dobson (2010): Insecurity, professional sociability and alcohol: Young freelance	Semi/not very useful?	Music psychology	Explores the stressors and challenges that string and jazz players face in their work and lives	18 participants (18 young musicians) (21-34) 9 freelance classical string players, 9 jazz players Semi-structured interviews	● There is an importance on reputations but participants reported little feedback from one musician to another: for some participants in the conservatoire	From my own experience there is little feedback from one musician to the other when it is not asked for. I have found that if	-

Reference	Usefulness	Field/context	Summary/ what is being said and why?	Methodology	What is relevant to Feedback? How important is feedback an aspect of the research?	My belief systems and or assumptions	Definitions/explanations of constructs
musicians' perspectives on work and life in the music profession				IPA method of analysis	environment where little direct feedback occurred from one musician to another. As a result, participants suffered from the pressure of feeling that they constantly had to prove themselves at every performance. This is not a problem unique to freelance musicians p253 ● The enduring presence of self-criticism and the potential for criticism from audiences served only to exacerbate the distinctions that the musicians made between the requirements of their profession and those of other lines of work. P246 ● While self-criticism and criticism from audiences did concern	one asks for feedback on technical, musical, career development or other I have experienced kindness and willingness to offer thoughts and suggestions. If you don't ask you don't get. On the other hand, in specific groups such as session musicians and west end music for example, there seems to be a lot of competition for limited numbers of jobs (assumption) and so feedback from musician to musician might be perceived as threatening to those with the	

Reference	Usefulness	Field/context	Summary/ what is being said and why?	Methodology	What is relevant to Feedback? How important is feedback an aspect of the research?	My belief systems and or assumptions	Definitions/explanations of constructs
					some of the participants, criticism from peers emerged as a more prominent theme. P246	jobs. I have come across those who feel like that and those that don't and want to help if they can. So, the willingness to give feedback depends on what people are asking feedback for, the pressures of the competition etc. I have also come across teachers who are competitive with their students and see them as potential threats to their jobs.	
Dweck (2007): The perils and promises of praise	Very useful	Educational leadership	"The wrong kind of praise creates self-defeating behaviour. The right kind motivates students to learn." P1 Dweck describes two different mind-sets (fixed and growth mind-sets) towards the effort of	This is an approach developed by Dweck rather than an academic peer reviewed study Created an intervention in 20 New York schools (at least). It is unclear	● Fixed and growth mind-sets ● Giving feedback: Praising intelligence gives a short burst of pride and negative long term consequences. Praising effort puts people in growth mind-	It is assumed that there are only two mind-sets that all students fit into. It could be that these mind-sets are intertwined or more complicated than laid out in	Fixed: fear of failure especially publicly. These people reject learning in case of mistakes. Effort makes them feel dumb Growth: Fosters growth [of ability] over time. Effort is positive and these people seek to correct mistakes.

Reference	Usefulness	Field/context	Summary/ what is being said and why?	Methodology	What is relevant to Feedback? How important is feedback an aspect of the research?	My belief systems and or assumptions	Definitions/explanations of constructs
			learning. It is argued that the way people are praised can impact the mind-set of a student. Developing a growth-mind-set intervention in which students learnt about their brains and what they could do to make their intelligence grow. Growth-mind-set develops motivation and resilience. Keeping students focused on the process of learning rather than any outcomes develops motivation. 1. There are two facets of effort (fixed and growth mind-sets) 2. Dweck looks at the effects of praise 3. The impact of praise on motivation to learn	how many schools exactly this intervention was used in and it seems as though this article is talking about many of her projects.	set and develops motivation, resilience and constructive learning. ● Praising students for their intelligence, then, hands them not motivation and resilience but a fixed mind-set with all its vulnerability. In contrast, effort or "process" praise (praise for engagement, perseverance, strategies, improvement, and the like) fosters hardy motivation. It tells students what they've done to be successful and what they need to do to be successful again in the future. P3	this paper. However, from other studies that I need to look at further there could be clear evidence pointing to these two categorisations. **Look into this.**	A growth mindset *fosters the growth of ability over time* p 2 (Blackwell et al., 2007; Mangels, Butterfield, Lamb, Good, & Dweck, 2006; see also Grant & Dweck, 2003).