

**An Investigation into the Identity, Roles and Position of the
Private Music Teacher within the Music Education Profession
in the Canberra and Riverina Regions**

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STATEMENT OF ORIGINALITY

I, Rebecca Lucy Pajaczkowski, hereby declare that to the best of my knowledge, this thesis is of my own composition and is a record of original work. This material has not been submitted for a higher degree at any other university or institution.

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ABSTRACT

This thesis explores the identity of the private music teacher in Australia with particular reference to a deep, descriptive analysis of those engaged in the profession in and around the Australian Capital Territory and Riverina Regions. It adopts a qualitative research paradigm including a specifically developed survey instrument exploring the positions, qualifications, personal issues and perceptions of a population of private music teachers.

Although private music teachers have been prevalent in the Australian community for many years, their identity as music professionals and contribution to music education tend to be overlooked by the community at large as well as by music professionals. There is an extensive lack of understanding about the profession and its place within the music teaching industry and consequently, a shortage of research and literature. For example, little is known about the training of private music teachers in terms of courses and degrees, with much of the available literature focusing instead on performance practice.

An exhaustive literature review and analysis supplies the background for the survey instrument which provided information on the following basic questions: What are the training/qualifications of private music teachers?; How do they perceive their roles?; and what are the issues that they consider being important for their profession? In order to answer these questions, a population of private music teachers of both sexes aged from 20-70 years from the Canberra and Riverina regions was surveyed.

While the bulk of the study was qualitative, the survey was divided into five sections that containing questions designed to provide either qualitative or quantitative data. The literature reveals that much previous research has focused mainly on piano pedagogy and training (Gwatkins [2008] and Michalski [2008]), the private music teacher and the influence of music examination boards (Holmes [2006]) and career choices for musicians (Bennett [2005]). This study sought to gather broad data relating to private music teachers in general, focusing on providing evidence of education, teaching particulars, studio information and demographics, determining any population groups within the sample and collating descriptive data that provide concrete evidence of teacher concerns, perceptions and evaluations.

Results indicate that the majority of participants are middle aged and have been teaching for some time; that many private music teachers practice with few or no pedagogical qualifications while supporting the need for such qualifications; and that there is a perceived need for information and support concerning both child protection and professional development in regional areas. Participants listed respect and recognition from both the music community and the wider community as key issues.

The assessment of the study results and literature concluded that although private music teaching is a part of Australian music education, it is an occupation that is misunderstood and often overlooked by music professionals and the community. Furthermore, common themes in both the literature and study findings confirm that any individual may undertake private music teaching whether qualified or not. Despite this, a crucial finding was the need for the standardization of certification to improve and validate the private music teaching profession.

Finally, the need for recognition and support from other music professionals, as well as from the wider community was confirmed by both literature and the study results. This study concludes by offering suggestions for future research within the context of improving the identity of and knowledge about the private music teacher in Australia.

TABLE OF CONTENTS

Chapter 1: Introduction	1
1.1 Introduction	2
1.2 Rationale and Study Development	3
1.3 Research Question	4
1.4 Aims	5
1.5 Supporting Literature	6
1.6 Methodology and Results	7
1.7 Significance of Study	9
1.8 Conclusion and Thesis Structure	11
Chapter 2: Literature Review	12
2.1 Introduction	13
2.2 What is a Private Music Teacher?	13
2.2.1 The Trouble with “Private”	13
2.2.2 The ‘Private’ Music Teacher and the ‘Master/Apprentice’ Model	15
2.2.3 The ‘Private’ Music Teacher and the ‘Master/Apprentice’ Model: Music Research	16
2.2.4 The ‘Private’ Music Teacher and the ‘Master/Apprentice’ Model: Instrumental Teaching	17
2.2.5 Census Definitions and Statistics	18
2.2.6 Proposed Definition	21
2.3 Significance of Private Music Teaching	23
2.3.1 Private Music Teaching and Academic Achievement	23
2.3.2 Private Music Teaching and Tertiary Education	24
2.3.3 Private Music Teaching versus School Music Education	25
2.4 The Importance of Music Education	27
2.4.1 Music: A Form of Education	27
2.5 The Status of Music Education in Australia	29
2.5.1 Music Education: A Desirable Career Choice?	29
2.5.2 Music Education versus Performance	31
2.5.3 Music Education in Schools	32
2.5.4 Music Education and the Musician	37
2.6 Education of the Private Music Teacher	39
2.6.1 Recent Doctoral Research	39
2.6.2 Australian Music Teacher Standards	43
2.6.3 The Education of Musicians	43
2.6.4 Private Music Teaching Diplomas Available in Australia	48
2.6.5 Undergraduate Degrees Available in Australia	50
2.6.6 Current List of Musical Qualifications	52
2.7 Conclusion	54
Chapter 3: Literature Review	55
3.1 Introduction	56
3.2 The Status of Music Education in America	56
3.2.1 The Promotion of Music Education	56
3.2.2 Music Education Training	58
3.2.3 Music Education Research	60
3.3 History of Private Music Teaching	60

3.3.1	The Beginning of Music Education in Australia	60
3.3.2	The British Influence	61
3.3.3	A New Development	62
3.3.4	The Establishment of Private Music Examination Boards in Australia	63
3.4	Current Observations Regarding Private Music Teachers	66
3.4.1	The Professionalism of the Private Music Teacher	66
3.4.2	Music Performance, Music Education or Music Research?	69
3.4.3	Are Private Music Teachers Effective Teachers?	70
3.4.4	The Roles of the Private Music Teacher	72
3.4.5	Support for the Private Music Teacher	74
3.5	The Influence of the NSW Music Teachers Association	76
3.5.1	Code of Ethics	77
3.5.2	'Best Tuition'	77
3.5.3	'Professional Knowledge'	78
3.5.4	Development of Professional Knowledge	79
3.5.5	The Constitution	80
3.6	Conclusion	82
Chapter 4: Methodology		84
4.1	Overview	85
4.2	Introduction	85
4.3	Research Method and Design	86
4.3.1	Research Question and Aims	86
4.3.2	Current Research Design	87
4.3.3	Comparison of Previous Research Designs	88
4.3.4	Construction of the Survey	89
4.3.5	The Survey	90
4.4	Pilot Study	91
4.5	Issues and Problems	91
4.5.1	Logistics	91
4.5.2	Data Collection	93
4.6	Instruments	94
4.7	Control and Establishment of Variables	95
4.8	Importance and Limitations of Study	97
4.9	Proposed Analysis and Coding of Data	99
4.10	Summary and Conclusion	101
Chapter 5: Results of Research		102
5.1	Introduction	103
5.2	Demographics	103
5.2.1	Question 1	105
5.2.2	Question 2	106
5.3	Teaching Particulars	107
5.3.1	Question 1	107
5.3.2	Question 2	109
5.3.3	Question 3	112
5.3.4	Question 4	115
5.4	Studio Information	116
5.4.1	Question 1	116
5.4.2	Question 2	117
5.4.3	Question 3	118

5.4.4	Question 4	119
5.4.5	Question 5	121
5.4.6	Question 6	122
5.4.7	Question 7	123
5.4.8	Question 8	123
5.4.9	Question 9	125
5.5	Community	126
5.5.1	Question 1	126
5.5.2	Question 2	128
5.5.3	Question 3	129
5.5.4	Question 4	130
5.5.5	Question 5	130
5.5.6	Question 6	132
5.5.7	Question 7	133
5.5.8	Question 8	134
5.5.9	Question 9	135
5.6	Issues	136
5.6.1	Question 1	136
5.7	Conclusion	142
Chapter 6: Summary and Recommendations		143
6.1	Introduction	144
6.1.1	The Private Music Teacher	144
6.2	Research Background and Objectives	146
6.3	Research Findings	146
6.4	Discussion of Findings	146
6.4.1	Roles of the Private Music Teacher	147
6.4.2	Issues for the Private Music Teacher	149
6.4.3	Significance of the Private Music Teacher	151
6.4.4	Standardization and Certification	152
6.4.5	Public Image and Perception of the Private Music Teacher	153
6.5	Recommendations	154
6.5.1	Future Pedagogical Research	154
6.5.2	Encouraging Professionalism Among Private Music Teachers	159
6.5.3	Ongoing Professional Development	163
6.5.4	Recognition and Implementation of Guidelines by Professional Associations	164
6.5.5	Standardization of Professional Certification	165
6.5.6	The Promotion of Quality Private Music Teaching	166
6.5.7	Continuing Review and Renewal of Pedagogical Courses and Professional Development	166
6.5.8	A Final Recommendation	167
6.6	Conclusion	167
References		169
Appendices		1

FIGURES, TABLES AND APPENDICES

Tables

Table 1: The increase in private music teachers from 1996-2006	18
Table 2: The distribution of private music teaching age groups	20
Table 3: The differing wages of private music teachers	20
Table 4: Survey results by Bennett	20
Table 5: Current private music teaching diplomas available in Australia	50
Table 6: Current undergraduate music and pedagogy degrees available in Australia	51
Table 7: list of music qualifications available in Australia	53
Table 8: Code of Ethics, NSW MTA	77
Table 9: Point 2 of general principles, Code of Ethics, NSW MTA	78
Table 10: Point 6 of general principles, Code of Ethics, NSW MTA	80
Table 11: The Constitution, NSW MTA	81
Table 12: Construction of the survey	90
Table 13: Simplified version of the survey	90
Table 14: The allocation of the three subgroups within the sample	104
Table 15: A representation of the range of responses as to why participants chose to be music teachers	110
Table 16: A representation of the range of responses to question 2	111
Table 17: An example of why participants chose to be private music teachers	111
Table 18: 1 example as to why a participant chose to be a private music teacher	112
Table 19: Qualifications of private music teachers from a study by Holmes	113
Table 20: The list of 'other' non music qualifications	115
Table 21: An example of responses from question 2	117
Table 22: An example of specific preferences concerning the age group of students	118
Table 23: An example of participants who preferred to teach adult students	118
Table 24: 'Why do you teach these particular group(s)?'	120
Table 25: An example of student allocation	120
Table 26: An example of participants who specified a particular age group of students	120
Table 27: An example of a positive attitude towards private music teaching	121
Table 28: An example of several participants teaching space	124
Table 29: An example of the sample who choose not to have home teaching studios	124
Table 30: A depiction of the wide ranging responses to question 8	124
Table 31: A table listing the "other" choices for instrument/voice	126
Table 32: Listing "other" community music programs	127
Table 33: Music Associations listed under "other" category	132
Table 34: An example of participant concern regarding standardization	136
Table 35: Comments from Australian Pedagogues: Research Study by Gwatkin	137
Table 36: An example of the need for recognition from other teaching professionals	137
Table 37: An example of financial issues concerning six participants	138
Table 38: An example of child protection concerns for private music teachers	138
Table 39: The need for adequate recognition of music in schools	139
Table 40: Pedagogical issues among participants	140
Table 41: Issues regarding parents of students	140

Table 42: The need for professional development	141
Table 43: Ongoing professional development from Gwatkin	141
Table 44: Evidence of professional development opportunities within the ACT	142
Table 45: Skills and knowledge necessary for effective private music teaching	155
Table 46: Proposed course outline for private music teacher training	158
Table 47: Current guidelines for MTA membership	160
Table 48: proposed standards for MTA membership	160
Table 49: School teacher qualifications required for employment in Australia	164

Figures:

Figure 1: Proposed model of private music teaching	21
Figure 2: Style guide for quantitative data analysis	100
Figure 3: Style guide for qualitative analysis	101
Figure 4: The division of the two regions within the sample	103
Figure 5: The dividing of the two regions within the sample	105
Figure 6: The total of female/male respondents	105
Figure 7: The distribution of ages throughout the sample	106
Figure 8: A comparison between the results of this research study and the 2006 Census	107
Figure 9: A statistical representation of teaching experience	108
Figure 10: Teaching experience in years	108
Figure 11: A statistical representation of the qualifications of the respondents	113
Figure 12: ‘Have you ever wanted to be a classroom teacher?’	116
Figure 13: Statistical data relating to categories of students	117
Figure 14: A statistical presentation of the abilities of students	119
Figure 15: ‘Do you currently teach music privately at a primary or high school?’	121
Figure 16: The percentage of participants who had previously taught music privately at a primary or high school	122
Figure 17: Statistical data relating to respondents workplace	123
Figure 18: ‘Do you specialize in more than one instrument/voice?’	125
Figure 19: The percentage of participants involved in community music programs	127
Figure 20: Statistical breakdown of isolation among private music teachers	128
Figure 21: The percentage of professional contact among private music teachers	129
Figure 22: The percentage of personal contact among private music teachers	130
Figure 23: An example of professional association memberships among the sample	131
Figure 24: ‘Do you attend professional refresher courses?’	133
Figure 25: Percentage of the sample who attend instrumental/vocal study refresher courses	134
Figure 26: Statistical analysis of student participation in festivals and eisteddfods	135
Figure 27: Percentage of teacher organized student concerts	135

Appendices: 1

Appendix A: Information Letter	2
Appendix B: Letter of Invitation	3
Appendix C: Consent Form	5
Appendix D: The Written Survey	6

LIST OF ABBREVIATIONS

A.mus.a:	Associate of Music Australia
A.T.mus.a:	Associate Teacher of Music Australia
ABRSM:	Associated Board of the Royal Schools of Music
ABS:	Australian Bureau of Statistics
ACT:	Australian Capital Territory
ABODA:	Australian Band and Orchestra Director's Association
AMEB:	Australian Music Examinations Board
ANATS:	Australian National Association of Teachers of Singing
ANZCA:	Australia and New Zealand Cultural Arts Ltd
ANZVS:	Australia and New Zealand Viola Society
AQF:	Australian Qualifications Framework
ASCO:	Australian Standard Classification of Occupations
ASME:	Australian Society of Music Education
ATCL:	Associate of Trinity College London
ATDA	Associate Teacher Diploma (ANZCA)
AUSTA:	Australian Strings Association
B.mus (hons):	Bachelor of Music (Honours)
B.mus:	Bachelor of Music
Dip. ABRSM:	Diploma of the Royal Schools of Music
FRSM:	Fellowship of the Royal Schools of Music
FTCL:	Fellowship of Trinity College London
GradDipMusEd:	Graduate Diploma of Music Education
HECS:	Higher Education Loan Scheme
HREC:	Human Research Ethics Committee (Australia)
IEU:	Independent Education Union
IMT:	Independent Music Teacher
ISME:	International Society of Music Education
L.T.mus.a:	Licentiate Teacher of Music Australia
LLCM:	Licentiate of the London College of Music
LOTE:	Languages Other Than English
LRSM:	Licentiate of the Royal Schools of Music
LTCL:	Licentiate of Trinity College London
MCA:	Music Council of Australia
MENC:	Music Educators National Conference
MERB:	Music Education Resources Base
MSA:	Musicological Society of Australia
MTA:	Music Teachers Association
NAS:	National Accreditation System
NSW:	New South Wales
PhD:	Doctor of Philosophy
VET:	Vocational Education and Training
WWCC:	Working With Children Check

CHAPTER ONE

INTRODUCTION

1.1 Introduction

The Private Music Teacher plays a primary role in music education and the provision of music lessons for students. Although private music teachers are an essential part of the music community, their contribution and status are often overlooked and unclear. The broad ranging characterization of private music teaching and a lack of standardization represent few, if any, available statistics about the private music teacher in Australia. This exploratory investigation gathers, discusses and analyses quantitative and qualitative data relating to a sample of private music teachers in the ACT and Riverina regions.

Not only does this research seek to assess the importance and contributions of such individuals, it also endeavours to provide a qualitative profile to contribute much needed literature and research concerning private music teachers. Prior to engaging in this study the author had previously documented her own experiences in private music teaching and noticed the scarcity of information and support for private music teachers. Informal discussion with other private music teachers confirmed the issues that she had identified, which led to the development of this present research.

After searching for the available literature on the private music teacher and finding the subject area lacking in information, the author established that school music education was the main field of study in music education academia. While there are many books available on the subject of private music teaching manuals, few refer to private music teacher training and current statistical data.

The purpose of this research is to show that private music teachers have been in existence in Australia since colonial times, and their contribution in regards to music education is becoming more and more prominent. This thesis provides a detailed profile of a small sample of private music teachers with special reference to teacher training, qualifications, studio information, current personal perceptions and basic demographics. A full examination of available literature has been included in Chapter 2, focusing on key information relating to private music teachers, as well as documentation pertaining to the history of private music teaching in Australia, ethics, child protection, available statistics, existing training and support through various associations.

1.2 Rationale and Study Development

This study is important as prior literature reveals there is little research on this area and more data is needed about the private music teacher. Parents and caregivers are entitled to know the importance of private music teachers in order to ensure the place of music in the future. The private music teacher plays a vital role in the music education of individuals as they predominantly provide music tuition for all instruments and voices in a specific and fundamental form. Due to the lack of expertise in schools, mainstream music teachers find it difficult to teach a variety of instruments. Other reasons include the presence of politics in schools and the ‘grab’ for suitable resources and curriculum space. Government schools may not have the space to dedicate to school music education and lack the resources that private music teachers have to provide adequate music tuition. As funding for music education dwindles, the need for private music teachers will be greater.

Private music teachers represent an important part of the music community and the wider community. Private music teachers are professionals who are sometimes overlooked in the professional world. There is a myriad of qualifications available for these individuals to further their study, yet little is known about the training of a private music teacher. There is no standardization of certification which is detrimental in many ways; if there are no standards set, parents are not able to provide quality music tuition for their children and highly qualified private music teachers may be overlooked in favour of a less expensive, but less qualified teacher.

Parents, caregivers and the general public may not know specifically what private music teachers do, as there is no clear definition regarding their role and identity within the music education profession. As there is also no clear definition in regards to what private music teachers do, individuals may find themselves isolated. The lack of ongoing training for private music teachers coincides with the lack of understanding towards the profession. A more unified and professional outlook within the private music teaching profession would be encouraged by a proposed mandatory registration scheme. This will also encourage all private music teachers to provide the best possible up to date music education for all students.

As indicated above, there is very little research that provides either descriptive or statistical data on the Australian private music teacher. The scarcity of research pertaining to the Australian private music teacher emphasises the need for further research and investigation. The focus of this study was on gathering detailed information from a small group of teachers in two separate but geographically related regions. Although, with such a small sample, it would be difficult to present accurate quantitative data, the focus on mainly qualitative data would provide an accurate profile of the private music teacher and encourage further research from a national perspective.

Due the decline of music within the curriculums of primary and secondary schools, the private music teacher is becoming responsible for providing even more music instruction than before (Bartle, 1974). The researcher sought initial advice from the Statistical Consulting Unit at the Australian National University and consulted with various academic professionals to determine a process for gathering information about private music teachers that was best suited to this research.

1.3 Research Question

The research question focuses on private music teachers and the need to clarify their pedagogical status in the music education profession by posing the following question: How do private music teachers in the Canberra and Riverina region perceive their identity, roles and position with the music education profession?

Private music teachers are defined as music teachers who teach in a private music setting and who are not school music teachers. These teachers may be further classified as studio teachers, conservatorium teachers or instrumental teachers (see Chapter 2, 2.2.6). In this study, private music teachers either taught in a home studio, at a music school or conservatorium and/or peripatetically at a government or private school. The locality of the study was in the Canberra and Riverina Region in the South-Western area of New South Wales. The phrase “perceive their identity, roles and position” allowed a certain amount of freedom for both the researcher and study participants. “Identity” referred to both the individual identity of each participant, and the identity of the private music teaching profession. “Roles” for study participants may be perceived as their physical role as a music teacher, a person associated with children, therefore, a child protection role, their psychological roles, roles in the community, roles as a

businessperson. The term “position” was selected as literary evidence revealed that private music teachers endeavoured to have a clear position in both the music education profession and the wider community.

This thesis also explores the following questions:

1. Who are the private music teachers?
2. What is their position in the music community?
3. How do private music teachers perceive their role?
4. What available literature is about the private music teacher?
5. How can the position of private music teaching be clearer?
6. What are the standards of certification and ethics?

1.4 Aims

The aim of this study is to add to the slowly growing database on private music teachers, focusing on practitioners in the Canberra and Riverina regions. Existing literature shows that private music teachers are concerned about such issues as accreditation, communication, support and recognition. Therefore, the aim of this study is to provide concrete evidence of such issues. The study will also provide statistics relating to demographics, qualification, experience and teaching preferences. By providing a current profile, the researcher will demonstrate the need for recognition, appreciation and acknowledgment as to how the private music teacher contributes to the music education profession, and this recognition can only come from the wider music community and beyond.

This study aimed to provide qualitative data about the private music teacher obtained from a sample group within two geographical locations in Australia by providing evidence of education, teaching particulars, studio information and basic demographics, and collating descriptive data that provide concrete evidence of teacher concerns, perceptions and evaluations. The purpose of the study was to contribute to previous research and encourage the accumulation of future data and literature.

1.5 Supporting Literature

The literature reviewed for this thesis is divided into two chapters: Chapter 2 and Chapter 3. A continuous theme throughout the two literature reviews is the absence of many examples of empirical research with qualitative and quantitative components. Instead, a portion of the literature was sourced from trade magazines, various method texts and websites from government departments and pedagogy literature. It is noted there are few written resources available for the private music teacher and an in depth examination of what was sourced is listed below.

Chapter 2 focuses firstly on defining the private music teacher within the music community and proposing a new definition for this research. Previously, a few researchers had attempted to define the private music teacher and the definitions offered were not suitable for this research. Therefore, a new definition with three subcategories is explained further in Chapter 2, pages 21-23.

Various Census statistics are cited within Chapter 2 to establish any previous data for comparison in Chapter 5. The significance of private music teaching within the music community is discussed to help determine the status of the profession. Music education was examined in relation to other forms of education in order to justify its relevance as a subject. This was followed by a thorough investigation of music education within Australia to further solidify the importance of music.

The education of the private music teacher is examined by discussing previous doctoral research. Further investigation is provided by examining available private music teaching diplomas and undergraduate degrees within Australia. A current list of musical qualifications is cited and the chapter is concluded.

Chapter 3 begins with an introduction on the status of music education in America, in order to assess any similarities with Australian music education. Music education training and research in America was examined to ascertain any connection with music education and training in Australia.

Chapter 3 continues with a history of private music teaching in Australia. Special reference is given to research by Dr Doreen Bridges regarding the British influence with regards to Australian music education. An examination of the establishment of private music examination boards in Australia concluded the subsection.

The fourth section of Chapter 3 is devoted to current observations regarding private music teachers. Literature is sourced from empirical journal articles, trade magazines and method textbooks. The influence of the NSW Music Teachers Association is discussed with reference to the 2010 private music teacher handbook. The literature review concludes with a thorough summary of the major topics concerning the Australian private music teacher.

1.6 Methodology and Results

The decision to focus first and foremost on obtaining a qualitative sample of the private music teacher emerged from researching available literature. Although the private music teaching profession is constantly growing in sample, the selection of sample size for research may be considered small in comparison to other research projects of similar construction. Marshall notes: “an appropriate sample size for a qualitative study is one that adequately answers the research question” (1996, p.523).

The written survey was devised to focus on the Canberra and Riverina regions, by gathering information from a survey instrument designed for this doctoral research. The survey needed to incorporate and reflect the information presented in the literature review, by using a combination of qualitative and quantitative questions. The use of triangulation was incorporated into the study to strengthen the authenticity of the acquired data. By applying triangulation to research and focusing on qualitative data additional information can be uncovered which otherwise might not occur when implementing a single method of research (Jick, 1979, p.603).

The development of the written survey evolved due to the following reasons. The first reason was because the study was to take place in a confined geographical region; individual participants should feel comfortable and relaxed when delivering information. The second reason related to confidentiality. Being a private music

teacher herself, the researcher was concerned that she might be known to some participants and that individual interviews might be compromised. The use of internet surveys was rejected due to the presence of systematic bias that is often encountered in online surveys, where certain individuals will choose to complete the survey whereas others will ignore the request. Individuals may also regard unknown invitations as an invasion of privacy (Wright, 2005). With consultation from professionals and information from existing literature, five sections were utilized for the survey/questionnaire: demographics, teaching particulars, studio information, community, and issues. After ethics clearance was granted, the researcher invited five individuals to participate in a pilot study aimed at refining the research design. Judgement or convenience sampling was implemented in the pilot study as in this method of sampling the purpose of the individuals was predefined (Bernard, 2000, p.176). Individuals accepted the invitation and minimal personal contact was made. The participants were also classified as a convenience sample as each individual represented different components of the music teaching community.

As there was no available data related to the private music teacher in the Canberra and Riverina regions, no model was available for reference. Therefore, as much general information was sought as possible about the sample. Individuals who were private music teachers in either the Canberra or Riverina regions were invited to participate in the study via an invitation letter. Recruiting individuals for research proved to be challenging as following a thorough attempt at recruitment, the researcher was obliged to consult the Yellow Pages for possible participants. After participants were sourced, many individuals responded very quickly after consenting to participate. Approximately half of the participants failed to respond initially, however after a reminder by phone call and/or email, all participants responded.

The results of the study illustrated a significant focus on the lack of accreditation and standardization, the need for recognition and appreciation, and the realization that private music teaching is an ever expanding and prominent profession. Further analysis indicated a need for additional research into accreditation and standardization to enable private music teachers to portray a specialized and professional authority in regards to music education.

Possible confounding variables were then examined to ensure validity of research. As the researcher is also a private music teacher, all possible care was taken to avoid seeking individuals known to the researcher. Nevertheless some participants were known to the researcher. Control was established by numbering the participants from one to thirty. Participants were invited to contact the researcher should they have any questions about the study. To avoid bias, the researcher did not seek communication unless it was requested.

While the selection process attempted to avoid bias wherever possible, this researcher acknowledges the complexity in recruiting private music teachers. Participants were sought by means of contacting the School of Music, Canberra and the Riverina Conservatorium of Music, Wagga Wagga. The third source came from a list of private music teachers advertised in the local Yellow Pages telephone directory. Although obtaining participants from a concentrated source where individuals paid to advertise created selection bias, it was simply the only alternative available at the time of research. However, it must be remembered that this study has a primary focus on qualitative research and much of the data arises from exploration and discussion. There is a list of private music teachers who are members of the ACT branch of the Music Teachers Association but this was not available at the time of research. It is not a complete list and is, therefore, biased as it only includes the private music teachers who are known by the MTA.

1.7 Significance of Study

In order for private music teachers to gain the recognition and respect they deserve, it is important to provide both music practitioners and the wider community with a concentrated amount of qualitative data about these individuals. Past doctoral studies by Bennett (2006) and Holmes (2006) focusing on private music teaching are analysed and discussed, along with previous studies by Gwatkin (2008) and Michalski (2008) which in turn, focus on piano teachers perceptions and training within Australia (see Chapter 2, 2.6.1). This research acknowledges the two doctoral studies aforementioned, and focuses on two small regions within the Australian Capital Territory and New South Wales. Rather than continuing focus on piano teachers in Australia, the researcher focused on the private music teaching profession generally. The decision to choose two

small regional areas of Australia to focus this doctoral research enabled future research on a wider scale to take place.

The role and definition of the private music teacher is not clearly defined (see Chapter 2, 2.2.1). Literature reviewed in Chapter Two acknowledges that private music teachers have been in existence since colonial times, yet their roles are not understood by other music professions and the wider community. This research will provide data relating to the teaching roles and nonteaching roles that have not been clearly defined previously. The availability of such data will promote the importance and status of the private music teacher, and encourage a greater understanding of the profession.

Although there is a distinct segregation between school music teachers and private music teachers, Pfeiffer declares that the individuals concerned are all teachers who share similar forms of problems (2003, p. 4). However, private music teachers face problems with being considered professionals, rather than being viewed local music teachers who have a hobby (Pfeiffer, 2003, p. 4). Individual participants acknowledge the issue of professionalism within the music community (see Chapter 5, 5.5). This study will confirm the significance of private music teachers in the music education system and highlight the importance of such individuals.

“As teachers, we have many concerns with professionalism – being recognized as professionals in music rather than just the local music teacher, or the church musician who also teaches piano” (Pfeiffer, 2003, p. 4). This study will contribute to distinguishing appropriate pedagogical qualifications from performance and non musical qualifications. This in turn will provide information and statistics for consumers, allowing the general public to become more astute when searching for private music teachers. It will also provide such other statistics as demographical information, availability of private music teachers and instrumental specializations.

The research undertaken will raise important issues for private music teachers that often go unnoticed in the music community. Such issues as lack of support, workload, balance between teaching and performing (if applicable) and financial challenges will be discussed in Chapter 5. Apart from raising focal issues for private music teachers, the study will also raise important issues relating to private music education and will

provide data for music pedagogical associations, to help raise awareness and support for private music teachers.

1.8 Conclusion and Thesis Structure

This chapter sought to establish an overview of the study and justification for researching the private music teacher. An introduction to the study rationale and development was provided, together with evidence of prior literature supporting the legitimacy of the study. Chapter 2 is a review of literature consisting of a definition of private music teaching, the significance of private music teaching and the education of private music teachers within the Australian context. Chapter 3 continues the review of literature, focusing on the status of music education in America, an Australian history of the private music teacher and current observations regarding private music teaching in Australia. Chapter 4 presents the methodological process of the research study emphasizing the development of the research design, pilot study, data collection and analysis methods. This chapter also highlights the importance and limitations of the study and the sourcing of the sample. Chapter 5 reports and discusses the research study findings in relation to the literature sourced in chapter two and three. An analysis of the qualitative and quantitative data is provided. Chapter 6 provides a summary of the research study and literature discussed and analysed in the previous chapters. Future implications for research regarding the private music teacher in Australia are examined.

CHAPTER TWO

LITERATURE REVIEW: I

2.1 Introduction

This chapter explores previous literature concerning the private music teacher in Australia. Attention is given to the education, significance and definition of the private music teacher in order to present a full examination of the available literature. The variety of literature is introduced in the following sections:

What is a Private Music Teacher? (2.2)

Significance of Private Music Teaching (2.3)

The Importance of Music Education (2.4)

The Status of Music Education in Australia (2.5)

Education of the Private Music Teacher (2.6)

Conclusion (2.7)

2.2.1 What is a Private Music Teacher?

2.2.1 The Trouble with ‘Private’

The term ‘private music teacher’ is described in many different ways, often contradictory. Part of the confusion involves the competing meanings of ‘private’ involving an individual or one-to-one lesson that does not include other people (like a ‘private’ consultation with one’s doctor) and the earning of ‘private’ income through a sole business (like the music teacher who teaches in her own studio in her own home).

Private music teaching encompasses a wide array of teaching positions including music teachers who teach in a home studio, music teachers who teach at a privately owned music school, and music teachers who teach in a conservatorium. Mills describes conservatorium teachers as ‘performer-teachers’, those who are able to maintain performing professionally and teaching privately. A conservatorium performer and teacher has significant status amongst fellow musicians (2004, p. 180). The prestige of being associated with a tertiary institution or conservatorium classifies the private music teacher as the finest available, demonstrating a hierarchy that is prevalent within the private music teaching community.

Studio teacher, instrumental teacher, specialist teacher, independent music teacher and private music teacher are all terms that have been used to describe the private music teacher in literature. Researchers have suggested discarding the term ‘private music teacher’, claiming that the term does not adequately describe the profession (Uszler, 1996, Hannan, 2003). However, there has been no other suitable replacement term suggested.

The inclination towards rejecting the term ‘private music teacher’ can be seen in research completed in the United States, with many teachers referring to themselves as ‘independent music teachers’. The title change may not seem significant to some, but to others it is paramount. As Campbell suggests;

An IMT [is] defined as a teacher who operates a studio on her own, the success of which is dependent entirely on the business acumen and professional skills of that individual. The IMT is concerned with business issues....communicating policies and procedures, scheduling programs, and determining repertoire and methods. Legal issues such as meeting local licensing requirements, conforming to zoning laws, and staying on top of taxes, property, income and self employment also impact the life of the IMT. (cited in Uszler, 1996, p. 23)

According to Uszler, the term ‘independent’ is vital as it creates a strong, successful image. This is something that is very important to music teachers who wish to be regarded as self sufficient professionals rather than the “second class citizenship that results from not being associated with a school or conservatory” (Uszler, 1996, p. 22). However, there is a negative side to being independent. Teachers may find themselves isolated from not being part of a unified group.

Literature sourced from 2003 has defined the term ‘private music teacher’ more effectively. Hannan divided the term into two practical sections: studio teacher and instrumental teacher (peripatetic- travelling) (2003, p. 92). This classification avoids using the term ‘private music teacher’ altogether, in favour of grouping all music teaching professions together, including school music teaching, and placing them under one umbrella labelled ‘teaching’. The implementation of this categorization suggests that private music teachers are seen as teaching professionals.

The new categories of ‘studio teacher’ and ‘instrumental teacher’ enable private music teaching to be classified even further. Hannan refers to studio teaching as “the most common form of music teaching” which is conducted in the teacher’s home, the

student's home or in a rented studio. Alternate forms of studio teaching occur in a music school or conservatorium. The studio teacher instructs individual students and groups of students in either theory or practical study and may teach a variety of age groups. Instrumental teaching involves a specialist teacher visiting state and private schools, who provides individual and groups lessons to students during class time. The instrumental teacher may also be responsible for instructing the school concert band or orchestra (Hannan, 2003, p. 93). Although the category of 'studio teacher' is quite clear, it still involves a lot of individuals who work differently and future research is needed.

Recent research completed by Watson in 2010 documents the varying terms currently used to describe the private music teacher:

Private music studio teacher, instrumental music studio teacher, private music instruction, instrumental music instructor and studio music teacher (2010, p. 3).

Watson further documents in detail, who the private music teachers are:

Studio teachers teach for economic reason and/or professional reasons and their identity includes a wide spectrum of the population. The providers of studio music teaching are generally self-employed, possibly for the purpose of a business and livelihood and by its nature this industry sector needs to be self-regulating. Where studio teaching represents the main employment then the following options exist: work in a studio setting and in day school-setting students (where the student pays the teacher direct) and the conservatoire; a business in a home studio or rented premises; a commercial music school with a number of teachers that provides lessons during the working day and after hours and provides teachers to supplement the needs of the school system during school hours. Some teach instrumental music or classroom music all day in a school and go home to teach regular private students for financial security. Some have built a large clientele in their (after-hours) private studio, often through demand for their professional services. Some teach other disciplines in schools and as amateur musicians impart their knowledge to private students. Others teach for the professional challenge or take a few private students often by request. These people may or may not have music and/or teaching qualifications and may work in occupations outside teaching and music. Some tertiary students who play an instrument, and who are studying in a wide range of disciplines (not necessarily teaching and/or music) teach for financial survival during their studies at university, and likewise professional musicians not in ongoing professional employment also teach for a large percentage of their time (2010, p. 7).

2.2.2 The 'Private' Music Teacher and the 'Master/Apprentice' Model

In terms of the one-to-one teaching model that is central to the 'private' music teacher, its roots can be traced to what is more commonly known as the 'Master/apprentice' model. Prior research has found that the use of the term 'apprentice' appears to be as old as the term 'education' (Burwell, 2012, p. 277). Burwell continues by noting that "arts in medieval Europe were not normally distinguished from crafts. Although

apprenticeships were a characteristic of manual trades, they were also found in medicine and law professions (Aldrich, 1999, p. 15), as well as arts and crafts.

The formation of trade guild declined and from the mid 16th century onwards art, craft, trade and profession grew apart (Aldrich, 1999, p. 14). Music, up until the 17th century was controlled by the nobility, as patrons would often participate in music dramas and ballets. After the 17th century, music became more performance orientated, with the audience members being required to merely listen. Frederickson and Rooney state that in music, it is very hard to distinguish between the professional and the amateur (1990, p. 192-193). The degrees of competency of the modern day private music teacher make it also difficult to distinguish between the professional and the amateur.

