

NEW ZEALAND VIOLIN TEACHING CONTEXTS AND THEIR
IMPACT ON TEACHER PRACTICE IN
PRIVATE STUDIOS AND OUT-OF-HOURS MUSIC CENTRES.

BY

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Abstract

The out-of-hours music programme provides free instrumental music lessons to primary school aged children and has a long-standing history in New Zealand, dating back to 1929. While this government-funded programme has been part of the primary school sector for more than fifty years, there is little to no research about its teaching or how it functions. Out of hours music centres are unique to New Zealand and while being attached to the primary school sector are run independently outside school hours. Many of these centres offer violin lessons and generally, their teachers also work as private violin teachers. Are violin teacher's pedagogical practices different depending on whether they teach in a centre, or in their own studios? This sociocultural study presents a critical analysis into beginner violin pedagogies and the similarities and differences between the out-of-hours music context and the private studio.

Keywords: private studio, out-of-hours music, violin pedagogy, teaching practice, context.

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Chapter 1 - Introduction

This research is an exploration of beginner instrumental music teaching practice in relation to its context. It addresses the research question: ‘How does teaching context influence beginner violin pedagogy?’. Beginner violin refers to teaching practice specifically delivered to new learners. A beginner can be of any age; but this study is confined to primary-school aged students. To be classed as a beginner in the instrument, the student must be in their first year of learning. This qualitative, interpretivist study presents sociocultural analysis of beginner violin teaching in private studios (PS) and out-of-hours music (OoHM) centres. It aims to shed light on the influence of context upon teacher practice.

In New Zealand, instrument learning can happen in diverse contexts, such as PS, OoHM programmes, in-school itinerant programmes, el Sistema based programmes and music academies (Ministry for Culture and Heritage, 2018; Ministry of Education, 2008; Braatvedt, 2002; Thomson, 1991).

There has been some research into public music teaching contexts within New Zealand schools (Carter, 2003; Braatvedt, 2002). However, my honours dissertation research (Jensen, 2017), found no research based in an OoHM context and little about private music teachers in New Zealand. As the literature review will show, until recently, there has been little to no research into the OoHM programme, its curriculum, teachers or methods.

This study builds upon current research and offers an in-depth analysis of the impact of context upon beginner violin teaching practice. Violin pedagogy has its roots in 16th-century traditions (Perkins, 1995) and it was not until the 20th-century that it became a public venture in New Zealand (Jensen, 2017). This study, presented as two in-depth qualitative case studies, focuses on a New Zealand context of OoHM programmes, compared with a PS. It also aims to

add to current research on international music teaching contexts. This study is the first to examine a little-known area of government-funded music teaching, the out-of-hours music programme.

Out-of-Hours Music Programme

In 1928, New Zealand established the Music Teachers' Registration Board. It assumed responsibility for raising standards of music teaching across the country. The first OoHM programme was largely developed in 1929 by E. Douglas Tayler, New Zealand's first supervisor of Music Education (Baatvedt, 2002). This programme, like its current model, initially targeted primary-school aged children. However, this rapidly grew to include all school levels (Carter, 2003). Like its contemporary, it ran outside school hours and became the model for later instrumental teaching in schools. Teachers involved in the flagship programme were fully trained and qualified, and the radical programme aimed to exemplify the benefits of musical learning for children (Ryan & Stewart, 1995). During the Depression, the programme collapsed due to funding shortages, forcing the founding developer, Tayler, to resign (Thomson, 1991). An itinerant music secondary school programme was reinstated in the 1960s, with its primary school counterpart being the OoHM (Baatvedt, 2002).

Currently, OoHMs run nationally during out of school hours and are attached to public schools, wherein teachers are paid by the Ministry of Education (Ministry of Education, 2008). Many OoHMs ask participating families to make a small contribution towards tuition, supporting administration costs, hiring instruments and resources. However, these contributions are classed as donations, as the policy states the public programme is free (Saturday Morning Music Classes, 2018; Gallery Music Centre, 2018; Out of School Music, 2018). There is little known about the policies and curricula within this nationwide programme. The average OoHM centre provides tuition in western instruments: keyboard, drums, guitar, violin, and recorder, with some offering

other orchestral instruments and music appreciation or theory classes. From personal experience and the little literature found, it seems each teacher or centre can create their own curriculum, which means pedagogies within centres vary depending on the teacher (Braatvedt, 2002).

Private Studio

In New Zealand, the PS is a longstanding tradition in music education (Thomson, 1991). As the name suggests, it refers to music education, generally in instrument or voice, in teachers' homes or personal PS. This method of music education is one of the longest standing Western methods of instrument learning. It was first introduced to New Zealand in the 19th-century, taught by wealthier settlers' wives or Catholic nuns (Thomson, 1991). At this time, music teachers held great responsibility in passing on their skills, with most only teaching their own instrument. In the beginning, the New Zealand government appeared uninterested in supporting private music education (Braatvedt, 2002) but by the late 20th-century, the Music Teachers Act (1981) began to regulate instrumental music teachers, although membership was voluntary (Jensen, 2017; Thomson, 1991). Today the PS exists nationally. Teachers include high school and tertiary students, registered teachers, and professional musicians. The number of studios and the qualifications of these teachers is unknown, and so provides ample scope for this study. Exploring violin teaching practices within this environment provides insight into the differences between little studied areas of publicly and privately funded music teaching.

Researcher's Position

Music was an integral part of my childhood and is a significant part of my adulthood. As a child and adolescent, I attended lessons in a variety of contexts: individual lessons in a PS, OoHM lessons, group lessons, itinerant lessons at secondary school, ensembles, and orchestral practices. At sixteen, I began my music teacher training with the Suzuki Institute and taught private and group classes in my last year of high school. Since then I have taught in multiple

contexts, including an el Sistema programme, an OoHM programme, my PS and at multiple Wellington schools. Through teaching music in different contexts, I observed my teaching change according to the learning environment. While most of my teacher training focussed on Suzuki pedagogy, I noticed differences in my delivery depending on where I was teaching. I had a hunch about my own teaching, and through deeply reflecting upon and analysing my teaching I began to see where differences lay. Within my own PS, I found I was more likely to guide a student rather than instruct, while within an OoHM context I tended to instruct my students. Thus, I wanted to find out more about teaching contexts and their ability to influence music-teaching practice.

Theoretical perspective

Socio-cultural theories have become widely used within education research. Socio-culturalism assumes learning occurs between people (Sawyer, 2006). The perspective holds interactions and relationships at its core, with language (verbal, physical and musical) contributing to the analysis of how these interactions exist. This study follows two teachers in their own teaching environment, observing and examining their practice. Involving both passive and active participants (students, parents, teaching assistants and supervisors) in both OoHM and PS contexts, this study assumes interactions between these people would contribute decisively to their teaching practice. A socio-cultural perspective allows for in-depth analysis of this phenomenon.

The theory of practice architectures will be used as an analytical framework for this research. The theory examines how lived experiences influence practice, in this case teachers' *sayings*, *doings* and *relatings* (Kemmis & Grootenboer, 2008). This theory provides a framework to help analyse how teachers understand themselves (their sayings), how they share practice with others (their doings) and how they form their identity and their place within a group (their

relationships) (Kemmis & Grootenboer, 2008). Using Kemmis and Grootenboer's (2008) theory of practice architectures, I will explore how internal and external relationships within each context influence each teacher's practice.

Outline of thesis

Chapter 2 reviews literature pertinent to the study. It presents a range of literature about violin pedagogy, examines teacher genealogy and violin teaching methods. The chapter also examines literature related to teaching context, including similarities and differences between one-on-one and group teaching. This is followed by a review of public and private teaching context literature.

In Chapter 3, the methodology of the study is outlined and explained. It explains the research paradigm, data collection and analysis methods, followed by discussion of the theoretical perspectives and framework.

The findings are presented in two parts in Chapters 4 and 5. This reflects the difference in the studies and highlights the importance of the two cases. Chapter 4 presents an analysis of findings for Case Study A, while Chapter 5 presents findings for Case Study B.

Chapter 6 discusses the findings in relation to the research questions and international research. Applying a sociocultural lens, the findings are discussed in relation to practice architectures (Kemmis & Grootenboer, 2008) and contractual accountability (Halstead, 1994). The Chapter concludes with an explanation of the practical relevance and theoretical significance of the study for our understanding of the distinctive ways in which OoHM centres and PS currently contribute to beginner violin pedagogy in New Zealand.

Chapter 2 - Review of Literature

This chapter presents a discussion and analysis of literature relevant to the study: violin pedagogy and teaching context. The first section examines violin pedagogy and teacher genealogy literature, including its influence upon teaching practice. This is followed by a discussion of notable pedagogues of the 20th-century, their methods and less significant violin methods which arose later, including comprehensive and beginner methods.

The second section examines literature related to violin teaching contexts, the similarities and differences in one-on-one and group teaching and their influence on teacher practice. The review concludes findings within current literature are highly diverse, making it difficult to generalise across diverse contexts. The review will show more research is needed to illuminate the phenomena influencing teacher practice.

Through various search engines, literature was found using the following search terms in varied combinations. Search terms for pedagogy included: “violin pedagogy”, “beginner”, “music pedagogy”, “violin curriculum”, “violin repertoire”, and “violin teaching”. Search terms for teaching contexts included: “music teaching contexts”, “environments”, “private teaching”, “public teaching”, “group music teaching”, “individual music teaching”, and “teaching style”. These produced varied results. By narrowing the search parameters by date published and identifying which literature influenced prominent literature 40 pieces of important literature that had contributed to the topics of violin pedagogy and music teaching contexts were identified. There was an overall paucity of research into private and public music teaching contexts in New Zealand.

Violin Pedagogy

Barker (2014) argues that literature on violin teaching and violin playing is divided into two categories: “experiential literature” and “formal research” (Barker, 2014, p. 37).

Experiential literature refers to treatises, method books and tutor books, and oral discussion in relation to teacher experience or within the master-apprentice environment (Barker, 2014; Paige, 2007). This literature does not formally approach research, nor does it explore the outcomes of such ventures (Barker, 2014). While it is beneficial to understand the basic history of treatises and method books, without critical analyses and exploration of the use of the material it is difficult to identify the outcomes and uses of such literature.