In the 19th century, it was the continued development of the music conservatory that took over from the diminishing musical apprenticeship model (Weber, 2008). Aldrich explains: “it became apparent that some elements, for example basic scientific and technical knowledge necessary for forms of apprenticeship, could be supplied more efficiently in the classroom than in the workplace” (Aldrich, 1999, p. 19). On the other hand, Gamble states that the role of the master within modern music institutions has been divided “into a combination of college-based modules, institutional training and workplace experience” (2001, p. 185).

2.2.3 The ‘Private’ Music Teacher and the ‘Master/Apprentice’ Model: Music Research

Burwell states that “in the literature on instrumental teaching and learning, the terms ‘master’, ‘apprentice’, or the two combined are widely accepted” (2012, p. 278), however, other researchers cite that the terms ‘master’ and ‘apprentice’ are evident in instrumental pedagogy (Jørgensen, 2000, p. 68), traditional vocal teaching (Callaghan, 1998, p. 25) and the conservatoire setting (Persson, 2000, p. 25). Although the term is used widely in instrumental pedagogy, it is not defined clearly from other pedagogical terminology (Burwell, 2012, p. 278).

In comparison, the term ‘private music teaching’ encompasses a wide array of teaching positions including music teachers who teach in a home studio, music teachers who

teach at a privately owned music school, and music teachers who teach in a conservatorium. From the literature previously presented, it is clear that a 'private music teacher' is a form of 'master' from the 'master and apprentice' model. Mills describes conservatorium teachers as 'performer-teachers', those who are able to maintain performing professionally and teaching privately. In the previous paragraph, Persson linked the 'master and apprentice' model to the conservatoire setting (2000, p. 25). Once more, a 'private music teacher' and a 'master' are linked through a teaching institution. A conservatorium performer/ teacher has significant status amongst fellow musicians (Mills, 2004, p.180). The prestige of being associated with a tertiary institution or conservatorium classifies the private music teacher as the finest available, demonstrating a hierarchy that is prevalent within the private music teaching community.

Burwell explains that the "skill acquired through apprenticeship involved both doing and knowing" (2012, p. 279). Jørgensen describes the master and apprentice model; "where the dominant mode of student learning is imitation" (2000, p. 68) and Burwell cites imitation to be a valuable part of the master and apprentice model (2012, p. 279). In spite of this, the use of imitation and copying is often avoided in music (Burwell, 2012, p. 280). Performers wish to present an original interpretation, not a copy from their teacher. However, a certain amount of imitation will always occur during a music lesson, both incorrect and correct. A private music teacher, who practices their profession with no prior training or instruction, may likely convey incorrect knowledge to the student (or 'apprentice').

Burwell concludes by saying:

Of course, no study or theory can account for every aspect of instrumental teaching and learning, given the flexibility, complexity and dynamism in the practice. The same description might be made, however, of apprenticeship, and this is what makes it so apt a way of understanding instrumental teaching and learning... So long as we keep the variety and ambiguity in mind, apprenticeship may provide us with valuable and meaningful access to the dimensions of music education (2012, p. 287).

2.2.4 The 'Private' Music Teacher and the 'Master/Apprentice' Model: Instrumental Teaching

After analysing the research available regarding the Master and Apprentice Model and Instrumental teaching, it was found that:

Given the complex nature of skills involved in the subject matter of instrumental teaching and learning, apprenticeship may offer a suitable complex way of understanding how such teaching and learning takes place. Apprenticeship has been historically associated with the fostering of musical performance skills, preceding the development of the conservatoire model. Historical apprenticeships traditionally embraced a wide range of skills, from art to craft, and from skill to connoisseurship. A background of mixed social and trade character coincides with the notion that, in music, professional and amateur have never been sharply divided; and the master-apprentice dyad remains characteristic of most instrumental teaching and learning today, whether it takes place within institutions or in other settings (Burwell, 2012, p. 287).

2.2.5 Census Definitions and Statistics

Private music teaching is categorized as a Cultural Occupation by the Australian Standard Classification of Occupations (ASCO). The Census of Sample and Housing clarified that an individual's main job is the job that the most hours are devoted to. The accuracy concerning the number of individuals who are private music teachers can be questioned. In the week of the Census, a private music teacher may also be performing, rehearsing and providing accompaniment, all of which may occupy more hours than private music teaching, resulting in a different main job. However, the Australian Bureau of Statistics indicated that there are 9,288 individuals that self designated "Music teacher (private)" in the 2006 Census (ABS, 2006, p. 7). The table below indicates the gradual increase in private music teachers from 1996-2006.

	1996	2001	2006
Males	2121	2569	3157
Females	4992	5876	6131
Total	7113	8445	9288

Table 1: The increase in private music teachers from 1996-2006
(Sourced from the ABS, Employment in Culture, 2006, p. 7, 6273.0)

The immense increase of private music teachers demonstrates that the profession is not only sustainable but is becoming more popular. Mills defines 'subjective career' for the private music teacher, as a flexible form of employment: "it is what one feels one is" (2004, p. 180). This concept permits the individual to portray himself/herself pursuing a multitude of professions, even though the individual's income is derived from instrumental teaching until the next commission. It would be difficult to accurately record data, yet this type of classification may suit the individual composer/performer/teacher. The above point illustrates that private music teaching may be just one facet of an individual's employment.

Bennett highlighted issues regarding musicians and employment. Survey findings included:

- Private music teaching was the most common role for musicians resulting in 82 percent of musicians allocating 56 percent of their schedule to teaching. This percentage verifies that while musicians may not choose to be a private music teacher 100 percent of the time, teaching privately is a vital part of their yearly income. It also validates the preference towards a multi-functional career many musicians undertake. One would question why private music teaching is not streamlined due to its popularity as an income creator.
- Classroom music teaching was grouped in a separate occupational category and therefore data incorporating that particular form of music teaching was not included in this percentile. Bennett is quick to note that if classroom music teaching was taken into account during this survey, then the percentages involving music teaching would be significantly higher. However, the need for including classroom music teaching in a survey about musicians is problematic. The question arises whether a musician would classify themselves as a classroom music teacher first and foremost, *then* a musician.
- The survey also involved analysing other roles musicians play. 70 percent of individuals surveyed reported that performing was the second most important role in their musical careers. It was calculated that the musicians surveyed spent 52 percent of their time undertaking performance opportunities (Bennett, MCA, 2007). From the table below, musicians spend approximately 46.6 percent of their time teaching and 37 percent of their time performing. Yet there appears to be an inequality concerning training to teach and training to perform during undergraduate and postgraduate study.

Out of the 9288 individuals who designated “Music teacher (private)” as their main occupation in the 2006 Census, the 20-24 years and 55 years and over were the largest groups (see table 2). Perhaps university undergraduates between the ages of 20-24 years were seeking part time and/or casual employment, or individuals over 55 years of age were attracted to the flexibility of a private music teaching career.

15-19 years	592
20-24 years	1238
25-29 years	862

30-34 years	865
35-39 years	952
40-44 years	903
45-49 years	955
50-54 years	876
55 years & over	2046
Total	9289

Table 2: The distribution of private music teaching age groups
(Sourced from the ABS, Employment in Culture, 2006, p. 26, 6273.0)

The Census also included statistics for weekly wages of individuals who have a Cultural Occupation. The below table illustrates the wages of a private music teacher in 2006.

Less than \$150	\$150-\$249	\$250-\$399	\$400-\$599	\$600-\$799	\$800-\$999	\$1000 and over	Total
1419	1399	1914	1983	1062	656	718	9289

Table 3: The differing wages of private music teachers
(Sourced from the ABS, Employment in Culture, 2006, p. 35, 6273.0)

From the above table, the most common wage for a private music teacher in 2006 was \$400-\$599 per week.

Bennett designed a survey to report what musicians ‘do’ for a living. “Without a clear understanding of what it is that musicians do, there is no potential whatsoever for the development of curricula that can meet the needs of graduates and practitioners” (2007).

The following table is a depiction of the survey results:

	Females – N-89	Males – N-57	Persons – N-146
Teaching	52.2%	38.0%	46.6%
Performance	32.1%	44.7%	37.0%
Conducting	6.0%	7.4%	6.5%
Business	7.9%	4.5%	6.5%
Accompaniment	1.8%	0.1%	1.1%
Composition	0.1%	4.0%	1.6%
Examination	0.1%	0.5%	0.3%
Technician	0.0%	0.8%	0.3%

Table 4: Survey results by Bennett
(excerpt from What do musicians do for a living? Bennett, 2007)

The above table lists private music lessons as the largest occupation for musicians. This statement corresponds with research carried out in 2001 and 2007 by the Australian

Music Association (Harvey, MCA, 2007). Another study undertaken by the Music Council of Australia, titled; ‘Australian Attitudes to Music’ illustrated that approximately 36 percent of individuals learning an instrument did so with a private music teacher on a one-on-one basis. The location may well have been a commercial music school or private home studio. A further 21 percent of respondents revealed that they had music lessons whilst at school (Harvey, MCA, 2007).

2.2.6 Proposed Definition

For this doctoral research, the proposed definition of the private music teacher emerged from the traditional ‘master and apprentice’ model. However, it is recognised that the private music teacher may work in a variety of locations including a home studio, a conservatory, a commercial music school, or peripatetically in a government or private, primary or secondary school. Although there are many different types of the private music teacher, this research focused on the one-to-one aspect of private music tuition. Therefore, this classification of the private music teacher specifically referred to individuals who provided one-on-one music tuition to individual students.

Previous definitions from pedagogical literature often describe the private music teacher using the following terms: instrumental music teacher, independent music teacher, studio music teacher, and private studio music teacher. These definitions are often used interchangeably with the term ‘private music teacher’, creating confusion. Therefore, for the purpose of this research, the term private music teacher will be used exclusively. Below is a diagram depicting the development of the proposed definition.

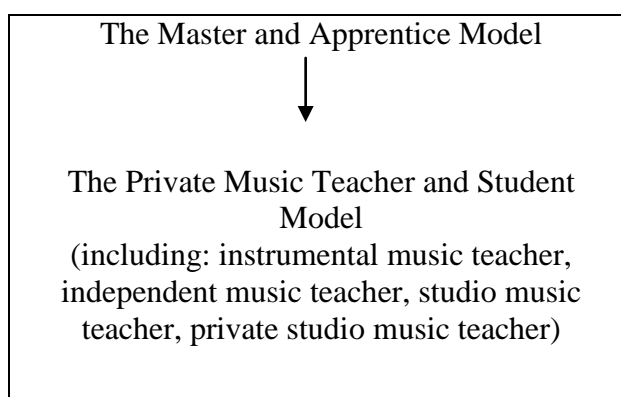


Figure 1: Proposed model of private music teaching

Listed below is the discussion relating to the proposed classification of private music teaching. It must be noted that a private music teacher may be more than one of the following types of private music teachers.

The Private Music Teacher as a Studio Teacher

The private music teacher as a studio teacher functions primarily as a teacher in a music studio. This category of the profession may be classified further by the location of the studio:

- In a private residence, whether in a separate building ('granny flat') or within the residence (bedrooms converted into a studio)
- Within a music school (*not a conservatorium*), where the teacher 'rents' a studio for a small fee
- A shared space with a colleague, similar to a private residence, with two studio rooms.

The Private Music Teacher as a Conservatorium Teacher

The private music teacher as a conservatorium teacher is considered the most elite type of private teacher, as the individual is associated with a reputable tertiary institution.

Conservatorium teachers may be expected to provide additional services including:

- Exam and performance accompaniment (if a piano teacher)
- Aural and sight reading lessons
- Exam general knowledge preparation
- Theory lessons and written exam preparation
- Participation in performances
- Contribution to curriculum development
- Attend staff meetings

The most obvious difference between a studio teacher and a conservatorium teacher is the exchange of money. Studio teachers are generally responsible for their own incomes, tax receipts and tax lodgments. If they are associated with a music school, the individual teacher may be required to pay GST quarterly as a contractor. The

conservatorium teacher is usually given a salary or pay package administered by the financial department of the institution.

A conservatorium teacher would also have to provide evidence of a solid performance and music teaching background with the relevant qualifications for the teaching position.

The Private Music Teacher as an Instrumental Teacher

This type of private music teacher is involved with teaching music in primary and secondary schools (both government and private). This type of teacher is not to be confused with a school music teacher, who teaches music within the Australian Curriculum, and who possesses the compulsory music education degree. An instrumental teacher may be responsible for providing individual or group lessons to school children during school hours. They may also be required to instruct small and large instrumental and vocal ensembles, depending on the needs of the school. The word 'peripatetic' is often used to describe instrumental teachers.

2.3 Significance of private music teaching

Private music teaching customarily involves teaching on a one-to-one basis. This allows the teacher to develop an individualized approach to each student, and outline various objectives that suit each person's ability (Froelich, 1992, p. 561). Unfortunately there is little research documenting precisely what teachers "believe the purpose of music teaching to be. Similarly, rarely have there been studies about the expectations of teachers as to what their students may or may not be able to do. The isolated dissertations on these issues will continue to have a low impact until supported by additional research" (Froehlich, 1992, p. 563). The above statement regarding the uncertainty of the purpose of music teaching directly affects the status of the private music teacher. If the purpose of music teaching is unclear, then the status of the private music teacher remains imprecise.

2.3.1 Private Music Teaching and Academic Achievement

The prevalence of private music teaching in history has been evident in prior literature, but the profession has been rarely held in high esteem. The quote below by Loughlin

illustrates the influence private music teachers have on individuals of varying ages and levels:

the chances are that most of you will not even have one student who reaches the professional concert platform. What is almost certain, is that many of you will teach young people who will later become prominent in other walks of life – Prime Ministers, important businessman and so on. If you have done your job well, they will not only have full musical lives themselves, but will also have much influence on music in the future. (cited by Cooke, 1967, p. 32)

The above quote reinforces the need for private music teachers who have the opportunity to provide a more personal approach to music instruction than a school music teacher. It also illustrates that private music teachers may not be responsible for teaching the musical elite, yet they are responsible for promoting the importance of music.

The private music studio is a valuable place for enhancing individual academic achievement. Students who engage in the private study of a musical instrument are provided with the opportunity to further develop physical and intellectual skills, and artistic experiences. Private music study also enhances other systems of study including languages, mathematics, social sciences, emotions, spatial concepts as well as an increased awareness of relationships and social interactions (Maris, 1998, p. 37). The individual study of an instrument or voice, provided by a private music teacher demonstrates the important role the private music teacher has during the education of a young child.

The two previous quotes by Cooke (1967) and Maris (1998) reinforce the claim that private music teaching has an important place in each individual's education.

2.3.2 Private Music Teaching and Tertiary Education

Private music teachers also present an important link during the tertiary education years. Maris identifies an imbalance between the number of positions available in tertiary institutions and the overwhelming number of well qualified teachers (1998, p. 37). However many music teachers teach on a part time basis at tertiary institutions and often provide valuable support as mentors and role models to tertiary students. A private music teacher employed by a tertiary institution provides private tuition for the undergraduate student for the prerequisite three years. This illustrates an

interrelationship between institutional and private teaching and the need to engage in both systems for economic survival.

The significance of private music teaching is also evident during tertiary education. Many undergraduates studying performance degrees use private music teaching as a source of income. Uszler states that private music teachers tend to be “a group regarded benevolently, yet often patronizingly” (1996, p. 20). This negative view suggests that private music teaching is utilized to serve a purpose and discarded when other opportunities arise.

2.3.3 Private Music Teaching versus School Music Teaching

The significance of private music teaching is often overlooked because of the prominence of school music education. Research indicates that there is a dividing line between the private music teacher and the school music teacher (Goddard, 2002, p. 243). According to Goddard, private music teachers are seen to convey a multitude of skills and knowledge that allow them to teach repertoire from the 16th century onwards. School music teachers are required to teach music to a wide ranging sample and are often not specifically qualified in that area of study (2002, p. 243). It is interesting to note a researcher that acknowledges the bridge between both types of music teacher, and furthermore, who recognizes the specialty of private music teaching.

A comparison between private music teaching and school music teaching is often made when discussing the prevalence of private music teaching. In a study completed by Goddard in the United Kingdom, private music lessons and school music lessons were examined, in order to “identify any links that already exist” and to “promote greater understanding between school and private teaching” (2002, p. 243-247). The research indicated that most private music teachers are proactive and are aware of the school curriculum, as it is difficult to rely on the student to convey requirements. Elements of music curriculum were found to overlap from the school classroom to the private studio including listening, performing, using music by living composers, composing and improvising. Private music teachers felt “that their pupils’ school music experience was relevant to their own teaching” (Goddard, 2002, p. 243-247). School music teachers are quick to agree that students who undertake private music lessons have a better understanding of music. However, during the study, some school music teachers were

not aware that students learned music privately (Goddard 2002, p. 243-247). This comment suggests a lack of communication between both types of music teachers.

Individual lesson time is an essential factor when determining the significance of private music teaching. Jacobi asserts that private music teachers are able to go one step further than school music teachers, and develop a lesson structure to suit each individual student's abilities (2005, p. 34). Although the school music teacher is trained to instruct a class room full of students, the teacher is bound by a mandated curriculum. A private music teacher is not required to follow any curriculum and can assess any potential issues within each individual.

The Teacher Identities in Music Education (TIME) project (conducted by Hargreaves, Welch, Purves and Marshall, 2005) investigates the validity of 'music at school' with regard to 'music outside school'. The authors assert:

Many secondary music specialist teachers have been trained within the Western classical tradition, in which music-making is dominated by a 'professional performance' career model based largely in conservatories and university music departments, and this may be inappropriate for the demands of the secondary school classroom, leading to a conflict between their self-concepts as 'musicians' and as 'teachers' (Hargreaves et al, 2005, p. 1).

The project involved the completion of a Longitudinal Questionnaire Study and a series of case studies. The sample was drawn from undergraduate music students and postgraduate trainees. Hargreaves et al summarized the findings:

In spite of the wide-ranging demands of contemporary music teaching, we conclude that the profession is still largely judged in terms of musical performance skills, and that this public perception needs to be broadened if the recruitment crisis is to be alleviated (2005, p. 2).

The above quotes from Hargreaves et al demonstrate a discrepancy between 'music performance' skills and 'music education' skills, and how public opinion generally focuses on music performance skills. The private music teacher falls somewhere in the middle of this paradox, as these individuals can possess not only music performance skills, but, music education skills as well.

Hargreaves and Marshall cite a distinct difference between 'music at school' and 'music out of school'. Music education undertaken at school generally involves a strict curriculum controlled by the teacher, with reference to specific outcomes and styles of

music learnt. Music undertaken out of school places more ownership on the individual learner and a sense of partnership between student and teacher (2003, p. 266).

2.4 Importance of Music Education

2.4.1 Music: A Form of Education

Music is regarded as a form of education. However, Eisner states “educational functions of music, like the educational function of the other arts, are not well understood by parents or by those who shape the educational policy” (2001, p. 5). The issue is that music is often seen as an unnecessary form of education. However music becomes essential when it is believed to contribute to the development of “spatial reasoning and math performance” (Eisner, 2001, p. 5). Perhaps this is where the root of all problems encountered by private music teachers begins. If music education is not a respected and integrated form of education in schools, then one would question the legitimacy of private music education as a respectable career choice.

Music and the arts require a secure place in Australian schools. Eisner suggests an amalgamation between music and other arts education specialists to help foster the understanding of the need for arts in schools. Working alone will not provide the desired result, being to “help the public look beyond repertoire and technical expertise as a basis for appraising music education” (Eisner, 2001, p. 10-11). The Australian Curriculum Assessment and Reporting Authority (ACARA) developed a new curriculum for the arts from August 2009, stating:

This curriculum will be based on the principle that all young Australians have an entitlement to engage with all the five major art forms K-8 and to be given a foundation in the special knowledge and skills base of each art form.
(<http://www.acara.edu.au/arts.html>)

The problem with classifying music as both an art form and a form of education is discussed by Erb:

while music as an art is firmly established in a large proportion of the educational institutions of our land, music as an educational force – as a mental discipline, for instance – is grudgingly admitted in only a few. In other words, while educators are ready to admit-what they cannot fail to realize-the value of music as an accomplishment, as a social entertainment, as a community asset, they are sceptical of its worth in the processes of education, of drawing out by disciplinary process what is in a student and schooling the faculties for use in the everyday world. (1996, p. 20)

Prior literature states that great music teachers “make music acceptable”, whilst unsuccessful music teachers consequently discredit music in the education scheme (Erb, 1996, p. 21). Therefore, the future of music education is dependent on successful training of music teachers to produce quality music professionals and encourage the legitimacy of music as an educational form.

The need for qualified music teachers for successful implementation of arts in the schools is illustrated by Hanley: “Arts education includes learning in, through and about the arts and is a vital part of the school curriculum. With the utilization of qualified teachers, children then can be encouraged to make the most of their potential in regards to arts development” (2004, p. 12). The importance of music education can be directly related back to the importance of music. “Music speaks universally to all generations, times, cultures and nations” (Reimer, 1997, p. 4). Should this statement be true, it could also be applied to a “universal philosophy of music education” – a system of principles about the value of music and the role it plays in life – “applicable to all generations, times, cultures and nations” (Reimer, 1997, p. 4). However, no philosophy exists or is accepted universally by the world leaders in music education research.

Music is often viewed as ‘mysterious’ by teachers from other academic areas, which often can be interpreted as ‘less important’ (Covell, 1974, p. 191). The music teacher “is soon made aware by some of his colleagues that music is, in their opinion, a mere knack or flair which is quite separate in kind as well as subject matter from training in the use of language, the handling of ideas or the observation and testing of physical phenomena” (Covell 1974, p. 191). Therefore music is sometimes regarded as a recreational pastime, rather than a form of work and education. Private music teaching is also often referred to as a hobby or perceived as a ‘last resort’ career choice. The parallel issues of credibility amongst both education and the music community present an ongoing dilemma for the private music teacher.

Every student should be “educated in the arts: dance, music theatre and visual arts” (Stutes, 1997, p. 22), this being the opinion of many educators. In order for this to take place, music teachers need to analyse learning styles of students and devise a system to ensure students are taught well (Stutes, 1997, p. 22). The importance of music education as a developmental tool is explained by Stutes: “We define, assess, and analyse music

through reading and notating, listening and evaluating. We use common sense and practical experience to integrate music with the other arts, disciplines outside the arts, and historic and cultural events. Working with others to create artistic experiences requires innovative thinking, and at every turn students are confronted with the ongoing dynamism of music through composition, improvisation and performance” (1997, p. 22). The previous quotes by Stutes describe why music education is beneficial to all students. However, the ongoing reduction of music in primary and secondary schools depicts a lack of understanding or willingness to promote the value of music.

2.5 The Status of Music Education in Australia

2.5.1 Music Education: A Desirable Career Choice?

When considering a career choice in music, education is not necessarily number one for recent graduates. Research indicates that becoming a music teacher is a less desirable career choice and consequently, universities have to reorganize enrolment strategies (Asmus, 2001, p. 3). The lack of interest in music education can be compared directly to the lack of interest in private music teaching as a first choice for a career after graduation. Teaching is depicted in a negative way with the portrayal of long work hours and large workloads (Asmus, 2001, p. 3). However, that is where the similarity ends, school music teachers are perceived as professional music educators and private music teachers are not seen as professionals.

Mills cites the lack of evaluation when describing the careers available in music (2004, p. 179). The ability to make a distinction between the diverse careers in music is problematic and there is little advice to offer advice to individuals contemplating a tertiary degree in music. The lack of evaluation is evident further when musicians desire “to change their employment conditions for the better, should this be appropriate, because there is very little information on which they can draw when making their case” (Mills, 2004, p. 179). Mills raises an important issue concerning music careers and the tertiary student. Although ‘private music teacher’ may be listed on the possible career outcomes of the music graduate, one would question the type and length of pedagogy training available to justify the career possibility. The current status of private music teaching permits any individual to teach. Consequently no pedagogy training is required.

Teaching music in the 21st century has changed dramatically. There is a larger interest in studying all aspects of music, instead of concentrating only on performance. Students are now having to multi task, thanks to the ever increasing amount of after school activities and parents are more astute when it comes to choosing a private music teacher (Pfieffer, 2003, p. 6). Although teaching music has changed in the 21st century, the lack of standardization of certification addressed by Cooke in 1967 is still an issue. Over forty years of research and lobbying for the push for certification and no action has been taken to improve the situation.

Fletcher declares the necessity of trained music specialists in regards to professional music teaching: “It should never be forgotten that instrumental playing is a skill. If learning an instrument is to lead to a lifetime of enjoyment rather than a life time of frustration, it is necessary that the skills of any instrument be taught correctly and thoroughly from the start. Only specialist performers on the various instruments can give the necessary instruction. Too much instrumental teaching fails because it is carried out by people who lack the necessary skills and insights themselves” (Fletcher, 1987, p. 141). Although the previous quote depicts the need for private music teachers to be fully trained, very little has been done to ensure that all private music teachers possess pedagogy training.

The need for teacher training within the private music teaching profession has been debated for many years. Fletcher discusses the prevalence of quantity over quality in regards to instrumental teaching:

There is an inbuilt conflict of objectives within the provision of instrumental teaching. On the one hand, there is a need for as many children as possible to be taught in order to create a musical milieu which will keep schools enthusiastic about music and from which talent can emerge. On the other hand, there is a need for the minutiae of up to thirteen different skills to be taught correctly by specialists at an early age if talent is to be enabled to emerge. Because much instrumental teaching is carried out by musicians who have more enthusiasm than skill and whose objectives tend to be for quick results more than sound pedagogy, instrumental schemes have increasingly come to be aimed at quantity rather than quality: a situation that has been exacerbated by current political and economic pressures. (1987, pp. 144-145)

The following quotation by Wyatt demonstrates the attitudes of music performance students towards pedagogy and private music teaching in general:

The pedagogy course required of all performance majors was tolerated and mildly scoffed at. For if there were to be students in my future, they would certainly be the occasional ‘wunderkind’ or gifted player like myself. Why would I need to familiarize myself with elementary and intermediate method books when Henle editions would suffice for my small but highly sophisticated teaching roster? (1998, p. 26)

Many performance students view teaching as a ‘fall back’ career option or something to fill the gap between performance opportunities. This reasoning also leads to the demeaning of the private music teacher and allows the profession to be seen as undesirable. The above comment also demonstrates the continued lack of certification for private music teachers, which ultimately leads to a less professional career choice.

2.5.2 Music Education versus Performance

Bourne states that many tertiary courses are constructed to alienate music performance from music education. This progression paves the way for professional performers to be distanced from those in the teaching profession, and as a result, removes the music education specialist from involvement in performance (1988, p. 67). The progression also removes the performance specialist from involvement in music education, which is unfortunate when the graduate is forced to engage in private music teaching between performance opportunities. Not only is the performance graduate unschooled, but their pupils will be at a disadvantage. All music education graduates should be expected to attain certain performance standards and all music performance graduates “should be introduced to concepts and practices in music teaching” (Bourne 1988, pp. 67-68). Although this statement presents an ideal solution, one must question the willingness of music education specialists and performance specialists as the situation has not changed for decades.

The segregated view towards music education and performance is not only an issue in Australia, but in other countries, as well. From America comes this statement: “a practicum in guided teaching experience should be required for all music majors, not just those in education. A studio teaching experience in its one-to-one contact reveals personalities, student fears, and interests and makes that instruction a part of the student’s life” (Rider, 1986, p. 103).

2.5.3 Music Education in Schools

According to an existing viewpoint, all children in secondary schools should be given access to study music. Generally music is compulsory during the first year of high school; however, it is then relegated to an elective subject (Bartle, 1974, p. 21). The continuing decline of music in schools indicates increased pressure on the private music teaching community to provide satisfactory music education.

The inclination towards eliminating ‘official courses of study’ is permitting the teacher to design their own music course can be refreshing for skilful and experienced teachers. However, for the beginner teacher, this can seem daunting. Creativity is prevalent in non-government institutions, but unfortunately many public schools are “left to their own devices, where music teachers are sometimes not fully trained and qualified” (Bartle, 1974, p. 21). The issue with this statement is in regards to the use of unqualified teachers in the public school system. If qualified music teachers were employed, quality music education would be implemented.

In 1974, Bartle noted a lack of properly trained music teachers in schools and a further lack of proper space for music activities. This lack of teachers and supplies prevented the appropriate advancement of music in high schools (1974, p. 22). However, prior to 1974, instrumental teachers were employed by the Education Department to offer lessons to interested students in government schools. These lessons took place in school time and were free. Sometimes orchestras and school bands were formed as a result of the tuition. However, not all schools were able to participate in the scheme, as instrumental teachers are in short supply (Bartle, 1974, p. 22). Twenty eight years later, the status of music education in schools has not progressed. Private music teachers still provide music tuition in government and private schools, but the lessons are not free, and the teacher is not employed by the Education Department.

Before the 1960s arts education had been given sparse attention from government authorities: “The Education and Arts Study” identified the need for specialist teachers and improved teacher training to further upgrade the status of arts in Australia (Comte, 1988, p. 107). It is vital for music institutions to encourage the production of first-rate teachers for all stages of music education “from the pre-school teacher to the university lecturer” (Bruhn, 1990, p. 13). However, music institutions are not encouraged to

produce the best private music teachers, from pre-school to tertiary teachers. Both school music teachers and private music teachers provide a source of music education. School music teachers are mandated and private music teachers may teach un-mandated.

Current research also indicates the need for specialist teachers. In order to have quality music education, quality music teachers are required. At primary levels, music is generally taught by a classroom teacher or by a music specialist. At secondary levels, specially trained music teachers teach music. Stevens maintains that the quality of pre-service teachers' education and preparation greatly influences the quality and value of music in schools (2003, p. 12). Specialist music teachers interact with many school students, often until the end of the students' secondary education. Specialist music teachers have many advantages over non-specialist music teachers including demonstrating a high level of knowledge, professionalism and enthusiasm. Specialists can also provide musical education and professional development for other non-specialist teachers (Stevens, 2003, p. 13).

For some children, their only musical experience is through their classroom teacher. Many educators display a special interest in music, therefore their students develop musical skills successfully. However, many trainee teachers enter university bearing no specific musical experience and graduate a fully qualified music teacher. Whether or not the teacher is interested and capable of teaching music, he/she are exclusively in charge of the musical experience of the students in their classroom (Lepherd, 1975, p. 15). When planning a curriculum, naturally the individuals involved must be realistic. Lepherd states that "music must be taught", whether it be by fully qualified music teachers or a substitute with little experience (1975, pp. 15-16). In order to give children the music education they are entitled to, specialist teachers must be employed.

There is a tendency towards training teachers with specific knowledge so that they can specialise in a particular subject. "Teachers who major in music can specialise in their schools". However, if music is viewed as not a compulsory training requirement, then schools will be faced with a "critical shortage of teachers capable of teaching music" (Lepherd, 1975, p. 16). "For each child to develop their musical skills fully, it is imperative that they receive tuition from a fully qualified and trained teacher. The qualified teacher should display a properly trained teaching ability, and the capacity to

develop student musical potential. The situation should no longer be tolerated where any child receives music education from poorly trained although well intentioned teachers” (Lepherd, 1975, p. 17).

Previous research indicates the need for a fully trained music specialist teacher, as explained by Lepherd:

In theory, the music specialist teacher is one who is trained to have the maximum amount of musical acumen. In practice, he must be able to impart the benefit of his training under the best possible circumstances. Two methods have been used to utilize specially trained and interested teachers. The first method has been to use this specialist as an adviser to a number of schools. Advisers train teachers in the classroom situation in good music teaching methods. The second method has been to have a travelling music specialist who goes into a classroom and teaches music for a certain length of time each week. This second method has proved to be most unsatisfactory in areas in which it has been tried. This is principally because of the number of schools which have been assigned to such a specialist. This specialist can not readily participate in vital aspects of school organization such as staff meetings and, because of the restricted time he has in each school, he cannot successfully integrate music with other subjects. In addition to this, he is not readily available in the school to meet spontaneous enquiries and requests from pupils. Experience has shown that children lose enthusiasm very rapidly when they are unable to gain immediate attention to their needs. This is especially so when arrangements are being made for band or orchestra to be part of the school activities. (Lepherd, 1975, p. 17)

Bonham states that during early childhood and primary education study, music is not a critical component of study requirements. However, individuals who specialise in secondary education can study music and in turn, teach music in a secondary school (1984, p. 101). The lack of music in tertiary training can be compared with the amount of music in the primary and secondary schools curriculums. The difficulty remains if music is not highly regarded in the school system, then further challenges arise when music is integrated into tertiary study.

The need for music teacher training continues to be a past and present problem, as stated by Bonham: “This model of teacher education which neglects music in early childhood and primary courses, and provides specialist training in the subject for secondary level, results in a situation where the vast majority of Australian children can only gain access to a sequentially ordered programme of music, taught by a competent musician, after the age of twelve” (1984, p. 102). Bonham cites the first curriculum document for music in primary schools, which was published in 1841 by the British Committee of Council on Education (1984, p. 102). Music scholar John Hullah declared: “In order, therefore, that the scholar may be taught, it is necessary first to teach the teacher” (cited in Bonham, 1984, p. 103). The necessity of teacher education can be directly connected

with private music teaching. If private music teachers require validation and recognition within the music community, then evidence of teacher training should be sought.

In 2003, data relating to music education in the ACT and NSW was documented in the “National Report on Trends in School Music Education Provision in Australia”. The following information was found:

- In the ACT it is compulsory for all year 7 students in government high schools to attend music classes (2003, p. 8)
- In NSW, all students wishing to qualify for the NSW Board of Studies School Certificate, should be given 100 hours of music instruction (2003, p. 9)

Although the ACT did not indicate the number of hours of music instruction each year 7 student can expect to receive, making music an elective choice thereafter does not guarantee a space in each student’s curriculum. This current position in government high schools could help promote the availability of the private music teacher, when school music education is unavailable.

It is important to assess all areas of music education, including primary school music education. Stevens states that there is no weekly time prescribed for music instruction during primary education in government schools in the ACT, NSW, Victoria and Western Australia (2003, p. 11). The above statement indicates that music education for primary school children is at the discretion of individual primary school teachers, whether they be musically trained or not.

Bridges writes that the status of Australian music education changed during the 1970s when music was recognized as an important subject equal “with others in the school curriculum”. The apparent lack of support from the educational system is clarified by the slow adoption of classroom music courses in Australian States (Bridges, 1968, p. 21). Whilst music remains a “non-academic fringe subject”, the music teacher also remains a non-academic fringe colleague with little status and way of promotion (Bridges, 1968, p. 21). An ever expanding curriculum at the primary school level can result in a lack of exposure to music studies. With the introduction of Information Technology and mandatory LOTE, music education class time has been reduced dramatically. In addition, Stevens writes: “The inclusion of five art forms (or strands)

instead of the traditional two (Music and Visual Art) has resulted not only in a further decline in the available time for teaching music but it has had repercussions for teacher education where many institutions have felt compelled to broaden the range of arts areas to their arts curriculum studies (2003, pp. 12-13). With the addition of the five art forms to the primary school curriculum, music education is less likely to be included in classrooms, leaving parents to seek music tuition elsewhere.

Classroom music teachers may find it 'virtually impossible' to provide music education for children possessing distinct abilities. Crawford states: Most important of all is the personal relationships developed between teacher and student. Crucial in this is the teacher's credibility in the eyes of the student: the confidence of the student in his teacher is transferred to his own performance. If the teacher can play an Eric Clapton or Jimmi Hendrix solo note for note, the student has faith in the teacher. If the student can play some of the solo by the end of the lesson, he has confidence in himself' (Fletcher, 1987, p. 122-123). The above quote by Fletcher reinforces the need for quality music education to be provided for school students.

Recent research suggests a decline in the quantity of music studies a generalist primary teaching-in-training will undertake, which in turn, results in generalist primary graduates that are unlikely to be confident at implementing music education into their classroom curriculum (Stevens, 2003, p. 13). Although there may be qualified generalist primary teachers who are capable of allocating space for music education into their classroom curricula, the current situation leaves little time allocation for music education (Stevens, 2003, p. 14).

Numerous researchers including Bartle (1968) advocate the importance of instrumental tuition and ensembles in music education. Unfortunately the Music Council of Australia states that many instrumental programmes are not included in the music curriculum and are therefore not part of the assessment criteria (Pascoe et al, 2005, p. 19). There is the need for specialist instrumental teachers to be working in state primary schools in order to establish a solid foundation for music to continue into secondary school (Pascoe et al, 2005, p. 19). However the debate between the use of specialist instrumental teachers and specialist classroom teachers proves complex. If specialist instrumental teachers were to be employed, there is a risk that individual performance ensembles would be seen as the complete music curricula for the school.

2.5.3 Music Education and the Musician

Many institutions offer programmes for early childhood and primary school teachers in order for them to become proficient in music instruction. According to Bruhn:

Any responsible institution wishing to hire staff for this field will ask for exactly these certificates. University music specialists who possess specific knowledge usually have to prove their knowledge before engaging in university employment. However for the bulk of musicians who choose to be private music teachers this is not the case. This is due not only to the fact that there are still comparably few institutions which offer specified degrees in instrumental pedagogy. It seems also – and much more significantly – due to the conviction shared by most performance major students that teaching is not what they are heading for. (1990, p.13)

Bruhn states that 99 percent of ‘performing musicians’ will at some point be private music teachers, no matter how clever they are at performance. These performer-teachers who will have spent the majority of their university days honing performance skills for a career on the concert stage, will suddenly find themselves responsible for providing tuition to a number of students (Bruhn, 1990, p. 13). Considering the previous statement, one would expect tertiary institutions to prepare graduates for the reality of which may not involve a performance career.

Wyatt writes that private music teachers who work independently and in community music schools are becoming more significant due to the decline of music programs in schools (1998, p.26). Many teachers choose to teach at community music schools, as it allows their students to benefit from the large amount of resources the school has to offer. Opportunities to perform often provide another incentive for both students and teachers; “with a wider variety of talent pooled among teachers, the student is offered more choices, often finding more success in the process” (Wyatt, 1998, p. 27).

Private music teachers may possess a performance degree, nevertheless a lack of pedagogy qualifications can affect their teaching dramatically, as stated by Bruhn:

what these teachers – and with them also quite a few of those who have always wanted to become dedicated teachers – lack most of all can be summarized under two headings: on one hand, consciousness and knowledge about the different areas of pedagogy in general and music pedagogy in particular; on the other hand, consciousness and knowledge about how to teach interpretational details. Instead, they remember how their teachers did it, how their teachers once asked them to play a certain work,

movement or phrase, and find an easy solution in recapitulating these truths, inherited as they are through many a generation. (1990, pp. 13-14)

The following quote by Bruhn illustrates the qualities of an effective instrumental music teacher:

Apart from the pedagogical skills nourished by that mixture of knowledge, sensitivity and genuine interest in the particular pupil, and apart from access to good repertoire lists for different levels he may be teaching, what finally makes the difference is the teacher's own approach towards music. I believe that successful music teaching rests on three conditions:

1. That the teacher is genuinely concerned about understanding not only a composition as a whole, but each and every detail in any piece being taught.
2. That the teacher knows each pupil well enough to choose only compositions which can be mastered spiritually, emotionally and technically.
3. That in teaching a particular piece the teacher is guided by the goal of transmitting as much as possible of this understanding to each pupil. (1990, p. 14)

Researchers have discovered that there are numerous ways to teach the art of instrumental performance. One common method is the 'master and apprentice' approach where the student rote learns through modelling and verbal coaching from the teacher. There are also many pedagogical methods for introducing notation, "instructional settings and interaction patterns between teacher and student" (Henninger, Flowers & Council, 2006, pp.71-72). However, Jørgensen states that learning takes place both during lesson time and outside lesson time in individual practice sessions. Throughout individual practice, the student must maintain a self-regulating and responsible behaviour of practice in order to benefit from this form of student learning (2000, pp. 67-68).

During tertiary music study, the dividing line between music education and music performance is all too apparent. Bonham maintains: "Music education students need to divide their available time between academic and practical study, unlike music performance students who are able spend copious hours honing their performance skills" (1984, p. 102). This factor therefore, enables the music performance student to exhibit a higher degree of musical skill and unfortunately relegates the music education student to a 'second class musician' (Bonham 1984, p. 102). This can remain a problem throughout a private music teacher's career, unless the study of both education and performance has been achieved.

Bernstein poses the following question: "Should all students who aspire to careers in music enrol in a liberal arts course or enter a music conservatory immediately after

graduating from high school”? (2001, p. 45). Unfortunately, some high schools are not equipped to foster the standards needed for tertiary music degrees (Bernstein, 2001, p. 46). Bernstein states that many hopeful audition students spend too much time perfecting three audition pieces, rather than honing their musical and technical development. This can lead to a false sense of acceptance into the offered music degree and leaves the college faculty member disillusioned with their freshman student (Bernstein, 2001, p. 46). The above comment also demonstrates the importance of music being considered a performance skill only, when there are many other facets to music.

2.6 Education of the Private Music Teacher

2.6.1 Recent doctoral research

The focus of recent doctoral research was to investigate the validity of establishing a ‘National Accreditation System’ (NAS) for private piano teachers. Gwatkin sought accreditation data from other professional individuals such as accountants and health professionals in order to assess suitability for private piano teachers. Current education training for classroom music teachers and private piano teachers was researched and a survey undertaken by Australian private music teachers, to ascertain whether the needs of private piano teachers were being met.

Gwatkin utilised one governing body for determining accreditation and qualification: the Australian Qualifications Framework, which is divided into three sections

1. Higher education
2. Vocational Educational and training (VET)
3. Schools

By implementing this framework, Gwatkin was able to develop a framework for comparison of qualifications between classroom music teachers and private piano teachers (2008, p. ii).

A study completed by Gwatkin (2008, p. ii) revealed no certifications that would allow for a system of standardization to be implemented into the private music teaching industry, therefore allowing the ongoing practice of unqualified private music teachers. Results also indicated that the industry allows individuals to join with no minimum

qualifications and does not require mandatory professional development (Gwatkin, 2008, pp. ii-iii).

The research validated the need for an Australia wide accreditation and training program for piano teachers. Gwatkin compared the current requirements for piano teachers with other individuals including law, engineers, medical professionals and sports coaches. All of the professions required a national body, business regulation, minimum qualification, mandatory registration, and mandatory professional development (2008, p. 26). However, in 2012, the lack of industry acknowledgement and government interest prevents the establishment of an Accreditation and Training System for private music teachers.

The results concluded that within the private music teaching industry, there exists no cohesion within education bodies and associations. The profession remains unregulated and unsupported, and results suggested that “perceptions and needs of studio piano teachers in both accreditation and training were not being met or catered for by either educational institutions or private associations” (Gwatkin, 2008, p. iii).

Although there are many courses, diplomas and certificates available for private music teachers, only a few are nationally accredited with the Australian Qualifications Framework (AQF) (Gwatkin, 2008, pp. 1-2). State-wide Music Teacher Associations and public examination boards do offer accreditation; however, these associations and boards are not mandated and examined for ‘quality control’. Gwatkin writes “they survive on trust, honesty, experience, qualifications, in-house acknowledgement and reputation within the industry” (2008, p. 2).

A study completed by Michalski (2008) sought to determine teacher characteristics that were most effective as perceived by beginning piano teachers, practised piano teachers and tertiary piano pedagogy lecturers. The study also aspired to examine piano pedagogy training programmes available in Australia and to determine the validity and success of these programmes by analysing the results of the three sample groups.

The justification for undertaking the study was attributed to the impact research has on all facets of music and music education. Michalski further exemplified the need for future research by recapitulating Gordon (1995, pp. 5-6):

Young musicians who are studying at institutions which offer course work in pedagogy may be able to integrate their images of performing and teaching into one concept. But, too often even in these schools, faculties are divided into “performance” teachers and “pedagogy” teachers; course work between the two areas is seldom cross-referenced or coordinated; teaching effectiveness is not scrutinized or tested with the same vigour as performance prowess; and often there remains a feeling of division between the two areas.... When will we hear a young professional speak excitedly of his or her own talented student (even if a beginner)? When musicians begin to show how much they value talent at all levels. When will young professionals appear bright-eyed at a pedagogy workshop? Whenever we react as much to fine pedagogy workshops as to fine performances.

Michalski decided to focus on the effectiveness of piano teachers from the results of surveys that focused on effective teaching within the school classroom (Campbell & Thompson, 2007; Teachout, 1997) (2008, p. 4). Michalski also chose to investigate current undergraduate piano pedagogy courses in Australian tertiary institutions due to the scarcity of research in this field.

Michalski’s doctoral study involved determining what constitutes effective music skills and teacher behaviours perceived by three groups of teachers: beginners, pedagogy lecturers and experienced qualified teachers. The author further narrowed the study by focusing on piano pedagogy and examined training components and “current emerging undergraduate pedagogy trends” in Australia (2008, p. v). A questionnaire was designed specifically for the study with follow up interviews “addressed perceived effective piano teaching skills and pedagogy degree issues such as practicum, technique, piano methodologies, mentorship and teacher training procedures” (Michalski, 2008, p. v).

The study highlighted the need for a practicum to be integrated into pedagogy training. Undergraduate students expressed the need for student-centred learning, however lecturers and qualified teachers deemed “proficient knowledge of pianistic technique” to be an essential form of teacher training. The study also confirmed the lack of training available for piano teachers, as many of the participants listed as qualified piano teachers had little or no qualifications in piano pedagogy.

Research completed by Bennett documented the need for understanding the training and career outcomes for classically trained instrumental musicians (2005, p. ii). It was discovered that little is known about these individuals, and whether the training undertaken in tertiary institutions equates to job security upon completion of the degree. Bennett states: “A significant finding of the study is that Australia lacks effective

cultural intelligence to inform efficient policy. Instead, Australia is reliant upon economic studies, and lacks effective data collection processes and a comprehensive understanding of the way in which artists live and work” (2005, p. iii).

Bennett discovered that the university or conservatorium curriculum is directly responsible for the progress of music students, and maintains that there is insufficient opportunity for students to understand and experience the realities of working life until graduation (2005, p. 1). Bennett also states that “much of the available literature has only tangential relevance, and there remains a shortage of literature relating to the complex area of music” (2005, p. 13).

Doctoral research undertaken by Holmes focused on the influence public examination systems have on the formal system of the private music teaching profession (2006, p. x). Holmes states: “It is clear that there is a schism between the formalized structures and accountabilities of music in the school system and the lack of such structures and accountabilities with the private studio music teaching industry. The dual aims of the research focus on the need to profile the private music teaching industry in Australia and to probe the extent to which the public music examination system might, in practice, afford a window of accountability on to this industry” (2006, p. x).

The need for more research into the private music teaching profession is also argued by Holmes, who noted the lack of studies that focused on the private music teacher within his doctoral thesis. Such reports include: Gibbs (1990, 1993), Jorgensen (1986), Barry and McArthur (1994) and Davidson and Scutt (1999). Holmes further states:

Few of these studies have taken as a primary focus the examination process or the private music teacher per se. Certainly in Australia we know very little about the characteristics of the vast army of music teachers who prepare students annually for the PMES [public music examinations system]. While each examining Board is obviously cognizant of the qualities of the individuals each employs as examiners, there appears to be no documentation of what they do in the process of examining (2006, p. 20).

Holmes completed his research by focusing on the public music examinations system, noting that the study was of a small scale, and therefore, implicated further research.

2.6.2 Australian Music Teacher Standards

In 2002, the Australian Society of Music Education commenced research on behalf of Australian music teachers in an effort to document draft professional standards for music teachers (Watson, Forrest & Jeanneret, 2004, p. 341). An Inquiry by the Australian Senate into the Status of the Teaching Profession, *A Class Act* (1988) revealed that “all who take on the role of a teacher must demonstrate their ability to operate at appropriate professional standards” (1988, p. 11).

Watson cites private music teaching as a ‘significant and valuable part of music education’ (2010, p. 3). Ongoing research illustrates the need for accreditation and appropriate pedagogy for the private music teacher. Watson comments on the difference between an accredited school music teacher and an unaccredited private music teacher:

...the need for teachers to demonstrate skills other than those associated with the teaching of an instrument or musicianship. These include coaching and mentoring, counselling and career guidance skills for their students, communication skills with parents and the school music teachers of their students and business and management skills for an effective and legal business. In schools, teachers need to understand the requirements of registration, renewal of registration and that of an approved teaching qualification by the teacher registration boards. In this environment, studio music teachers must also appreciate routine and protocols of a school. A significant factor in Australia is the lack of established professional standards administered on a national level that studio music teachers can use to demonstrate what they know and are able to do (2010, p. 4).

In 2011, an article was published in the Victorian Journal of Music Education by Dr Amanda Watson titled; *Professional Practice Guidelines for Studio Music Teaching in Australia* (p. 30). Although the standards are a necessary step towards accreditation and certification for private music teachers, the guidelines “has no legal or regulatory status in Australia” (Watson, 2011, p. 31).

2.6.3 The Education of Musicians

The education of musicians is generally undertaken during the primary school years through to the tertiary education years. However, it also encompasses the education of the school music teacher, as these individuals began their own music education as musicians first and foremost. It is very difficult not to discuss music education, when discussing the education of musicians. Often there is a discord between ‘music performance’ and ‘music education’, yet private music teachers display skills from both

career paths. The following section discusses the education of the musician with references to both music education and music performance.

Preparing pre-service teachers is a duty that is often undermined by staff shortages and restricted time with students, leaving the tertiary teacher to 'make do' with the limited resources and time available (Butler, 2001, p. 258). The above comment illustrates the need for support and recognition of music in public schools. Butler illustrates the significance of being a teacher: "In making reasoned decisions, teachers rely on their pedagogical and subject matter knowledge, as well as their experiences and beliefs, to guide them" (Butler, 2001, p. 259). Teachers are not only responsible for transferring knowledge to students, but also require skill to encourage the development of individual thought amongst students. Butler further clarifies the importance of learning to teach by stating: "Teaching is a highly complex act; learning to teach is doubly so" (Butler, 2001, p. 271). This shows that teacher training is essential to promoting quality private music teachers. During the course of this research, fifteen Australian universities were found to offer Bachelor of Music degrees, ten of which included a pedagogy unit. Six universities offered a pedagogy major within the Bachelor of Music degree. Inconsistencies are presented between Butler's statement regarding the necessity of teacher training and the amount of teacher training provided during the course of a Bachelor of Music degree.

Conway recommends that the creation and implementation of beginning music teacher programs come not from the music education faculty, as financial resources are often restricted, but from "university or state education colleagues" (2001, p. 18). The application of music education programs to university degrees would lead to trainee teachers being educated about music from the start.

The main goals of the undergraduate music curriculum are to assess and produce effective music teachers (Henry & Rohwer, 2004, p. 18), yet teacher educators are quick to agree that there is no consensus on how to assess and characterize certain skills. Teachout (1997) asserts that most experienced and pre-service music teachers recognize teaching skills to be more important than musical skills. This notion highlights the segregation between 'music education' and 'music performance' and the notion that music is both an art form and an education form.

Baker (1982), states that the significance of musical expertise within the music education industry illustrates varying observations, even though investigations into teachers' musical skills in correlation with skilful and effective teaching, have been made. It is more than certain that graduates of the music education industry will need to display different skills in order to teach in "content-specific settings". Formulating effective skills necessary for the "content-specific settings" would then assist in producing valuable prospective teachers (Henry & Rohwer, 2004, p. 19). Although the previous statements by Baker (1982) and Henry and Rohwer (2004) focus on school music education, many comparisons can be made with regards to private music teaching education. "Musical expertise" is encouraged during the undergraduate years of the music education student, by the study of both music and education subjects. "Musical expertise" is also encouraged during the undergraduate years of the music student, by the study of music, but not the study of education. Many a private music teacher graduates with a Bachelor of Music degree, but with no music education instruction and experience.

Even though teaching experience may not inevitably create professional and expert teachers, student teachers who displayed previous teaching knowledge demonstrated a higher level of understanding and teaching performance (Paul et al., 2001, p. 141). The previous comment represents teaching as a profession that is best developed through a practical approach. Rather than focusing on the best way to teach a curriculum, the approach should centre on developing the most appropriate curriculum to suit all individuals (Atkinson, 1990, p. 39). This proposition aims to suppress the view that a teacher is only as good as the curriculum, yet designing a curriculum to address the educational needs of all students is a task that is universally problematic.

Numerous music educators believe that the majority of research has little to do with 'real music teachers' as it mainly carried out in universities. This generally has a negative impact on what music teachers are able to source and aid in "understanding the process of music learning" (Abeles, 1992, p. 227). In turn, the lack of documentation and support available to music teachers relates directly to the resources and information available to children. According to philosophers, tradition, personal experience and research are the three ways of acquiring knowledge. The method of research is rarely used when developing methods and materials required for music education. Many music teachers rely on what they have done previously when trying to educate a student,

rather than consulting a journal of music education research for ideas and inspiration (Abeles 1992, p. 227). Consequently, if a music teacher received poor instruction, then the passing on of skills is likely to be detrimental to the student, and so begins a vicious cycle. Although there are many journals and resources for music education, the content is specifically for school music education. Private music education journals and resources are rarely available unless the individual is involved with academia.

The use of tradition for acquiring knowledge in music education does persist. Such examples of tradition include learning an instrument in grade five, singing animal songs with primary school children and concluding a performance with a rousing march. Abeles cites that the use of tradition for attaining knowledge can be problematic as “the conditions in existence when the traditions started may no longer exist” (1992, p. 227). Music educators as a faction rely on an authority figure such as Orff, Suzuki or Kodaly when forming pedagogical decisions (Abeles, 1992, pp. 227-228).

Abeles remarks that “the process of becoming a performer, of developing musical skills through applied music instruction, is based almost entirely on the notion of authority” (1992, pp. 227-228). While communicating ideas and materials is a useful notion, what is considered successful for one teacher might not work for another. Abeles states that promising teachers can adapt their individual teaching style to the situation, and alters their approach to teaching appropriately (1992, pp. 227-228). The previous sentence proves correct if the individual has undertaken music education training, however, if the individual has not been able to study music education and teaching styles, then the above comment is incorrect.

Siebenaler (1997) examined the interaction between teacher and student and found that children exhibited lower performance scores when the teacher interacted more. However, adult students were more inclined than children to ask questions and encourage a dialogue with the teacher. The above statement made by Siebnaler regarding lower performance scores represents varying problems that private music teachers may encounter. It would appear that the levels of interaction between teacher and student are extremely important. Too much interaction may provide a negative outcome, as well as too little interaction.

Private music teachers are often faced with a dilemma in regards to certification and qualification. In America, musicians are categorized as providing services of a nonprofessional nature, the legal opinion being: “it is not the quality of the service which determines whether it is professional; rather it is the type of service being performed” (Uszler, 1996, p. 25). For private music instruction, there are no nationally recognized certifications, no continuing educational requirements and no minimal levels of education that demonstrate high standards (Uszler, 1996, p. 25)

The legal opinion of the professionalism of private music teachers has provoked many an argument. Some teachers believe music teaching is an art, and are therefore opposed to measuring standards. The greatest discord is in regards to the standards that qualify a teacher for certification, and as to who determines these standards (Uszler, 1996, p. 25). Until these standards are organized and established, the professionalism of private music teachers will continue to be unclear.

Teaching experience is also included in certification and sometimes in membership of music organizations, both in Australia and the United States. Uszler poses the following questions: “Can successful teaching be measured in years, in numbers of students taught, in levels of students taught or by the number of audition and competition winners? If teaching expertise is to be demonstrated live, who sits in judgement? Many music teachers believe that what constitutes good teaching cannot be categorised or that a definition cannot be achieved by consensus. Just as many music teachers believe the opposite” (1996, p. 25). In Australia, certification is obtainable, but no individual can demand that every private music teacher attain certification in order to run a private music studio. Becoming certified is optional and at the discretion of the private music teacher.

The issue regarding pedagogy training during the undergraduate degrees is questioned by Uszler: “Should the professional training of musicians be expanded or modified to enable graduates to become effective independent music teachers” (1996, p. 26)? It can be said that many music conservatories and schools believe that completing a performance degree automatically enables a teaching career to take place. However, the pedagogy courses included in such degrees often fall short of providing adequate training for the future private music teacher (Uszler, 1996, p. 26). The previous

statement relates to problems that occurred within the private music teaching profession in 1996, yet not much has changed as the same problem remains unsolved in 2012.

2.6.4 Private Music Teaching Diplomas Available in Australia

The following table illustrates the private music teaching diplomas available in Australia. Particular attention is focused towards pedagogy training and prerequisites.

Qualification	Training and Comments
Trinity Guildhall: ATCL and LTCL available in Specialist Music Teaching,	ATCL prerequisites are: Grade 6 practical (or equivalent). To complete diploma candidates are to “demonstrate a contextual awareness of the material they are working with in relation to music education, and education in general” (p.97). Principles of teaching: written paper, case studies, materials project, demonstration lesson and viva voce. LTCL prerequisites are: Grade 6 practical (or equivalent). “Candidates will have grasped the fundamental concepts and procedures of working as a teacher” (p.101). Principles of teaching: written paper, case studies, written log, demonstration lesson and viva voce.
Trinity Guildhall: ATCL and LTCL available in Instrumental/Vocal Teaching	ATCL prerequisites are: Grade 8 practical (or equivalent). Principles of teaching: written paper, case studies, materials project, demonstration lesson and viva voce. “Candidates should demonstrate a knowledge and understanding of various teaching strategies” (p.109). LTCL prerequisites are: Grade 8 practical (or equivalent). Principles of teaching: written paper, case studies, scheme of work, demonstration lesson and viva voce. “Candidates should demonstrate a high level of knowledge and understanding of instrumental/vocal techniques and associated musical concepts” (p.113).
Trinity Guildhall: FTCL available in Music Education	“This qualification provides evidence that candidates can, on the basis of familiarity with a range of educational contexts, reflect critically in their own practice and that of others, relate it to theory, and bring this experience to bear on the planning and implementation of programmes in their specialist field” (p.116). “Candidates must provide evidence that they have taught at least two years full-time or four years part-time” (p. 116).
ABRSM: DipABRSM (Instrumental/Vocal Teaching)	DipABRSM prerequisites are: Grade 8 practical, Grade 6 theory (or equivalent). Requirements: teaching skills viva voce, written submission and

	quick study. “Encouraging diverse approaches to the teaching, performing and directing of music, the Diplomas stimulate enjoyment and achievement through the progressive acquisition of skills, knowledge and understanding” (p.3).
ABRSM: LRSM (Instrumental/Vocal Teaching)	LRSM prerequisites are: DipABRSM, Grade 8 theory (or equivalent). Requirements: teaching skills viva voce, case study portfolio, video of teaching practice, written submission and quick study. “While the assessment components include educational theory and philosophy, curriculum studies and aspects of educational administration, the focus throughout this subject-line is the teaching of music as a practical activity” (p.3).
ABRSM: FRSM (Instrumental/Vocal Teaching)	FRSM prerequisites are: LRSM (or equivalent). Requirements: teaching skills viva voce, written submission and quick study. “The FRSM requires you to apply higher-level academic skills to aspects of music education” (p.4).
AMEB Associate Teacher of Music Australia (Atmusa)	Atmusa prerequisites are: Grade 8 practical and Grade 6 theory, “candidates have a familiarity with a recognised developmental music education program, such as Dalcroze, Kodaly or Orffschulwerk” (p.6). The syllabus lists no prior education training, yet candidates need to demonstrate “knowledge of child development” and the ability to teach with confidence (page 6).
AMEB Licentiate Teacher of Music Australia (Ltmusa)	Ltmusa prerequisites are: Atmusa (or equivalent), Amusa (practical), grade 6 theory or grade 7 musicianship, 5-10 examination reports for students in the AMEB system. “The ability to establish a positive learning environment, plan and implement well balanced and purposeful lessons, and provide guidance relating to students’ practical techniques” (p.12).
ANZCA Associate Teacher Diploma	Prerequisite: grade 8 practical. Candidates are required to complete three sections: theory, teaching principles and folio of works.
ANZCA Licentiate Teacher Diploma	Prerequisite: ATDA or five years teaching experience. Candidates are required to complete three sections: theory, teaching principles and folio of works.
St Cecilia School of Music Associate Teaching Diploma	This diploma provides teachers with a minimum teaching qualification. The examination consists of three practical sessions and one written session.
St Cecilia School of Music Teaching Diploma	The examination consists of three practical sessions and one written session.
Australian Guild of Music Education Combined Certificate I in Music Industry (Foundation) CUS10101	No pedagogy

Australian Guild of Music Education Combined Certificate II in Music: CUS20101, CUS20109	No pedagogy
Australian Guild of Music Education Combined Certificate III in Music: CUS30101, CUS30109	No pedagogy
Australian Guild of Music Education Combined Certificate IV in Music: CUS40101, CUS40109	No pedagogy
Australian Guild of Music Education Diploma of Music: CUS50101, CUS50109	CUSLED501A: provide instrumental or vocal tuition
Australian Guild of Music Education Advanced Diploma of Music: CUS60101, CUS60109	CUSLED501A: provide instrumental or vocal tuition

Table 5: Current private music teaching diplomas available in Australia

2.6.5 Undergraduate Music Degrees Available in Australia

The following table represents all Bachelor of Music degrees available within Australia. ‘Pedagogy degree’ refers to whether the university offers a pedagogy degree. ‘Pedagogy unit’ focuses on the type of pedagogy training within each degree.

University	Degree	Pedagogy degree	Pedagogy unit
University of Sydney (Sydney Conservatorium)	Bachelor of Music (performance)	No	Yes
University of Newcastle (Newcastle Conservatorium)	Bachelor of Music	No	Yes
Southern Cross University	Bachelor of Music (contemporary music)	Yes	No
Australian National University	Bachelor of Professional Music Studies	Yes	Yes
Australian National University	Bachelor of Music	No	Yes
Central Queensland University	Bachelor of Music	No	Yes
Griffith University	Bachelor of Music	Yes	Yes
Monash University	Bachelor of Music	No	Yes

Queensland University of Technology	Bachelor of Music	No	No
University of Melbourne	Bachelor of Music	Yes	Yes
University of New England	Bachelor of Music	No	No
University of Queensland	Bachelor of Music	No	No
University of Western Australia	Bachelor of Music	No	Yes
University of Southern Queensland	Bachelor of Music	Yes	Yes
University of Adelaide	Bachelor of Music (performance and pedagogy)	Yes	Yes
University of Tasmania	Bachelor of Music	No	No
Australian Guild of Music Education	Bachelor of Music	No	Yes; Teaching Principles, Education, Psychology

Table 6: Current undergraduate music and pedagogy degrees available in Australia

Previous research completed by Gwatkin, (2008, p.57) documented all available Bachelor degrees for musicians, including the following:

Bachelor of Arts

Bachelor of Arts (Music Industry)

Bachelor of Music Studies

Bachelor of Music/Bachelor of Arts

Bachelor of Teaching/Bachelor of Music

Bachelor of Music teaching

Bachelor of Performing Arts (Music)

It was decided to focus on the existing Bachelor of Music degrees in 2012 to present a selection of pedagogy courses and units available to private music teachers.

Although private music teaching is a common profession amongst the music community, a study done in 2003 focused on the analysis of Australian undergraduate performance degrees. It was found that 1.1 percent of foundational coursework time was allocated to pedagogy. The study also noted that 44 percent of musicians chose to teach

music privately due to a shortage of performance options. Out of the 44 percent of individuals surveyed, 57 percent reported that some form of enjoyment was achieved during private music teaching (Bennett, MCA, 2007). Despite the low percentage of pedagogy training coursework, musicians are embracing private music teaching as a viable career choice. However these musicians/teachers may have received little or no pedagogy training during undergraduate study. The quality of teaching is therefore uncertain if pedagogy training has not been undertaken or enforced.

2.6.6 Current List of Music Qualifications

The table below illustrates the many qualifications available for private music teachers in Australia.

Title	Description	Pedagogical training
A.A.G.M.	Associate of the Australian Guild of Music	
A.D.C.M.	Associate Diploma in Church Music	Performance degree
A.D.M.T.	Associate Diploma in Music Teaching	<input checked="" type="checkbox"/>
A.L.C.M.	Associate of London College of Music	Performance degree
A.Mus.A.	Associate in Music Australia (AMEB)	Performance degree
A.R.C.M.	Associate of the Royal College of Music	Performance degree
A.R.C.O.	Associate of the Royal College of Organists	Performance degree
A.S.C.M.	Associate of the State Conservatorium of Music (NSW)	Performance degree
A.S.D.A.	Associate in Speech & Drama Australia	
A.T.C.L.	Associate of Trinity College of Music, London	Performance degree
B.A. (Mus.)	Bachelor of Arts (Music Major)	<input checked="" type="checkbox"/> with performance components
B.Ed.	Bachelor of Education	<input checked="" type="checkbox"/>
B.Mus	Bachelor of Music	<input checked="" type="checkbox"/> may include pedagogy
B.Mus(Hons)	Bachelor of Music with Honours	<input checked="" type="checkbox"/> may include pedagogy
C.S.C.M.	Certificate of the State Conservatorium of Music (NSW)	
Dip.	Diploma	
Dip.Ed	Diploma in Education	<input checked="" type="checkbox"/>
Dip.Mus.	Diploma in Music	<input checked="" type="checkbox"/> with performance components
Dip.Mus.Ed.	Diploma in Music Education	<input checked="" type="checkbox"/>
D.S.C.M.	Diploma of the State Conservatorium of Music (NSW)	
F.Mus.A.	Fellowship in Music Australia	

F.T.C.L.	Fellow of Trinity College of Music London (UK equivalent to Masters Degree in Performance).	
G.R.N.S.M.	Graduate Royal Northern School of Music (UK)	
Grad. Dip.Ed.	Graduate Diploma in Education	<input checked="" type="checkbox"/>
L.A.G.S.	Licentiate Australian Guild of Speech	
L.G.S.M.	Licentiate Guildhall School of Music (UK)	
L.L.C.M.	Licentiate of the London College of Music	
L.L.C.M.T.D	Licentiate of the London College of Music Teaching Diploma	<input checked="" type="checkbox"/>
L.Mus.A.	Licentiate in Music Australia (AMEB)	Performance degree
L.R.A.M.	Licentiate of the Royal Academy of Music London	
L.R.C.M.	Licentiate of the Royal College of Music London	
L.S.D.A.	Licentiate in Speech & Drama Australia	
L.T.C.L.	Licentiate of Trinity College of Music, London	
M.A.	Master of Arts	
M.C.A.	Master of Creative Arts	
M.Mus.	Master of Music	<input checked="" type="checkbox"/> may include pedagogy
M.A.C.E.	Member of the Australian College of Education	
M.I.M.T.	Member of the Institute of Music Teachers, Australia	
T.Mus.A.	Teacher of Music Australia (AMEB)	<input checked="" type="checkbox"/>
STCA	Suzuki Teachers Certificate Australia. Awarded at primary, intermediate & advanced levels.	<input checked="" type="checkbox"/>
PhD	Doctor of Philosophy	<input checked="" type="checkbox"/> may include pedagogy
AT.Mus.A	Associate Teacher of Music Australia (AMEB)	<input checked="" type="checkbox"/>
LT.Mus.A	Licentiate Teacher of Music Australia (AMEB)	<input checked="" type="checkbox"/>

Table 7: List of music qualifications available in Australia

Although this table is not all-inclusive, it illustrates that a private music teacher may complete varying degrees and diplomas, yet no pedagogy training may take place. Gwatkin states: “Although qualifications from examination boards are loosely recognized by higher education and private associations for entry level or accreditation status respectively, the audition and interview process for university entry negates this. It appears, therefore, that Australian respondents were primarily interested in obtaining the performance and theory grades which have at a later stage these have been used for

accreditation purposes. This reflects that teaching was not the primary goal but for most was a later career choice” (2008, p. 263).

2.7 Conclusion

This review of literature focused on defining the private music teaching profession by analysing the status and education of the private music teacher within the music education community. This was attempted by pinpointing common themes from the literature review to further strengthen the research study. Chapter 2 concentrated on reviewing the literature pertaining to the Australian private music teacher. Chapter 3 continues the review of literature, focusing on the status of private music teaching in America, the history and current observations of Australian private music teachers.

CHAPTER THREE

LITERATURE REVIEW: II

3.1 Introduction

This chapter continues the review of recent literature relating to the private music teacher. An analysis of the current state of affairs concerning music education in American schools is offered and any similarities to Australian schools are noted. A full history of Australian private music teaching is provided, along with an in depth discussion on the subject of current private music teaching observations. The chapter concludes with a brief summary, stating the main discussion points and provides an introduction to the following chapter.

3.2 The Status of Music Education in America

Evidence of the significance of music in America is discussed by Erb: in 1996, Americans were spending “approximately four times as much for musical education as for all the Public High Schools of the country, nearly three times as much as for all our Colleges, Universities, and professional schools, and twenty-four times as much as for our Normal Schools; or, in other words, we are spending nearly \$40,000,000 a year more for musical education in the professedly non-musical country than for all High School, Normal, Professional, College and University teaching” (1996, p. 20). The above quote is an excellent source of statistical data for illustrating the prevalence of music education in schools.

3.2.1 The promotion of music education

Smith found that American schools offered piano lessons as a classroom subject, up until the Depression, and comments on the reality of the private music teaching profession: “gradually, music instruction shifted to private teachers, and here is one problem: anyone – qualified or not – can set himself up as a teacher” (2003, p. 47). The above statement reiterates the issue concerning certification, which is not only prevalent in Australia but America.

In order to promote arts in the local schools and community, Asmus maintains that all music teachers should take responsibility and respond to the negativity created by the

media, politicians and electronic media (2001, p. 4). In America, teacher shortages and lack of teacher training “pose the single biggest threat to the health of music in our nation’s schools” (Asmus, 2001, p. 4). Furthermore, Burton and Fredrickson state that secondary music students who attend high schools that have exemplary music programs are more likely to be attracted to tertiary music education study, as opposed to music students who have not been privy to excellent school music programs. These students also “possess refined musical skills” and are often sought out by college recruiters (Burton & Fredrickson, 2005, p. 30). According to another researcher Kelly (2003), pre-service music teachers may seek teaching positions that they can relate to socially and culturally. It appears that in America, like Australia, music is struggling for recognition and prominence in primary and secondary schools. However, secondary music programs, once implemented, could provide inspiration for students and pre-service teachers.

In 2000, a survey was constructed in order to poll the overall status of undergraduate music education in America. The survey was entitled: “Music Educator Survey: Reflections on Undergraduate Music Education” (Brophy, 2002, p. 10). 92.35 percent of respondents were qualified music teachers and 69 percent held “K-12 Vocal/Instrumental certificates” (Brophy, 2002, p. 10). Furthermore, two hundred and thirty six out of two hundred and thirty seven respondents cited the “goal of school music education” as “music competence for every student with opportunities for accelerated music education for the gifted and talented” (Brophy, 2002, p. 10). The acknowledgement of the importance of music education in schools is emphasized by the above statement from qualified music teachers, as selected by Brophy. However, the problem continues to be unresolved if teachers from other disciplines remain unaware of the significance of incorporating music into the curriculum.

In March 1994, the U.S. government developed the “Educate America Act” which helped to establish the arts as a discipline requiring demonstration of competence (Byo, 1999, p. 111). A model was constructed by MENC (Music Educators National Conference) to provide standards for various states to use. Byo states that the standards were considered simple to uphold by private schools and performing arts schools, however, many “public schools face a much more difficult struggle” (1999, p. 112). A similarity between American education and Australian education is found when

examining the financial problems that occur when trying to introduce more music education into already crowded school curricula.