Formal research refers to the critical analyses and research into a topic. In the field of violin teaching and learning, formal research began to emerge in the early 20th-century, with scholars largely focused on quantitative methods (Barker, 2014). In 1995, a study analysed doctoral research in string education between 1936 – 1992. This study found that 62% of dissertations examined technique and skill, performance practice and information resources, while only 20% of dissertations examined method, curriculum, instructional strategies and teacher education (Kantorski, 1995).

Practice is inherited through teachers, with specific teacher practice arising from the master-apprentice relationship (Davidson & Jordan, 2007). Thus, a teachers’ practice genealogy influences their teaching style and professional identity (Perkins, 1995). Figure 1 shows the practice genealogy of three influential violin pedagogues of the 20th-century. This literature review examines genealogy of practice; the line of descent of violin pedagogues related to a person. While research suggests teachers are influenced more by those who were directly involved in their education, the history and genealogy of each teacher affects the pedagogies and development of identity (Isbell, 2008; Dolloff, 1999).

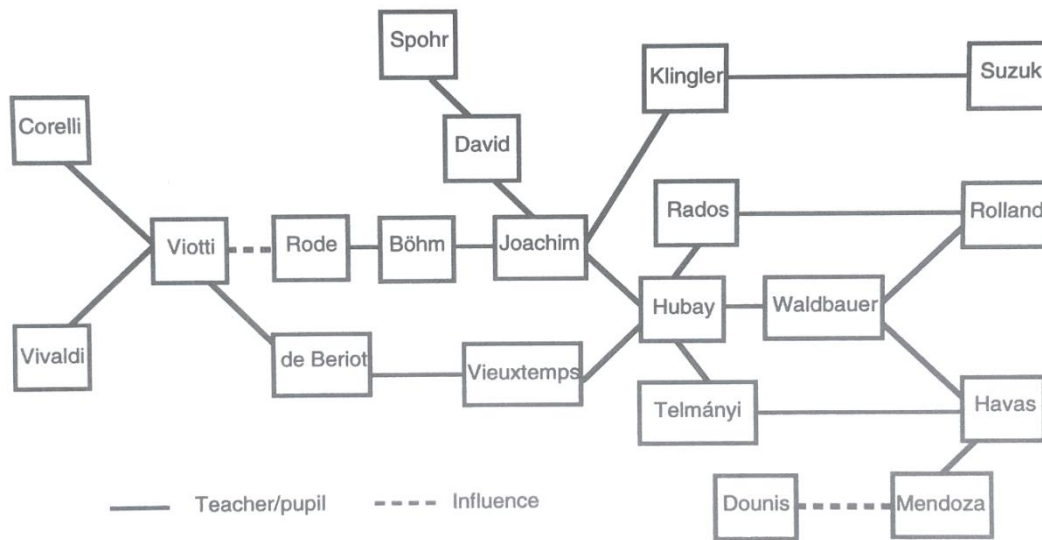


Figure 1. Teacher Genealogical Tree and Timeline. Reprinted from *A Comparison of Violin playing techniques* by Marianne Murray Perkins (1995).

As noted above, instrumental knowledge has been historically passed through master-apprentice practices (Davidson & Jordan, 2007). Therefore, the teaching of violin is arguably an oral practice tradition, with the exception of instrumental treatises. Early work into instrumental playing dates back to the eighteenth and nineteenth centuries, suggesting subjective texts written by influential players Geminiani (1751), Leopold Mozart (1756), Spohr (1832) and Balliot (1835) might also have influenced 20th-century pedagogues and even violin teachers today. However, these texts are “concerned with basic doctrine on how to play in finished performance ... not with the procedure of acquiring the skill step by step” (Neumann, 1969, p. 10). There is wide variation in the technical elements of violin between the plethora of treatises and method books written over centuries (Barker, 2014; Neumann, 1969). While there is an abundance of literature on the technical elements of violin playing, little examines how those technical elements might be taught. Given this, it is arguable the “how to teach technical elements” is

inherited practice from one's own teacher (Barker, 2014; Davis, 2009; Paige, 2007; Flesch, 1923).

Tracing teachers' practice lineage can pinpoint technical proficiency and inefficiency in their skill set (Perkins, 1995). Perkins (1995) compares techniques of three significant violin pedagogues of the 20th-century: Kato Havas, Paul Rolland and Shinichi Suzuki. By analysing the genealogy of each pedagogue, Perkins (1995) found the connections in their technical lineage. Specifically, Figure 1 shows how Corelli and Vivaldi influenced all three indirectly. However, while there are direct links in technical skills to their immediate teachers, it is difficult to ascertain whether these skills are in fact passed through generations of violin teachers to the present day. Notably, all three pedagogues learned from European violinists, returning home to explore the techniques and pedagogies of their newfound knowledge (Perkins, 1995). That said, there are surprisingly large differences in violin technique between the pedagogues. While, Suzuki and Rolland are somewhat similar, Havas' technical features are vastly different (Perkins, 1995). Perkins did not conclude why this could be the case, leaving a gap in knowledge about how genealogy might influence pedagogy. Though, Figure 1 shows Havas' and Rolland's teachers are once removed from Joachim, an important influence on violin playing in the 19th-century, whereas Suzuki's teacher was directly linked. This could explain some differences, but current research is ultimately unclear on this issue.

Paige (2007), examined the relationship between instrumental and pedagogical training in string teachers, and interviewed these teachers about their own perceptions of their pedagogical effectiveness. While the researcher primarily selected participants from a preliminary survey, participants were also selected through informal conversations with colleagues, which possibly created bias. However, this study addressed a gap in current research around pedagogical influence. Paige (2007) found it common for teachers to feel concerned about their teaching

effectiveness, with many being more knowledgeable in technique and playing than teaching. This questions the link between genealogy and teaching practice, as the data show a stronger link between genealogy and teachers' technical knowledge, not practice. Other literature concurs with Paige (2007), highlighting teachers' perceived high proficiency in technique and performance (Isbell, 2008; Hargreaves et al, 2007). Much of the literature in this area focusses upon teachers' perceptions rather than teacher practice, and there is scant literature reviewing or comparing violin teachers' perceptions to their actual practice.

The 20th-century saw the emergence of many method and tutor books for violinists and teachers that also addressed pedagogy and teaching philosophy (Suzuki, 1983; Havas, 1961; Rolland, 1974). Generally, these texts offer logical sequences and structures in learning to play the violin (Davis, 2009). Barker (2014) breaks these methods into four categories, two of which are relevant to this review. The other two, related to specific and heterogeneous methods, are irrelevant to the present study.

1. Comprehensive Methods are all-inclusive, working with a student from beginner to advanced level. Many incorporate teaching philosophies.
2. Beginner Methods are specifically for the beginner student, focusing on technical proficiency.

Comprehensive methods offer teachers and learners a complete guide from beginner to advanced levels. They feature a graded syllabus or sequence and generally include accompanying pedagogical texts (Barker, 2014). Two prominent examples are by pedagogues Shinichi Suzuki (1983) and Géza Szilvay (2010).

The Suzuki Method was established in Japan in the mid-20th century by violinist and pedagogue Shinichi Suzuki. Suzuki believed that by creating an environment that mimics the linguistic environment of a child, the child could inherently acquire a musical ear (Suzuki, 1983).

Suzuki's method has evolved markedly since the mid-20th century (Barker, 2014; Colprit, 2000; Lee, 1992; Zelig, 1967). Suzuki created multiple sequential curriculum books with detailed technical advice (Suzuki, 2007). Accompanying the syllabus is a philosophy book titled *Nurtured by Love* (Suzuki, 1983). *Nurtured by Love* details Suzuki's philosophy underpinned by his most important idea that "children freely speak because they are given the opportunity to do so" (Suzuki, 1983, p. 7). He argues that by giving children a pressure-free environment in which to learn, they will achieve greatness. Suzuki's philosophy is founded on the realisation that children learn to speak their native tongue without attending a single lesson. This idea is thus transferred to music education. Suzuki's philosophy also has strong links to morality and teaching music to further change in humanity (Suzuki, 1983). However, children must attend both private and group lessons at a cost (Zelig, 1967). While Suzuki discusses creating all citizens to be equal and for music to bring peace in the world (Suzuki 1983), there are no provisions in providing the opportunity to all.

Knocker writes, "I do not like the word 'method'. It means a 'systematic and orderly mode of procedure' and suggests a bundle of hard and fast rules which have to be broken whenever a pupil's hand or idiosyncrasies do not fit in with them." (Knocker, 1952, p. 25). The texts developed by Suzuki and the Suzuki Association reveal a strict and regimented method for learning an instrument (Suzuki, 2007; Suzuki, 1983). While Barker (2014) argues the method book offers room for teachers to adapt the method to their own personal teaching style others claim the Suzuki method is firm in its pedagogy (Colprit, 2000). This does not mean it is not transferable between contexts (Zelig, 1967), however, to be "full" Suzuki does mean adhering to the comprehensive method.

Colourstrings is another comprehensive violin method. Primarily for beginners it is classed as comprehensive because of the comprehensive nature of the tutor books accompanied

by in-depth pedagogies (Szilvay, 2010). It consists of multiple tutor books across a range of instruments accompanied by a detailed method book focusing on pedagogy and philosophy (Mitchell, 1998). Developed by Géza Szilvay in the 1970s, the method is inspired by Kodály's ideas for music education and employs voice and moveable solfege to accompany the instrumental learning. Colourstrings does not have the following of Suzuki, though Mitchell (1998) found it popular in Europe. The extent of the method's use in New Zealand is unclear, with only a handful of teachers known (Colourstrings, 2018) and with most training occurring internationally. The majority of Colourstrings literature is experiential literature, as it is unreferenced and focusses primarily on the "doing", not the "why" of violin teaching.

Murphy et al. (2011) examined string pedagogy in a government-funded Australian group setting. The programme was Kodály-inspired, bearing strong similarities to Colourstrings. Their work compared the government-funded programme, Music4All, with a Colourstrings Violin School in Helsinki and two other violin schools in the United States. The study critiqued the Australian funded programme and commented on the pedagogical differences between Music4All and the Helsinki Colourstrings Violin School. They found, while the violin school had been providing tuition for a longer period of time, the most notable difference was the adherence to the Kodály ideas for music education, specifically the importance of using culturally recognisable material in the beginning and slowly creating new material for the context (Murphy et al., 2011).

Suzuki and Colourstrings provide examples of comprehensive methods. Both have comprehensive features such as extensive repertoire books and pedagogical texts. The methods have underlying teacher philosophies, which encompass violin teaching and social change (Mitchell, 1998; Suzuki, 1983). However, while Colourstrings appears adept to adapting to

different public contexts through the ability to be taught to large groups, Suzuki appears less adaptable, restricting its reach to privately funded contexts.