3.2.2 Music education training

Bastien questions the availability and suitability of teacher training in the United States. Not all universities offer such programs that prepare prospective private music teachers for their chosen career. If students have the opportunity to observe music teachers in their environment, then the students are able to assess whether they want to be private music teachers or not. Such institutions that do not have this as a course requirement are allowing their students to graduate at a disadvantage (1977, p. 21).

According to Erb (1996, p. 21), the emphasis is that music teachers are teachers, not performers, composers or critics:

“A casual inspection of the history of music teaching will demonstrate that, up to date, about everything else except musical pedagogy has been taught, and, in the main, well taught, for the past two centuries” (Erb, 1996, p. 21).

Although Erb emphasizes the fact that music teachers are teachers, the lack of musical pedagogy and training within an undergraduate music degree offers one explanation as to why private music teachers are not considered music education professionals, contrasting with school music teachers who have undergone a minimum of four years music education training.

Leonard states that methods courses are extremely important during the training of a music teacher, even though such courses make up a small section of the complete degree program (1988, cited in Abril, 2003, p. 9). Abril writes that college instructors decide what curriculum to teach and receive minimal guidance when developing a course for music methods (2003, p. 9). In addition, Lehman suggests the need to redevelop music programs to suit the 21st century (2000, cited in Abril, 2003, p. 10). Still, Abril states: “the college instructor, who teaches the methods course, is often perceived by pre-service and practicing teachers as a leader in the music education community” (Abril, 2003, p. 10). The above quotes cite the importance of the teacher training process during the music education degree process. However, very little focus is given to the training of a private music teacher in both America and Australia.

The problems concerning music teacher education tend to focus on the need for continued quality in regards to the training of future music teachers. Although modernization and innovation may not be considered a priority, evidence of new teaching methods, curricula changes and the expansion of course content have been found within the music education profession (Hickey & Rees, 2002, p. 24). Records from the 1970s indicate that most programs for music teacher education centre on the development of complete musical expertise (Hickey & Rees, 2002, p. 24). Hickey & Rees maintain that this approach is a sensible initiative as prospective music teachers and specialists will need to learn a large quantity of knowledge, so that an individual may be an effective and educated (2002, p. 24). It appears that music education training in America has continuously encouraged the development of the trainee teacher, whilst keeping updated with current pedagogical methods. Although the private music teacher is prominent in America, pedagogy training is not enforced or mandated.

Lack of certification is not only an issue in Australia, but also in America. Becker conducted an interview with two private music teachers in regards to the need for professional certification (2007, p. 63). One participant chose to undertake certification as she sought professional recognition as a qualified piano teacher. However, the same participant decided not to undertake a degree in music as “when someone new comes to me about piano lessons, they do not ask what my education is – they want to know, ‘How much do you charge?’” (Becker, 2007, p. 63). The second participant chose to work towards certification to support her belief that private music teachers need standards. She also cited teachers who ‘dabble’ in private music teaching as a reason for certification so that all non-musicians would be familiar with the standard set (Becker, 2007, p. 63). The certification that is offered to all American private music teachers is the “Certified Teacher of Music in Piano” from the Music Teachers National Association. The issue regarding certification in America is prevalent in Australia. Private music teachers do not need certification to practice their profession.

Heller and O’Connor state that although America has national standards in regards to music education in elementary, secondary and tertiary schools, music educators agree that there is no universal understanding “about what it means to be musically educated” (1990, p. 2002). There has been help from curriculum specialists and scholars “but there

seems to be little persuasive evidence from research that music teachers can use to help them become more successful teachers” (1990, p. 2002).

3.2.3 Music education research

The opinions and concerns of school music teachers in America concerning the position of university academics within the music education community are consistent with school music teachers in Australia. Public school educators display varied opinions when discussing the position and value of university educators (Legette, 1999, p. 21). There is a common misconception that university practitioners pay too much attention to research and other academic-related subjects, leaving little time for teaching. On the other hand, many university lecturers favour educating students instead of focusing on ‘professional obligations’ (Legette, 1999, p. 21). University teachers are often viewed by school teachers as being unaware as to what happens in public school classrooms (Mackey, 1981). Teachout (1997), states that it is important that university music lecturers be familiar with the necessary skills and actions of successful and experienced teachers, in order to best equip prospective music teachers and to ensure success.

3.3 History of Private Music Teaching in Australia

3.3.1 The Beginning of Music Education in Australia

The history of private music teaching has been well documented by Dr Doreen Bridges. In New South Wales and Victoria, the original music teachers employed in schools were known as ‘Singing Masters’. Bridges writes that the music teachers appointed fulfilled the mandatory task of teaching in the Training School and Model Schools. Music teachers also had to visit the schools in their district and assist teachers by giving demonstration lessons. Even though music was considered an ‘alternate’ subject for trainee teachers, one of the most important tasks for a music teacher was teacher education. This led to music be included in the ‘Ordinary Subjects’ by 1867. However, if the trainee teacher failed in music, classification was still granted. The lack of qualifications in music teaching began in 1867 as stated by the above statement by Bridges. In 2012, teachers may also practice private music teaching without

qualifications, yet still consider themselves professionals. Education in colonial Australia was not compulsory and music classes were taught to ladies of the upper class. “Music in the curriculum could only be justified on ‘moral’ grounds” (Bridges, 1974, pp. 11-12).

Adelaide University was the earliest Australian university to found a chair of music. It was also the first university to develop a regional music examinations system that was based on the British prototype. Trinity College, London, was originally founded for the practice and study of religious music. The development of a local music examination system was devised originally for Theory, but in 1872, Trinity College expanded the system to incorporate vocal and instrumental music. In 1882, the Royal Academy of Music also developed an examination system open to external students. However, in 1889, the Royal Academy of Music amalgamated with the Royal College of Music and formed the Associated Board. Both the Associated Board and Trinity College devised examination systems to “raise the standard of music teaching, for then (as now), anyone was allowed to teach music, and there were many unqualified practitioners in the field” (Bridges, 1972, pp. 12-13).

3.3.2 The British Influence

Rainbow explains that as the Australian states were still considered distant British colonies, the education system was heavily influenced from 19th century England. Sight singing was the basis for music education as it apparently assisted the lower classes to develop into civilized beings and form a religious ideal (1967, p. 120). Already the private music teacher was required to assist the lower classes with music instruction and the professional basis of employment was doubtful. By no later than 1875, universities were established in Adelaide, Melbourne and Sydney and were replicas of established universities in Britain. A degree in music was considered to be the “proper way to advance the study of music in the colonies, to provide professional qualifications for music teachers”, and to inject some much needed culture into the colonial residents (Bridges, 1972, p. 21). It appears that music was not sought after for educational purposes but for cultural advancement.

In 1896 the exportation of British music examinations systems had flourished in Australia. Trinity College was the first to send examiners to Queensland (in 1882) and

Victoria (in 1883). Later on, there were examiners sent to all capital cities and twenty-five country areas. The only state to be void of these examination systems was South Australia, and “the new professor of music in Adelaide had persuaded the University Council to institute its own scheme of local music examinations (Bridges, 1972, p. 14). In Melbourne, there had been strong suggestions made by Dr Torrance, for the organization of an “Academy of Music” similar to the Royal Academy in Britain. Instead, the suggestion of a chair of music in the Melbourne University was considered the best idea at the time. Mr George Marshall Hall was put forward as the new head of the department, and he arrived in 1891. He is best remembered for being outspoken, unconventional and motivating towards all students (Bridges, 1972, p. 22).

Hall developed a detailed music degree course involving traditional theoretical topics, harmony and counterpoint. However “all his teaching was rooted in the study of music itself”, with intense study of Mozart, Wagner, Beethoven, Bach and Schubert. Bridges states that Hall encouraged free composition by expanding the study of traditional harmony enabling the students to further expand their knowledge (1972, pp. 22-23).

3.3.3 A New Development

Both the University of Adelaide and the University of Melbourne had advanced equally in the development of music education, in 1900. Both universities offered a Bachelor’s degree, housed a conservatorium and also offered a diploma “course for un-matriculated students who wished to specialize in performance”. On the outside, both universities appeared to be equal, yet each degree displayed many differences in both the quality and content of its courses. Marshall Hall expanded the compulsory courses, whilst Professor Ives’ “concept of music education was much more narrow and restrictive” (Bridges, 1973, p. 17). The successor to Marshall Hall at the University of Melbourne was Franklin Peterson, who criticized Marshall Hall’s syllabus and instantly made changes. However most staff and students remained with Marshall Hall and his private conservatorium, and Peterson faced a tough challenge in keeping the Conservatorium going (Bridges, 1973, pp. 17-18).

Peterson proposed establishing a new and private examining body, unique to the University of Melbourne, in order to attract new students and make more money for the institution. In 1901 “the University Conservatorium Examination Board was

established. Although the syllabus of the Associated Board was not officially adopted, the new scheme differed very little from its English counterparts” (Bridges, 1973, p. 18). Peterson claimed that the standard for the new examinations system was “higher than that of any other examinations in Australia” (*Proposed Scheme of University Examinations in Music*, 1901, cited in Bridges, 1973, p. 18):

“So successful were the University Conservatorium’s music examinations, that there were sufficient profits from the scheme to run the conservatorium, to provide scholarships and prizes, and to start a building fund for a conservatorium building on the University grounds” (Bridges, 1973, p. 19).

The new examination system enabled music students to be assessed and graded on their performance and theoretical abilities, which also then propelled music into the professional university arena.

3.3.4 The Establishment of Private Music Examination Boards in Australia

The history of Australian private music examinations can be traced back to approximately 1901, when Melbourne and Adelaide organized separate exam systems to take place in city and country areas. Melbourne extended the exams to include Tasmania, and Adelaide conducted exams in Western Australia. On July 2nd, 1907, delegates from Adelaide, Melbourne, Sydney, New Zealand and Tasmania universities discussed the possibility of a nationwide music examination system. It was resolved that: “Cooperation between the Universities of the Commonwealth and New Zealand in the conduct of Public examinations in Music is desirable, such cooperation to be on the general lines of the proposed agreement between the Universities of Melbourne and Adelaide adopted at a conference held in Melbourne on 23rd April” (MUCEB Minutes, 1906, cited in Bridges, 1973, p. 21). The Australian Music Examinations Board did not formally launch until 1918, without New Zealand universities.

Even though the music exam systems used in Australia have various positive aspects, many private music teachers tend to be dependent on the exam systems. Some teachers succumb to parental pressure while others use the syllabus as a way of deciding what to teach. Sight reading, repertoire expansion and aural exercises are often overlooked during lessons, as the AMEB method places a low priority on these musical attributes (Bridges, 1988, p. 53). However, Bastien states that piano teaching is considered an art, in which careful study, application and expertise must be displayed to achieve the

desired outcome required by music professionals (1977, p. 1). “Those who can, do; those who can’t, teach” is believed to be an incorrect view of teaching and is reflected by individuals who teach until another suitable job is available (1977, p. 3). The finest example of successful teaching “is displayed by individuals who are enthusiastic and self confident” (Bastien, 1977, p. 3).

A single syllabus for music examinations was proposed to be developed throughout Tasmania, Victoria, Western Australia and South Australia. The music grades were numbered I to V, Grade V being the lowest and Grade I the highest. The Annual Report for 1908 in ‘Syllabus’ 1909-10, classed Grade I as “the severest test applied in local examinations in Australia”, implying that the AMEB exams were more complicated than the Associated Board and Trinity College (Bridges, 1973, p. 22). This reasoning was paving the way for Australia to establish its own examinations board and therefore, not financially support the examinations boards that were being imported from England. For the next few years, Melbourne and Adelaide universities continued to persuade Sydney University to become a member of their music examinations proposal. In 1909, the MUCAB minutes recorded the following statement in regards to the University of Sydney: “The University cannot see its way to adopt a scheme for University tests in Music, as the subject is not necessarily related to any scheme of general education or one which can at present be further prosecuted within the University” (Bridges, 1973, p. 22). The above comment made by Bridges demonstrates the overall low status of music as an education subject. Over one hundred years later, in 2012, the subject of music education is still being debated as to whether it is to be included in school syllabuses.

The AMEB is responsible for examining more than 100,000 candidates each year, and it was the first examination body that was purely ‘Australian made’. According to Hoegh-Guldberg:

Today AMEB is the most widely-used Australian assessment system in music, speech and drama. It is also the only examination body with formal links to major Australian universities and Ministers for education: through its corporate structure, ownership of the AMEB is vested in each of the Universities of Adelaide, Melbourne and Western Australia; and the Ministers of Education (who also in some cases hold related portfolios) in New South Wales, Queensland and Tasmania. Each of these bodies provides a representative to the Board of Directors of the AMEB. (2007, MCA)

In the field of music education research, Australia is considered a late starter, so much so, that individuals may question the need for such research as Australian music

education has survived so far. However, if no research takes place, music educators will be isolated from the technological advances of the twentieth century and beyond:

“The role of research in music education was recognized, perhaps for the first time in Australia, at the First National Conference of ASME held in Brisbane during August 1969. Teachers, dissatisfied with many aspects of the system they work under at present, resolved to enlist the aid of research to investigate existing music examination syllabuses and testing methods” (Bridges, 1970, p. 25).

In 1969 the Australian Guild of Music and Speech was founded as a branch of the London Guild of Music and Speech. However in 2002 its title was changed to the Australian Guild of Music Education, Public Examination Division, and has continued to be a non-profit organization:

“The Guild is essentially an association of private music and speech teachers set up to foster interest in these arts and provide the teachers with a standard structure for teaching and examining students” (Hoegh-Guldberg, 2005, MCA).

St Cecilia School of Music was formed in 1974 and is based in Launceston, Tasmania. Like most other examination boards, the syllabus provides examinations up to 8th grade and further on the professional teaching and performing diplomas (Hoegh-Guldberg, 2005, MCA). In comparison, the Associated Board of the Royal School of Music (ABRSM) boasts over 600,000 individuals sitting for music exams in 90 different countries. It claims to be the most important examination board worldwide, however, Hoegh-Guldberg claims the examinations program is very similar to the AMEB syllabus and other boards (2005, MCA).

ANZCA was formed in 1983 to provide a “greater diversity of musical styles” for private music teachers and examination candidates. It is a non-profit organization and exams are carried out throughout Australia, New Zealand, Hong Kong, Malaysia, Thailand and Indonesia. In contrast, Trinity Guildhall examinations have been taking place in Australia since the early 1880s, where examiners from Trinity College London would make the voyage to Sydney and Melbourne. Trinity Guildhall claims to be the “first board to examine candidates in music in Australia and now we examine thousands of candidates every year in music and drama” (Hoegh-Guldberg, 2005, MCA).

3.4 Current Observations regarding Private Music Teachers

3.4.1 The professionalism of the private music teacher

Clarfield advocates the need for undergraduate music students to be the best performers (2004, p. 17), unfortunately, the same recommendation is not given for undergraduate music students to be the best teachers. However, when these students complete their degrees (including honours and masters), Clarfield questions their readiness for a musical career (2004, p. 17). Many college graduates begin teaching careers without ever experiencing teaching music, as their undergraduate years were devoted to honing performance skills (Clarfield, 2004, p. 17). The above author illustrates a continuing issue for the private music teacher. The undergraduate student is unable to be proficient in both performance and teaching, yet the main concept of private music teaching involves both skills.

Clarfield notes the need to alter the training of an undergraduate music student, so that the student will graduate a competent musician, as opposed to a competent performer (2004, p. 17), yet the stigma that makes private music teaching seem 'second best' to a performance career may permit individuals to pursue proper pedagogy training. Course topics need to include pedagogy techniques, running a home studio, public speaking techniques and academic writing skills in order to equip the music graduate with as many skills as possible (Clarfield, 2004, p. 17). Although Clarfield cites the need for better pedagogy courses and degrees, the situation remains unchanged for private music teachers. Bridges confirms:

Music teachers are their own worst enemies. Many endure the status quo – they have no vision of anything better. Some, in fact, fear change and feel threatened by the demands and adjustments which changes bring. There is no doubt that in a country like Australia with its great distances, music teachers away from big centres lack the resources to upgrade their skills and widen their horizons, though a few are able to take advantage of the lectures and seminars arranged for them by music teacher organizations. But as long as people are prepared to put up with a situation in which music teachers often receive less training than hairdressers, nothing will change. (1988, p. 54)

Bridges also writes that studio teachers lead solitary lives, even when working in a school and do not have the same professional recognition as school music teachers. Bridges considers the notion that anyone who performs can automatically teach, and

notes that although many performers make great teachers, some should maintain performing and disregard a teaching career (1988, p. 49). She notes:

“Performance teaching in conservatories and other music schools in this country is carried out mainly by persons who have come to teaching via performance. Few would possess formal teaching qualifications, though some may have music degrees or diplomas. Criteria for appointment are usually public performance experience and recognition, perhaps also teaching experience, but seldom paper qualifications in music or music teaching” (1988, p. 49).

The above quote alludes to the need for proper mandating of certification within the private music teaching sector; otherwise there is a risk that private music teaching will remain a cottage industry.

Bridges claims that the British music examinations systems that prospered in Australia from the late 19th century onwards may be responsible for the issues private music teachers encounter today. The Australian Music Examinations Board was founded in 1918 and based on the syllabus of the Associated Board of the Royal Schools of Music. One of the unfortunate adaptation's made by the AMEB was to award the Associate and Licentiate Diplomas and permit the general public to refer to these diplomas as teaching qualifications (1988, p. 50). Although these performance diplomas are often used as evidence of ability for degree applications, Gwatkin (2008) maintains that because these qualifications are not mandated by an outside body, they are not universally acknowledged.

The individual's concept of teaching can be viewed in a positive or negative light. Teaching out of obligation may be frustrating for a musician who did not successfully launch a concert career. However, individuals who choose to make a career out of teaching can find the experience rewarding and constantly interesting (Bastien, 1977, p. 4). Bastien highlights two different approaches to teaching music privately. The differing types of private music teacher and the absence of regulation equate to the status of the profession remaining unclear and unchanged.

Research has shown that “competent instruction is not always assured by the number of years one has taken lessons” (Bastien, 1977, p. 5). Many persons find selecting an acceptable private music teacher a difficult task, as there is a lack of certification and standardization. Some private music teachers have a couple of years of experience but no qualifications. Others have university qualifications and perform regularly. Many

teachers choose not to perform through lack of talent or want. When determining standards for the professional private music teacher, documented evidence of teaching experience, college degrees, performance, and certification, are all vital criteria. However college degrees and certification do not always guarantee competent teaching. The individual's work ethic, personality and genuine interest in teaching all play a significant part in determining the suitability of a teacher.

Many individuals view private music teaching as a hobby or 'cottage industry'. "Anyone can teach [piano] since no minimal educational standards, no legal licensing and no mandatory certification processes exist". The lack of "educational teaching standards" does little to promote a professional image to the general public (Jacobson, 2006, p. 3). As private music teachers come from a variety of backgrounds, some with qualifications, some without, then the quality of teaching is going to be wide ranging.

The saying: "teachers are born not made", suggests that it is not possible to learn how to teach. The statement also suggests that it is possible to teach without any training, and that other individuals will demonstrate second-rate teaching despite any training undertaken. If this statement were considered true, then the belief that pedagogy classes, texts and workshops are useless would emerge. Jacobson writes: "however, because pedagogy is that art of teaching, aspiring teachers can learn it with study and practice" (2006, p. 4).

In order to be a successful [piano] teacher, one needs to possess refined skills and innate talent. Musicians realize that to play the piano competently, one must practice and receive lessons frequently. "Preparing to teach [piano] also involves lessons, practice and a sustained time commitment" (Jacobson, 2006, p. 4). "Successful teachers are those who prepare to teach a wide variety of students. They understand the value of teaching and the responsibility for nurturing young musicians" (Jacobson, 2006, p. 4). However, the notion that anyone can teach [piano] is prevalent in today's society. The perception that it is unnecessary to study pedagogy when teaching advanced students is sometimes predominant as well.

3.4.2 Music performance, music education or music research?

Kennell (2002, p. 243) states that the world of music is comprised of two distinct cultures; performing and researching. Music in the 19th century enabled performers and researchers to exist in independent cultural institutions, namely conservatories and universities. However during the twentieth century many institutions included both music researchers and practitioners. Hsieh uncovered literature that was based on personal experiences confirming that many performers lack research skills and whilst researchers employed scientific techniques they perhaps had difficulties breaking into performance culture “because of its isolation”. Private instrumental and vocal teaching may be grouped with the performance arena and school programs that are performance-based (2003, p. 26). This observation highlights the dilemma that private music teachers face. Prior research equates private music teaching as both performance and education, making it difficult to clarify its specific place within the music community.

Traditionally the role of the teacher and student can be compared to be that of master and apprentice (Kennell, 2002, p. 244). It is the teacher’s responsibility to provide stimulation, technique and knowledge of the chosen instrument. The student is encouraged to take in what the teacher is presenting. The focal point of research is “what makes the master a good teacher” (Hsieh, 2003, p. 26). It is clear that in order for a private music teacher to be a successful teacher, proper education and training in both performance and education is necessary. The private music teacher bridges the two distinct cultures of performing and researching aforementioned by Kennell.

Child psychology and development is important not only in the classroom but the private music studio as well. Nagel suggests that music teachers research the origins of the “psychology of human growth and development” in order to maintain perspective “on normative and aberrant behaviours that appear in the studio” (Nagel, 1999, p. 11). Previous research has always tended to focus on school music, rather than instrumental music teaching. “To be a formidable artist and a formidable teacher may well be the attributes of the same individual, but the two invariably describe different roles as well as different skills in different contexts” (Persson, 1993a, cited in Persson, 1996, p. 25).

3.4.3 Are private music teachers effective teachers?

Many studies analyse the impact that music education has on children's development. Most studies tend to focus on classroom learning and bypass the private studio, forgetting that for numerous children, private music lessons are an introduction to their music education (Hsieh, 2003, p. 26). The lack of recognition amongst the music community and the general public coincides with the above comment made by Hsieh regarding the role of the private music teacher and it is clear that further research is needed to help illustrate the demand for private music teachers.

Many pre-service teachers view planning for private music lessons as unnecessary. Schmidt questions whether the pre-service teachers were unsure of lesson planning or whether they simply did not see the need to plan (2005, p. 8). "Teaching experience seems to be necessary for the development of expertise in planning and teaching lessons. However, experience alone does not guarantee expertise" (Schmidt 2005, p. 8). However, Researchers are continuously searching for what represents expert teaching (Sogin & Wang, 2002, p. 9). "Dreyfus & Dreyfus (1986) described five stages of teaching, which they labelled novice, advanced beginner, competent performer, proficient performer, and expert. These stages can be used across disciplines. The above literature illustrates the need for adequate pedagogy training for private music teachers.

Adams describes the problems that arise from 'teachers in transit':

"some teachers from the very first consider themselves to be teachers-in-transit. These are the people who, for reasons of their own, need to work for a while before they enter professional schools, business or matrimony. Many of the teachers-in-transit have been quite effective as teachers. However, too many of them never really identify with teaching, since their attention is constantly fixed upon noneducational goals" (Adams, 1969, p. 12, cited in Bastien, 1977, p. 4).

According to Colpritt (2000, p. 207), effective teaching involves the teacher delivering oral information (questions, directions, knowledge, commendations and disapprovals) and teacher modelling. The better communication the teacher has with the student, the better student performance will be. Hamann, Baker, McAllister and Bauer (2000, p.103), regard "lesson delivery skill" as another component of effective teaching. The authors conclude that lessons can be enhanced by efficient teacher- delivery methods that ultimately increase students' interest levels and enjoyment of the lesson. The following points have been also linked with effective teaching:

“in addition to having enthusiasm for teaching, an ability to generate high energy: and an ability to relate teaching lesson content to students’ interests and needs, effective music teachers tend to be extroverted and exhibit positive management techniques and effective pacing. Verbal and nonverbal communication skills, including frequent eye contact, movement about the setting, expressive physical gestures and verbal fluency, are also well-developed traits among effective teachers” (Hamann et al., 2000, p.103).

Although the above points concerning lesson planning and effective teaching are considered extremely important, a private music teacher who possesses little or no qualifications may never have experienced training for effective teaching. If a private music teacher is responsible for the music education of a child, then proper education training must be undertaken to render the teacher competent. Stockmal states that “anyone who can play or read music can become a teacher – it is as simple as that” (2005, p. 11). The previous statement illustrates how private music teaching can become compromised by inexperienced and untrained teachers.

Mills considers the parental influence during instrumental tuition and what “can go wrong when the matter of ‘teaching children to be performers’ is misunderstood” (2003, p. 235). She continues:

Parents can view that performance training must take place during private instrumental lessons and not in school classrooms. Their children must work towards gaining the highest possible mark for each examination certificate, which indicates that examinations, not performances, are the purpose of performance training. The use of intellect and imagination is considered not advantageous as each parent is a consumer of an instrumental teaching industry which at its worst, propels children up a ladder of graded examinations by ‘teaching to the test’, and that judges its success through the speed of ascent. (Mills, 2003, p. 325)

The aforementioned statement concerning the prevalence of music examination systems within private music tuition presents a possible conundrum for the private music teacher. On one hand the teacher gains an instant curriculum to follow and reputation for being associated with an examination system, yet individual preferences and freedom of choice made by the teacher disappear. “The notions that to ‘do music’ means ‘to learn an orchestral instruments or the piano’ and that ‘to learn an orchestral instrument or the piano’ means to be drilled in the performances until you have got them ‘right’, are deeply embedded in the psyche of many private instrumental teachers” (Mills, 2003, p. 326).

3.4.4 The roles of the private music teacher

Kennell (2002, p. 251) found sixty minutes is the average time span for a private music lesson. This length of time allocated on a week to week basis, allows a relationship to form between the teacher and student, comparable to the relationship between parent and child. Hsieh points out that: “students perform and learn better if they have positive attitudes towards their music teachers” (2003, p. 26). The above comment regarding the relationship between student and teacher demonstrates one the many roles a private music teacher undertakes. If the average lesson lasts for sixty minutes, once a week, subsequently the private music teacher is responsible for fostering a nurturing and trustworthy relationship between him/her and the student.

Brant suggests that parents be made aware of their responsibility concerning their child’s music lessons. Keeping in touch with the teacher and monitoring their child’s ability is also required (1996, p. 37). New students should be encouraged to take music lessons and study music as well (Brant, 1996, p. 37). How effective parent/teacher communication can be directly related to the willingness of the parent and teacher. Some teachers may not possess adequate personal relations skills and some parents may believe that they are paying the teacher to take full responsibility for the child’s musical tuition.

Research by Wiggins indicates that when teaching music, teachers should follow the ‘social constructivist viewpoint’. “We learn first by interacting with others in a social context and then by internalizing what we learn from others to the point that we are eventually able to function on our own” (2001, p. 14). Teachers can interpret this by providing help when needed and retreating when help is not needed (Hsieh, 2003, p. 27). Wiggins outlines another role of the private music teacher. The individual teacher needs to know when to provide help and support, and when to allow the student to continue as planned. This feature may also be utilized when a student requires support during a personal crisis. The relationship between teacher and student clarifies the significance of the private music teacher.

Duke et al., cites two main reasons given by students for wanting to learn a musical instrument: “I just wanted to learn to play” and “my parent(s) decided I should learn” (1997, p. 63). Motivation and satisfaction through learning are key elements in

successful music lessons, although Hsieh states that students viewed the need to practice more negatively than their teacher (2003, p. 27). Although the main role of a private music teacher is simply to teach music, an additional role would be to encourage and motivate the student to want to learn and, more importantly, to practise regularly.

Hsieh concludes by saying that “private music teaching is a complex paradigm. Private music teachers prepare students to be real musicians through a one-on-one problem solving scheme. They are the bridge between the professional community, students, and parents” (2003, p. 28). Hsieh makes a valid contribution with the above comment, however, little is being done to encourage this ‘bridge’ to develop and allow the private music teacher the professional title they deserve.

Nagel compares the relationship between teacher and student to that of lawyer/client and doctor/patient. Being a private music teacher entails responsibility, opportunity and privilege that “is perhaps only comparable to the parent/child dyad” (1999, p. 10). The role of the music teacher may be likened to that of the parent – aiding the child in their psychological development (1999, p. 10). Although the main role for private music teachers seems to be to devote their time to teaching music, it is not uncommon for teachers to be faced with non-musical issues:

Nagel writes that it is “inevitable because of the very nature of the close interpersonal interactions that characterize the teachers/student unit” (1999, p. 10). “For example the music teacher might have to deal with depressed or anxious students, unrealistically ambitious parents, cultural differences and learning disabilities”.(1999, p. 10)

It is imperative that the private music teacher decide whom they desire to teach. Many teachers teach beginners or intermediate level individuals, mostly who are aged 5-18 years. Lessons may be taught after school, evenings, and on weekends. The private music teacher may wish to teach adult students or complete additional training to teach preschool children during the day (Jacobson, 2006, p. 325). Unfortunately, many private music teachers cannot be fussy when it comes to accepting students. Teachers may work for a music school where students are allocated to them, or a private music teacher may work in an area over populated with colleagues and, therefore, need to accept all students who need tuition.

Campbell states that many musicians are fortunate to be in a position where music is their choice of occupation. “As teachers they enable others to make music and

understand it for its full intent” (Campbell: 2005, p. 27). “Musicians who can, teach” is the complete reversal from the common misconception of “he who can, does. He who cannot, teaches” (Shaw, 1903). The ‘if all else fails’ view is often uninformed and places the occupation of teaching at the bottom of the pile. The opening phrase “musicians who can, teach” has a more positive outlook and implies that “most musicians will succeed professionally as music teachers to children, youths or adults” (Campbell, 2005, p. 27).

3.4.5 Support for the private music teacher

Kramer compares the private music teacher to the independent music merchant, both entities working towards producing future music makers:

“What is most interesting about these observations is that while both groups struggle with similar issues and are dedicated to their profession and goals, each group’s works independently. Today, private music teachers call themselves independent music teachers” (Kramer, 1998, p. 29). “Just as the black and white keys on a piano need each other, so do music merchants, teachers, manufacturers and publishers need each other” (Kramer, 1998, p. 29).

Kramer further expands the music community by establishing the need of communication between private music teachers and merchants. Private music teachers are also responsible for fostering the development of music merchants, by recommending the purchase of music supplies for their clients.

Jacobson cites the need to treat private music teaching as a business and to make smart choices regarding its construction. Even though students who complete a music degree at university are considered music professionals, the courses undertaken in the undergraduate years may not be adequate enough to foster a successful music career (2006, p. 325). Being a successful businessperson will ultimately help the private music teacher earn a living and gain respect (Jacobson, 2006, p. 325). However, many undergraduates do not study pedagogy (including studio business practices) and consequently, have no knowledge of developing a music teaching studio. In addition, the pedagogy course within the undergraduate degree may not provide the student with the correct knowledge to begin with.

Lierse states that there are associations that are designed to provide help and support to the private music teacher. Some associations are instrument specific such as:

- Accompanists Guild
- Australian Strings Association
- Australian Flute Society
- Australian National Association of Teachers of Singing
- Woodwind associations
- Brass associations (MCA,2007)

There are other associations and companies that cater for teacher training and development specifically for that association:

- Suzuki association (Lierse, MCA, 2007)
- Simply Music
- International Brain Academy
- Yamaha Music School
- Forte School of Music

Although the above list is not exhaustive, a search on the internet reveals a myriad of methods and associations that guarantee to provide teacher training and development. Lierse writes that the private music teacher also has the support of the state-wide Music Teacher Associations (MTAs) that have been established from 1911 onwards. Each MTA offers accreditation, professional development, fee guidelines, teacher training, national MTA cooperation and a teacher registry (MCA, 2007).

The Working With Children program was instigated to encourage all employers including self employed people, to take responsibility in providing a safe learning environment for children. In section 1, entitled “Do you provide child-related employment”, private music teaching is classed under the work setting “involving the private tuition of children: private tuition means tuition formally arranged for children, where the person is actively teaching”. Private music teaching is also classified as “Direct contact with children”. “To involve direct contact with children, it must be face to face contact” (WWCEG, 2009, pp. 7-9).

If private music teaching is undertaken at a music school or similar institution, there are certain obligations the employer must fulfil when employing music teachers.

“As an employer, the Working With Children Check (WWCC) requires that you:

- Don't employ prohibited persons in child-related employment;
- Do Working With Children background checks;
- Report relevant employment proceedings; and
- Keep records and protect confidentiality” (WWCEG, 2008, p. 12).

In order to carry out a background check on a prospective employee, the business must register with an Approved Screening Agency. The ‘Commission for Children and Young People’ includes a section for private tutors who are not sport coaches. It is interesting to discover that the NSW Department of Education and Training does not class private music tuition as a viable sector (WWCEG, 2008, p. 21). Currently, those individuals in NSW who are self-employed do not need to apply for a ‘Certificate for Self Employed People’. However after May 1, 2011 penalties will apply to those individuals who do not have a certificate. It was not clear whether the ACT is considered a part of NSW at the time of publication.

The MTA, NSW Code of Ethics, 2010 edition has included the WWCC section. However “the obligation to undergo a Working with Children Check and receive a Certificate is on individual members of the MTA, not on the Association” (2010, p. 10). The MTA does not stipulate that a WWCC must accompany enrolment with the association and includes the following disclaimer: “The MTA of NSW is not responsible for members who neglect or are unwilling to comply with the requirements of the legislation” (2010, p. 11). Although a WWCC is encouraged by the MTA, it is not legally enforced for membership. Additionally, as private music teachers are not legally required to be members of the MTA, there is no regulation for the WWCC.

3.5 The influence of the NSW music teachers association

The state wide Music Teacher Associations (MTAs) have also proved influential and helpful toward private music teachers. These music groups and organizations have made

valuable contributions in terms of curriculum definition and training, professional development, support and dialogue (Cooke, 1967, p. 33).

3.5.1 Code of ethics

The table below lists the qualities for an ideal private music teacher. The NSW MTA encourages all registered private music teachers to abide by these seven general principles. (Extracted from MTA NSW Code of Ethics, 2010 edition, pp. 16-21)

<p>Code of Ethics</p> <p>General Principles</p> <p>Music teachers need to have respect for the essential humanity and dignity of their students.</p> <p>Music teachers should provide the best music tuition for each of their students.</p> <p>Music teachers should keep records and all information about their students in strictest confidence.</p> <p>Music teachers should encourage their students to work conscientiously for the highest results.</p> <p>Music teachers should always hold their professional knowledge and skills in high esteem. These should not be subject to misuse.</p> <p>Music teachers should continue to develop their professional knowledge and be willing to share this knowledge with the profession, where appropriate.</p> <p>Music teachers must share the responsibility of upholding the integrity of the music teaching profession.</p> <p>(Extracted from MTA NSW “Code of Ethics, 2010 edition, p. 16)</p>
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Table 8: Code of Ethics, NSW MTA

3.5.2 ‘Best tuition’

The Code of Ethics implemented by the Music Teachers Association of New South Wales is designed to assist and guide music teachers in private practice. An essential factor in private music teaching is Point Two of General Principles: “*Music teachers should provide the best tuition for each of their students*” (2010, p. 16).

<p>Music teachers should provide the best music tuition for each of their students.</p> <p>Music teachers should provide tuition for their students based upon the accepted pedagogical methods of the profession.</p> <p>Music teachers should outline to students (and where applicable parents) the teachers expectation of the student in respect of attendance at lessons, payment of fees,</p>
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practice, print music purchasing and examination requirements. Specific goals or requisite standards should be emphasized.

Music teachers should practice within the area of their expertise and refer students to other professionals, examination authorities or other organizations when appropriate. Music teachers should be discreetly aware of the student's family circumstances when offering musical encouragement and the attainment of further goals.

Music teachers should consider the advantages of consulting other relevant professionals in cases where a student has specific problems and needs. The teacher should only proceed after consultation with the student (and where appropriate) the student's parents or legal guardians. Names should always be kept in confidence.

Music teachers should ensure that their physical and mental health allows them to undertake their professional responsibilities competently. During an extended period of ill health, teachers should consider the services of a locum teacher or make suitable arrangements with another teacher on a casual basis. Teachers should rely on professional medical advice before resuming professional duties.

(Extracted from MTA NSW Code of Ethics, 2010 edition, pp. 17-18)

Table 9: Point 2 of general principles, Code of Ethics, NSW MTA

With this in mind, the term 'best tuition' is reliant on the experience and training of the individual private music teacher. The fact remains that what one private music teacher considers their best tuition may be beyond the reach for another private music teacher. If a beginner private music teacher who has received no pedagogical training, imparts what they believe to be their best tuition to their students, the private music teacher may legitimately say they have fully completed point two of General Principles. However, an experienced private music teacher who has pedagogical qualifications can also legitimately say they are providing the best tuition available. Both teachers may provide completely different qualities of music tuition, but at the same time, provide their 'best tuition'.

The quality of training and development as a music teacher can also influence what is considered 'best tuition'. A teacher who receives reputable pedagogical training can therefore, convey those methods learnt in training to their students. However, a teacher who is self taught or who has been on the receiving end of dubious pedagogical training, may pass on bad habits unthinkingly. It is therefore unclear as to how the term 'best tuition' is interpreted.

3.5.3 'Professional knowledge'

"Music teachers should always hold their professional knowledge and skills in high esteem. These should not be subject to misuse".

Point five of General Principles focuses on the respect of the professional knowledge gained as a private music teacher. The question remains whether private music teachers are proud of their knowledge and ability to convey music skills to another individual. Due to the unclear status of the private music teacher, it is unclear whether private music teachers “hold their professional knowledge and skills in high esteem”. However, for some individuals private music teaching simply a means to an end, designed as an income filler in-between something more desirable.

How can private music teachers ‘misuse’ their professional knowledge and skills? The misuse of skills and knowledge can be interpreted in a variety of ways. Private teachers may teach beyond their capabilities, convey incorrect methods and therefore transfer skills that are undesired. “Music teachers should continue to develop their professional knowledge and be willing to share this knowledge with the profession, where appropriate” (2010, p. 16). The previous quote acknowledges the need for professional development within the private music teaching profession, however the Code of Ethics is not stringently enforced by the MTA NSW. Members are not required to attend a specific number of professional development courses or training which is essential to promote the validity of the profession.

Private music teachers are advised to consult other professionals in the Code of Ethics: “Music teachers should practice within the area of their expertise and refer students to other professionals, examination authorities or other organizations where appropriate”. Although this is a valid method of ensuring the best tuition is provided, I would question how teachers know the limits of their expertise. There is no documentation to suggest who is qualified to teach different levels and abilities of students. According to the Code of Ethics, teachers are to provide acceptable pedagogical methods to establish the provision of the best music tuition, however there is no supporting information regarding pedagogical methodology. Teachers are left to their own devices to provide suitable methods which results in the uneven and diverse education of music students.

3.5.4 Development of professional knowledge

Part 6 of the MTA NSW Code of Ethics focuses on the continuing development of professional knowledge, as follows:

6. Music teachers should continue to develop their professional knowledge and be willing to share this knowledge with the profession, where appropriate. Continued learning and advancing one's knowledge are fundamental to the professional role and failure to do so can constitute a disservice to the student.

Music teachers should make use of the various methods of continuing education and advancement available to them. They are encouraged to be members of professional associations.

Music teachers should take the opportunity to interact with colleagues and other relevant teaching professionals as a means of developing their professional knowledge and skills.

Music teachers should where appropriate, share new knowledge with colleagues by publication in recognized journals or at meetings.

Where practical, music teachers should contribute to the education and professional development of music teachers in training.

(Extracted from MTA NSW "Code of Ethics, 2010 edition, pg 20)

Table 10: Point 6 of general principles, Code of Ethics, NSW MTA

The code cites that "continued learning and advancing one's knowledge are fundamental to the professional role and failure to do so can constitute a disservice to the student", however there is no requirement or regulation to do so within the association. If teachers are not required to complete professional development, then this will result in a discrepant proportion of teachers who have undergone such development.

3.5.5 The Constitution

Private music teachers are also encouraged to continue their pedagogical education. The table below contains the different levels of membership available through the NSW MTA.

Constitution of the Music Teachers' Association of NSW LTD

6. "In this Constitution, the following words and expressions have the meanings indicated unless the context requires otherwise.

"Associate member" means members who are or are not engaged in the music teaching profession and who do not have the qualifications referred to in the definition of Full member and "Associate membership" has a similar meaning.

"Auditor" means the Company's auditor.

"Council" means the Company's Council of Councillors assembled at a meeting of

Councillors in accordance with this Constitution.

“Company” means the Music Teachers’ Association of New South Wales Limited.

“Constitution” means the Constitution of the Company as amended from time to time.

“Full member” means a person who, at the time of becoming a member of the Company is engaged in the music teaching profession and has any of the following qualifications:

- iv. a degree or diploma in music teaching in Australia or holds an equivalent qualification awarded by any institution of education and recognized as such by the Council;
- ii. a school music teaching qualification approved by the Council from time to time;
- iii. a degree, diploma, certificate or other qualification in the teaching of music which in the opinion of the Council confirms eligibility for Full membership of the Company; or
- iv. is, in the opinion of the Council after consideration has been given to the examination results of pupils of the applicant in any examinations recognized by the Council, or the performance of the applicant’s pupils in general, a competent teacher of music suitable to be admitted to Full membership of the Company even though he or she does not have the formal qualifications referred to in i. – iii”.

Table 11: The Constitution, NSW MTA
(Extracted from pages 3-4 of constitution)

Although the MTA encourages professional development and completing further training, this is in contradiction to the membership system that the MTA offers applicants. Although pedagogy degrees are preferred qualifications, the MTA permits teachers who have no qualifications. If music teachers are permitted to join the association with little or no pedagogy qualifications, are these individuals going to successfully begin or continue their education? Furthermore, there is little information regarding continuing education available for music teachers from the association. Bridges states that the Music Teachers’ Associations that are represented by each state have been consistently trying to elevate the position of studio music teachers by attempting to persuade the state governments to legislate “for registration of music teacher” (1988, p. 51).

Accreditation is available through the NSW MTA and is divided into three categories:

1. Formal qualifications
2. Without formal qualifications
3. Contemporary teachers

Formal qualifications include a degree in music and/or music education and must include a unit of pedagogy training (MTA, 2009). In order for accreditation to be awarded it seems rather minimal to insist on only one unit of pedagogy. The presumption is then made that a fully qualified and accredited teacher of the MTA has completed only one unit of pedagogy training and that is acceptable for teaching music to children.

The second category for accreditation through the MTA is labelled “without formal qualifications”. The applicant has to provide evidence of actual teaching through student accomplishments and references (MTA, 2009). No formal training is required and it is here we reach the crux of the matter regarding accreditation. It appears that the MTA allows such teachers to register with no formal qualifications, therefore encouraging teachers not to pursue further professional development. This in turn contributes to the perception of private music teaching as an unregulated cottage industry. “Anyone can set themselves up as a studio music teacher regardless of their personal training and competence. Consequently, the quality of their work is variable, ranging from outstanding to very poor” (Lierse, MCA, 2007).

3.6 Conclusion

This chapter continued the review of literature relating to the private music teacher, focusing on the status of music education in America, the history of Australian music education and current observations regarding private music teaching. The final section involved analysing the role of the NSW MTA in the status of the private music teacher. Chapter 4 introduces the methodological process of the research study.

In summary, the two literature reviews presented the overall status of the private music teacher within the music community. Previous definitions have not succeeded in defining the many subgroups and components of private music teaching, consequently, a new definition with three subgroups was proposed in Chapter 2. Research has depicted the private music teacher as an essential, yet undervalued part of music education. However, the 2006 Census reported that private music teaching is the largest profession within the music community. Furthermore, the private music teaching profession continues to increase in number.

The significance of private music teaching was discussed in relation to academic achievement, tertiary education and school music education. The literature revealed that private music teaching is evident within the above three groups, yet, its importance and value is not recognized. The importance of music education within Australia was also reviewed, together with the status of music education in Australia. Results showed a need for clearer guidelines with regards to music in schools and better teacher training.

The education of the private music teacher was reviewed and an examination of the recent doctoral research revealed the need for private music teacher training and the mandatory regulation of the private music teacher. A full analysis of the available Australian private music teaching diplomas and undergraduate degrees uncovered the need for additional pedagogy units and courses for all levels of training.

The second literature review (Chapter 3) began with a review of the status of music education in America. Music education research and training was discussed and related to literature sourced in relation to Australian music education research and training. Although pedagogy training was prevalent in America, the need for adequate support, recognition and regulation was required, akin to the situation in Australia.

A history of Australian private music teaching, including the establishment of private music examination boards in Australia was reviewed, to establish the status of private music teaching. The literature review concluded with the examination of the professionalism and roles of the private music teacher, along with an assessment of the influence of the NSW MTA.

CHAPTER FOUR

METHODOLOGY

4.1 Overview

Private music instruction enhances academic achievement by further developing physical and intellectual skills (Maris, 1998). Despite this, the inclusion of music in the curricula of primary and secondary schools is continuing to decline and the private music teacher is becoming responsible for providing even more music instruction than before (Bartle, 1974). The findings from this present study are intended to add to previous research such as that by Bennett (2005), Holmes (2006), Gwatkin (2008) and Michalski (2008). Whereas these authors studied piano teaching (Gwatkin and Michalski), studio teaching and public examination boards (Holmes) and musicians (Bennett), the present study is focusing on private music teachers. The sample for this study consisted of private music teachers within the Canberra and Riverina regions and a survey was designed to generate data for qualitative and quantitative analysis (see Chapter 4, 4.3).

The value of music education for the development of physical and intellectual skills has long been established. However, literature depicts private music teachers as undervalued and undefined individuals within the music education system. The methodology process sought to gather demographical data and qualitative data about the private music teacher. The main sections of this chapter describe the methodology process by focusing on the development of the survey, the response and analysis of the data gathered. The chapter concludes with a brief summary and comments leading to Chapter 5.

4.2 Introduction

As indicated in Chapters 2 and 3, there is very little research that provides either descriptive or statistical data on the Australian private music teacher. The scarcity of research pertaining to the Australian private music teacher indicates the need for further research and investigation. The focus of this study was on gathering detailed information from a small group of teachers in two separate but geographically related regions. Although with such a small sample, it would be difficult to present accurate quantitative data, the focus on mainly qualitative data would provide a modest profile of the private music teacher and encourage further research from a national perspective.

4.3 Research Method and Design

Given that the thesis was designed to present a current profile of the status of the private music teacher within the music education profession, prior methodological tools utilized by Bennett, Holmes, Gwatkin and Michalski required analysis in order to successfully contribute additional data about the profession. The decision to focus on a written survey would enable the maximum amount of data to be gathered. The selection of two geographical locations within the Australian Capital Territory and New South Wales permitted a more concentrated and personal approach to research, allowing for further research to take place at a later date.

4.3.1 Research Question and Aims

The research question was formulated after careful analysis of the literature presented in Chapter Two. The ultimate objective was to analyse and merge the questions introduced and justified in the literature from Chapter Two:

1. Who are the private music teachers?
2. What is their position in the music community?
3. How do private music teachers perceive their role?
4. What available literature is about the private music teacher?
5. How can the position of private music teaching be clearer?
6. What are the standards of certification and ethics?

Research Question:

How do private music teachers in the Canberra and Riverina region perceive their identity, roles and position with the music education profession?

The primary aim of this study was to: present a qualitative data sample of the Australian private music teacher in two distinct but geographically related regions by:

1. Providing evidence of education, teaching particulars, studio information and basic demographics
2. Determining any sample groups within the population
3. Collating descriptive data that provides concrete evidence of teacher concerns, perceptions and evaluations

4.3.2 Current Research Design

The decision to focus on obtaining a qualitative sample of the private music teacher emerged from researching available literature and assuming the need for more data. Qualitative research describes the diversity of particular behaviours within a sample group. Jansen (2010) argues that these types of studies may be classified as ‘qualitative surveys’. “While the statistical survey analyses frequencies in member characteristics in a sample, the qualitative survey analyses the diversity of member characteristics within a sample” (Jansen, 2010).

Marshall affirms: “choosing a study sample is an important step in any research project since it is rarely practical, efficient or ethical to study whole sample groups” (1996, p. 522). The participants were chosen via convenience sampling which is defined as a research method which allows the researcher access to the most convenient and available sample. This method was used as the application of a convenience sample involves choosing the most available subjects (Marshall, 1996, p. 523). Prior literature indicates that using a random sample is best suited for generalizing the outcomes of the sample. However, it is not considered the most suitable method of developing an “understanding of complex issues relating to human behaviour” (Marshall, 1996, p. 523).

Bernard states: “All samples are representative of something” and furthermore, convenience samples are worthwhile in various circumstances (2000, p. 178). Although the private music teaching profession is constantly growing in sample, the selection of sample size for research may be considered small in comparison to other research projects of similar construction. Marshall notes: “an appropriate sample size for a qualitative study is one that adequately answers the research question” (1996, p. 523). A small sample group (N=30) was selected due to the originality of the research so that further, more widespread, research may take place at a later date.

4.3.3 Comparison of Previous Research Designs

Bennett sought to extend the understanding “of the careers of classical instrumental musicians within the cultural industries” and discover “which professional practise is reflected within current classical performance-based music education and training” (2005, p. ii). Survey and interview methods were employed to collate three interrelated sets of data.

Michalski conducted a nationwide study on piano teachers by purpose-designing a questionnaire and scheduling a follow up interview. The researcher focused on the investigation of teacher perceptions, in particular, skills and teaching behaviours that encompass effective teaching. Michalski notes that:

“previous research in this area has been largely descriptive, founded on observation, questionnaires and personal opinions of case study groups demonstrating a need to investigate a greater variety of piano teaching settings” (2008, p. 52).

The following researchers; Zhukov, “Teaching styles and student behaviour in instrumental music lessons in Australian conservatoriums” (2004), Carey, “Curricula and Concerns for the 21st Century” (2005) and Daniel, “Challenging the orthodoxy: An alternative strategy for the tertiary teaching of piano” (2005), illustrate a primary focus on mainly piano pedagogy.

Michalski used a combination of qualitative and quantitative research methods, known as triangulation, to formulate a questionnaire and separate interview. Three piano teacher categories were formed: undergraduate piano teacher trainees, qualified piano teachers and tertiary piano lecturers (2008, p. 55). The researcher chose to focus on all States and Territories within Australia (New South Wales, Queensland, Victoria, ACT, South Australia, Western Australia and the Northern Territory). In order to recruit participants, Michalski contacted various music teacher associations and music groups, university web pages, the Bureau of Statistics and recent government reports.

The researcher noted the difficulty of providing an exact sample size regarding group ‘a’ (undergraduate piano teachers trainees) as “most pedagogical degree offerings

involved classroom teaching and not specifically piano pedagogy” (Michalski, 2008, p. 57). Michalski also stated that the post questionnaire interviews were hazardous and not “central to the study due to the sampling method selected” (2008, p. 57).

The second research design analysed was by Gwatkin who investigated “the Viability of a National Accreditation System for Australian Piano Teachers” (2008). The researcher focused on comparing existing systems of accreditation within other professions against current settings for studio piano teachers. Gwatkin followed the investigation with a survey of “Australian piano teachers’ perceptions, from which the study ascertained the extent to which studio piano teachers’ needs were being catered for and met in available systems of accreditation and training” (2008, p. ii).

The survey within Gwatkin’s research was designed from informal and formal discussions held with varying industry and non industry associates. The researcher maintained that it was important to “reflect the information gathered from the literature review” and to construct a user friendly survey instrument (2008, p. 94). For the current study, the researcher also focused on developing a written survey. However, the survey was designed for the entire sample of private music teachers within two geographical locations of Australia.

4.3.4 Construction of the Survey

With consultation from professionals and information from existing literature, five sections were selected for the survey:

Section	Reasoning
1. Demographics	This introductory section provided essential information to the researcher in a non-threatening way to enable participants to feel comfortable with the survey
2. Teaching particulars	This section allowed the researcher to determine the teaching experience and background of each participant
3. Studio information	The transition from ‘teaching particulars’ to ‘studio information’ provided a smooth flow of information related to the way private music teachers practice their profession.
4. Community	Information regarding the private music teaching ‘community’

	allowed the researcher to examine issues such as professional associations and the social standing of music teachers in the wider community
5. Issues	In this final qualitative area of the survey, participants were invited to comment on any problems or issues of concern so that common issues could be identified within the private music teaching community

Table 12: Construction of the survey

4.3.5 The Survey

The table below shows the questions which were selected for the survey. See Appendix B for the detailed survey which was sent to participants.

<p><u>Section 1: Demographics</u></p> <ol style="list-style-type: none"> 1. Male or female? 2. date of birth <p><u>Section 2: Teaching particulars</u></p> <ol style="list-style-type: none"> 1. How long have you been a private music teacher? 2. Why did you choose to be a private music teacher? 3. What are your qualifications? 4. Have you ever wanted to be a classroom teacher? <p><u>Section 3: Studio Information</u></p> <ol style="list-style-type: none"> 1. What type of students do you teach? 2. What is your preferred age group and why? 3. Do you teach: 4. Beginner students? 5. Leisure students? 6. Students studying for examinations? 7. Why do you teach this particular group(s)? 8. Do you currently teach music privately at a primary or high school? 9. Have you ever taught music privately at a primary or high school? 10. Is your studio set up to accommodate working from home? If so, how? 11. Do you specialize in more than one instrument/voice? <p><u>Section 4: Community</u></p> <ol style="list-style-type: none"> 1. Are you involved in any community music programs? 2. Do you ever feel professionally isolated as a private music teacher? 3. How much professional contact do you have with fellow private music teachers? 4. How much personal contact do you have with fellow private music teachers? 5. Are you a member of any professional associations? 6. Do you attend professional refresher courses? 7. Do you attend instrumental/vocal study refresher courses? 8. What percentage of your students participate in Music Festivals and Eisteddfods across the ACT and NSW? 9. How often do you organize recitals/concerts for your students? <p><u>Section 5: Issues</u></p> <ol style="list-style-type: none"> 1. Name three issues most important to you as a private music teacher

Table 13: Simplified version of the survey

4.4 Pilot Study

After ethics clearance was granted, the researcher invited five individuals to participate in a pilot study aimed at refining the research design. Judgement sampling was implemented in the pilot study as in this method of sampling the purpose of the individuals was predefined (Bernard, 2000, p. 176). Individuals accepted the invitation and minimal contact was made. The individuals selected denoted a convenience sample as each represented different components of the music teaching community.

Participants were given an invitation letter, consent form, information sheet, questionnaire and a stamped self-addressed envelope. Participants were then invited to comment on the structure of the survey, content and wording. No additional comments were made that required adjustment of the surveys structure and design. The decision was then made to commence the study.

4.5 Issues and Problems

4.5.1 Logistics

Initial selection of the sample proved to be challenging as there is no universal state wide list of private music teachers. After the preliminary round of invitations, the lack of response forced the researcher to consult the Yellow Pages telephone directory to source more participants. The dilemma concerning the lack of response to the study illustrated firstly, the need for the mandated registration of private music teachers (further discussed in Chapter 6), secondly, a reluctance to participate and thirdly, the wide ranging position private music teachers have within the community.

The sample was collected from a sample of private music teachers within two geographical locations in the Australian Capital Territory and New South Wales. Individuals from the Canberra and Riverina regions were invited to participate in the study in the form of an information letter detailing the research taking place (see Appendix A).

The decision to focus on two small geographical locations within Australia enabled the researcher to concentrate on a small sample of private music teachers. The Australian

Capital Territory and the Riverina Regions were selected by the researcher as both regions represented areas with a distinct focus on music education. The Australian Capital Territory boasts three universities with music departments; The Australian National University, The Australian Catholic University and the University of Canberra, many music schools and a large percentage of private music teachers. Inclusion of the Riverina region allowed the researcher to incorporate a country area within the research study. Wagga Wagga has a regional conservatorium that is a division of Charles Sturt University. Future consideration of further research within Australia on a wider scale is discussed in more detail in Chapter 6.

The selection of the sample involved the researcher making contact within the private music teaching community. Various private teaching departments were sourced including The Music Teachers Association of NSW (ACT branch), The Canberra School of Music and the Riverina Conservatorium. Various music schools were approached, and an information sheet was printed in the local school music teacher's newsletters. Finally, Canberra music schools and individual private music teachers were also invited to participate in the study.

The study sample related directly to the type of data required and as there was no available data related to the private music teacher in the Canberra and Riverina regions, no model was available for reference. Therefore, as much general information was sought as possible about the sample. Individuals who were private music teachers in either the Canberra or Riverina regions were invited to participate in the study via invitation letter.

A research trip to the Riverina Conservatorium was organized and undertaken early in 2008. The researcher prepared a presentation for the Director and various Heads of Departments, the response was enthusiastic. All other communication throughout the study was through email and postal addresses provided from informants.

Informants were placed in three groups representing the Canberra and Riverina regions:

1. Private music teachers who are studio teachers (I),
2. Private music teachers at who are conservatorium teachers (II) and
3. Private music teachers who are instrumental teachers (peripatetic) (III).

The selection criteria regarding the seeking of participants involved the researcher sourcing individuals who possessed the following characteristics:

1. The participant must reside in either the Australian Capital Territory or Wagga Wagga (the Riverina Region)
2. The participant may be either male or female, however they must be within the ages of 20 years and 70 years
3. The participant must be a practicing private music teacher within the above listed regions

4.5.2 Data Collection

Before the commencement of the study, full ethical clearance was granted by the Australian National University Human Research Ethics Committee (HREC). Possible participants were recruited in writing in a non-confronting manner using electronic mail or post. When individuals expressed interest in participating, they were formally invited to respond. At all times, contact details of the researcher's supervisor and secretary of the HREC were provided to ensure any problems or questions arising from the research, could be fully addressed if needed.

An information pack containing the following documents was posted to each participant:

1. An invitation letter
2. An information sheet
3. A consent form
4. A questionnaire
5. A stamped, self-addressed envelope

Individuals who delayed returning the questionnaire were reminded via a friendly phone call or email after one month had passed. All participants received a letter of completion, thanking them for their contributions and inviting them to view the research results after the thesis was completed and accepted.

All questionnaires were either returned via electronic mail or post. Each participant was allocated a random number between 1 and 30, which was printed on the first page of the questionnaire. The corresponding consent form was also allocated the same number. In order to maximize confidentiality, the consent forms were stored in a separate folder, in a locked filing cabinet.

4.6 Instruments

The researcher sought initial advice from the Statistical Consulting Unit at the Australian National University and consulted with various academic professionals to determine the best process of gathering information about private music teachers. From the six common ways to access information (focus groups, talking with people, literature searches, personal interviews, mail surveys and telephone surveys), two possible methods arose:

1. Internet surveys
2. Written/paper surveys.

Schmitt maintains that the use of a ‘self report’ measure (i.e. a survey) is an extremely efficient way of obtaining information (1994, p. 393). The decision to use written survey/questionnaires evolved due to the following reasons. Firstly, given that the study was to take place in a confined geographical region, individual participants should feel comfortable and relaxed when delivering information. The second reason related to confidentiality. Being a private music teacher herself, the researcher was concerned that she might be known to some participants and that individual interviews might be compromised. Another reason for this form of data collection was the need to collect both quantitative and qualitative information. Lastly, some potential participants might find individual interviews intimidating and thus be reluctant to be recruited.

Sofaer recommends the use of qualitative research methods by “giving voice to those whose views are rarely heard” (1999, p. 1101). Research has illustrated that “qualitative and quantitative methods can be complimentary, used in sequence or in tandem. The best qualitative research is systematic and rigorous, and it seeks to reduce bias and error and to identify evidence that disconfirms initial or emergent hypotheses (Sofaer, 1999, p. 1101). The decision to use written surveys evolved from prior research by Myers, who cited qualitative research as a method for distinguishing the human race from the

natural world. Myers argued that it is our ability to talk which provides the motivation for qualitative research. “Qualitative research methods are designed to help researchers understand people and the social and cultural contexts within which they live” (Myers, 2008).

The use of internet surveys was rejected due to the presence of systematic bias that is often encountered in online surveys, where certain individuals will choose to complete the survey whereas others will ignore the request. Individuals may also regard unknown invitations as an invasion of privacy (Wright, 2005). Studies have indicated that individuals are more likely to respond to a mail paper survey rather than a web based survey (Sedivi Gaul, 2001; Griffin et al., 2001). Olsen states: “All questionnaire surveys are set up after a period of examining the relevant literature, i.e. conducting a literature review (2004, p. 13).

Kitchenham and Pfleeger maintain that the following four steps are applied during the survey research:

1. Examining the available literature,
2. Construct the survey instrument,
3. Evaluate the survey instrument and
4. Document the survey instrument (2002, p. 20).

Previous doctoral research was analysed (Gwatkin 2008, Michalski 2008, Holmes 2006 and Bennett, 2005), and the researcher chose to focus on obtaining information relating to the private music teacher in two distinct but separate geographical locations.

4.7 Control and Establishment of Variables

Possible confounding variables were then examined to ensure validity of research. The researcher maintained an almost anonymous correspondence with each participant to avoid unintentionally conveying their opinion of the study. As the researcher is also a private music teacher, all possible care was taken to avoid seeking individuals known to the researcher. Nevertheless some participants were known to the researcher. Control was established by numbering the participants from one to thirty. Participants were invited to contact the researcher should they have any questions about the study. To

avoid any unwanted complications, the researcher did not seek communication unless it was requested.

While the selection process attempted to avoid bias wherever possible, this researcher acknowledges the complexity in recruiting private music teachers to take part resulted in some difficulties. Participants were sought by means of contacting the School of Music, Canberra and the Riverina Conservatorium of Music, Wagga Wagga. The third source came from a list of private music teachers advertised in the local Yellow Pages.

Although obtaining participants from a concentrated source where individuals paid to advertise presented selection bias, it was simply the only alternative available at the time of research. However, it must be remembered that this study has a primary focus on qualitative research and much of the data arises from exploration and discussion. There is a list of private music teachers who are members of the ACT branch of the Music Teachers Association but this was not available at the time of research. It is not a complete list and therefore presents bias as it only includes the private music teachers who are known by the MTA.

When using a written survey as a means of gathering data, confounding variables will always be unavoidably present. Apart from the basic demographical information required, each question may be interpreted differently by each individual participant. Subsequently, each individual answer will vary as to how the individual participant interpreted the question. For example, Section 2: teaching particulars, question 3 “what are your qualifications”?, one individual may choose to list all of their academic qualifications, whether music related or not. Perhaps they possess only minor music qualifications and are embarrassed to admit that fact to a researcher, or perhaps they simply interpreted the question differently. Another individual may choose to list only their musical qualifications, as they understand the questionnaire to be about private music teaching.

Although every effort was taken to avoid bias in gender, age, experience and nationality, some minor issues were unavoidable. However, finding adequate recruits proved difficult, and participants were approached in a variety of ways. For example, some participants were recruited via the yellow pages in the telephone directory. Many of these music teachers advertise by studio name, not by their given names.

Nevertheless, those who responded were unable to be identified due to the design of the questionnaire.

Unavoidable bias can be present in the preconceptions formed by participants. This can be linked to the fact that all participants are responding to a researcher. Whether or not the researcher is a practising private music teacher is irrelevant, the individual concerned is still a researcher and the results are to be published in a doctoral thesis. This may explain individuals' reluctance to participate in the survey and the lack of responses regarding the initial recruitment. Some private music teachers may not even deem private music teaching to be worthy of study.

Bias was ultimately prevalent in the form of a written survey. Although contact with individual participants was minimal, the individual participant was still required to submit answers and/or opinions to questions. The individual might have feared being criticised on their handwriting, qualifications, age, gender, studio size and individual comments. This in turn may have affected the way they chose to participate in the questionnaire and answer the given questions.

4.8 Importance and Limitations of Study

The importance of this study is established by the lack of current data relating to the private music teacher in Australia. This study will provide a small profile of the private music teacher from two geographical locations in Australia that will encourage future research to take place on a wider scale. As this study has a qualitative focus, there is evidence of a more concentrated approach to finding out teacher perceptions and issues within the private music teaching community.

Aside from the unavoidable bias when implementing a questionnaire in a small community, there were other limitations present in this study. The careful selection of questions to be used in the questionnaire proved to be a delicate area. The researcher did not want to probe too far or too soon into the teaching lives of the sample, yet the questions selected needed to provide enough raw material for a successful outcome. Researchers may question why there was no valid focus on training undertaken, and where degrees and diplomas were obtained. This is a large area warranting a study of its own. To supplement this need for further investigation, existing training for private

music teachers is discussed in Chapter 2. This issue is also discussed further in Chapter 6.

The selection of survey questions ultimately provided many limitations. Individuals may question the lack of focus on music education in Australia, as current research has proved this to be an important issue. First and foremost the researcher designed the questionnaire solely for private music teachers in order to form a statistical profile. Secondly it is obvious that there is a dividing line between school music education and private music teaching, whether it be in regards to recognition, training or research. To include questions regarding music education would lengthen the questionnaire significantly. This may have had a negative impact for certain individuals participating in the study, who are not familiar with certain aspects of music education, which may contribute to a confounding variable.

The elusive subject of fees was deliberately avoided as it was felt that individuals might not wish to share their financial status with members of their community. Some participants also taught at institutions and might have been discouraged to discuss monetary matters. The statistical results of private music teachers income were discussed in Chapter 2, and correlated with the 2006 Census. The significant issue concerning child protection was considered when the questionnaire was being constructed. The researcher felt that future implications for research on child protection issues would provide more substantial results, especially on a nation-wide scale.

To choose such a small community of participants immediately indicates numerous limitations. Statistical reliability and validity of research may be questioned, however to expand and include a larger community, for example, Southern New South Wales, would be plainly too big a project for a doctoral thesis. To provide a small collection of data for the pedagogical academic area would hopefully encourage more pedagogical statistics and research to be gathered.

Although Section 5 in the questionnaire may appear to be limiting as it contained only one question – “name three issues most important to you as a private music teacher” – it was decided that a written text response would allow for maximum comments and opinions about the status of private music teaching.

4.9 Proposed Analysis and Coding of Data

When all numbers were allocated, coding and analysis could take place. This was accomplished by designing a separate document and table for each question. These questions were then scrutinized to determine whether they were primarily of qualitative or quantitative nature, and then stored in the appropriate folder. This method allowed questions to be revisited for further coding and analysis.

Three major steps were implemented during data analysis:

1. Data preparation
2. Descriptive Statistics
3. Inferential Statistics (Trochim, 2006)
 - (i) Data preparation involved cleaning up the data and preparing for analysis. Information was checked for accuracy, organized and entered into a word document. The data was then further organized into various tables and pie charts. The data was catalogued so that at any time the researcher could trace the analysis back to the primary data form, the paper survey.

The data was incorporated into a codebook (within the word document) containing the following information:

1. Name of variable
2. Description
3. Format
4. Method of collection
5. Participant and participant code/number
6. Location
7. Additional notes

This ensured that the data could be produced automatically for future analysis and/or research

(ii) Descriptive statistics focused on describing the primary elements of the study and providing summaries about the sample. Trochim notes that descriptive statistics “form the basis of virtually every quantitative analysis of data” (2006), involving documenting the role of the data and what the data is to show in relation to the research.

(iii) Inferential statistics involved analysing the data further in relation to the research question and extending the analysis beyond the basic data.

Once the results were entered into the appropriate word document the analysis of results could take place. Each quantitative question was transferred into a pie chart in order to display the variation of responses. The following pie chart depicts the style chosen for Chapter 5. Depending on whether the individual results for each question correlated with the available literature, allowed for a concentrated analysis.

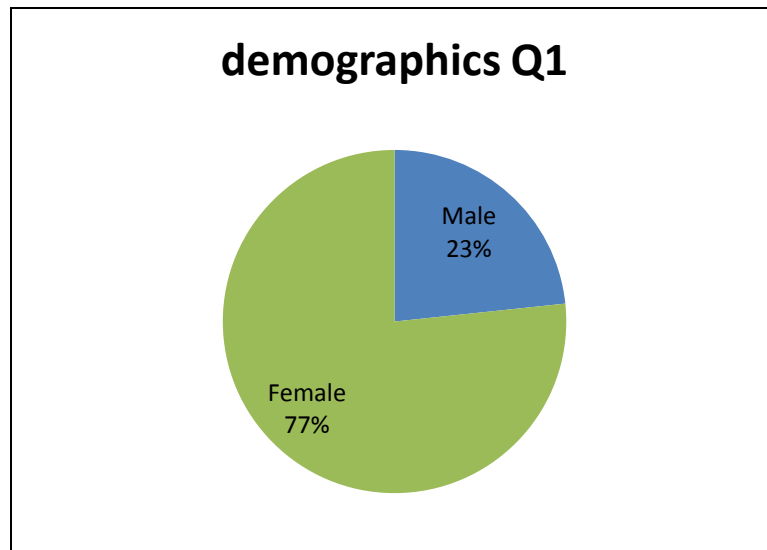


Figure 2: Style guide for quantitative data analysis

The qualitative questions were imported into a separate table for each question. This allowed for comparisons to be made with each individual response to each question, followed by a further comparison with the existing literature. This type of analysis allowed for any future implications for further research to be discussed. The following figure depicts the style chosen for Chapter 5.

5.4 Studio Information:

5.4.1 Question 1:

What type of students do you teach?

P3	“Both adults and children I enjoy”
P8	“No preference. I like to teach young children – they are tabula rasa material, but I also like adults because of the maturity”
P11	“I am happy with any age. Children take it in slowly and grow into competent musicians and adults share a warm excitement when learning”
P22	“I like both – adults because you can build a more adult relationship and children because they usually have greater potential”

Figure 3: Style guide for qualitative analysis

4.10 Summary and Conclusion

The chapter focused on presenting the methodological process that was applied to the research study. A complete description of the procedure from the analysis of previous methods utilized, to the design of the survey and the collection of data. Issues such as recruitment and sample growth were discussed to highlight any problems encountered during the research study. Finally, the process of data analysis was introduced, to be further discussed in Chapter 5.

CHAPTER FIVE

RESULTS OF RESEARCH

5.1 Introduction

In this chapter, the qualitative and quantitative data gathered from thirty participants from the Canberra and Riverina regions are presented for discussion. This chapter examines the results from a semi structured survey that was issued to each participant. While the sample size is not appropriate for generalization, it provides an in-depth view of the area under discussion and also allows for comparison with other, larger studies such as Bennett (2005), Holmes (2006), Gwatkin (2008) and Michalski (2008).

5.2 Demographics

Out of the two sample groups, 27 percent of respondents were from the Riverina region and 73 percent were from the Canberra region (see figure 4).

Demographics

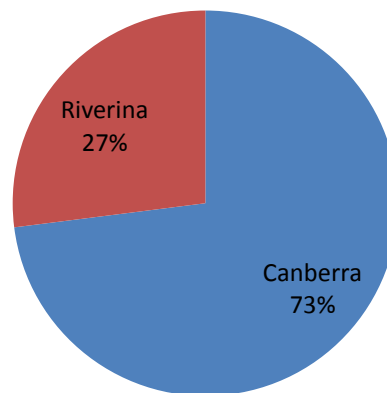


Figure 4: The division of the two regions within the sample

The larger group was subdivided into three sub groups according to the definitions derived for this study. Participants were allocated the necessary private music teacher classification: studio teacher, conservatorium teacher and instrumental teacher (peripatetic). These sub groups equated to those listed in Chapter 2, 2.2.6, and the categorization of Studio Information, question 7 from the research study. In general, most participants selected one teaching location, but 17 percent listed two teaching locations. 100 percent of the Riverina region participants taught in a conservatorium,

compared with 7 percent of the Canberra region participants. In addition to the 23 percent of the Canberra sample that selected instrumental teaching, a further 60 percent listed studio teacher as their current preference (see table 14).