Beginner methods provide systematic instruction for beginners. There are multiple types of texts with varying pedagogies. More often, beginner methods have less intense underlying pedagogy than comprehensive methods. These texts are systematic, slowly progressing in level. However, most texts lack accompanying literature explaining the pedagogical underpinnings of material. Texts with less intense underlying pedagogy include Thorpe (2002), Dillon et al. (1995), Allen et al. (1994), and Pinkston and Moore (1985). While some include second and third books, all are at beginner level. As opposed to comprehensive methods, beginner methods leave room for teachers to explore their own pedagogical approach. Beginner methods allow for a freer interpretation although confined to a lower level of expertise. All approach violin left-hand set-up in a similar way, teaching students how to use their first three fingers before introducing their fourth later (Dillon et al., 1995; Allen et al., 1994; Pinkston & Moore, 1985). Goldie (2015) did a small-scale study into the differences in beginner violin left hand set-up. In this study, Goldie taught all four fingers from the beginning and found that teachers should consider implementing fourth finger at the beginning of their teaching to improve left-hand set-up and intonation. While small scale, Goldie does affirm the need for teachers who use beginner method texts to further their pedagogical understanding using supplemental violin pedagogy books such as Galamian (1985), Applebaum (1986), and Auer (1921). This study highlighted the lack of underlying pedagogy within some beginner method books.

The Teaching of Action in String Playing (Rolland, 1974) is an in-depth instructional manual, detailing pedagogical philosophy through action studies. Action studies are small studies outlining physical movements in relation to technique. While the text is not specific to beginner students, many of the details are conducive to beginners. Rolland's ideas of technique stem from

Polnauer and his ideas on biomechanics and the influence of total body on violin playing (Tang, 2017; Polnauer, 1952.) Rolland focuses on “general movement education, rhythm training, and the art of maintaining a dynamic postural balance.” (Rolland, 1974, p. 12). With an accompanying beginner repertoire book *Young strings in Action*, Barker (2014) notes the importance of Rolland’s pedagogy lies in the comfort of the individual student, though his repertoire book claims it is primarily for group or class instruction. Again, as a less popular method, there is a lack of research into its claims and, without comprehensive research into the method, it is impossible to rigorously review.

Many different methods and pedagogues have differing opinions on technique and teaching, and while these opinions are subjective, they cause differences between teachers. However, Flesch (1923) argues there are “universal principles” within violin playing (Barker, 2014; Flesch, 1923). Flesch claimed there was a need for an accepted list of universal principles for all violin teachers and pedagogues, arguing objective opinions should replace subjective ones (Flesch, 1923). Flesch states: “great violinists tend to acquire and cultivate habits based on his specific personal idiosyncrasies...” (Flesch, 1923, vi). Flesch argues the need for universally accepted principles, as he believes violinists acquire and cultivate their technique, which could be markedly different to others due to their teachers’ practice.

Additionally, Arney (2006) notes: “a universal issue is a fact applicable in all situations by outlining the result. By defining each step, Flesch cannot help but cloud the generality of the principles with his own technique, teaching style, and playing style.” (Arney, 2006, p. 16). This contradiction outlines the interwoven nature of all pedagogues through their objective and subjective opinions on violin teaching and playing. While methods and approaches provide rules and boundaries to violin teaching, it is important to underline that each method and approach contains subjective opinion pertinent to the pedagogue.

Teaching contexts

One-on-one instrumental teaching is a longstanding Western tradition. Historically, students were apprentices of master musicians, living with them and studying under them. The apprentice-master musician model relied on daily tutelage and observation by the apprentice and it was common for master musicians to have only one apprentice at a time (Davidson & Jordan, 2007). Over time, this model slowly changed as music fell away from its historic links to upper social classes and certain religious beliefs (Bull & Scharff, 2017). Group music teaching also carries historical importance as it links back to the 18th-century orphanage La Pieta and its teacher, the composer Antonio Vivaldi. La Pieta produced many prodigies, often taught in groups (Davidson & Jordan, 2007). However, historical group teaching is examined much less often than one-on-one teaching in literature (Davidson & Jordan, 2007). Recently, it has become popular through Suzuki's introduction of group lessons alongside individual lessons (Suzuki, 1983).

A large portion of literature on individual instrumental tuition focuses primarily on settings assumed as middle to upper class (Brook et al., 2017; Uptis et al., 2015; Montemayor, 2008). While it is not entirely clear, as the studies do not detail the participant's social class nor cultural settings, these studies focus primarily on private enterprises, which are historically dominated by middle to upper class participants (Bull & Scharff, 2017). This proves problematic as, while instrumental tuition slowly falls away from its links to social class, it is still seen as an addition to core education around the world and has strong ties to socioeconomic standing (Bull & Scharff, 2017; Davidson & Jordan, 2007).

Montemayor (2008) researched a private flute studio teacher who taught both one-on-one and ensemble lessons in the United States. The researcher chose the teacher participant from noticing the musical success of the teacher's students, admitting the "curiosity about instructional

and musical successes of this teacher and her studio...fuelled my current curiosity.”

(Montemayor, 2008, p.287). While detailing his own personal attachment and bias in the article, Montemayor acknowledged his personal investment could compromise the ability to present conclusions objectively. This could undermine those conclusions somewhat, if the researcher had not actively acknowledged how those biases would affect the work. Using ethnographic techniques, Montemayor observed an array of lessons and interviewed the teacher and students. The study sought to understand the social interactions within a private studio (PS) setting and noted music learning outside of a school environment remains outside of “curricular review or pedagogical scrutiny” (Montemayor, 2008, p.286). Montemayor found PS are sought after for their better instrumental instruction, the more intimate teacher-student relationship, and the hierarchy within the studio community. The teacher participant said: “I think the studio setting allows me to maintain closer and warmer relationships with the students than other teachers at school can do. I don’t think I could do this in any other way, really. It’s part of who I am.” (Montemayor, 2008, p. 298). Montemayor (2008) claimed the association of music teaching as part of personal identity was likely true for all music teachers. However, without more research, this statement cannot be confirmed.

While one-on-one teaching may prove to create a warmer relationship between teacher and student, it can also be problematic for the learner. With such an intense relationship between teacher and student, other researchers have emphasised how students are more likely to stop their music learning due to disliking their music teacher (Davidson & Jordan, 2007; Davidson et al., 1997). This was rarely an issue in group music learning with personality clashes between teacher and student being less likely to be of issue (Davidson & Jordan, 2007). The degree of personal involvement and attachment both from researchers and created in lessons is problematic, as there can never be true objectivity.

The environment of instrumental lessons may influence a student's developing musical identity. Davidson and Jordan (2007) found "a degree of liking, support and encouragement shown by the teachers is central to the development of a 'musician identity' in the student..." Burwell (2012) supports this, claiming individual music lessons can be a source of inspiration and identity construction. However, these assertions are derived from small-scale research on individual lessons. Group instrumental tuition seems less studied, with Davidson and Jordan (2007) merely noting that students may have trouble moving to conservatoires after experiencing only group instrumental tuition.

Brook et al. (2017) examined curricular components in studio music teaching in Canada. The study was in response to music education philosopher Estelle Jorgensen (2003) who asserts the individual music teacher is responsible for repertoire and teaching decisions within their respective studios. The aim of Brook et al.'s study was to explore studio music teaching and the perceptions of all involved, including parents, teachers and students. Through qualitative methods, the researchers conducted a multiple case study of nineteen randomly selected instrumental teachers. It is important to note that these teachers were randomly selected from a list generated by the Royal Conservatory in Canada. The conservatory is Canada's largest supplier of music syllabi to studio music teachers. Among the participating teachers, there were 12 piano teachers, three voice teachers, three guitar teachers and one string teacher. Data were collected through survey, interviews and observations of lessons. Results were in six categories: working within the milieu, the teachers, the lessons, repertoire, musical technique, and compositional and improvisational skills. Interestingly, they noted teachers were not replicating their teaching from their own music education experiences but instead creating curriculum based on the student and their musical goals. This differs from research that suggests violin teacher traditions, like choosing Western classical music that students dislike playing, as they are more

‘worthy’, and placing importance on teacher genealogy, plays a larger role in teaching (Upitis et al., 2015;). Creating curricula that brings enjoyment in playing for the student plays a large role in creating musician identity (Brook et al., 2017). Whether a lesson is individual or taught to a group also affects musician identity, as group-taught students have trouble adjusting to higher music education settings and thus feel disjointed within the music community (Davidson & Jordan, 2007).

Musical teaching style is dependent on several factors; teacher’s preference, number of students, historical traditions and practises associated with individual instruments (Brook et al., 2017; Burwell, 2012; Montemayor, 2008; Davidson & Jordan, 2007). Upitis et al. (2015) expanded on Kennell’s (1992) perspective that both the student and the teacher guide an individual lesson’s trajectory. They noted it was possible this style of teaching could influence the teacher-student relationship. The shift to more holistic approaches in teaching notated repertoire is commonly discussed in relation to individual instrumental teaching rather than group instrumental teaching. Studies on group instrumental teaching are limited, with more studies capturing higher education group instrumental teaching rather than primary-school aged children group instrumental teaching. Davidson and Jordan (2007) claimed group teaching approaches “can be a mixed blessing” (p. 733) with teachers’ conclusions about teaching group lessons claiming differing things. Conclusions range from not being able to correct individual technique and children’s progress being slower to also finding some children flourish more with less pressure, as they learn in a group and thus benefit from peer teaching and learning. With such diverse views about group teaching, it is difficult to ascertain specific differences between individual instrumental teaching and group instrumental teaching within specific teaching contexts. More research is needed in this area.

The private vs public services debate is strongly led by how accessible the education services are. Many studies claim private teaching is elitist and less accessible to the population at large while public services are more accessible to the public (Davidson & Jordan, 2007; Hargreaves, 1986). Historically individual lessons, such as apprentices, were shrouded with secrecy to hide the craft from outsiders. In recent times, success in private instrumental music lessons has been linked to socioeconomic status (Hargreaves, 1986). Those with higher socioeconomic status have had greater learning success in Western classical music lessons. However, this is likely linked to whether there is opportunity and support for the child to participate in such lessons and the importance placed on them. One researcher found there is more importance in private instrumental lessons in higher socioeconomic groups (Davidson & Jordan, 2007). As private instrumental teaching is more popular with higher socioeconomic groups, this may imply these services are 'elite'. Students are perceived to be more diligent and serious (Montemayor, 2008) though it is unclear as to why. While some studies indicate private teaching is 'better' and more focused on technical detail (Upitis et al., 2015; Montemayor, 2008), there is a lack of in-depth analysis into how teaching contexts affect the teacher's practice. This emphasises the need for further research into the differences in private and public instrumental learning contexts and the teachers.