The following table shows the distribution of the three sub groups; studio teacher, conservatorium teacher and instrumental teacher.

Participant	Studio Teacher	Conservatorium Teacher	Instrumental Teacher
1	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
2	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
3	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
4	<input checked="" type="checkbox"/>		
5	<input checked="" type="checkbox"/>		
6	<input checked="" type="checkbox"/>		
7	<input checked="" type="checkbox"/>		
8	<input checked="" type="checkbox"/>		
9	<input checked="" type="checkbox"/>		
10	<input checked="" type="checkbox"/>		
11	<input checked="" type="checkbox"/>		
12	<input checked="" type="checkbox"/>		
13	<input checked="" type="checkbox"/>		
14	<input checked="" type="checkbox"/>		
15	<input checked="" type="checkbox"/>		
16			<input checked="" type="checkbox"/>
17	<input checked="" type="checkbox"/>		
18		<input checked="" type="checkbox"/>	
19			<input checked="" type="checkbox"/>
20	<input checked="" type="checkbox"/>		
21		<input checked="" type="checkbox"/>	
22		<input checked="" type="checkbox"/>	
23		<input checked="" type="checkbox"/>	
24		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
25		<input checked="" type="checkbox"/>	
26		<input checked="" type="checkbox"/>	
27		<input checked="" type="checkbox"/>	
28		<input checked="" type="checkbox"/>	
29		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
30	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>

Table 14: The allocation of the three subgroups within the sample

The following histogram represents the sample groups divided into Canberra and Riverina residents, as well as the three subgroups.

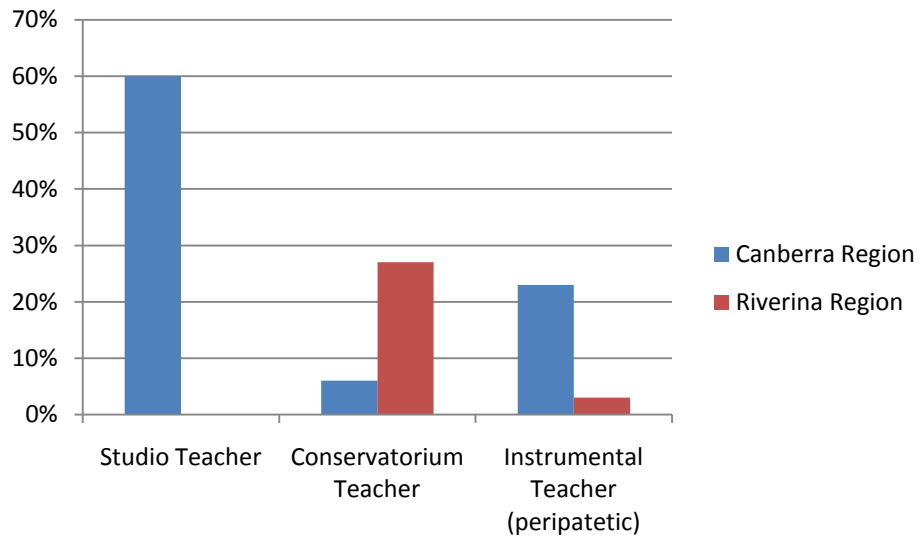


Figure 5: The dividing of the two regions within the sample

The results from the demographic section of the survey presented in Chapter 4 (table 13) are discussed and interpreted in the following section.

5.2.1 Question 1:

Are you male or female?

The following pie chart illustrates that 77 percent of participants were female and the remaining 23 percent were male (see figure 6).

Demographics Q1

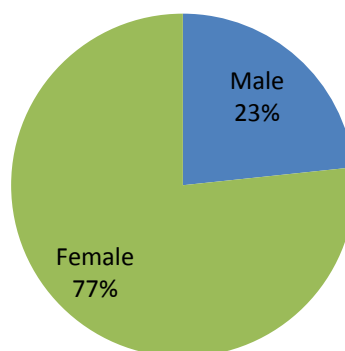


Figure 6: The total of female/male respondents

The results from this research study are also supported by the Australian Bureau of Statistics. In the 2006 Census, the private music teaching profession had twice as many females as males (see Chapter 2, 2.2.5). In Gwatkin’s doctoral study, the results concur with those from the Australian Bureau of Statistics. This research shows that 93.4 percent of respondents were female and 6.6 percent were male (2008, p. 201). Gwatkin cited “a reflection of the profession and music teacher directories” as an explanation for the population distribution of the survey (2008, p. 208). In Holmes’ study in 2006, the demographic results concur with Gwatkin, with 82 percent of respondents being female, and 18 percent being male.

5.2.2 Question 2:

What is your date of birth?

34 percent of participants were aged 56 years and over. The second highest percentage - 27 percent - came from the group aged 46-55 years. Two groups (25 years and under, and 26-35 years) comprised 13 percent. The lowest percentage (10 percent) came from the group aged 36-45 years. 3 percent of participants declined to nominate their date of birth (see figure 7).

The following pie chart represents a statistical breakdown of the responses to the above question.

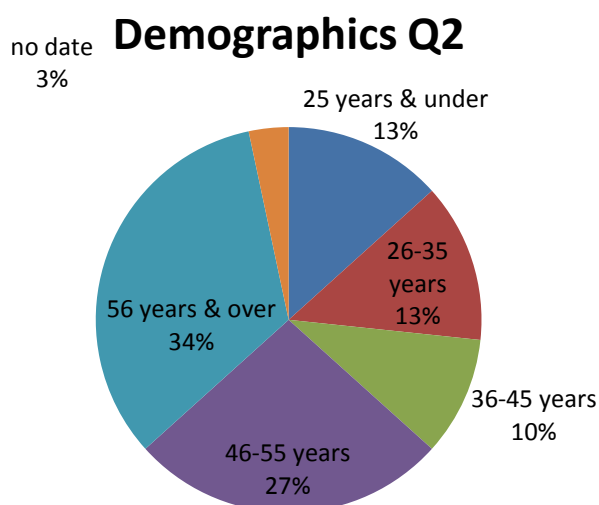


Figure 7: The distribution of ages throughout the sample

The results from this research study can be compared with the results from the 2006 Census and the doctoral study by Bennett (2005, p. 148) in the figure below (see figure 8). All three data sources illustrated discrepancies, the most similar age group being 46-55 years.

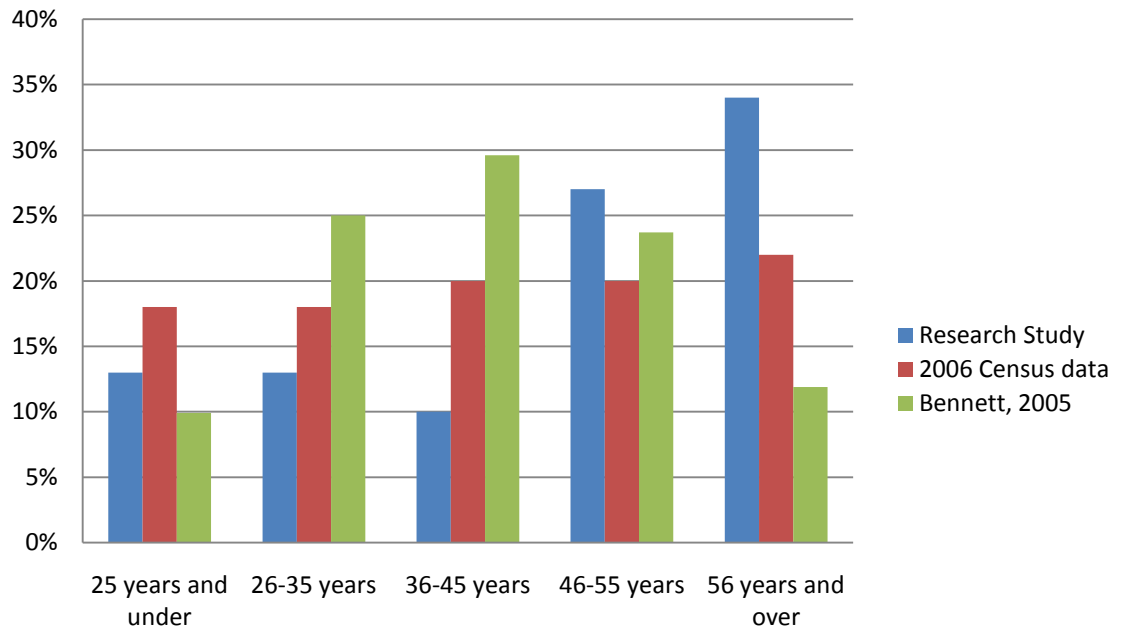


Figure 8: A comparison between the results of this research study and the 2006 Census

5.3 Teaching Particulars

The results from the teaching particulars section of the survey presented in Chapter 4 (table 13) are discussed and interpreted in the following section.

5.3.1 Question 1:

How long have you been a private music teacher?

The following pie chart shows the length of time that each participant had been a private music teacher.

Teaching Particulars Q1

■ Under 5 years ■ 6-10 years ■ 11-20 years ■ 21-30 years ■ 31+ years

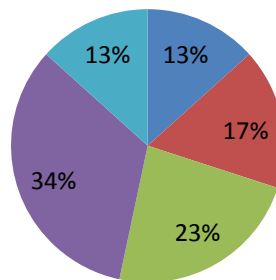


Figure 9: A statistical representation of teaching experience

In comparison, Holmes reported the following percentages in relation to the length of time that each private music teacher had been teaching (2006, p. 144), (see Figure 10).

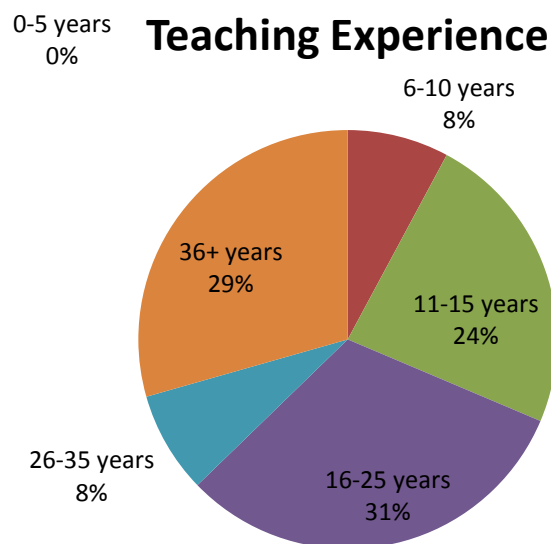


Figure 10: Teaching experience in years (Holmes, 2006, p. 144).

The above percentages from both figure 9 and figure 10 illustrate the maturity of the respondents particularly in terms of experience. Private music teaching may allow individuals to schedule work time that is convenient to them. Working from home may also be suitable for people with families and many private music teachers choose to teach in their home as this allows individuals to have control over their teaching environment. Research by Jacobson (see Chapter 3) and Campbell (see Chapter 3) correspond with the above statements.

5.3.2 Question 2:

Why did you choose to be a private music teacher?

17 percent of participants were approached by friends and family to teach their children (P4). 7 percent of participants fell into the profession by ‘accident’ (P20) and 17 percent of respondents listed financial reasons for teaching music privately (P26) (see table 15). In a doctoral study completed by Holmes (2006), a similar question was asked resulting in a similar response:

Interestingly, *Expedience and Opportunity* was the dominant reason followed closely by the love of music and consequent *Desire to impart Musical Skills* to others. *Planning to become a Music Teacher* did not figure largely in the decision – although *Economic Imperatives* were a secondary reason for a number of teachers (2006, p. 141).

The following table demonstrates similarities between this research study and Holmes’ study.

#	Study results	#	Holmes, 2006, study results
P4	“Because I loved the idea of teaching piano to private students and I was asked by a friend to teach her children”	N/A	“I had a few lessons and was asked to start teaching by another teacher”
P10	“My love of singing and my competence as a one-on-one coach”		
P9	“To fund my degree and pay off my HECS”	N/A	“I had a daughter with special needs and needed to earn an income
P26	“Earn a living”	N/A	“I thought that it was a good way to earn a living. I needed the money”
P15	“I am passionate about teaching and education, music is my life”	N/A	“I did not consider anything else”
P30	“I enjoy teaching. I love the creative process”	N/A	“Originally I was bored with the situation in which I was living. Music teaching seemed to be the solution. This turned into a love for teaching”
P20	“Seemed like a good idea at the time!! Its kinda the family business, I just fell into it by accident”	N/A	“I just started teaching one day and developed my ideas”
P28	“I initially began teaching at university as it is a good way to support yourself with a high hourly casual rate. (as opposed to other casual jobs working in shops etc)”	N/A	“I decided to use my musical skills and teach”

Table 15: A representation of the range of responses as to why participants chose to be music teachers

7 percent of participants (P4 and P10) named a love of teaching as a reason for being a private music teacher. These individuals represent textbook examples of teachers who teach music simply for the enjoyment. In addition, 7 percent of participants commented about their love of teaching and the teaching process (P15 and P30). Participants P4, P10, P15 and P30 were the only participants who readily admitted to enjoying teaching. In contradiction with P4, P10, P15 and P30, one participant (P9) stated that the reason for teaching music was being “to fund my degree and pay off my HECS” (see table 15).

Participants who are also performers listed private music teaching as a means for earning money in between performance opportunities (P14). In Michalski’s doctoral study (2008), respondents cite the need for private music teachers to maintain a performance career as a way to enhance teaching skills:

I have always maintained a fairly active profile as a performing musician myself. So I have always been involved in the learning process, not just as a teachers but as a player as well. I have constantly been moving between being a teacher and being a student. By that I mean, I’m working at a piece of music myself for a performance and I run into particular problems and ask myself ‘now what would I get my students to do here’. So my teaching experience informs my playing experience and of course my playing experience informs my teaching [PL8] (Michalski, 2008, p. 86)

However, many performance students view teaching as a ‘fall back’ career option, or something to fill the gap between performance opportunities, which is supported by Bruhn (see Chapter 2). In a doctoral study completed by Bennett (2005), one participant (C29) described the issue of the performer/teacher:

Literally in [name of countries], pianists who haven’t the chance to be top, or don’t reach the highest quality, cannot survive concert life.... So they either accompany.... Or (and this is a major problem), they begin to teach. I’m convinced that teaching is a very special power and needs motivation for teaching and for education, and to be a piano educator, it’s not being a successful pianist. It’s another type of profession. And it’s a really big problem. In Europe there are musicians who are not successful and they begin to teach, and they are terrible. They are disappointed, the students are disappointed (2005, p. 180).

Additionally, working hours and family time were a topic of discussion in Bennett’s research study:

Comments relating to family and working hours were made by both male and female respondents, and referred to spending more time with family than was possible in a performance role, and to the unsociable and irregular nature of performance roles. A second theme mentioned by 82% of those who made comments about family, was that

performance standards were being maintained (mostly within teaching roles) in order that performance-related employment could be resumed once the responsibilities of raising a family lessened (2005, p. 165).

However, 10 percent of participants (P25, P22 and P14), listed the need for an alternative income to survive as performers (see table 16). The occupation of teaching is often placed at the bottom of the ‘desirable career pile’ due to the ‘if all else fails’ view as stated by Campbell (Chapter 3, p. 82). This factor presents teaching in a negative light only as undertaken as necessary for employment. However many participants enjoy the flexibility of being self employed and the freedom it affords (P17).

P25	“I like children and teaching. However as a musician I also wanted to be able to eat and teaching provided a regular income”
P22	“It was a way to be involved in music while making a living and keeping enough time to do my own practice”
P14	“Originally because it seemed a necessary part of a performance career”
P16	“It has worked in better with my life. Its more flexible”
P17	“It suits me to choose the hours that I work and I like teaching at home. I’m my own boss”

Table 16: A representation of the range of responses to question 2

Participants (P13 and P21) also listed ability and the one-on-one aspect of private music teaching as a reason for choosing it as a career (see table 17). Initially, 17 percent of participants were not attracted to private music teaching (P16 and P17), (see table 17). Bennett cites in her research study that “respondents noted particularly the attraction of teaching in providing regular income, regular hours and a level of artistic and administrative control” (2005, p. 165).

P13	“Working with each individual child – young person. Singing is a marvellous outlet for self-expression and building confidence in every aspect of their lives”
P21	“It was the area I had most ability in”
P25	“I like children and teaching. However as a musician I also wanted to be able to eat and teaching provided a regular income”

Table 17: An example of why participants chose to be private music teachers

One participant (P12), listed professional incompetence as a motive for becoming a private music teacher (see table 18). In a study by Bennett (2005), participants commented on the need for training private music teachers:

There is a need for higher education courses relevant to the field, and for workshops – informal professional development opportunities (2005, p. 133).

Curriculum writers should ensure that education and training is relevant to industry requirements. Most work is for post-production labourers and for tool masters (tracking – sound engineers): the people who get the recording ready for the record company. Mentoring is badly needed (2005, p. 133).

There is a need for formal qualifications. Even studio music teachers may need to have formal qualifications in the future. All primary school teachers should have enough knowledge to run an arts program, as schools increasingly cannot afford specialists. A professional network and mentoring system is crucial. There isn't so much a shortage of instrumental music teachers, as a shortage of qualified ones. Australia needs an external-studies graduate diploma in studio music teaching, incorporating a practicum (2005, p. 133).

P12	“Due to the incompetence of my 10 teachers, I found it necessary to have at least one good teacher with qualifications and a simple system for anyone to understand”
-----	--

Table 18: 1 example as to why a participant chose to be a private music teacher

5.3.3 Question 3:

What are your qualifications?

The vast array of music qualifications available to private music teachers allows for such divergent results. Some participants listed all of their qualifications whether teaching qualifications or not, which accounted for the 73 percent depicted in the ‘other’ category (see figure 11). 30 percent of respondents have been awarded their Associate in Music Australia (A.mus.a) diploma; however the Australian Music Examinations Board is quick to point out that the A.mus.a award does not indicate any type of teaching qualification. It is a performance diploma. Candidates may complete the Associate Teacher in Music Australia (A.T.mus.a) award which is the teaching equivalent offered by the AMEB, but no participants indicated that they had completed such award. Prior research by Gwatkin reveals that qualifications from public examination boards are not regulated adequately (see Chapter 2, 2.6.1).

Teaching Particulars Q3

■ Amusa ■ Lmusa ■ ATCL ■ LTCL ■ Bmus ■ Bmus (Hons) ■ GradDipMusEd ■ PhD ■ Other

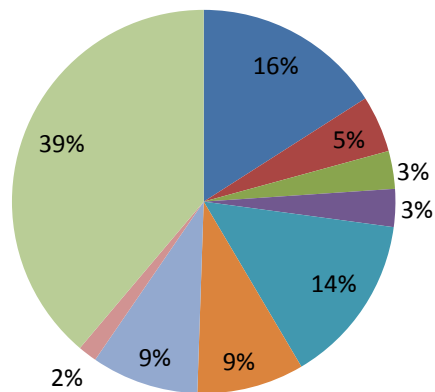


Figure 11: A statistical representation of the qualifications of the respondents

On the other hand, 27 percent of participants have completed their Bachelor of Music (B.mus) degree. Research in Chapter 2 illustrates that not all universities offer pedagogy as an elective, and yet many teachers consider themselves private teachers without any university education. Furthermore, B.mus degree holders may teach music privately, but have no pedagogy training experience. Research by Cooke (see Chapter 2) states that there are many types of private music teachers in Australia, which correlates with the above information. Research by Jacobson (see Chapter 3) and Bruhn (see Chapter 2) corresponds with the discussion relating to Bachelor of Music degrees and pedagogy units.

The following table illustrates the type of qualifications (and percentages) of 50 private music teachers, in Holmes' study (see table 19)

Qualification	Percentage
None	10%
Grades only	36.67%
Diploma	43.33%
Degree	6.67%
Degree+	3.33%

Table 19: Qualifications of private music teachers from a study by Holmes, (2006, p. 135).

The participants who nominated “other” for their qualifications were asked to specify what the qualification was. In certain instances the qualification did not have any relation to private music teaching (see table 19).

In research completed by Bennett (2005), 94.1 percent of participants had undergone formal education and training, with 39.8 percent of participants furthering their education with postgraduate study. The Bachelor of Music degree was the most common course obtained by 61.5 percent of participants (2005, p. 192). In regards to pedagogical training within music degrees Bennett states:

The most common role for musicians was teaching, where 81.6% of respondents spent an average of 56.1% of their time (classroom music teaching was not included in music industry data on the basis that classroom teaching falls within a separate occupational group). Despite the commonality of instrumental teaching, analysis of the composition of Australia’s undergraduate performance degrees indicated a mean of only 1.1% of core course time allocated to pedagogy (2005, p. 190).

The varying qualifications listed in Table 21 illustrate the fact that there is no standardisation in regards to certification of private music teachers. The reality is that anyone can teach music, no matter what their qualification, and charge their fees accordingly. It is interesting to note that one participant listed a “Diploma of Journalism” and another participant listed a “Bachelor of Arts (Liberal Science), (see table 21). The question is: how do these degrees represent private music teaching training and how do they assist the individual to become the best private music teacher they can be? However, the question itself can be misleading. An assumption is made that the individuals who listed non-musical qualifications completed these degrees prior to commencing private music teaching.

One participant listed “extensive performance career in classical and operatic performance” as a qualification (see table 21), drawing a focus onto the long standing debate of teaching versus performing. If an individual completes a performance degree are they automatically considered a private music teacher amongst other career options? The individual’s concept of teaching can be viewed in a positive or negative light. Teaching out of obligation may be frustrating for a musician who did not successfully launch a concert career (Bastien, 1977). Another predicament involves undergraduate students who teach privately to help fund their degree. These unqualified and inexperienced students are responsible for imparting knowledge to young students.

Bastien encapsulates the issue by writing, “Competent instruction is not always assured by the number of years one has taken lessons” (1977, p. 5).

Apart from commenting on the various non-pedagogical qualifications listed in the table above, attention must be given to the participants who furthered their music education with postgraduate degrees. Four participants completed a “Master of Music” degree, one participant completed a “Master of Arts (hons.)” degree and one participant completed a “Master of Arts” degree (see table 20). The presence of pedagogical material in each postgraduate degree is unclear.

Postgraduate Qualifications	
Master of Music	III
Master of Arts	I
Master of Arts (hons.)	I
Postgraduate study overseas	I
Bachelor Qualifications	
Bachelor of Arts	III
Bachelor of Arts (hons.)	I
Bachelor of Arts (Liberal Science)	I
Bachelor of Education	I
Diploma Qualifications	
Diploma of Music Teaching	I
Graduate Diploma	I
Diploma. of Applied Arts	I
Graduate Diploma of Education	I
Diploma of Information Teaching	I
Diploma of Journalism	I
Associate Diploma of Music	I
Certificates	
L.L.C.M.	I
Certificate IV workplace trainer assessor	I
Certificate in Community Counselling	I
Clarinet Grade 8	I
Performance	
Extensive performance career in classical and operatic performances	I

Table 20: The list of ‘other’ non music qualifications

5.3.4 Question 4:

Have you ever wanted to be a classroom teacher?

Approximately 73 percent of private music teachers surveyed did not want to be classroom music teachers (see figure 12). Research indicates that there is a dividing line between the private music teacher and the school music teacher (Goddard, 2002, p. 243).

The following pie chart shows a breakdown of the response to the above question.

Teaching Particulars Q4

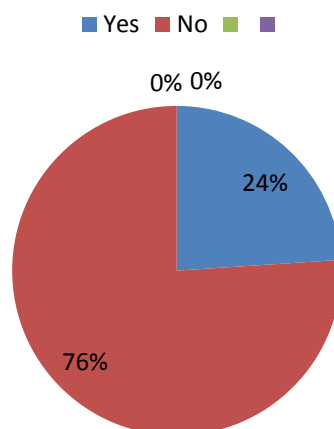


Figure 12: 'Have you ever wanted to be a classroom teacher'?

5.4 Studio Information:

The results from the studio information section of the survey presented in Chapter 4 (table 13) are discussed and interpreted in the following section.

5.4.1 Question 1:

What type of students do you teach?

The next pie chart illustrates the type(s) of students the participants teach.

Studio Information Q1

■ 100% adults ■ 100% children ■ 50% adults and children ■ Mostly adults ■ Mostly children

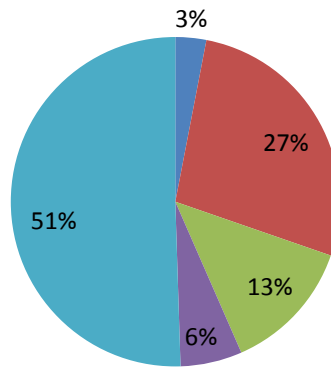


Figure 13: Statistical data relating to categories of students

51 percent of participants surveyed teach mostly children and 27 percent prefer to teach only children (see figure 13). It may be that some private music teachers do not have a choice financially and teach whoever wants to be taught. Other private music teachers may work in a conservatorium setting and are allocated students on a contractual basis.

5.4.2 Question 2:

What is your preferred age group (adults or children) and why?

Many participants showed no particular preference over adult students or children (see table 21).

P3	“Both adults and children I enjoy”
P8	“No preference. I like to teach young children – they are tabula rasa material, but I also like adults because of the maturity”
P11	“I am happy with any age. Children take it in slowly and grow into competent musicians and adults share a warm excitement when learning”
P22	“I like both – adults because you can build a more adult relationship and children because they usually have greater potential”

Table 21: An example of responses from question 2

However, 20 percent of participants were very specific regarding the ideal age for children taking private music lessons (see table 22). Unfortunately, the answers provided did not indicate whether individual teachers were able to teach their preferred age of student.

“Preparing to teach piano also involves lessons, practice and a sustained time commitment” (Jacobson, 2006, p. 4). However, the notion that anyone can teach piano is prevalent in today’s society. The perception that it is unnecessary to study pedagogy when teaching advanced students is sometimes predominant as well.

P1	“15-18. I love the age group where they are deciding to become certain kinds of people. Having said that the other age groups can and are still fun”
P2	“8yrs-20yrs – it is good to start young children the way you want them to continue and then to follow through”
P13	“I teach 7 year-22 year old children – young people”
P16	“7-17 – I just love watching the journey of musical discovery”
P19	“9-12 yrs old, because they’re old enough to think critically but young enough to still cheerfully engage in the student/teacher relationship with a minimum of fuss”
P20	“Up to about 11 or 12 years old”

Table 22: An example of specific preferences concerning the age group of students

Several participants (P23, P12 and P9) preferred to teach adult students only (see table 23).

P23	“Adults – they are eager, enthusiastic and I enjoy the way I can explain and discuss concepts with them. I also enjoy showing them that they <u>can</u> play a musical instrument as an adult”
P12	“Adults. To learn correct voice production is physically and mentally too demanding”
P9	“Adults – they appear as though they really want to be there”

Table 23: An example of participants who preferred to teach adult students

5.4.3 Question 3:

Do you teach: beginner, leisure or exam students?

Figure 14 shows that 100 percent of participants taught beginner music students.

Studio Information Q3

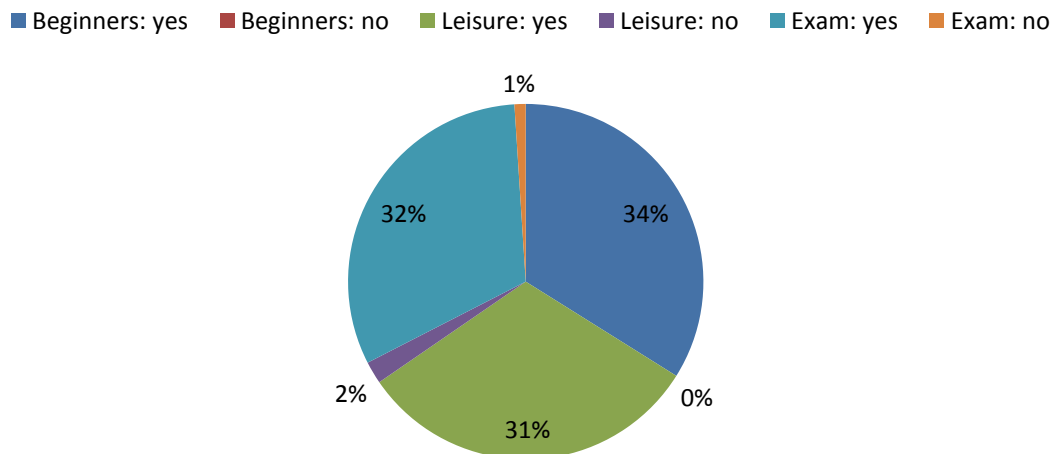


Figure 14: A statistical presentation of the abilities of students

This percentage suggests that private music teachers may enjoy teaching beginners. They may also find that the majority of the teaching business involves teaching beginners and need to comply with what work is available. In the results 93 percent of participants taught leisure and exam students which shows an even distribution (see figure 14). Holmes reported that 58 percent of teachers surveyed, focused on early grade levels. 42 percent of teachers prepared students for high grade examinations and 30 percent of teachers were teaching “at Grade eight and Diploma level (2006, p. 137). Research has shown that teaching music in the 21st century has changed dramatically. Pfeiffer suggests that the market for private music teaching is becoming more competitive with parents realizing the large number of private music teachers to choose from (see Chapter 2). Private music teachers are seen to have a multitude of skills and knowledge that allow them to teach repertoire from the sixteenth century onwards. However the success of a private music teacher is generally attributed to the number of examination certificates awarded to students in their studio (Goddard, 2002, p. 243).

5.4.4 Question 4:

Why do you teach this particular group(s)?

All three responses (P6, P9 and P12) to the above question give no reference to the student’s ability or level. The AMEB Code of Ethics states in Section 2: “Music Teachers should provide the best music tuition for each of their students” specifically

part c) “Music teachers should practice within the area of their expertise and refer students to other professionals, examination authorities or other organizations when appropriate”(2010, p. 6) (see chapter 3).

Many participants are not selective in their choice of student (see table 24).

P6	“I tend to teach anyone who comes along. I am flexible as to whether students do exams but encourage them to do some – mainly to elevate their technical skills – scales seem more relevant when they are being marked”
P9	“I teach whatever the demand asks”
P12	“To give each person an equal right and opportunity”

Table 24: ‘Why do you teach these particular group(s)?

Two participants (P24 and P26) explained that they were allocated students and therefore did not have any involvement in the selection process (see table 25).

P24	“Students are passed on to me by my head of department. I tend to be given a lot of beginners and the students at one of the local primary school”
P26	“Ray provides us with students”

Table 25: An example of student allocation

Two participants chose not to expand further and wrote “see previous question” (participants 23 and 30). However there were varying responses from the participants who specified which age group they preferred (see table 26).

P2	“I am only interested in teaching the [] – not interested in students who play ‘for fun’ as they are rarely [] about piano technique”
P7	“I feel I am good enough and have the right qualifications to teach these groups. I wouldn’t feel comfortable teaching more serious students who were looking to undertake the higher exams”
P14	“I am willing [to] teach anyone who comes to me, provided I have time. I prefer higher level students (grade 6 upwards)... these are more stimulating professionally”

Table 26: An example of participants who specified a particular age group of students

There were three participants (P2, P7 and P14) who were very precise concerning the level of students they would teach, which, although limiting, demonstrates a pedagogical understanding of the levels of students. Private studio programs need to evolve continuously in order to stimulate the students’ understanding and musical competence. The program should provide opportunities to perform and adequate instruction that reflects each student’s standard (Gillis, 2003).

One participant simply stated that they loved to teach all ages (see table 27). This individual purports the attitude towards private music teaching that many textbooks cite as ideal. However, it is interesting to note that only one out of thirty respondents mentioned a love of teaching all students.

P4	“Because I love them all and some students are more serious than others, so it’s a good challenge to find a broad range of repertoire for all the various students”
----	---

Table 27: An example of a positive attitude towards private music teaching

5.4.5 Question 5:

Do you currently teach music privately at a primary or high school?

The following pie chart is a statistical example showing the percentage of peripatetic private music teachers who participated in the research study

Studio Information

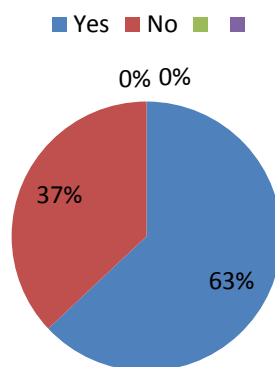


Figure 15: ‘Do you currently teach music privately at a primary or high school?’

63 percent of private music teachers’ surveyed taught music privately at a primary or high school (see figure 15). However a Riverina Conservatorium participant commented that “students are passed on to me by my head of department. I tend to be given a lot of beginners and the students at one of the local primary schools” (P24). This comment may indicate that private music teachers are needed to provide music tuition at government schools. However the role of the specialist music teacher is often met with confusion and disregard. Classroom teachers may be unaware of the purpose of these specialist teachers, apart from providing release time. The value of music education in

the classroom curriculum may be questioned which would then lead to further questioning as to the validity of the specialist music teacher, as stated by Covell (see Chapter 2).

5.4.6 Question 6:

Have you ever taught music privately at a primary or high school?

73 percent of participants have taught in a primary or high school – 10 percent less than the 63 of participants who currently teach in a primary or high school (see figure 16).

The frequently referred to ‘over-crowded curriculum’ at the primary school level which has seen the introduction of new curriculum areas such as mandatory LOTE or Information Technology has resulted in less time being available for class music teaching; in addition, the inclusion of five art forms (or strands) instead of the traditional two (Music and Visual Art) has resulted not only in a further decline in the available time for teaching music but has had repercussions for teacher education where many institutions have felt compelled to broaden the range of arts areas to their arts curriculum studies. (p. 12-13, National Report)

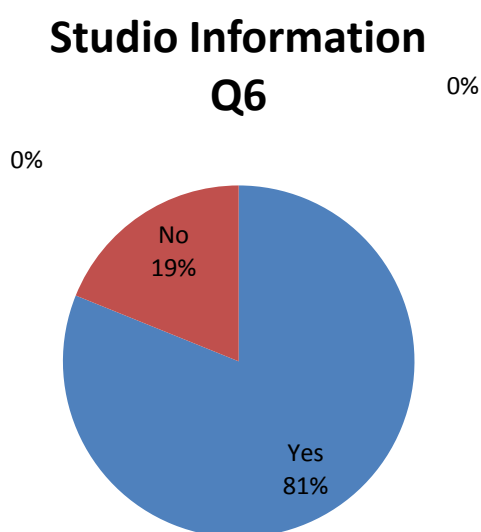


Figure 16: The percentage of participants who had previously taught music privately at a primary or high school

5.4.7 Question 7:

Where do you work?

The following pie chart shows the statistical breakdown of the responses to the above question.

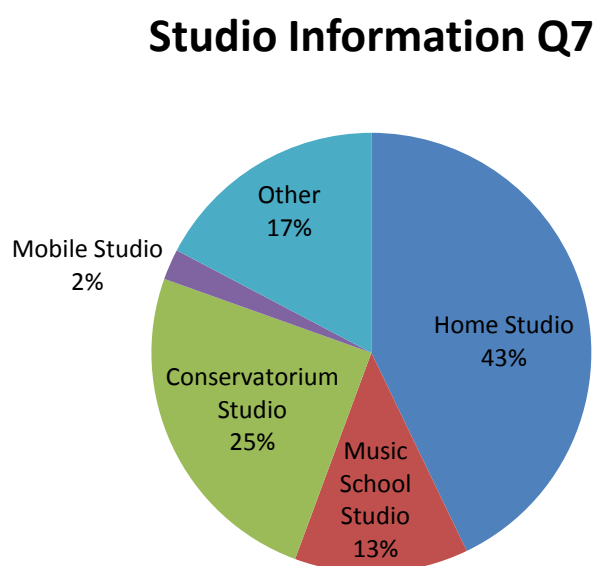


Figure 17: Statistical data relating to respondents workplace

43 percent of participants work in a home studio (see figure 17). The rest of the participants working locally resulted in varying percentages: 33 percent in a conservatorium studio, 23 percent selected 'other', 17 percent in a music school studio and 4 percent own a mobile studio (see figure 17). This wide array of percentages supports the evidence that private music teaching is an occupation that encompasses many individuals (see Cooke, Chapter 2). The percentages listed above also indicate that some private music teachers teach at more than one location, perhaps allowing them to be more flexible and financially stable.