Public music teaching is defined by its public funding, generally from a government body. Lessons in this context are often taught in groups, thus more likely to align with group teaching styles and perceptions. With a large proportion of public music teaching studies aimed at classroom teaching and community music, there is a lack of research into the context surrounding group instrumental teaching. Community music falls in line with public music lessons as services are generally provided free or at a subsidised cost to participants (Veblen & Olsson, 2002). Community music has strong links to culturally appropriate music, exploring

traditional songs relevant to the home country while also exploring other cultures music. While Veblen and Olsson (2002) investigate community music across the globe it is apparent this type of public service is mostly group music teaching without specific instrumental learning. It is a much broader study of music partnered with social intervention work, and while it does detail that funded lessons are more accessible to the masses, it does not analyse the benefits of having more accessible music lessons or how the context affects teachers' practice. The majority of comprehensive research is from other countries like Australia, United States, Canada and Europe (Veblen & Olsson, 2002). New Zealand research does not delve deeply into the subject matter, thus there is a need for research into the differences in private and public music lessons in a New Zealand context.

There are more regulations surrounding public music teaching because public music teachers are required to have qualifications and ongoing training in both teaching and musical ability (Upitis et al., 2017; Bridges, 1988). Bridges (1988) observed that research in Australia found studio teachers rarely received the professional recognition school music teachers receive. However, Bridges (1988) later noted "the historical notion that anyone who can perform can teach has created a paradoxical situation" (Bridges, 1988, p. 90), with few teachers possessing relevant teacher qualifications. This notion contradicts what many researchers have found, whereby private music teachers are presumed by the community to produce higher quality musicians. This is despite a lack of regulation of private music teachers, who do not need qualifications in order to teach (Brook et al., 2017; Montemayor, 2008; Davidson & Jordan, 2007). Where one researcher claims the lack of teacher qualifications cause problems (Bridges, 1988), others advocate these teachers commonly produce high functioning musicians (Montemayor, 2008). However, many of these researchers (Brook et al., 2017; Upitis et al., 2015; Montemayor, 2008) studied highly regarded confident instrumental teachers, this leaves the

research open for critique as there is no comparison to other less qualified teachers in terms of performance skills.

In New Zealand, the Music Teachers Act (1981) allows all music teachers, private or public, general music or instrumental music to register with a national governing body. There are regulations surrounding teacher members' qualifications and experience, providing a list of qualified music teachers in New Zealand. However, membership is not compulsory leaving New Zealand in a similar situation to other countries, given there is an unknown quantity of private music teachers in New Zealand. Due to this, there is a lack of research in this area, as it is hard to quantify and be representative of New Zealand's actual music teaching population.

Summary

This chapter has examined significant research into violin pedagogy and violin teaching contexts. The work of Perkins (1995), Paige (2007) and Isbell (2008) describes the effects of teacher genealogy, and specifically how practice is inherited through teachers. However, there is little research into this phenomenon, so it is difficult to ascertain the full effects of the complex teacher-student relationship. The chapter goes on to discuss the differences in violin teaching methods, particularly Barker's (2014) two categories: comprehensive and beginner pedagogies. The literature describes comprehensive pedagogies, like Suzuki or Szilvay, as regimented with underlying philosophies, whereas beginner pedagogies are adaptable but remain at a beginner level. These pedagogies are used in various ways, though group teaching is generally used more in beginner pedagogies and individual teachers were more likely to use a comprehensive method. Conclusions of specific differences between group and individual teaching are difficult to ascertain due to the diverse nature of the current literature. As concluded in Chapter 1, there is a need for further research into all areas pertinent to this research.

Chapter 3 - Research Methodology

This study is an analysis of practice in relation to context within a qualitative, interpretivist paradigm (Grant & Giddings, 2002). It interprets two teacher's experiences and stories in a private studio (PS) and within an out-of-hours music (OoHM) context, identifying nuances within their teaching practice in each context and drawing out the differences and similarities between them. By listening to teachers and reflecting on their experiences, this thesis focusses upon "the things themselves" (Husserl, cited in Grant & Giddings, 2002, p. 568) in accordance with an interpretivist paradigm that attempts to understand what it is to be human and the meaning placed on human experiences (Grant & Giddings, 2002).

This chapter will outline the qualitative case study methodology selected for this study. It will present the data collection methods chosen for this project to address the research question:

- How does teaching context influence/impact beginner violin pedagogy?

With sub questions:

- a. What are the constraints and affordances of teaching at PS and OoHMs?
- b. To what extent do teachers differentiate their practice according to context?

The scope of the study is outlined and the researcher's stance is explained. The data analysis methodology is presented and discussed. Finally, the strengths and limitations of this study are explained.

Menter et al. (2013, p. 229) state; "teachers frequently call for nuanced or personalised research and analysis of data that connect more closely with the experience of their pupils, fellow teachers and local school setting." This research is for teachers, academics and government agencies wanting to understand the changes in practice when teachers move between teaching

contexts. Qualitative research is built on personalised knowledge and experience, which gives an in-depth understanding of the phenomena being studied. Importantly, qualitative research seeks to understand complex interrelationships (Stake, 2006). Within this study, relationships occur between teachers and students, teachers and parents, parents and students, and teachers and the pedagogical context. Qualitative research was the logical choice for the study as it is commonly used in education research due to the ability for the data to be rich in detail.

Case Study Methodology

Merriam (2010, p. 456) defines a case study as “an in-depth description and analysis of a bounded system.” while Miles and Huberman (1994, p. 25) conclude that a case study is: “a phenomenon of some sort occurring in a bounded context”. A case study must be contained within a unit of analysis. For this study, the unit of analysis is constituted by the two teacher participants, who form the basis of Case Study A and Case Study B. Stake (2006) notes an important part of case study is examining how phenomena perform in different environments. However, there must be similar aspects within the different environments to be able to focus on the phenomena. For this study, the similar aspect within the bounded system is the two teachers. Keeping the same teachers across the different contexts creates a closed system, which enables in-depth analysis of data. Case studies allow for unanticipated events that can capture reality and highlight unique features that larger scale data may not have identified (Nisbett & Watt, 1984).

Bassey (1999) believes there are three types of educational case studies: theory seeking/ theory testing, storytelling/ picture drawing, and evaluative. This study aligns with storytelling. Storytelling is a descriptive account of experiences and events, “drawing together the results of the exploration and analysis of the case.” (Bassey, 1999, p.62). This type of case study is also called an ‘intrinsic case study’ (Stake, 1995), and a ‘descriptive case study’ (Yin, 1993).

This study comprises of two case studies within the same city. Stake (2006, p.23) asserts: “Understanding the critical phenomena depends on choosing the cases well.” Case selection is critical to the data that is obtained. To help choose the best cases, this study will follow Stake’s (2006 p. 23) three main criteria for selecting cases: “is the case relevant, do the cases provide diversity across contexts, and do the cases provide good opportunity to learn about the complexity?” With that in mind, the teacher participants were chosen using a set of clearly defined criteria (see Table 1). These criteria were established to ensure the research questions can be answered through the case studies of the centre chosen.

Table 1: Criteria and rationale for teacher participants

Criterion	Rationale
<ul style="list-style-type: none"> • The teacher participant must teach in both an OoHM centre and a personal PS. 	To show the differences between contexts.
<ul style="list-style-type: none"> • The teacher participant must run their own PS. 	To understand the constraints and affordances of a PS.
<ul style="list-style-type: none"> • The teacher participant must be a violin teacher. 	To study a bounded scope, only violin teachers were chosen. This made it easier to compare between contexts.
<ul style="list-style-type: none"> • The teacher participant must have taught for at least one year prior to the study. 	To ensure the teacher is experienced and has some understanding of their practice.
<ul style="list-style-type: none"> • The teacher participant must be currently teaching beginner violin students in both environments; OoHM and PS. 	To keep within the scope.

Two cases were chosen due to time and travel constraints and the scale of a Master’s study. However, having two cases means the data analysis can focus more on depth rather than breadth aligning with qualitative study ideals. This makes the study more meaningful, as it allows further analysis of the observations and interview data collected.

Researcher's Stance

The teacher and researcher relationship informs and mediates the others' practice (Alexakos, 2015). However, it is important to locate the researcher within the research by identifying their professional background and relationship with the material. Bresler (1996, p. 31) states "the qualitative paradigm assumes that value-free interpretative research is impossible. Every researcher brings preconceptions and interpretations to the problem being studied..." A researcher's background influences their research not only in terms of passion and interest concerning the subject studied but can also taint the research through investment. Having knowledge of one's preconceived ideas and biases allows the researcher to analyse data from every angle. Qualitative studies allow researchers to interpret data through a theoretical framework using their preconceptions and pre-knowledge of the subject.

My background involves being a violinist as a student and as a teacher, who has taught in OoHM centres and operated my own PS. I have given professional development seminars on teacher practice but have also been part of many professional development workshops and courses, slowly developing my own practice. Having thought critically about my own practice for several years, I became interested in learning about the interrelationships between being a public and private music instrumental teacher specifically within practice. Because of this, I chose participants with whom I have had no previous relationship, professional or personal, thus separating research and my own teaching.

Working within your own professional community can, however, increase the possibility of bias. Alexakos (2015) asserts the power teachers bring to researching their own, stating that "rather than being limited to a set of skills, teacher knowledge is epistemological. Thus, research into what is "knowledge" is complex, situational, multidimensional, with multiple interpretations and "truths," and encompasses questions of power and ideology." (p. 4). Awareness of the

relationship between teacher and researcher is critical during data collection, but analysis can bring about new understanding to the field. To help mitigate possible bias, I kept a reflective journal detailing my experience, reflecting on my own thoughts and separating personal and professional thoughts from my observations.

Method of Enquiry

Two teacher participants working in OoHM centres and within their own PS were selected using professional connections within the music education community. The data were collected over two consecutive weeks. Case study A data were collected first, with observations and the interview conducted over two consecutive days. In the following week, case study B data were collected, with observations and the interview conducted over two separate days. Fieldwork began pre-Covid, with all data collected two weeks before lockdown.

A case study is an in-depth analysis of phenomena within a bounded system and it is imperative that data collected is rich, diverse and plentiful. Many case studies use three main data collection methods: interviews, observations and document analysis (Merriam, 2010). From the review of literature, most studies relating to teacher practice used interviews and observations as their main forms of data collection (Brook et al., 2017; Montemayor, 2008). However, it is important to note that many of these studies focus primarily on the teacher's perceptions rather than the teacher's practice. A few studies use a survey to collect written responses from participants, but the surveys are on top of other data collection methods creating methodological triangulation (Brook et al., 2017; Heale & Forbes, 2013). Triangulation calls for two or more sets of data collection (Heale & Forbes, 2013). Research suggests triangulation is necessary to avoid bias within the research, to determine completeness of data and to confirm suggested findings. This study collected four different data sets: observation notes, audio recorded and transcribed lessons, interview data and a reflective journal, as set out in Table 2. Using different data

collection methods results in a “holistic understanding” (Mathison, 1988, p. 17). Merriam (1998) asserts studies become more reliable when using multiple sources of data collection. By having four different data collection methods, it increases confidence in the findings by using four different measures (Heale & Forbes, 2013).

Table 2: Data Collection Methods

Data Collection Method	Definition	Purpose
Audio recorded lessons	<ul style="list-style-type: none"> All OoHM and PS lessons were audio recorded. Record of teaching for later analysis (Kerchner, 2006). 	<ul style="list-style-type: none"> Captured teaching practice for individual teachers to reflect on in their guided interview. Researcher able to revisit data.
Observations	<ul style="list-style-type: none"> Teachers observed while teaching beginner violin in OoHMs and PS. 	<ul style="list-style-type: none"> Researcher able to note first impressions.
Guided Interview	<ul style="list-style-type: none"> Interview with pre-planned prompts guided the participant in reflection and discussion (Agee, 2009). 	<ul style="list-style-type: none"> Captured participants’ perspectives on their practices (Triantafyllaki, 2010). Perspectives enhanced the researcher’s understanding and interpretations of their teaching.
Researchers Reflective Journal	<ul style="list-style-type: none"> Researcher notated fieldwork on continuous basis enabling details to be documented for analysis. Reflection of observation and thoughts. 	<ul style="list-style-type: none"> To help mitigate possible bias. Additional data source, resulting in a “holistic understanding” of the study (Mathison, 1988, p. 17).

Observations were used to provide first-hand knowledge of events, activities, or situations (Merriam, 2010). This data collection method gave the researcher an understanding of the activity first-hand, giving a fresh perspective. Observations range from the researcher being a complete observer to an active participant observer (Merriam, 2010). Due to the researcher’s

stance within the music community, there was no involvement during observation. The ability to observe multiple violin lessons provided first-hand knowledge used in the analysis with the second-hand accounts obtained through interviews.

Each participant was observed over two days in both contexts. The lessons were audio recorded to allow the data to be revisited. The audio recorder captured communication between teacher, student and parent and was out of view of the student to minimise disruption and distraction for all parties. These recordings were also used during the semi-structured interviews to allow teachers to reflect on their teaching. The researcher transcribed the audio records.

Interviews help the researcher gain deeper understanding of the phenomena from the perspective of the participant (Travers, 2013). Interviewing is widely used by social researchers to capture individuals' perceptions rather than form generalised results. Many qualitative studies employ this data collection method to obtain in-depth data from the participant, learning about their experience and knowledge. Semi-structured interviews were chosen for this project, with more open-ended questions enabling the interviews to generate the richest data (Merriam, 2010).

The participants were interviewed at the end of both lesson observations. This enabled the teachers to reflect on all lessons, thinking critically about their place within the context, their practice and methods. Each interview ranged from one to two hours and were conducted in person. All interviews were audio recorded on an iPhone. The audio records of the interview were transcribed by the researcher and offered to the teacher participants for member checking, but this was declined.

At the conclusion of the data collection and transcription, all data were coded for ease of analysis and discussion. Tables 3 and 4 provide details of the lessons and their codes. These tables will be referred to in Chapters 4 and 5.

Table 3: Case Study A – data set code

Data	Context	Length	Number of students	Length of learning time	Data code
Lesson 1	OoHM	30 minutes	4: A1, A2, A3, A4	1 month	A-OoHM1
Lesson 2	PS	45 minutes	1: A5	1 year	A-PS1
Lesson 3	PS	45 minutes	1: A6	1 year	A-PS2
Interview	-	1 hour	-	-	A-INT
Researcher's Journal	-	-	-	-	A-RJ

Table 4: Case Study B – data set code

Data	Context	Length	Number of students	Length of learning time	Data code
Lesson 1	OoHM	30 minutes	4: B1, B2, B3, B4	1 month	B-OoHM1
Lesson 2	OoHM	30 minutes	4: B5, B6, B7, B8	1 month	B-OoHM2
Lesson 3	PS	45 minutes	1: B9	1 month	B-PS1
Interview	-	1 hour	-	-	B-INT
Researcher's Journal	-	-	-	-	B-RJ

Thematic Analysis

Terry et al. (2017) assert thematic analysis brings flexibility within research to identify “participants’ lived experience, views and perspectives, and behaviour and practices.” (p. 297). Analysis of qualitative data tries to understand the views of the participants (Willis, 2013). Thematic analysis is a method for analysing qualitative data and interpreting patterns (Terry et al., 2017). Thematic analysis begins during data collection and continues until presentation, with the researcher slowly identifying patterns within the data.

On completion of data transcription, the data were collated into case study A and case study B. Willis (2013) asserts the first step of thematic analysis is to make sense of the material describing the process as “immersion and incubation” (p. 319). Using Braun and Clarke’s (2006) thematic analysis guide, I began to read through case study A to become familiar with the data.

The same process was used for case study B. Each data set was read through five times. The transcription phase along with the first and second reads gave time to become familiar with the data (Braun & Clarke, 2006). By the third and fourth reading, initial codes were established, approximately 55 codes for case study A and 50 codes for case study B. Examples of these codes are:

Past teacher influence

Teacher-student relationship

Instructive teaching

On the fifth read-through, codes were collated, grouping together data relevant to each code. As per Braun and Clarke's (2006) guide, the codes were then collated into potential themes. Beginning with approximately ten potential themes for each case study, on review, the initial themes were split, combined or discarded where necessary to answer the research questions and show a rich and diverse picture of the data. The final themes are explained in Chapters 4 and 5.

Theoretical Framework

This study views the data and literature from a socio-cultural perspective. Socio-culturalism assumes learning occurs between people (Sawyer, 2006) such as, through interactions between teacher-student, student-student, teacher-teacher, or teacher-parent. These social interactions between people happen using language (verbal, physical and musical). Vygotsky (1978) argues that the social interactions that form relationships precede learning. Only once these relationships are established can learning happen. Children learn music through informal social interaction within a structured setting (Campbell, 1998). For example, Sawyer (2006, p. 162) summarises it will: "Sociocultural approaches suggest that the goal for musical

educators should be to create musical communities of practice, rather than transmit musical knowledge.”

The theory of practice architectures highlights the practice, particularly through the *sayings, doings* and *relatings* (Kemmis & Grootenboer, 2008) among both internal and external persons associated with an organisation (Kemmis & Grootenboer, 2008). Within this study, the theory of practice architectures relates to the interactions within the OoHM programme and a PS context. This theory was used as an analytical framework to explore how each setting design related to practice. Through identifying *sayings, doings* and *relatings* within teaching practice and its context, the theory of practice architectures was used to determine the link between the two.

Contractual and responsive accountability (Halstead, 1994) frames some of the discussion, specifically linking the teacher’s accountability with the context and the persons involved. Thorpe and Kinsella (2020) use Halstead’s (1994) delineation of accountability: contractual and responsive. Contractual accountability measures teacher standards and outcomes within contexts, generally measured through external bodies (Halstead, 1994). Responsive accountability is more focussed on the students, describing a teacher’s obligation to their students as opposed to an external body. This framework was used to determine how teacher’s accountability impacted the context.

Ethical Considerations

This research study gained ethics approval through the Human Ethics Committee at Victoria University of Wellington. Teacher participants were originally contacted via email. Information about the project was sent via email, allowing all teacher participants to be informed about the data collection process and use of the data. Once the teacher participants had given written consent to be a part of the research, the OoHM centres, parents, and children were

contacted via their teacher. Information regarding the project was given to all parties and children were asked for assent. All participants participated willingly and gave written consent and teacher participants were given the opportunity to withdraw or retract any specific information for the study up until one week after the final interview.

The participants, centres and location were anonymised to protect the teacher participants. However, teacher participants were informed that, due to the small scale of this research project, their identity may be obvious to others in their community.

Summary

This study presents an exploration into the changes in teaching practice between two New Zealand instrumental music teaching contexts. This chapter has explained the way in which the case study methodology was chosen, along with the size and scope of the project. The data collection methods were described with elaboration on how thematic analysis process was used with each case study. The theoretical perspectives pertinent to this study were outlined, detailing the sociocultural lens through which the data would be viewed and how the theory of practice architectures and contractual and responsive accountability would be used as a framework throughout. With the theoretical foundation in place, Chapters 4 and 5 will present the cases and analysis.

Chapter 4 - Case Study A

This chapter presents a description, analysis and discussion of the data arising from the work of Teacher A. This case study follows Teacher A through one out-of-hours music (OoHM) lesson and two lessons in her private studio (PS). Observations and audio recordings were made of all lessons. Following these, all data were then transcribed and coded, see Chapter 3 – Method of Enquiry.

The analysis elaborates upon how different elements impact Teacher A's teaching practice. The themes that were generated through data analysis are:

- Traditional violin teaching
- Managing time and scale
- Espoused vs enacted practice
- Agency
- Inherited practice

Teacher A is a violin and viola teacher teaching in multiple contexts during the week including a PS, OoHM centre and an el Sistema programme. She has a young family and teaching supports herself and her family. As an immigrant to New Zealand, she grew up in a non-English speaking country and her home country's culture was different to that of New Zealand. She began teaching violin privately in her home country in students' homes. After completing post-school training, she immigrated to New Zealand, starting as a teaching assistant at the centre where she is now the teacher.