5.4.8 Question 8:

Is your studio set up to accommodate working from home? If so, how?

Only a few participants are extremely well set up for studio teaching (see table 28). Most of the following participants own a separate studio or separate room with a

waiting area and a large amount of resources. The organizational skills evidently suggest individuals who are serious about their profession and providing the best possible environment for their students.

P2	“Yes. Separate entrance at side of the house”
P3	“The studio is separate to the house”
P6	“Separate room with a separate entry”
P8	“My sitting room is my studio – I live alone”
P9	“Yes separate building specifically built for teaching”
P10	“Separate room with a piano and resources which is used only for teaching”
P15	“Yes. Separate from the house. With waiting room and bathroom, separate entrance, sound equipment and computer”
P30	“Large studio, private separate entrance, noise-free, adequate lighting and atmosphere”

Table 28: An example of several participants teaching space

Participants who worked in an institution listed various reasons for not having a private studio at home (see table 39).

P28	“No, I only work from the conservatorium or at schools”
P29	“I prefer not. I like to keep home life separate from work”
P24	“No. This requires special approval from the conservatorium and I prefer not to teach from home”
P18	“We are not permitted to teach from home for industrial and child protection reasons”

Table 29: An example of the sample who choose not to have home teaching studios

Certain participants did not seem to require many supplies to teach music privately (see table 30). The individual teacher’s professionalism and validity is often challenged when operating a home studio. The prestige that is evident when the private music teacher is employed and therefore associated with a conservatorium or music college is not apparent for home-based teachers and many parents may see the profession as unprofessional (Jacobson, 2006, p. 326).

P5	“No. I simply teach in my lounge room”
P11	“All I need is a piano and a pencil”
P14	“I live in a 1 bedroom flat in which the kitchen and living room are attached. I try to keep this area clean and uncluttered but because it is not a dedicated teaching space, I haven’t done much to set it up for teaching”

Table 30: A depiction of the wide ranging responses to question 8

One participant (P11) who wrote “All I need is a piano and a pencil” seems to epitomize the above quote made by Jacobson “many parents may not perceive the teaching to be

professional” (2006, p. 326). Does this individual participant not feel the need to own resources such as sheet music, text books, theory books, music accessories and a system of business organization? If all the participant needs is a piano and a pencil, then what is required of her students? Yet again this is an ideal example of the wide range of individuals involved in private music teaching and the need for standardization within the profession. More importantly, the above comments in Table 30 illustrate that parents must be satisfied with the teachers studio set up, or the private music teacher would not be teaching.

5.4.9 Question 9:

Do you specialize in more than one instrument/voice?

The pie chart in figure 18 represents responses to the above question.

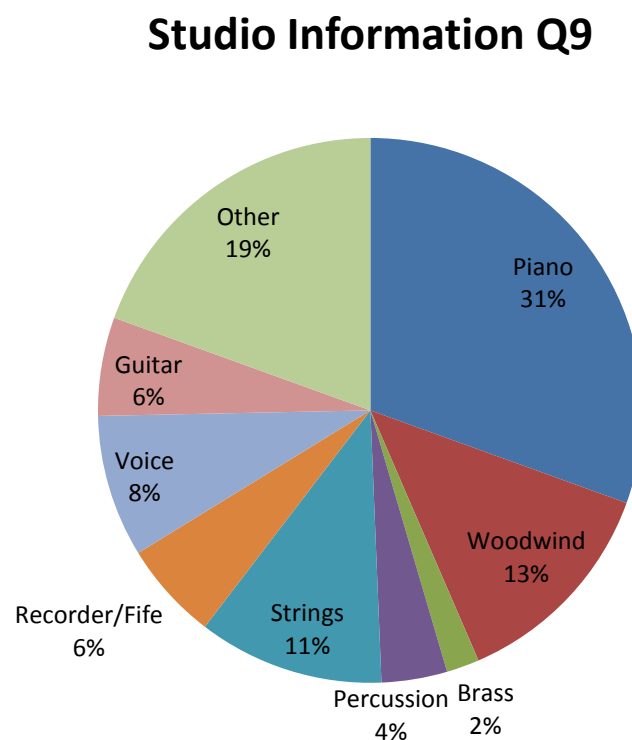


Figure 18: ‘Do you specialize in more than one instrument/voice?’

The largest percentage – 47 percent - of private music teachers surveyed are piano teachers (see figure 18). This result may indicate the overall popularity of the piano or that the piano is considered a fundamental instrument. Teachers may enjoy teaching the instrument, children may want to learn the piano and parents may want their children to learn the piano. Perhaps the piano provides a stepping stone to other musical

instruments and enables children to start musical tuition at an early age. The written survey may have been accepted unintentionally by mainly piano teachers, or Canberra and the Riverina regions may be known for piano teachers.

Accompaniment	I
Aural	I
Theory	III
Musicianship	I
Electric music	I
Composition	I
Oboe	I

Table 31: A table listing the “other” choices for instrument/voice

The above table displaying the results of the “other” choice for instrument/voice enabled a close analysis regarding theory of music/ musicianship. One participant nominated “aural” as a teaching speciality. Do teachers merely teach aural in the last few weeks leading up to an AMEB exam? Bridges summarises the various positive and negative issues of teaching using only the AMEB syllabus as a guide. Even though the music exam systems used in Australia have various positive aspects, many private music teachers tend to be dependent on the exam systems. Some teachers succumb to parental pressure while others use the syllabus as a way of deciding what to teach. Sight reading, repertoire expansion and aural exercises are often overlooked during lessons, as the AMEB method places a low priority on these musical attributes (Bridges, 1988, p. 53). There was one participant who decided that the oboe did not belong in the woodwind category and chose to place it in the “other” category (see table 31).

5.5 Community:

The results from the community section of the survey presented in Chapter 4 (table 13) are discussed and interpreted in the following section.

5.5.1 Question 1:

Are you involved in any community music programs?

The fact that the majority of participants are piano teachers introduces a contradictory element, as the piano has long been considered a solitary instrument. Perhaps piano

teachers learn to adapt and become multi-faceted regarding community involvement and belong to orchestras, concert bands, theatre productions, accompaniment for vocal and instrumental performances. The other aspect is that the piano teacher may also specialise in more than one instrument, enabling the participant to be a member of many community music programs.

34 percent of participants are involved in a “large ensemble” in the community (see figure 19).

Community Q1

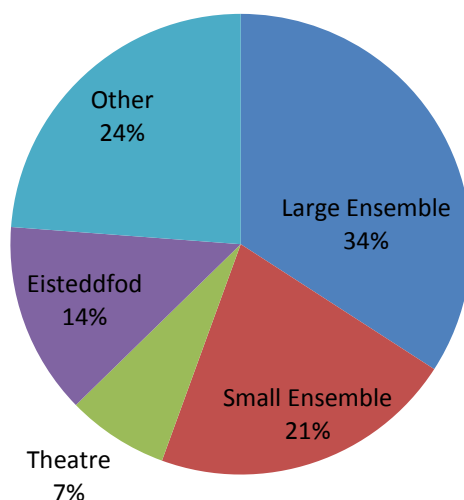


Figure 19: The percentage of participants involved in community music programs

The wide range of types of community programs that involve music demonstrate that Canberra and the Riverina regions are receptive of arts and music programs. However, eleven participants selected “other” as their community music program option, suggesting that activities for private music teachers are limited.

Music Teacher Association	II
Competitions	II
Art Song Canberra Committee Member	I
Church Organist	I
Jazz Festival	I
Australian National University, School of Music pretertiary	I
Church Music	II
Percussion Group	I

Table 32: Listing “other” community music programs

5.5.2 Question 2:

Do you ever feel professionally isolated as a private music teacher?

These comments challenge the notion that private music teaching is a lonely profession as opposed to being a school music teacher surrounded by colleagues. One may suggest that the wide ranging nature of private music teachers correlates with the mixed responses to the above question. Bridges (1988) makes an important point in regards to private teachers leading a solitary life and who fail to be recognised as professionals like school music teachers (see Chapter 3). However, Wyatt (1998) paints a different picture in regards to teaching at a music school. Many teachers choose to teach at community music schools, as it allows their students to benefit from the large number of resources the school has to offer (see Chapter 2).

This question provided some interesting results regarding isolation. 36 percent of participants never felt isolated and 32 percent of participants “sometimes” felt isolated (see figure 20).

Community Q2

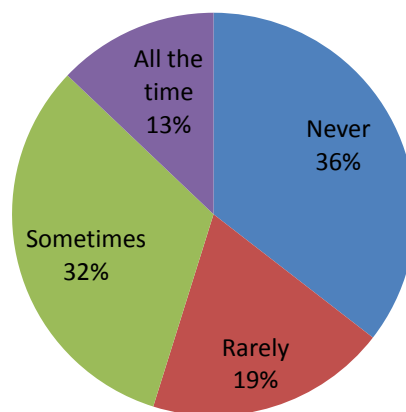


Figure 20: Statistical breakdown of isolation among private music teachers

5.5.3 Question 3:

How much professional contact do you have with fellow private music teachers?

Again, the wide ranging nature of private music teaching corresponds directly to the equal distribution of percentages. Private music teachers who work in a conservatorium setting may see professional colleagues daily and attend weekly staff meetings.

However, private music teachers who teach in a home studio setting may attend monthly Music Teacher Association meetings. Bridges affirms:

Music teachers are their own worst enemies. Many endure the status quo – they have no vision of anything better. Some, in fact, fear change and feel threatened by the demands and adjustments which changes bring. There is no doubt that in a country like Australia with its great distances, music teachers away from big centres lack the resources to upgrade their skills and widen their horizons, though a few are able to take advantage of the lectures and seminars arranged for them by music teacher organizations. (Bridges, 1988, p. 54)

Three choices of answer were allocated the same percentage in question 3. “Daily”, “weekly” and “monthly” contact all received 26 percent of responses.

Community Q3

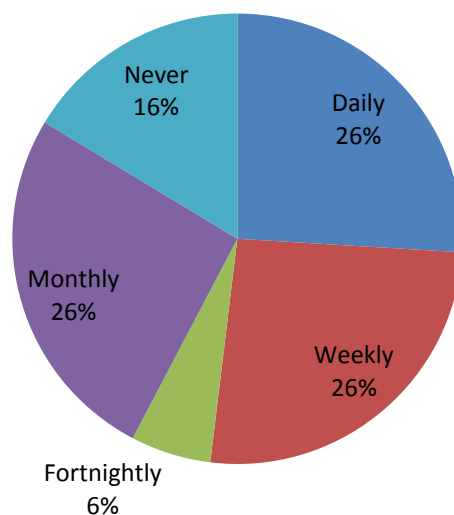


Figure 21: The percentage of professional contact among private music teachers

5.5.4 Question 4:

How much personal contact do you have with fellow private music teachers?

39 percent of individuals have weekly personal contact with fellow private music teachers (see figure 22). This information suggests that although private music teachers may be working in various institutions and studios, they still make time for personal contact. Perhaps private music teachers may have built up their own support system, allowing for individual encouragement and collaboration with each other. Another dynamic pertaining to personal contact is that each private music teacher shares a common activity, which may lead to social interaction as well as pedagogical support.

The following pie chart represents statistical data obtained from the research study.

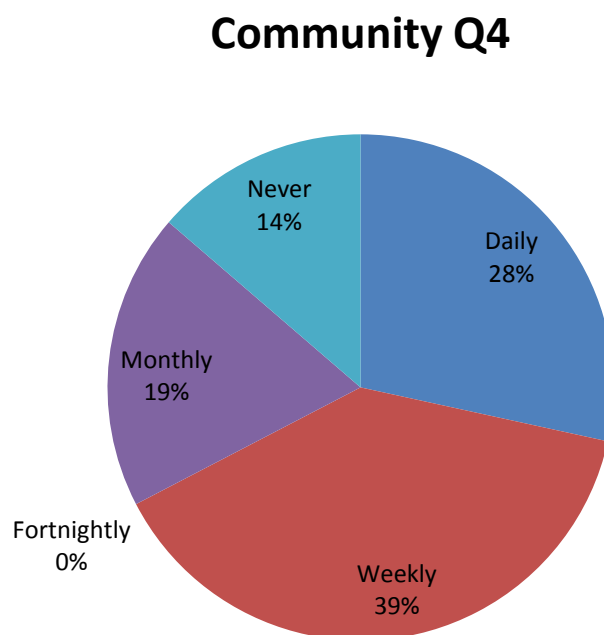


Figure 22: The percentage of personal contact among private music teachers

5.5.5 Question 5:

Are you a member of any professional associations?

Only 27 percent of participants selected the local Music Teachers Association, all of whom are piano teachers (see figure 23). This may indicate that private music teachers

in the ACT and Riverina regions view the MTA as a piano teaching association or there may be a large amount of piano teachers prevalent in the ACT. The MTA encourages all private music teachers who are qualified in their instrument/voice to join. However, the level and form of qualification are questionable and were obtained from the “Constitution of the Music Teachers Association of NSW, LTD” (see Chapter 3).

No participants are members of the Australian Society of Music Education (ASME) and 1 participant was a member of the International Society of Music Education (ISME). One participant listed the Musicological Society of Australia, as a society he/she belonged to. In Gwatkin’s study (2008), 83.9 percent of respondents were members of an MTA (p. 228).

Community Q5

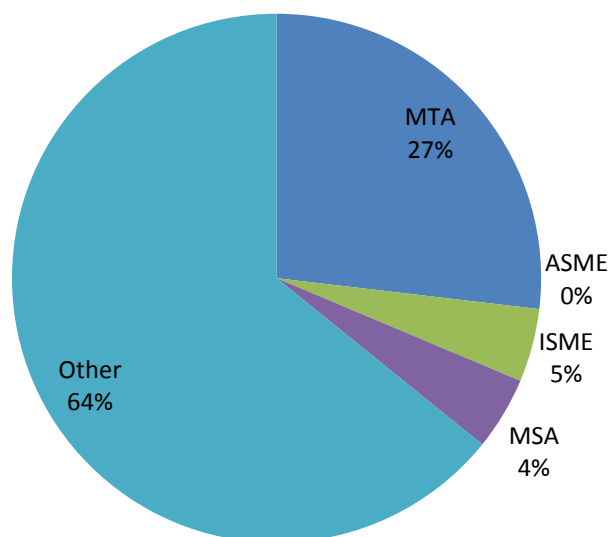


Figure 23: An example of professional association memberships among the sample 64 percent of participants chose “other” in regards to professional associations (see figure 23). Gwatkin stated that 25.5 percent of respondents also chose “other” in a research student completed in 2008 (p. 228). Such associations included the Australian Singing Association, Australian String Teachers Association and the Brass and Woodwind Association. To be a member of a specific instrumental society and not a member of a music education society demonstrates a lack of kinship and unity amongst private music teachers. Furthermore it supports the statement that private music teaching is a wide ranging speciality with many fields of study. One participant noted

that they are not a member of any association by choice and chose not to comment further. Two participants listed ‘none’ under the ‘other’ section.

Music Association	Number of members
Australian Guild of Teachers	I
AUSTA	III
ANATS	II
Queensland Clarinet and Saxophone Society	I
Chamber Music Society of NSW	I
IEU	I
ANZVS	I
ABODA	I
New Zealand Music Teachers Association	I
Dutch Music Association	I
None, by choice	I
None	II

Table 33: Music Associations listed under “Other” category

5.5.6 Question 6:

Do you attend professional refresher courses?

18 percent of participants indicated that they never attend professional refresher courses (see figure 24); however, 69 percent of participants specified that they attend professional refresher courses “sometimes”. Holmes’ research (2006) showed that almost half of the respondents had no desire to seek additional training or qualifications. Reasons included:

- “I have enough skills to effectively teach
- Not yet ready at this time to pursue further opportunities
- I am a country teacher and quite happy to take any opportunity offered
- I attend seminars by leading professionals whenever I can
- I always seek an opportunity to develop knowledge and skills” (Holmes, 2006, p. 143).

Holmes also documented the reasoning behind respondents' disinclination to pursue professional development opportunities:

- “Financial and family reasons
- Distance problems
- I have little or no time to think about it
- No interest
- Too old” (2006, p. 144).

Findings from literature suggest that private music teachers need continuing education, similar to other professionals such as dentists and doctors (Klingenstein, 2005). The following pie chart illustrates the percentage of respondents who participate in professional refresher courses.

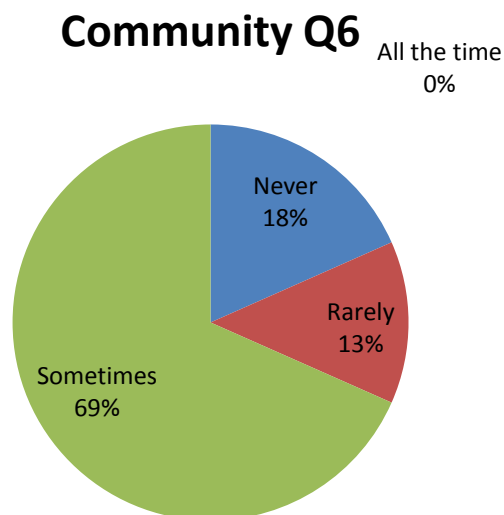


Figure 24: ‘Do you attend professional refresher courses?’

5.5.7 Question 7:

Do you attend instrumental/vocal study refresher courses?

9 percent of participants attend instrumental/vocal study refresher courses frequently, but no participants attend professional refresher courses frequently (see figure 25).

Community Q7

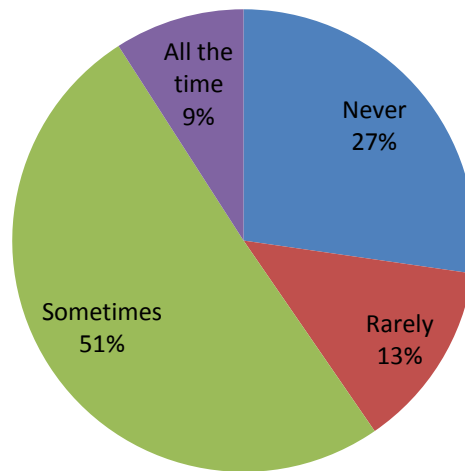


Figure 25: Percentage of the sample who attend instrumental/vocal study refresher courses

5.5.8 Question 8:

What percentage of your students participate in Music Festivals and Eisteddfods across the ACT and NSW?

57 percent of individuals specified that only 15 percent of their student sample attended music festivals (see figure 26). In the ACT and Riverina regions, there are six performance opportunities in which private music teachers may enter their students:

The Taylor Music Festival

The Miles Franklin Music festival

The National Eisteddfod

The Battisson Award

The MTA Award

Wagga Wagga Eisteddfod

76-100% **Community Q8**
4%

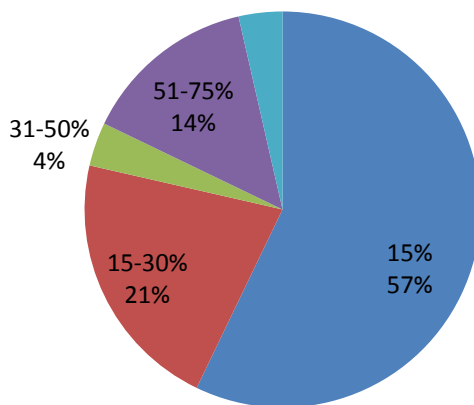


Figure 26: Statistical analysis of student participation in festivals and eisteddfods

5.5.9 Question 9:

How often do you organize recitals/concerts for your students?

40 percent of participants indicated that they schedule more than two recitals per year for their students (see figure 27).

Community Q9

■ > 1 per year ■ 1 per year ■ 2 per year ■ < 2 per year

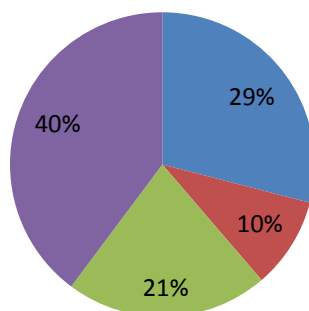


Figure 27: Percentage of teacher organized student concerts

5.6 Issues:

The results from the issues section of the survey presented in Chapter 4 (table 13) are discussed and interpreted in the following section.

5.6.1 Question 1:

Name three issues most important to you as a private music teacher

Four participants (P2, P4, P9 and P12) showed concern for the lack of standardization in private music teaching which allows anyone to become a private music teacher (see table 34).

P2	“Accreditation for music teachers – too many unqualified teachers e.g. university students earning pocket money”
P4	“Proper accreditation”
P9	“Are teachers qualified?? I.e. backyard operators”
P12	“Out of 10 teachers not one had any qualifications. Was unable to explain how the instrument works”

Table 34: An example of participant concern regarding standardization

These comments relate directly to the need for recognition and acceptance as professionals, for if there is no standardization, there is no level of professionalism. The following table (table 35) contains comments regarding accreditation from Gwatkin’s research, (2008, p. 216).

P1	“It will be difficult. Those who are qualified will embrace it and those who aren’t will feel threatened. You will have to tread carefully”.
P2	“When and who is going to implement this then”?
P3	“What are you going to do about all the backyard teachers – when are we going to get rid of them”?
P12	“Why are we handing out accreditation that means nothing in the national education system”?
P13	“It’ll never happen you know”.
P14	“Oh good! Fight the good fight!”
P15	It certainly needs doing”.

Table 35: Comments from Australian Pedagogues: Research Study by Gwatkin (2008, p. 216)

However, college degrees and certification do not always guarantee competent teaching. The individual’s work ethic, personality and genuine interest in teaching all play a significant part in determining the suitability of a teacher, as stated by Bastien (see Chapter 3).

Recognition from other teaching professionals and the community was a cause for concern for some participants (see table 36). Participant 2 wrote: “respect for music teaching profession from parents and community in general”. Clarfield notes the need to alter the training of an undergraduate music student, so that the student will graduate a competent musician as opposed to a competent performer (2004).

“Recognition of teaching qualifications and experience is not given in the same way as teachers in school have” was an important comment made by participant 27 (see table 36). School music teachers are given respect and considered professionals by the wider community, yet, private music teachers are not.

P1	“We could be acknowledged more for our expertise and given more due credit for it”
P2	“Respect for music teaching profession from parents and community in general”
P4	“Respect – from the community and from students”
P22	“The lack of recognition for the work we do in the community”
P27	“Recognition of teaching qualifications and experience is not given in the same way as teachers in school have”
P29	“Lack of recognition of the role we play within schools and within the community. In some schools we are treated by staff and students as ‘hired help’ and often asked to do extra work unpaid”

Table 36: An example of the need for recognition from other teaching professionals

Many individual private music teachers are not paid a salary and sometimes teach from week to week, finding themselves at the mercy of the student. Teachers who work for music schools may find their pay is significantly lower than that of a private music teacher who operates a home studio due to the administration fees deducted by the music school operator. The MTA offers an approximate fee for qualified private music teachers each year in their quarterly magazine “The Studio”, though with so many

qualifications available, how does the individual distinguish between what fee is acceptable for his or her qualifications? The other difficulty concerns the parents who are paying for private music lessons. With such a variety of teachers available the parent is able to ‘shop around’ if financial reasons are the driving force for individual lessons. This factor then encourages the less qualified teacher to continue business, if they are offering a discounted fee for what the parent assumes is quality music tuition.

A special number of participants commented on various financial issues they have as private music teachers.

P1	“We should be paid accordingly. Equivalent professionals in other professions are paid a lot more”
P4	“Finance – earning a valuable salary for high standard of teaching. People should be prepared to pay for good teaching”
P9	“There are no questions relating to cost of lessons and length of lessons”
P20	“The obvious financial issues, as a music teacher I get paid peanuts”
P29	“Low income means that we need to work excessive hours. This also means that keeping our playing standard up can be difficult”
P10	“None in particular apart from the level of fees students can afford, compared for example, with the cost of a massage”

Table 37: An example of financial issues concerning six participants

Only one participant showed concern for the lack of child protection available for private music teachers (see table 38); however, the “Working With Children Check” allows for private music teachers to register for a police check, and for music institutions to perform a thorough check on any future employees. If private music teaching is undertaken at a music school or similar institution, there are certain obligations the employer must fulfil when employing music teachers (WWCEG, 2008, p. 12). It is concerning that only one participant out of thirty chose to comment on child protection. This factor suggests that private music teachers are unconcerned about child protection and may be potentially unaware of the current regulations.

P18	“Child protection matters as the regional conservatoriums are not covered by the Ombudsman’s Child Protection Act and as such any teacher accused of inappropriate actions are on their own. There is no culture of union membership”
-----	---

Table 38: An example of child protection concerns for private music teachers

However, a few more participants cited the need for adequate recognition of music in schools (see table 39). The inclination towards eliminating “official courses of study”, permitting the teacher to design their own music course, can be refreshing for skilful and experienced teachers. However, for the beginner teacher, this can seem daunting (Bartle, 1974:21). Creativity is prevalent in non-government institutions, but unfortunately many public schools are underfunded with untrained music teachers (Bartle, 1974, p. 21).

P2	“Enhancing school music programs – too many children cannot sing or move in rhythm. School music awareness programs need to be boosted. More singing needed at a young age”
P9	“Music practice takes a back seat to ‘real’ academic subjects such as maths, English and science”
P20	“There are not enough opportunities for very young kids to take part in early childhood music programs, largely due to parents being far too busy to get them involved”

Table 39: The need for adequate recognition of music in schools

Many participants cited pedagogical issues concerning their individual teaching, as summarized by Lapidus et al: “feelings of satisfaction are vital to learning because they provide intrinsic motivation necessary to foster positive development. Music researchers have found that differences exist between children’s and teachers’ goals, attitudes and objectives in private music lessons” (2001, p. 23). Although participants cite a need for enthusiasm and interest during lesson time, only one participant (P4) declared a love for teaching all of his/her students (see table 15 and 26). One participant (P14) was particularly blunt with regards to student satisfaction (see Table 40).

P5	“Maintaining adequate progress in my students learning journey”
P5	“Ensuring students’ enjoyment”
P5	“Giving my students a diverse knowledge of music i.e. theory and a variety of music to study”
P6	“Acting as a resource, model and friend to my students”
P8	“Lessons need to be an enjoyable experience for both of us”
P11	“Giving so much pleasure to so many people of all ages. Consistently having 35-40 students a week has been very rewarding”
P13	“As each student differs in their musical ability and taste, finding appropriate repertoire to accommodate a diverse range of students is challenging”
P14	“In teaching, maintaining interest is the main challenge. Students must enjoy lessons. In general this seems to be best achieved by showing enthusiasm for the music. If this is never shared, or students prefer the attention to fall on them instead of what they create, the students rarely stay for long”
P17	“Music is a self-discipline. Students need to learn this to be successful.”

	Expect my students to practice or they're wasting their money and my time"
--	--

Table 40: Pedagogical issues among participants

In Michalski's study (2008), respondents cited "the difficulty of motivating their students" as a daily challenge in piano teaching (2008, p. 168). Creativity and "identifying student individual differences" were also cited as a daily challenge.

Brant (1996) suggests that parents be made aware of their responsibility concerning their child's music lessons. Keeping in touch with the teacher and monitoring their child's ability is also required (see Chapter 3). Five participants remarked about the participation and involvement of parents (P1, P19, P24, P28, and P30).

P1	"I get annoyed with parents who expect us to run rings around for them. Not acknowledging our 'right' to have an independent life"
P19	"That parents understand these things and engage with their children's learning"
P24	"Parents need to be involved and interested in the students lessons – this does not necessarily mean sitting in on the lesson but just give support and encouragement and engage with the teacher"
P28	"In case of younger students the importance of the role of parents in supporting and encouraging students in their practice and performance"
P30	"Teacher-student-peers/parents (when student is underage) are a 'team', work together"

Figure 41: Issues regarding parents of students

Professional development, adequate resources and support from other private music teachers are important issues for a number of participants (see table 42). Gwatkin found that instrumental teachers who were employed by the Department of Education were also provided with mandatory professional development opportunities:

IMP staff must do 5 days in stand down every year. This could be school based general professional development days, conferences such as a gifted and talented conference, guest speakers, team work sessions, in 2008 we also had first aid, Australian band text, brass and woodwind workshops, music therapy as well as our new curriculum workshop, conducting workshop with the Army band. We also offer most of these opportunities to school based music teachers to join in given the small area we serve. Next year, we hope to attend the Australian Society for Music Education conference as a group in Tasmania [N. Buckley, personal communication, June 20, 2008] (Gwatkin, 2008, p. 75).

P27	"Professional development can pass by a lot of private teachers"
P26	"Getting access to good pedagogy e.g. professional development"
P26	"Having appropriate resources (music) to pick the best pieces/theory books"

P6	“Lack of peer stimulation”
----	----------------------------

Figure 42: The need for professional development

Although Question 6 and 7 previously documented the respondents’ involvement with professional refresher courses, respondents also listed professional development as an ongoing issue for private music teachers. Gwatkin also documented varying comments relating to ongoing professional development. The table below notes comments regarding ongoing professional development (Gwatkin, 2008, p. 238).

A19	“No. For nearer to the end of teaching days and KNOW my “path” from over 50 constant years!
A42	“It is all very well for these highly paid professions. Music Teachers can’t afford expensive ongoing education”.
W63	“It all depends on what ‘ongoing professional development’ might mean”.
W69	“I am now aged 73, homebound and disabled from birth; therefore any further education is limited to study at home”.

Figure 43: Ongoing professional development from Gwatkin, (2008, p. 238).

The MTA, NSW, ACT branch provides information about professional development opportunities available to all music teachers in the Canberra region. Although these opportunities are available for all private music teachers within the ACT to access, 20 percent of the sample nominated that they were members.

The table below denotes examples of professional development courses and workshops available through the MTA, ACT branch, and depicts only piano and musicianship activities accessible. Although this issue demonstrates a lack of professional development for other instruments and/or voices, it may also indicate a prevalence of piano teachers in the area.

<p>“Our branch covers from Cooma through to Canberra and onto the Coast, including Bateman's Bay area. We have about 45 members, and are always looking for new members. Throughout the year we run the following activities: Two pre-exam, subsidised student workshops, held on a weekend ranging between 3 to 6 weeks before AMEB exams. Experienced examiners/piano teachers are our tutors. Time allocations range from 10 minutes for Preliminary through to 45 minutes with 8th grade and A. Mus. Candidates. For students requesting extra time, a normal rate is charged to the student's parents. One or two Professional Development courses per year. MTA members pay discount rates. Last year we went back to two events. The first was held in February, the second, a wonderful artistically successful Classic Era Performance Practice, was held the last weekend of September, in conjunction with the Canberra School of Music, Dr. Geoffrey Lancaster and the Suzuki Organization. Our first Professional Development this year is Saturday, February 24 and Sunday February 25. Saturday includes Baroque Performance Practice in with Mr. Terry Norman (am), Aural Theory and Applications and Teaching with Mrs. Marretje Van Wezel (PM). On Sunday the topic is Classical Performance Practice with Dr Geoffrey Lancaster, concentrating on the works presented in the AMEB syllabus from Grades</p>
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five to eight”.

Cited from <http://www.musicnsw.com.au/pages/Camberra.html>

Table 44: Evidence of professional development opportunities within the ACT

5.7 Conclusion:

The focus of this chapter was to present the qualitative and quantitative findings for analysis. Demographically, the sample comprised primarily female private music teachers over 56 years of age, which correlated with literature from the 2006 Census. Six participants reported a distinct lack of appreciation and recognition for private music teachers and a need for acceptance within music community. This implies that twenty four participants are accepting of their position in the music community as private music teachers.

The need for standardization and certification was evident among the sample. However, only four participants responded negatively to unqualified private music teachers. Although standardization of certification is prevalent in literature, it does not appear to be a problem for private music teachers. Six participants were concerned with the financial implications of being a private music teacher, citing the need to be paid accordingly. The call for professional associations to be more active within the private music teaching community was registered amongst the sample. However, the sample listed ten more music associations that were not included in the survey. This factor shows a lack of unity amongst the profession.

In conclusion, the private music teachers surveyed showed a mild concern for the standardization of certification, recognition, respect and financial security, yet they also appear to be happy with the current state of affairs. The following chapter presents the conclusion of the study as well as focusing on suggestions for future research concerning the private music teacher.

CHAPTER SIX

CONCLUSION AND FUTURE IMPLICATIONS FOR RESEARCH

6.1 Introduction

This thesis has made an original contribution to private music teaching education by conducting a survey of a small sample of private music teachers, and analysing the results quantitatively and qualitatively. The final chapter provides a critique regarding the status of the private music teacher in Australia within the music education community. Although there have been significant amounts of research undertaken regarding private music teachers both in Australia and internationally, there were insufficient statistical and collective data pertaining to the private music teacher at the time of this study. Consequently, there was no available data associated with the private music teacher in the Canberra and Riverina regions available when research was initiated.

The first half of this chapter is divided into subheadings which arose from research findings:

1. Roles of the private music teacher
2. Issues for the private music teacher
3. Significance of the private music teacher
4. Standardization and certification
5. Public image and perception of the private music teacher

The chapter highlights the findings of this study in relation to recent doctoral research, recent literature and historical literature. However, whilst discussing the importance and prevalence of the private music teacher as a necessary element, the latter part of this chapter is devoted to recommendations for future research to enhance the status of the private music teacher.

6.1.1 The Private Music Teacher

The private music teacher is becoming a more significant individual in the music education network of Australia. Whilst the public perception of these individuals may be questioned, there is no doubt that the private music teacher plays an important role in the music community.

Previous literature has shown that the wider community displays a reluctance to accept the private music teacher as a professional music education specialist (see Chapter 2). This fact may be attributed to the wide ranging diversity and outward professionalism of the private music teacher. Private music teachers tutor under a variety of circumstances. To name a few, the areas in which private music teachers operate include home studios, conservatoriums, music schools, commercial music schools, tertiary institutions mobile studios and peripatetically at primary or high schools.

Private music teachers may also be practising performers, who specialize in performance and tutor in between performance opportunities for financial support (see Chapter 2). Alternatively, they may be professionally qualified private music teachers who perform in public. These factors alone demonstrate the assortment of individuals who may label themselves as ‘private music teachers’.

The ‘mixed-bag’ approach to the assortment of individuals who are private music teachers refers to the negativity surrounding individuals who may be crudely known as ‘backyard operators’ – that is private music teachers who have little or no experience and no qualifications, who charge minimal fees. It must be clearly stated that these individuals are not doing anything illegally. The status of private music teaching in Australia allows any individual to practice, whether qualified or not (see Chapter 2).

Private music teachers are responsible for teaching music to individuals of all ages and stages. Teachers may choose to educate a specific age group or level. For example, early childhood music tuition or performance students. Other teachers cannot afford to be selective of whom they teach. Private music teachers may also teach individual lessons, group lessons and varying ensemble groups. Teachers may teach two individuals separately and then those individuals come together to form a duet. The diversity of private music teachers demonstrates why it is difficult to classify the profession. Literature from this research study indicates that there are also private music teachers working at a conservatorium, who are allocated students.

6.2 Research Background and Objectives

The research question posed in Chapter 1 sought to question: How do private music teachers in the Canberra and Riverina region perceive their identity, roles and position with the music education profession?

In order to successfully answer the research question, it was necessary to research the Australian private music teacher. The literature review revealed a lack of academically credible articles and resources pertaining to private music teaching. However, further probing uncovered many practical resources including pedagogy books, manuals, websites and basic journal articles. These practical resources then became the basis for the literature review.