Out-of-hours music

The OoHM centre is open to the wider community and meets outside school hours. The centre runs in a mid-low socio-economic area and has a wide range of families enrolled. Teacher

A's classes range from 4 – 8 primary-school aged students in thirty-minute classes. She shares a teaching assistant with another teacher, usually with the bigger or beginner classes. The lesson observed had four students between 7 and 10 years old.

Teacher A taught in a staffroom, a multi-purpose room that served as both Teacher A's teaching space and the supervisor's station during the centre's operational hours. Teacher A had the lesson area set up in front of the entrance and the supervisor was stationed further into the room, meaning parents and children who needed to talk with her had to walk past the class. During the observed lesson, four groups of people came in, either to talk with the supervisor or to collect photocopies.

At the beginning of the day, Teacher A organised a line of music stands for the students, facing away from the entrance. The centre supplied the music stands. The teacher stationed herself in front of the line music stands (see Figure 2), behind which stood the students. The parents were at the back of the teacher sitting at tables, facing their children. The teacher generally stayed within the space between the music stands and the parents, moving occasionally to assist a student. I sat next to the entrance with the teacher facing me. The students had their backs to me.

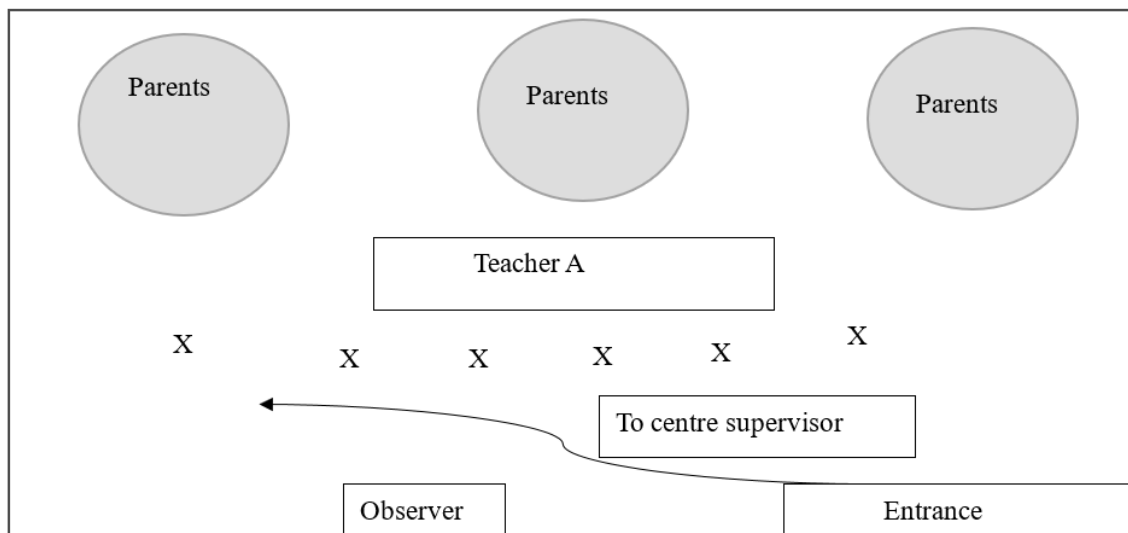


Figure 2. Teaching space for A-OoHMI

Table 5 presents an outline of lesson A-OoHM1 structure. The observed class was the second of the day. The teacher took the students through the exercises they had practised over the week, bow hold practice, and advised the students on what to practise for the coming week. During the observation, field notes were taken, for example.

A-OoHM1: Teacher A stops the class for their attention and asks to borrow a violin from student A4. The teacher holds the violin in front of her body to demonstrate how to put it onto her shoulder. The students copy.

Occasionally throughout the lesson the teacher asked the class to repeat an exercise and gave one piece of direct feedback for example:

Teacher A: Correct your fingers and your bow hold.

Teacher A: I want your eyes to focus on the book.

Table 5: A-OoHM1 Lesson Structure

Activity	Description
Set-up	Students violins organised before class starts.
Tuning	Students' violins tuned by teacher. Supervisor tunes difficult violin so the teacher can begin
Interruption	Teacher organises resources for two students.
Warm-up	Students play open strings. Teacher counts aloud.
First exercise	Students play exercises one after another. Teacher counts aloud.
Second exercise	Students play exercises one after another. Teacher counts aloud.
Bow hold check	Teacher A demonstrates a bow hold. Students copy on their own bows.
Bow exercises	Teacher A demonstrates bow exercises, up and down. Students copy.
Closing	Teacher A thanks the students as they move to pack away their instruments.

Teacher A appeared to use mainly verbal instruction as her teaching tool. Instructions would come in two forms, either direct instructions or instructions framed as questions. A pattern appeared whereby Teacher A would give instructions, the students would play, Teacher A would

give broad feedback before the pattern repeated with a new activity. Occasionally, Teacher A would repeat the pattern with the same activity if she was not satisfied with the outcome. When giving instructions, Teacher A seemed to use direct instructions and rarely used instructions framed as questions. This technique appeared to impact the students as there seemed to be little choice, which may explain why they asked no questions during the lesson.

The teacher, parent and supervisor asked only closed questions during the lesson. The students did not ask any questions. Closed describes questions with set answers (Allsup & Baxter, 2004). The closed questions could be described in four ways; resource questions, musical knowledge, student-centred, and instructional. Resource questions describe questions asked about the resources used by the students. These questions were only asked by Teacher A and the parents. It appeared the parents only had interest in the resources their children used, and the costs related. It seemed there was a lack of interest in the actual learning undertaken within the lesson as the parents were not actively present during the lesson. However, Teacher A did not ask any questions of the parents, except for the resource question, which meant a channel of communication about the learning was not open to the parents.

A large proportion of Teacher A's questions were about musical knowledge. While these questions gave the students an opportunity to think about the music or their instrument technique, as they were closed questions it did not allow the students to think critically or analytically about their learning. This will be expanded upon in the *Analysis of Finding* section as it relates to *espoused vs enacted practice*.

Private studio

Teacher A manages and teaches at her own PS running from her home. She teaches several students, some of whom come to lessons in both the OoHM centre and her PS, while others only take private lessons. The student (A5) who participated in A-PS1 was a young girl,

learning from Teacher A at both the OoHM centre and in her PS. She had been taking lessons for just under a year. The student (A6) who participated in A-PS2 was an older boy, learning privately from Teacher A for a year. He attended orchestra at the OoHM centre for extension in his musical development.

Teacher A taught from her living room. There was a piano and music stand set up in the corner; however, the rest of the room was obviously used frequently as their lounge. There was a television, two couches and a coffee table set up, with children’s toys on the floor. During the lessons, Teacher A was stationary, seated at the piano. The student and teacher were side-by-side in one corner of the room while the parent was seated at the other side of the room on a couch (see Figure 3). The student stood beside the piano with a music stand in front of them having taken their violin out on Couch 1.

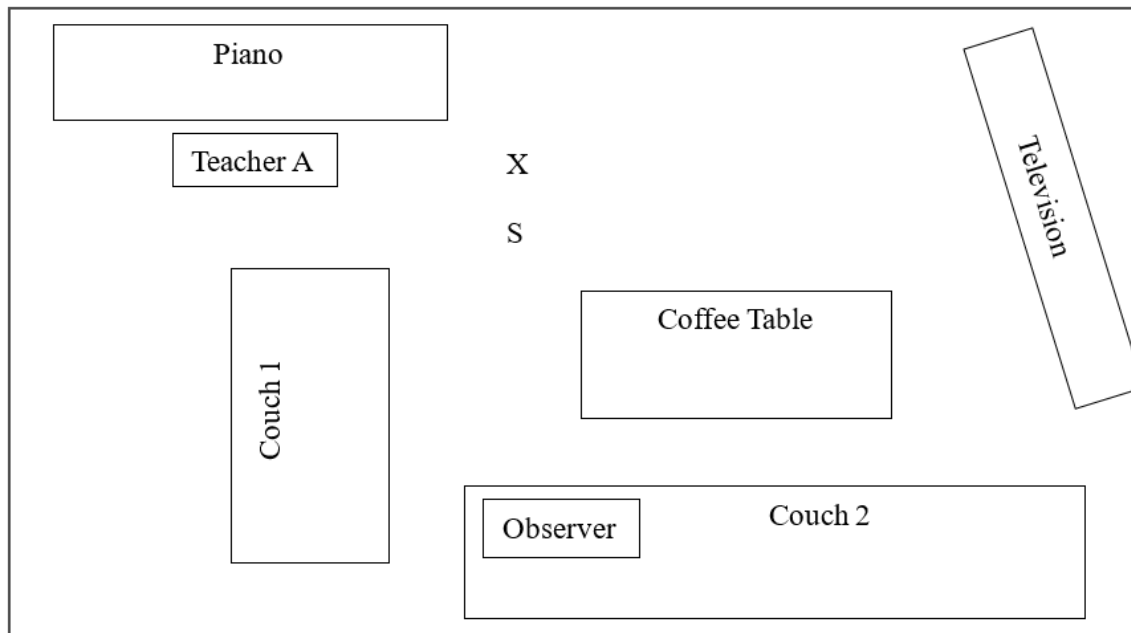


Figure 3. Teaching space for A-PS1 and A-PS2

Table 6 presents an outline of lesson A-PS1 structure. The lesson was the first lesson of the day. The teacher took the student through warm-up exercises, practice exercises and new

exercises for practice. During the observation, notes were taken of body language, interactions and physical cues. For example:

A-PSI: Teacher A and student A5 play exercise 3 together. Teacher A plays the piano with her left hand and points to the music to assist the student. The student looks intently at the sheet music as they play and the teacher flicks her eyes back and forth between the student, the sheet music and the piano.

If the student had difficulty with an exercise, Teacher A provided broad instructions on what to do, rather than how to do it:

Teacher A: When you go from this pattern to this pattern, I want it smooth, I don't want you to stop in the middle...because you always stop in the middle, don't stop. Let's try not stopping.

Teacher A: We have to go from number two from the top without stopping. We can play it slow; we don't have to play it fast but maintain your speed.

Teacher A: You can't distract yourself by number 3 or number 4, just focus on the second line okay?

Table 6: A-PSI Lesson Structure

Activity	Description
Set-up	Student A5 sets up her violin while telling Teacher A about her week.
Tuning	Teacher A tunes the student's violin with the piano.
Warm-up	Student A5 plays exercises with the teacher assisting on the piano.
First exercise	Student A5 says the note names and fingering aloud before playing the exercise.
Second exercise	Student A5 plays the exercise with Teacher A assisting on the piano. Student is stopped every couple of bars to fix errors.
Interruption	A bow hair comes off the students bow. Teacher and student discuss how to remove it.
Weekly practice	Teacher A asks the student to practise exercise 75 at home. It is circled in the student's book.
Closing	Student A5 packs her instrument away as she talks about her choir. Teacher A then walks her to the door and welcomes the next student.

Table 7 is an outline of lesson A-PS2’s content. Similar to A-PS1, the teacher’s instructions and demonstrations show the student what to do but do not show how to do the technique:

Teacher A: Maybe more to the lower half and relax the finger because I notice that your finger is like this, like this. So, you have to relax, like this. We don’t extend your finger like this. So, what you have to do is like relax.

Teacher A: I try to exaggerate, what you are doing, just lift the second finger, you don’t need it. There is no second finger on here, there is just first finger and third finger.

Table 7: A-PS2 Lesson Structure

Activity	Description
Set-up	Student A6 sets up his violin quietly.
Tuning	Teacher A tunes the student’s violin with the piano.
Interruption	Teacher A goes to talk to Student A5’s father as he has arrived to collect her.
Warm-up	Student A6 plays exercises with the teacher assisting on the piano.
First exercise	This is new material. Student A6 plays exercises with the teacher assisting on the piano.
Second exercise	Student A6 plays the piece with Teacher A assisting on the piano. Student is stopped every couple of bars to fix errors.
Third exercise	Teacher A demonstrates new technique. Student A6 plays the piece.
Fourth exercise	This is new material. Student A6 plays the piece. Teacher A counts at the beginning to prompt the upbeat.
Fifth exercise	Teacher A demonstrates appoggiatura. Student A6 plays with the teacher verbally assisting.
Weekly practice	Teacher A details practice. Practice is noted in the music.
Closing	Student A6 packs his instrument and thanks the teacher. Teacher A asks about orchestra as she walks them to the door.

The teacher appeared to use the same teaching technique as the OoHM centre, in that she mainly used verbal instruction as her teaching strategy. The teacher would give an instruction, the student would play, followed by broad feedback before the pattern would repeat. For example, during the A-PS2 lessons Teacher A commented “*you have to observe your wrist*”. There were many ways to interpret the given feedback and the student appeared unsure which wrist to adjust. He adjusted both and continued the lesson.

There did not appear to be a difference in practice between the contexts. However, Teacher A asked different types of questions in her studio. While they were closed questions, they seemed to be more student-centred. There appeared to be more interest from the teacher in the student’s wellbeing and subject matter understanding. The PS, in the teacher’s home, means she can be more relaxed and personable. It could also be a result of the teacher having more control over her teaching as the director and teacher of her own studio. This is explained more in the *Analysis of Findings* section as it relates to *agency*.

Teacher A appeared to be less inclined to ask the student to demonstrate their musical knowledge before playing, allowing the student to play more. This could be due to only being one-on-one. The teacher could observe the student completely, making it easier to ascertain what they knew and what needed to be worked on. This finding is elaborated in the *Analysis of Findings* section as it relates to *managing time and scale*.

Analysis of Findings

Traditional Violin Teaching

Traditional violin teaching refers to the long-standing music teaching pedagogy of the master-apprentice approach, this approach is described in detail in the literature review. It has two facets, as described in Chapter 2; first the master-apprentice relationship built and second the old-school teaching model of the nineteenth and early 20th-century (Davidson & Jordan, 2007).

Teacher A demonstrated a traditional violin teaching approach in both the OoHM lesson and the PS lessons.

A-OoHMI: Students were quiet throughout the lesson with Teacher A giving direct instruction. Limited questions or guidance during the lesson and the students consistently followed the teacher.

A-PSI: Teacher A does not play patterns or exercises first; the student plays them when asked. Teacher A continuously instructs the student during playing and between plays.

I noticed, the teacher would ask a student to play an exercise or pattern followed by instruction either during the student playing or at the conclusion of the exercise. Her instructions detailed *what* the student should do and did not delve further into the learning by describing *how* the student could achieve. There was a similarity of the pedagogy between the two contexts. Teacher A relied heavily on instruction and did not alter her pedagogy to suit the number of students and specific contextual elements.

Analysis revealed a separation between teacher and student seeming to mimic the master-apprentice model of the past. Teacher A appeared to hold the authority within the lesson, creating a barrier between her and her student. While Teacher A seemed friendly and interested in each student, she led the student through direct instruction. When asked about her practice, Teacher A described it as old-school, which seemed to mean that the class or student played exercises followed by instructive feedback from her.

INT-Teacher A: It's not like a performing class. They want to learn; they don't want to watch. Just some after song, just some technique or a few bars they didn't understand I play for them but then I'm done. If you don't understand this type of bow, this bow or this bow, I have to explain.

It seemed Teacher A used the same traditional violin teaching approach wherever she taught, irrespective of the difference in students. This could be due to the lack of professional

development provided by the government for their OoHM teachers. It seems the lack of up-to-date training leaves teachers regurgitating pre-learnt teaching models, some from their own childhoods.

Managing time and scale

Teacher A managed time and scale differently between the two contexts. Time refers to the lesson length while scale refers to the number of students within a lesson. A-OoHM1 was a group lesson while A-PS1 and A-PS2 were on-on-one. In the OoHM centre, Teacher A appeared more restricted due to the time and number of students, whereas in her PS she had more freedom in her decisions.

Teacher A commented about the differences in her own observation skills between the two contexts.

INT-Teacher A: Group class I have to [looks quickly] like that and then move on.

As Teacher A predicted, a larger number of students made it difficult for her to focus completely on one student. When teaching a larger class of students, mistakes and errors slipped by. For example, while Teacher A watched Student A1, I noticed that she missed Student A2's bow hold error. Perhaps to manage this problem, Teacher A prompted each student to play on their own, giving her a chance to focus directly on one student. This management strategy gave Teacher A the ability to identify and correct technique. However, due to the time restraint, the process felt rushed, essentially negating the impact of the activity. Teacher A would focus on one child as they played the passage, giving quick feedback before moving onto the next student. There appeared no time to solidify the teaching during the student's turn. The strategies employed by Teacher A, for example focussing on one student's playing before moving onto the next, appeared to be a direct transference of one-on-one pedagogy. This identifies the time

management skills utilised by the teacher for the context. It seemed the time and scale of the context impacted the learning but did not impact how the teacher was teaching.

Another example is how Teacher A used questions to test the students' understanding. In the OoHM centre, the teacher asked a higher number of musical knowledge questions than the PS. It appeared to be a method of gauging the students' understanding without having them play. The teacher would ask the class a question about the music before they would play the extract, allowing her to assess their knowledge. Therefore, if she missed observing a student while they played, she would have some understanding of their knowledge.

Teacher A reported teaching a group is harder to manage than an individual student.

INT-Teacher A: You have a larger group it's really hard to handle, you have a lot of characteristics. You have very trouble kids here and then you have the kids that listen. So the people that listen get disturbed by the other kids, and then suddenly the person that really wants to listen go to them and then they accidentally join that group and we can't control the class.

Teacher A described the trouble as due to the scale, teaching multiple students at one time. However, from the data, it could also be due to the lack of understanding of classroom pedagogy. From my observation, Teacher A applied a similar lesson structure and pedagogy to those used in her PS lessons. Applying one-on-one pedagogy to a group class exacerbates the time constraint as students receive similar teaching approaches but in a larger group.

In contrast, in her PS, it seemed that Teacher A had full control of the content she taught and lesson pace. The increased time and fewer students provided a calmer environment. However, I noticed the delivery of material did not change. Teacher A used similar vocabulary to describe technique and continued the same instructive teaching that was observed in the OoHM centre. In this context however, Teacher A had ample time for students to repeat passages, thereby solidifying their learning.

A-PS2: Student A6 plays the four-note pattern on repeat. Teacher A counts the repetitions aloud and with her fingers until the student has played the passage ten times. Teacher A watches the student intently.

Asking students to repeat a pattern or exercise did not happen in the OoHM centre. The class may have been stopped and been prompted to start from the beginning again, but the intense focus in the PS with no urgency is markedly different from the OoHM centre environment. During the PS observation, I perceived no rush to get through the content. While instructions were given quickly the teacher did not seem determined to get to the end.

INT-Teacher A: Like Student A5, maybe she is tired, and she'll put down the violin and maybe she wants to talk to you. Yeah, I notice she's good but I notice that's she's tired and I understand that if she puts her violin down she wants to ask a question or just wants to share her thoughts and everything. I think it's more, they have a lot of questions, a lot of stories.

The way Teacher A talked about the difference, it appeared she was more relaxed with allowing students to tell stories and ask questions within the private setting. There seemed to be more ease between teacher and student with more of the rushing over the off-topic pauses in the OoHMs lesson. Teacher A also asked her PS students more personal questions relating to their well-being. She appeared to devote more time to building a personal relationship with her private students in a more measured, calmer atmosphere. She and her student conversed freely before moving back to work. While this limited teaching time, student and teacher worked on more technical elements within the private lesson than the OoHM lesson. Teacher A commented on the relaxed nature of the students at her home.

INT-Teacher A: We have a break for one month, so I email all my students [from the OoHM centre] and invite them to my house. When they come to my house, I can be more friendly than you can at the centre. Because the parents are not there, so I get to know them really close and they play really well and of course they are

playing with their friends too but they end up playing really well because at the centre there is too much attention.

Teacher A attributes the change in learning to the parents. However, in her own home, Teacher A was more relaxed and had full control over the environment. She had control of the time set for lessons and was not restricted by the timetable set by the centre.

Espoused vs Enacted Practice

There was a mismatch between Teacher A's espoused teaching and her enacted teaching. Many of Teacher A's beliefs were not seen in action during the observations. While the teacher believed she was performing in one way, the observational data presents a conflicting view. It appeared her practice was not due to the changing contexts but due to her own beliefs, which grow and change through experiences. The examples provided also relate to themes previously discussed.

Teacher A believed she was open and friendly, creating an open relationship different to the master-apprentice occurrence of old.

INT-Teacher A: In private [lessons], you have to build this really nice relationship, maybe like a sibling or something, a best friend. You have to understand them, look at every detail.

INT- Teacher A: [In group lessons]I will try and get close to student first, whereas the previous teacher nah, it's like a student and teacher relationship, whereas for me I try to be a best friend, like that. I want to connect with my student.