6.3 Research Findings

During the discussion of literature in Chapters 2 and 3, research revealed a continuous theme regarding the lack of training and professionalism in private music teaching. However, in this research study, only four out of thirty participants were concerned with the lack of training within the profession. This finding suggests that the Australian private music teacher is either not troubled by the lack of standardization of certification, or is able to accept the current status quo. However, results from Gwatkin's research indicate a continuous theme regarding the need for certification regulation (see Chapter 5, p. 136). The profession was also considered 'second rate' to that of a performer and school music teacher, with many articles noted the difficulty in defining the profession within the music community.

6.4 Discussion of Findings

The study focused first and foremost on obtaining a qualitative sample of the private music teacher emerged from researching available literature. Although the private music teaching profession is constantly growing in size, the selection of sample size for research was considered small in comparison to other research projects of similar construction. The written survey was devised to focus on the Canberra and Riverina regions, and gathered information by means of a survey instrument designed for this doctoral research.

Chapter 4 illustrated that there was no available data related to the private music teacher in the Canberra and Riverina regions, and consequently, no model was available for reference. Therefore, as much general information was sought as possible about the sample. The results of the study illustrated a significant focus on the lack of accreditation and standardization, the need for recognition and appreciation, and the realization that private music teaching is an ever expanding and prominent profession. Further analysis indicated a need for additional research into accreditation and standardization to enable private music teachers to portray a specialized and professional authority in regards to music education.

6.4.1 Roles of the Private Music Teacher

The private music teacher as an individual exhibits numerous roles in their profession. Many of these roles go unrecognized and unacknowledged, due to the vastness and uninformed perception of the private music teaching profession.

First and foremost, the role of the private music teacher is to provide music tuition to individuals on a one-to-one basis. Clients may vary in age and stage of musical development and it is the individual teacher's decision as to what type of client they teach. Lessons may be of a practical or theoretical nature – again at the individual's discretion. The private music teacher may also be equipped or required to teach group lessons of one or more instruments, and may also provide extra tuition for exam and recital accompaniment, exam and recital preparation, and tuition for individuals with a disability.

As discussed in Chapter 5, many private music teachers take on all types of students due to a simple love of teaching music or for financial reasons. Other private music teachers are more selective in their choice of student. Many only accept exam students or students who exhibit a high level of understanding, and refuse to teach students who are 'playing just for fun'. The statement reveals a hierarchy within the profession, where the successful and competent teachers have the option of hand-picking the best students.

As seen in this research study, teachers who enforce criteria for selecting prospective students generally have the experience, qualifications and reputation to allow for a

scrupulous and successful teaching studio. However, the individual teacher may also be comfortable teaching a certain level or age, preferring to recommend other private music teachers for prospective students who they would not wish to teach.

If a private music teacher operates a home studio, mobile studio or is subcontracted to a music school, their role extends to that of a businessperson. Advertising, business profile, location, tax and other financial issues are added to the individual's workload. The private music teacher who operates a home studio takes into consideration workspace and teaching facilities, dividing their time between their professional life and private life and the general professionalism of working from home. Unfortunately, literature has suggested that the private music teaching profession is often branded as a 'hobby'. People can be quick to judge individuals who own a home business as someone who wants to make 'a bit of cash on the side'.

Teachers who operate under more secure employment circumstances such as working for a music school, conservatorium and university have the luxury of not being anxious in regards to obtaining clients. However working for an illustrious and well known music institution conveys other responsibilities and roles that are not involved with teaching students. Individuals may be required to perform in various professional recitals and concerts throughout the year, or provide additional support. For example; piano accompaniment for a vocal recital. Teachers may be required to teach large or small ensemble groups within the institution and organize the compulsory performances as well.

Private music teachers who teach peripatetically at a public primary or high school are not only responsible for providing music tuition for children before, during and after class time, but they are also responsible for organizing instruments, music and other resources. These teachers who are not regular members of the staff can be often seen in both a negative and positive light. Staff members may regard these teachers as providers of 'relief time'. The individual private music teacher may be seen as demonstrating that music is not a valid part of the curriculum, hence the need for an 'outsider' to come into the school and provide music tuition. The research results have indicated that private music teachers would like more recognition within the school community and to not be made to feel like they are the 'hired help' (see Chapter 5). The positive aspects include the fact that music is able to be brought into the school and that children have the

opportunity to study music, when previously, exposure to music and music tuition may have been scarce.

The individual private music teacher can often be seen as an authoritarian figure similar to that of a parent or even sometimes, a psychologist. Teachers who teach children on a regular basis provide not only music tuition but an outlet for children to voice questions, fears and various incidents outside the music lesson. This factor places the teacher in an even more responsible role regarding child protection.

No matter what type of tuition or where the tuition is provided, a private music teacher is a member of the community. Firstly they are a member of the music community, their role being to provide a service to music education. Chapter 5 discusses the need for recognition and appreciation of private music teachers in the music community on par with the recognition and appreciation that school music teachers receive. Secondly the private music teacher is a member of the wider community, their role being to provide a service to individuals of all ages. This service may be individual tuition for children or adults. The teacher may also provide entertainment by performing in regular recitals or assisting public concerts. Another role in the wider community may involve adjudication for music festivals and eisteddfods – musical events that are open to the public.

Although the main role of the private music teacher is to provide private music tuition to individuals of all ages and stages, it is important to document the involvement of such individuals in the music community and the wider community.

6.4.2 Issues for the Private Music Teacher

The profession of private music teaching has been established since colonial times, however, due to the increase of teachers, many important issues require recognition and resolving.

Private music teachers are concerned about the wide ranging price of lessons in relation to the quality of teaching being established. Many teachers are fully qualified pedagogically and charge according to the guidelines devised by the MTA, yet the fee that is set does not reflect the professional worth of such individuals. This study

illustrated that private music teachers would prefer their fees to be higher, due to the large amount of work and responsibility undertaken.

The financial issue regarding fees is also questioned when unqualified private music teachers charge less than qualified teachers. Although this seems acceptable and proper, it also questions the validity of the profession. This in turn questions the authenticity of professional private music teachers who have gained the necessary pedagogical qualifications and can therefore charge accordingly.

The most important financial issue is that there are no standards implicated for lesson fees. Teachers can choose their own fee structure and do not have to justify their reasoning. There are no state-wide fee guidelines available to allow teachers to charge according to their qualification, which in turn provides no support for the individual teacher and no guidelines for prospective clients.

Private music teachers are music specialists in the field of music pedagogy. They provide a specific form of music education, yet are not given the recognition deserving of such professionals. The private music teaching profession is often described as a 'cottage industry' or a 'hobby', resulting in the wider community wondering who and what these individuals do (see Chapter 1).

The lack of music education in government schools directly affects private music teachers. Parents may question as to why there is little or no music education available at government schools and in turn question the need to pay for private tuition. The issue for the private music teacher can be directly related to the undefined role of these individuals in the music education network.

A central issue for the private music teacher is the lack of support from the music associations available. Professional development is often planned in capital city centres, but is scarcely available in regional areas, making it costly for private music teachers who are isolated to attend. Not only are these professional development opportunities limited, but they are not a mandatory requirement for membership to such associations.

6.4.3 Significance of the Private Music Teacher

The private music teacher is an essential member of the music education network. The first literature review provides details of census reports that show that the occupation of the private music teacher has increased by 3.9 percent per annum from 1961 onwards, signifying that the profession is required in the music community (see Chapter 2).

Private music teachers are responsible for providing music tuition to individuals of all ages and levels. Parents seek one-on-one specialized tuition for their offspring even though music education may be available at their high school or primary school. This aspect demonstrates the significance and importance of private music teachers in relation to the standard of music education in government institutions. The second literature review reveals that private music teachers have been providing music education since the colonial times when music was taught to well-bred young ladies and hymns were taught to the working class to encourage good behaviour.

The lack of resources and funding for music education in government schools further establishes the importance of the role of the private music teacher. These private teachers have access to a myriad of resources and materials that may not be available to government schools due to funding issues. Private music teachers want music education to be implemented into children's education and have the resources and skill to provide such a service. As each individual private music teacher focuses on typically one or two instruments, the individual is able to afford access to the most recent literature, music supplies, teaching techniques and professional development available.

The significance of the private music teacher will continue to increase due to the opinion of music education as an academic subject in government schools. As funding for music education and the arts dwindles, the private music teacher will be required to fulfil the music education needs that are not being met in government institutions. The dominance of private music examination systems such as AMEB and Trinity Guildhall in Australian music studios and music schools, demonstrates a profession that is continuing to increase, adding further evidence that the Australian government is neglecting music education in government schools. The first literature review detailed the emergence of the ABRSM in 1899, followed closely by the establishment of the AMEB in 1911. Since then a further twelve more music examination systems have

gradually been established in Australia. This provides more evidence to support the increasing significance of the private music teacher.

Private music teachers also provide a service to the greater community. The presence of adult music students is becoming more widespread, as adults are either refreshing their music education or starting a new musical instrument. Private music teachers provide tuition in a personal and non confronting manner, allowing the adult student to feel comfortable and not threatened. Chapter 5 highlights private music teachers who prefer to teach only adult students, which in turn, highlights the significance of the private music teacher in the wider community.

6.4.4 Standardization and Certification

A vital and often underestimated element of private music teaching is the lack of certification and standardization. There is no doubt that there are countless qualifications available for musicians to obtain. These can vary from a tertiary degree, a diploma from a technical college and a diploma obtained from a registered music examining body. The question remains as to how relevant these qualifications are to private music teaching and how prepared is the individual theoretically for teaching.

Chapter 2 highlighted the need for adequate pedagogy qualifications for private music teachers and Chapter 3 examined the pedagogical qualifications available for private music teachers. Chapter 5 demonstrates the vast array of qualifications listed in this doctoral study. As yet there are no standards for private music teachers to open a home studio or teach peripatetically. The available music associations provide private music teachers with membership based on good faith and student successes. The crux of the matter is that in order for private music teaching to be considered a professional occupation, the development of a catalogue of standards is paramount.

The pedagogical qualifications available for private music teachers in Australia reveal a 'mixed bag' of options. Tertiary institutions deem it acceptable for the undergraduate student to complete one semester of pedagogy instruction, in order to become a private music teacher. When higher degrees are obtained one does not question the quantity or quality of pedagogy studied in each degree.

The examining bodies offer teaching diplomas for interested applicants, dividing the examination into practical, theoretical and demonstration. The only specification is that the candidate must be teaching at the time of examination. No attention is allocated to the question of how the teachers learn to teach, and the study of pedagogical material is not required prior to examination.

However, the detailed analysis of pedagogical degrees is not available to prospective clients, which in turn allows certain private music teachers to practise with no qualifications, or qualifications that bear no relation to private music teaching. Standardization of certification would rectify this issue, allowing potential clients to assess the experience and quality that each private music teacher has to offer. It would also allow for recognition of those private music teachers who have obtained the necessary pedagogy qualifications and who possess valuable teaching experience.

Standardization of certification would also enable individual private music teachers to structure their fees according to their teaching qualifications. Potential clients would be better informed in relation to the type of private music teacher they are employing as well. The first literature review revealed that the MTA of NSW provided suggested fees for accredited private music teachers; however, these fees do not include the varying degrees of qualifications, student teachers and unqualified teachers.

In a perfect world of private music teaching, a set of standards implemented into a diploma or tertiary course Australia wide, would encourage and validate the profession.

6.4.5 Public Image and Perception of the Private Music Teacher

The private music teacher practises in many different ways, which may account for the confusion often expressed by the general public. When not associated with a government school, as school music teachers are, the private music teacher is faced with a questionable public image. Private music teachers who work at a conservatorium, university or school of music have the validity and prestige of the institution to further cement a professional image. Yet the peripatetic or home studio teacher often bears the brunt of the public image and perception of the private music teaching profession.

The lack of standardization of certification prevents the private music teacher from being seen as a professional in the music education community and wider community. The first literature review revealed that professional training and certification has been an issue for private music teachers since the colonization of Australia. The results of this doctoral study reveal certain negativity towards the perception of private music teachers as professionals. This negativity towards classifying private music teachers as music education professionals will continue to exist as long as certification remains unclassified.

6.5 Recommendations

Prior research by Gwatkin (2008) suggested a framework for Australian private piano teachers to ensure a professional approach to regulating the profession (see chapter 3, pp). Although the above framework is considerably large, the section detailing the pedagogy and educational units can be implemented by all facets of private music teaching. The following section suggests the many pedagogy topics that could encompass a future pedagogy degree or diploma.

6.5.1 Future Pedagogical Research

Results pertaining to the literature reviewed, prior doctoral studies and this research study indicated the need for further development of private music teaching courses in tertiary institutions. Research revealed that 16 universities in Australia offered the Bachelor of Music degree. Four universities offered a complete studio teaching degree and seven universities offered a non-compulsory pedagogy unit or elective. These outcomes suggest that undergraduate music degrees concentrate mainly on the development of performance skills.

The need to develop and improve undergraduate students' access to pedagogy degrees and units is of utmost importance, as research indicates that most performance musicians will engage in private music teaching at some point in their careers. Using the data from this study, the following table has been drawn up to identify the skills and knowledge necessary for effective private music teaching.

1.	Advanced technical and performance skill evident in chosen instrument/ voice
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2.	Knowledge of the different learning stages
3.	Understanding of student readiness in learning music
4.	The learning and teaching process
5.	Small business skills
6.	Child Protection: responsibilities and rights
7.	Public speaking skills: concerts, advocacy
8.	Interpersonal skills
9.	Time management
10.	Legal requirements

Table 45: Skills and knowledge necessary for effective private music teaching

1. Advanced technical and performance skill evident in chosen instrument/voice

In order for an individual to become a professional private music teacher, it is vital that he/she demonstrate skills relating to the chosen instrument/voice. These skills are developed when undertaking an undergraduate degree. The individual should also know how the instrument works, in order to effectively illustrate to the student the basic fundamentals. Although previous literature indicates that pedagogy students do not place as much emphasis on performance skill, as opposed to performance students, concentrated study of the chosen instrument/voice must be evident.

2. Knowledge of the different learning stages

Undergraduate music education students would find this topic mandatory, perhaps even in the first year of university. The undergraduate student would need to study cognitive development, intelligence, language development, emotional development, social development and the development of morality and self control. This would then enable them to fully understand each child's age and stage of development in order to structure music lessons successfully.

3. Understanding of student readiness in learning music

Although this factor may pertain more to the previous point, it is important to know the right time to begin tuition. For string players and pianists, tuition may start at a very young age, due to the different available sizes of each instrument. However for woodwind and brass instruments and the voice, it is important to know what developmental aspects each child must have. For example, the ability to space the

fingers correctly on a clarinet or flute. Knowledge of the developmental stage of the child also is essential when commencing music lessons.

4. The learning and teaching process

As well as understanding student learning, undergraduate music education students would also find this topic mandatory, perhaps even evident in the first year of university. Learning how to teach is the principle reason for becoming a teacher. Teachers need to be well informed on the subject and possess the ability to convey that knowledge to the student. In order to convey such knowledge, the teacher needs to develop a curriculum.

5. Small business skills

This point is perhaps the most overlooked aspect pertaining to becoming a private music teacher. When working from home, the individual is responsible for every aspect of his/her business including:

- Small business insurance and liability insurance
- Safety of the teaching area
- Access for people with disabilities
- Access to bathroom facilities
- Security of premises
- Book-keeping, tax, superannuation
- Purchasing of music resources
- Studio advertising
- Overall presentation of home
- Parking availability
- Student scheduling
- Promotion of business

6. Child Protection: responsibility and rights

As discussed in chapter 2, a private music teacher is classed as an individual who has close contact with children. Although there is no such protection available for private music teachers, it is important that prospective teachers understand the processes involving child protection.

7. Public speaking skills: concerts, advocacy

If the individual is planning on starting up a home music teaching business, it is vital that public speaking skills be developed. Liaising with potential clients, promoting the new studio, giving background personal information and initial contact, all require a confident person who is at ease with themselves and can handle 'speaking on the spot'. Public speaking may also come into practice with public recitals organized by the teacher, and for attending and participating in professional development activities.

8. Interpersonal skills

Understanding different types of parents and children may often come with teaching experience, but it is vital to be instructed as to how to 'deal with' any situation that may occur. Private music teachers often require a lot of tact and sometimes assertiveness when communicating with parents and children. Sometimes the individual teacher may experience an overprotective parent or a disagreeable child. As well as learning these skills during an undergraduate degree, many texts and websites are now being devoted to the practice of private music teaching.

9. Time management

Management of time during the music lesson may also be discussed during lesson planning and curriculum, however, it is important to learn how to manage time effectively both during and after the lesson. Running a small business does take time, and it is important to realize that the individual does more than teach music to clients. Organisation and routine are imperative to operating a successful business.

10. Legal requirements

As the legal requirements vary from state or territory, it is vital to research and learn the prerequisites for establishing a home business. Such conditions to be fulfilled may be:

- ABN number
- Business name register
- Certificate of business
- Maximum amount of employees allowed
- Business space
- Advertising permission

In table 46, the researcher proposes a suggested course outline for learning and teacher training for private music teachers.

Suggested Course Outline for Learning and Teaching:

1	Performance and technique are usually taught by a professional private music teacher at the tertiary institution
2	Lecture and tutorial: in depth study of learning styles (Piaget, Gardner, Myers-Briggs)
3	Lecture and tutorial: focusing on child development and musical instruments
4	Lecture and tutorial: in depth study of teaching styles (curriculum, organization) Observation: observing practicing teachers and keeping a log book of experiences Practice teaching: practice teaching a classmate a music fundamental, in front of a class
5	Lecture: information provided from pedagogy texts and local government support
6	Lecture: "Working with Children"
7	Lecture and assessment: public speaking guidelines followed by a presentation from each student
8	Lecture and Tutorial: Practicing teachers share experiences concerning parents and children.
9	Lecture and tutorial: structuring a lesson for different age groups and abilities
10	Lecture: local government rules and guidelines

Table 46: Proposed course outline for private music teacher training

In addition, the following teaching tools may also be implemented: technical lessons, lectures by guest private music teachers, tutorials for developing specific teaching styles, observation, supervised practical teaching (practicum), assignments and essays, reflective diaries, on-line research, private teacher interviews, and excursions to operating music schools and private studios.

Although the above suggestions come from one music professional, it is vital to have the support from other private music academics and tertiary institutions. Future pedagogical research would involve assessing established studio teaching degrees and electives, and developing further courses. By implementing a sub-committee of music pedagogues to develop further tertiary courses, a united front is being presented to the music community regarding the professionalism of private music teaching and the need for more certification in tertiary institutions.

6.5.2 Encouraging professionalism among private music teachers

Current literature emphasizes the need for the private music teaching profession to develop a more professional approach. Music associations provide a professional service for private music teachers, although the specifications may be somewhat limited. Music associations recruiting criteria may not clearly specify the qualifications required for each level of membership. Instead, student successes, teaching experience and good faith are used as criteria for membership. In this research study, 20 percent of participants are members of an association, leaving 80 percent of the sample listed as non members. To successfully encourage professionalism among private music teachers, it is vital to encourage membership of associations and accreditation regulation.

The development of a set of guidelines for private music teaching qualifications and ongoing professional development is vital in order for private music teachers to be considered professionals in the musical community. A liaison with professional private music teaching associations would further strengthen and reinforce such guidelines, providing leverage for private music teachers, potential clients and professional associations.

<p>Current Music Teachers' Association (MTA) guidelines offer the following guidelines using four levels of membership: Full Membership requires a degree or diploma in music teaching from a recognised tertiary institution. Consideration will also be given to teachers who can provide evidence of successful professional teaching including references, lists of students' achievements (e.g. AMEB / Trinity results), etc. Contemporary Membership is for those who have evidence of all or some of the following: Acceptance as a teacher of contemporary/jazz/popular music at a tertiary institution</p>

(e.g. TAFE, Conservatoria, University etc). This could include teaching of composition via computer/electronic means and audio engineering.
 Qualifications such as ADJS, Certificate 4, appropriate Music Theatre qualifications or a graduate of appropriate courses from the Film & Television School etc.
 A proven record of successful teaching in the field via references, list of students' achievements, etc. Or the submission of a CV.
 Associate Membership is for those without any formal music teaching degrees or diplomas.
 Student Membership is available to full-time music students enrolled in a recognised undergraduate degree or diploma course. Student membership may only be held for 4 years and evidence of student status must be included with the membership application form.
<http://www.musicnsw.com.au/pages/membership.html>

Table 47: Current guidelines for MTA membership

The above text illustrates the wide ranging allowances the MTA exhibits for potential members. On one hand, this allows untrained teachers to claim membership of a professional association. On the other hand, teachers with no prior qualifications are able to become associate members and have access to professional development opportunities. This is desirable as it may encourage private music teachers to update their training and become full members. However, potential clients have no way of distinguishing between the types of membership offered. A member of a professional music teaching association is considered a professional music teacher by the general public.

Although the existing standards for membership allow discrimination between qualified and unqualified private music teachers, perhaps a more streamlined approach to membership would enable private music teachers to remain members with the expectation that they would meet annual requirements for professional development, as follows:

Category 1	Full Membership: post graduate academic (pedagogy)
Category 2	Full Membership: post graduate (pedagogy)
Category 3	Full Membership: graduate (pedagogy)
Category 4	Full Membership: graduate (performance)
Category 5	Full Membership: Examinations Board teaching Diploma
Category 6	Full Membership: Examinations Board performance Diploma
Category 7	Full Membership: Tafe Certificate IV
Category 8	Student Membership: undergraduate degree in progress

Table 48: proposed standards for MTA membership

Although the results from this study indicate that 27 percent of participants are members of the MTA, Gwatkin's study shows that 83.9 percent of participants are members of the MTA (2008, p. 228). The above table contains guidelines for membership to professional music teacher associations, allowing all private music teachers to join. This in turn allows for the associations to monitor and promote the need for private music teachers to exhibit various pedagogical qualifications. With the support and recognition from professional associations, membership would encourage individual qualified private music teachers to join and further encourage unqualified private music teachers to undertake training and/or professional development.

Category 1: Full Membership: post graduate academic (pedagogy)

The highest attainable membership is reserved for the individuals who have been awarded a Masters degree or higher in pedagogy. It is important to recognize that these academics may also be teaching as well. Their expertise and ability to research pedagogical matters allows for a continuous professional output of current pedagogical research.

These individuals, once recognized, will be able to form committees and join with other music education committees, establishing the professionalism and equality of private music teaching in comparison with other forms of music education. This factor will then allow for music education to present a united front, perpetuating the continuing need for development and support from the wider community.

Category 2: Full Membership: post graduate (pedagogy)

Category 2 allows for individuals who have attained the prerequisite Honours degree that accompanies postgraduate study. Although not recognized as academics, these individuals have attained further pedagogical qualifications and warrant a separate category.

Those wishing to apply for a category 2 membership must provide a full academic record to support their pedagogical study. Evidence of prior teaching experience and current teaching must also be provided.

Category 3: Full Membership: graduate (pedagogy)

In order for the individual to attain a Category 3 membership, evidence of a Bachelor's degree in Music, majoring in pedagogy must be provided. This allows both the professional association and the potential client to see that the individual has undergone pedagogical training specifically to pursue a career in private music teaching.

Those wishing to apply for a category 3 membership must provide a full academic record to support their pedagogical study. Evidence of prior teaching experience and current teaching must also be provided.

Category 4: Full Membership: graduate (performance)

Category 4 membership allows the individual to join the association as they have attained the necessary Bachelor of Music Performance degree. As the Bachelor of Music degree contains limited pedagogical training, a full academic transcript must be provided to provide evidence that pedagogical training has been undertaken by the individual.

Category 4 may also include other tertiary degrees such as a Bachelor of Arts, however, a full academic transcript must be provided to ascertain the amount of musical and pedagogical training undertaken.

Category 5: Examinations Board Teaching Diploma

Category 5 allows private music teachers to join a professional association even though they may not have undertaken any tertiary study. Teaching diplomas recognized by the six examination boards operating in Australia allow for a myriad of options regarding qualifications.

It must be stipulated that these diplomas would be teaching diplomas and not performance diplomas.

Category 6: Examinations Board Performance Diploma

Prospective members who have successfully undertaken a performance diploma from one of the six examination boards in Australia may apply for a Category 6 membership. Although this qualification represents professional performance skill, it does not represent any pedagogy qualifications. Therefore Category 6 members are obligated to attend professional pedagogical development classes or continue their musical education by focusing on a pedagogy course. Proof of such attainment must be provided before the yearly membership renewal.

Category 7: Full Membership: Tafe Certificate IV

This category is designated for individuals who have completed the Tafe Certificate IV. Again, proof of such attainment must be provided before the yearly membership renewal.

Category 8: Student Membership: undergraduate degree in process

Category 8 permits music students to join the professional association for the duration of their undergraduate study. Evidence of pedagogy study during the undergraduate course must be provided before each yearly membership renewal.

6.5.3 Ongoing professional development

Although the above table depicts a plan for encouraging professionalism amongst qualified private music teachers, it is essential that ongoing professional development and training opportunities be available for all members. It is very easy to organize such opportunities in capital cities; however, professional associations need to be willing to cater for regional members who are unable to attend such occasions.

Regional sub-branches should liaise with the state professional association and provide access for regional members. With the implementation of category 1 members, many professional development opportunities should arise for all professional members.

6.5.4 Recognition and implementation of guidelines by professional associations

For private music teachers to be considered legitimate professionals in the music community, it is important that professional associations recognize the wide spread qualifications that are available. If qualifications are not completely understood and analysed, then the professional association is not maintaining a professional protocol.

The following table exhibits the qualifications required for an individual to be a professional school teacher in Australia.

4.1.2 Permanent Teacher Qualification Requirements

To be eligible to be appointed as a classroom teacher, or to be appointed or promoted to a school leader classification in the ACT Department of Education and Training an applicant must hold either:

an Australian bachelor degree of at least three years duration or part-time equivalent (or a qualification assessed as comparable) plus at least one year of tertiary level pre-service professional school teacher education, including components outlined in 4.1.1.

OR

an integrated degree of at least four years duration or part-time equivalent (Australian bachelor degree or a qualification assessed as comparable) including at least one year of pre-service professional school teacher education, including components outlined in 4.1.1.

http://www.det.act.gov.au/__data/assets/pdf_file/0007/74995/School_Teacher_Qualifications.pdf
(accessed 30/09/09)

Table 49: School teacher qualifications required for employment in Australia

The above table outlines the necessary Bachelor of Education degree required for school teachers in Australia. Employment is not granted by the Department of Education and Training unless such qualifications have been met. However, private music teachers may provide a similar music education service with no such requirements or proof of qualification.

The implementation of such guidelines by professional music teacher associations would demonstrate to both the music community and wider community that the private music teaching profession is fundamentally a regulated profession, eliminating the 'cottage industry' label.

Whilst implementing guidelines for professional qualifications attained by private music teachers, professional associations should ascertain that all members possess either a self employed certificate for working with children, or that their employer has cleared

them for working with children. This also enhances the professionalism of the private music teacher as the profession is being recognized for working with children.

The instigation of the professional association guidelines for membership allows for the move toward further recognition from music education associations. This factor alone would strengthen the relationship between private music teachers and music education teachers and furthermore present a united front on the importance of music education in Australia.

The mandatory guidelines for private music teachers would also demonstrate to the music education associations that private music teachers are:

- Qualified professionals in the field of music education
- Able to provide current pedagogical research on an academic level
- Capable of organizing professional development opportunities and conferences
- Proficient at contributing to the music education associations professional development, research and conference opportunities

6.5.5 Standardization of professional certification

The enforcement of mandatory guidelines for the qualifications of private music teachers should evoke evidence of standardization. Currently there is no verification of certification standardization, therefore allowing individuals to teach with a variety of plausible and implausible qualifications. The status of private music teaching certification needs to be rectified in order to improve and verify the professionalism of private music teachers.

With the implementation of standardization, private music teachers will be more astute at understanding the best type of pedagogy training to undertake. Individuals will also have more opportunities to undertake professional development that will further develop skills. The wider community will also benefit from such a development with the introduction of professionally qualified and trained private music teachers who will provide quality music education. Private music teaching will not be seen as a 'cottage industry', but as a worthwhile profession. The wider community will also have access to the standardization, allowing potential clients to assess the validity of the individual teacher.

6.5.6 The promotion of Quality private music teaching

The implementation of certification standardization will facilitate the promotion of quality private music teaching. Not only will individual private music teachers provide the best tuition possible, the private music teaching industry will be accessible should government school music education be lacking.

This allows for all individuals to experience quality private music teaching, no matter what age or stage. Potential clients will have access to the various mandatory standards established for private music teachers, so they may be assured of the professionalism of the individual teacher. In turn, private music teachers will be capable of justifying their position in the music education community.

6.5.7 Continuing review and renewal of pedagogical courses and professional development

The instigation of the suggested levels of professional music association membership provides a further opportunity to monitor pedagogy courses and development. Membership Categories 1, 2 and 3 (graduate pedagogy experts), would be able to liaise with one another to assess and develop the preferred new teaching methods and courses available.

From previous doctoral research (Gwatkin, 2008), private music teachers were not required to participate in ongoing professional development both in Australia and international contexts. Gwatkin also revealed that most private music teachers would willingly participate in mandatory professional development. Furthermore, for this research study, participants cited the need for more professional development (see chapter 5).

6.5.8 A Final Recommendation

Although this thesis has been devoted to promoting the need for standardization of certification and recognition among Australian private music teachers, perhaps the results of the research study suggest another pathway. Based on the results of this study, few participants were concerned with the lack of qualifications among private music teachers, recognition from other music professionals and professional development options. This statement suggests that private music teachers are happy with the current status of private music teaching within Australia. Clearly, the private music teaching profession is important, due to the Census result reporting an even increasing sample of private music teachers. Therefore, the responsibility is left to the parent or individual seeking private music lessons, to determine the best possible teachers for their circumstances.

6.6 Conclusion

The current status of the Australian private music teacher in the music community is unclear and undefined. Although the profession is a popular career choice for many individuals, private music teaching is often depicted as a 'second class' career choice as opposed to a performance career. A lack of regulation amongst the private music teaching community equates to any individual becoming a private music teacher. Although there are plenty of music performance qualifications, a wider range of pedagogy qualifications are needed. There is little or no communication between music teaching associations and no mandatory registration for private music teachers. Consequently there are no exact statistics for private music teachers. The lack of regulation and understanding equates to the private music teaching profession being unable to improve the current status.

The future status of the Australian private music teacher in the music community will become clearer and more refined with the proposed standardization of certification. The private music teacher will be recognized as a professional equal to other music professions. Quality private music teaching would be available for all individuals, providing professional tuition to supplement school music education. The development of a set of guidelines in partnership with professional associations would ensure training and ongoing development of the private music teacher. Future pedagogical research

would involve developing potential private music teaching courses in tertiary institutions. In summary, it is intended that the study findings and suggestions for future research, presented in this thesis, contribute to the ongoing improvement to the status of the Australian private music teacher.

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APPENDICES

APPENDIX A: Information letter

Information Sheet

Title of project:

The role of the Private Music Teacher in the Canberra Region

Purpose of project:

To discover who the private music teachers are in the ACT and Riverina district of NSW

Length of project:

3 page questionnaire

Investigator:

Rebecca Lucy Pajackowski, PhD candidate, School of Music

Phone: 61259570 or 0401191912

Email: Rebecca.Lucy.Pajackowski@foa.anu.edu.au

Supervisor of Investigator:

Dr Hazel Hall, School of Music

Phone: 61257635

Email: Hazel.Hall@anu.edu.au

HREC details:

Secretary (Human Ethics Officer)

Human Research Ethics Committee

Research Office

Chancelry 10B

The Australian National University

ACT 0200

Telephone: 02-6125-7945

Fax: 02-6125-4807

Email: Human.Ethics.Officer@anu.edu.au

Complaints or problems:

Please contact supervisor of investigator or secretary of HREC

APPENDIX B: Letter of Invitation

Rebecca Lucy Pajackowski
School of Music
Building 100
The Australian National University
Canberra, ACT, 0200
Phone: 61259570
Email: Rebecca.Lucy.Pajackowski@foa.anu.edu.au
Date: November, 18, 2008

Dear

You are invited to participate in a research project conducted by Lucy Pajackowski, as part of her doctoral research. The project is titled “The Role of the Private Music Teacher in the Canberra Region”. In order to sufficiently provide solid documentation relating to the private music teacher’s role, the investigator aims to gather information from thirty private music teachers from the Canberra and Riverina districts.

Due to time constraints, the project will take place no later than August, 2008.

Participants will be asked to complete a three page questionnaire. Confidentiality will be maintained throughout the project, and the results of the investigation will be stored in a secure, locked filing cabinet, in a secure access building place for a minimum of five years, so far as the law allows. Should any queries arise, contact details will be provided at the bottom of this letter.

If you would like to participate in the project, please fill out the consent form and return in the envelope provided. If you have any questions, please contact the investigator on 61259570.

Yours truly,

Rebecca Lucy Pajackowski

Supervisor of Investigator:

Dr Hazel Hall, School of Music
Phone: 61257635
Email: Hazel.Hall@anu.edu.au

Secretary (Human Ethics Officer)
Human Research Ethics Committee
Research Office
Chancelry 10B

The Australian National University
ACT 0200
Telephone: 02-6125-7945
Fax: 02-6125-4807
Email: Human.Ethics.Officer@anu.edu.au

APPENDIX C: Consent form

Consent to participate in research project

I, hereby give my consent to participate in the project being conducted by Lucy Pajaczkowski. I understand that my privacy will be maintained throughout the project and I have been given a contact name should any problems arise.

Signature.....

Date.....

APPENDIX D: The written survey

**THE ROLE OF THE PRIVATE MUSIC TEACHER IN THE CANBERRA REGION
QUESTIONNAIRE**

Section 1: Demographics

Are you:

Male Female

Date of birth:

//

DD / MM / YYYY

Section 2: Teaching particulars

How long have you been a private music teacher?

Under 5 years 6-10 years 11-20 years 21-30 years 31+ years

Why did you choose to be a private music teacher?

What are your qualifications?

Amusa Lmusa ATCL LTCL Bmus Bmus(honours)
GradDipMusEd PhD Other _____

Have you ever wanted to be a classroom music teacher?

Yes No

Section 3: Studio Information

What type of students do you teach?

100% adults 100% children 50% adults/ children
mostly adults, some children mostly children, some adults

What is your preferred age group (adults or children) and why?

Do you teach:

beginner students	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
leisure students	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
exam students	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

Why do you teach this particular group (s)?

Do you currently teach music privately at a primary or high school?

Yes No

Have you ever taught music privately at a primary or high school?

Yes No

Where do you work?

Home studio Music school studio Conservatorium studio

Mobile studio Other _____

Is your studio set up to accommodate working from home? If so, how?

Do you specialize in more than one instrument/voice?

piano woodwind brass percussion strings

recorder/fife voice guitar other _____

Section 4: Community

Are you involved in any community music programs?

Large ensembles (concert band, orchestra, choir)

small ensembles (instrumental quartet, vocal chamber choir)

theatre eisteddfod society other _____

Do you ever feel professionally isolated as a private music teacher?

Never rarely sometimes all the time

How much professional contact do you have with fellow private music teachers?

Daily weekly fortnightly monthly never

How much personal contact do you have with fellow private music teachers?

Daily weekly fortnightly monthly never

Are you a member of any professional associations?

MTA ASME ISME MSA Other _____

Do you attend professional refresher courses?

Never rarely sometimes all the time

Do you attend instrumental/vocal study refresher courses?

Never rarely sometimes all the time

What percentage of your students participate in Music Festivals and Eisteddfods across the ACT and NSW?

Less than 15% 15-30% 31-50% 51-75% 76-100%

How often do you organize recitals/concerts for your students?

< 1 per year 1 per year 2 per year > 2 per year

Section 5: Issues

Name three issues most important to you as a private music teacher

1. _____

2. _____

3. _____