Teacher A positively compared the relationships she aims to build during teaching with other teachers she has observed. In particular, she compared herself positively to the previous teacher from the OoHM centre. Teacher A reported how she approaches students was impacted greatly by observing other teachers and her own experience of learning and teaching in her home country. She believed her teaching is different from these experiences and could be better

identified as a more progressive model due to her openness with students. However, observations revealed Teacher A enacted different practice. While she conversed freely with her students, there was a barrier created between the teacher and student, rather like a master-apprentice relationship. For example, in both the OoHM lesson and the PS lessons, I noticed Teacher A consistently using instructive language when teaching like “*don’t play too loudly, I want you to listen to me*” and “*play number 2, separate bows*”. It is interesting to note, it seems Teacher A’s own beliefs of her practices are different from what she has experienced or observed of other teachers. From the interview data, it seems Teacher A believed she related to students in the same way between the two contexts. From observations, the only change noticed was an increase in relationship building in the PS. For example, in the PS, Teacher A asked more student-centred questions, checking in on their well-being and understanding.

*A-PSI-Teacher A: Are you okay?
 Do you understand?
 Do you need a tissue?
 Do you need a break?*

Another example of espoused vs enacted practice is Teacher A’s belief in the independent student.

INT-Teacher A: In my home country, the kid is really lazy, because if you want to learn music in my home country it’s really costly. So, it’s just rich people who can learn music. So what happens when you go and teach people who are rich you have to go and open their violin for them, you have to put the violin for them on their shoulder, they are not like independent. Everything, you have to do it. I learnt from my experience I don’t want you to be like this. I became like this because of my experience, I don’t want my kids to be like that.

Coming to New Zealand, Teacher A did not want to continue the trend and student independence became hugely important to her. However, the enacted practice was in contrast.

The observations portrayed a different story, as I noticed the teacher giving constant direction. For example, in the OoHM lesson, Teacher A did not appear to give the students choice or follow their direction. It seems the teacher believes by instructing the student, they are learning independently. From the observation, Teacher A appeared to ask only closed questions which inhibit the students from critically thinking about the subject matter.

A-OoHM1-Teacher A: Can you hold your violin straight? Like this, I'm going to show it to you. Can you hold it like this for me?

Rather than asking the students to demonstrate good violin posture, the teacher asked them to follow her. This means while the students may be doing exercises and tasks themselves, the closed questions remove the students' need to think deeply about the task.

Agency

Agency is the ability of a person to act purposefully and constructively with direction (Sang, 2020). In the two contexts there are four different groups who show different levels of agency: the parents, the teacher, the centre and the students. It appeared there was a slight difference in who had the most agency between the contexts. In the OoHM centre, data analysis revealed the parent and centre had the most agency. In the PS the parent and teacher seemed to have equal agency, but not the student. Figure 4, below, outlines the flow of power between the parties. The diagrams show teaching is one directional, with the only two-way arrow between the parent and teacher in the PS.

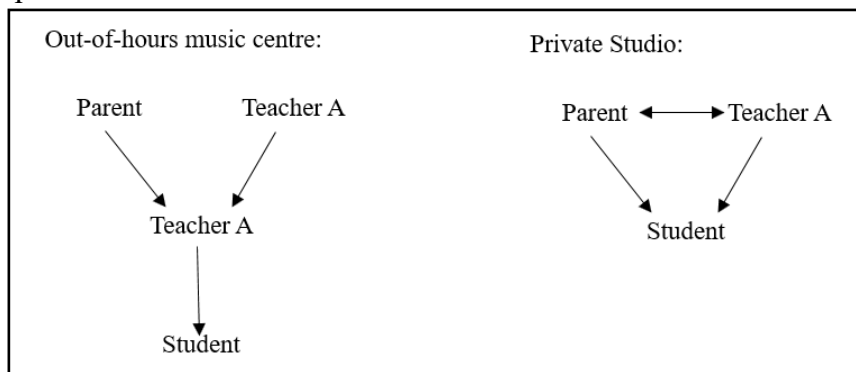


Figure 4. Direction of teaching in Case Study A

In the OoHM centre Teacher A reported the centre and the parents had a high level of control over what occurred in the lesson.

INT-Teacher A: At the centre, different parents, different music, sometimes when they don't like you they will go to the supervisor, so you don't know the problem and then the supervisor will say "Teacher A, this one parent ..." like this.

The line of communication was one way, from parents to centre to teacher. Teacher A said she did not feel completely in control, because the parents and centre had control over decisions made in lessons. From observing a lesson in the OoHM centre, Teacher A's reports ring true. As an example, one student's violin was not easily tuned. The teacher tried multiple times over a number of minutes with little success. The parent of the student hovered closely, and I noticed the teacher became a little nervous. After five minutes of not being able to tune the troublesome violin, she passed it off to the supervisor of the centre. The parent followed the violin as it was passed to the supervisor and the supervisor took over assessing the violin and communicating the next steps with the parent. The teacher's agency to communicate with the parent was lost. The supervisor held the agency and it was apparent in how she communicated with the parent. The supervisor asked questions directly to the parent as the teacher moved to begin teaching. While the teacher's agency was lost, this could be seen as a safety net for the teacher. The centre and parent hold higher agency, enabling the teacher to have support and a clear path for teaching.

In contrast, the teacher had higher agency in her own PS. While she reports the parent has agency, the line of communication is open and travels both ways. The diagram above highlights this.

INT- Teacher A: Some parents, they come personally to me and say Teacher A you have to teach my son or my daughter, because I want them to have a higher level by this year.

Teacher A believed the parent had control of the students learning, which could be interpreted as having ultimate control of her teaching. However, Teacher A reported being more invested in her PS students, having clear goals for them and higher expectations of their ability. It seems the PS parents and the teacher have similar ideals of the lessons, which could be reported as same-level agency between the two parties.

Table 8, below, provides evidence and the level of agency each party had between the contexts. For ease, level of agency was ranked as low, medium or high. A low level of agency describes persons with little to no control over the lesson with a high level of agency describing having the most agency over the lesson. In the OoHM centre, teachers and students appeared to have low levels of agency. Through analysis, it appeared parents were the only party to have a higher level of agency. In the PS there appeared to be a higher level of agency for both parent and teacher, though the student continued to have no control.

Table 8: A description of the level of agency of all parties.

		Out-of-Hours Music Centre	Private Studio
Teacher	Level of agency	Low	High
	Evidence	The previous teacher, supervisor and committee appeared to have agency over several situations. For example, the class composition and the inherited resource.	Teacher A was the director and teacher of her own PS. She made all the decisions regarding students, lessons, and resources.
Students	Level of agency	Low	Low
	Evidence	The lessons appeared to flow in one direction with information flowing in a linear trajectory from teacher to students. The students did not appear to have any agency over lesson direction or content, as shown in the above diagram.	The lessons appeared to flow in one direction with information flowing in a linear trajectory from teacher to students. The students did not appear to have any agency over lesson direction or content, as shown in the above diagram.

		Out-of-Hours Music Centre	Private Studio
Parents	Level of agency	Low – Medium	Medium
	Evidence	Teacher A did not invite the parents to participate in the lessons. However, the parents appeared to have some control at the centre, as shown in the above diagram.	Teacher A did not invite the parent to be involved in the lesson. However, the parent had some control in the students learning as described by Teacher A.

Overall, there appeared to be higher agency within the PS for both the teacher and the parent. In both contexts, it seemed the student had the least agency. The students were vessels, collecting instruction and communication from the teacher and parent.

Inherited practice

Inherited practice refers to a reactive form of teaching, whereby a teacher uses their past experiences as both learner and teacher as a reference point for their decision-making in various teaching circumstances. Many of Teacher A's choices, described above, appear to be derived from her experiences and training as a student and as a teacher. During the interview, Teacher A referred to multiple facets of her own inherited practice in relation to her current practice choices. For example, Teacher A referred to the previous OoHM teacher whom she worked with as an assistant. She compared her own practice with what she had experienced with that teacher.

INT-AJ: Do you think that's [your practice] from watching the previous teacher? Do you think that's why there's a difference or do you think it's because of your own personality?

INT-Teacher A: I think my personality, I think 80% my personality and 20% because I watch what the previous teacher did. If I did like the previous teacher, sometimes I become like the previous teacher, because if you are too attached to the student and too over-friendly to the student, they won't listen to you. But sometimes they will test you, you know, or they will just want to talk with their friends. And then I will become like the previous teacher "Hey listen", like that.

The teacher believed her own practice was influenced by her experiences of working with and observing the previous OoHM centre teacher. While she believed a higher percentage of her teaching was due to her own personality, it could be argued that her personality is influenced by past experiences and interactions. As an observer, it is difficult to comment due to not having seen the previous teacher, but I noticed Teacher A's practice was similar to her description of that teacher. It seemed more of her practice was due to her experience than she believed.

Teacher A's experiences in her home country also appeared to influence her teaching practice. In her home country, Teacher A used the Suzuki repertoire in her private teaching. While she did not continue to use the same repertoire in the OoHM centre, she continued to use the Suzuki repertoire in her own PS. She reported the Suzuki repertoire was widely used in her home country along with "A Tune a Day". She continues to use a combination of these resources in her PS, but uses a different resource, "All for Strings", in the OoHM centre. This could be reported as the context influencing the teaching practice; however, Teacher A reported continuing the previous teacher's resource decisions: *"I have to follow what the previous teacher did"*, which would imply past teachers influencing current decisions.

Summary

This chapter has presented an analysis of Case Study A, outlining the findings generated by thematic analysis. Teacher A used a traditional violin teaching approach in both contexts, influenced by her past experiences both as a learner and a teacher. Further, while Teacher A's practice appeared as a traditional approach, her espoused practice aligned with a more progressive model, meaning her desired practice and her actual practice did not match.

Within the OoHM centre, Teacher A appeared disempowered in her teaching as parents and employer had more control over the lesson. Comparatively, in the PS context, the teacher

had agency over the lesson. Seemingly, this agency allowed the teacher to fall into a role she was more accustomed to.

Inherited practice appeared to play a large role in all findings. Teacher A seemed to rely on a reactive form of teaching based on past experiences. This was observed in both contexts, and Teacher A specifically referenced this reliance several times. Chapter 6 will provide a discussion, linking these findings within a broader context and with a neighbouring case study.

Chapter 5 - Case Study B

This chapter presents a description, analysis and discussion of the data arising from the work of Teacher B. This case study follows Teacher B through two out-of-hours music (OoHM) lessons and one private studio (PS) lesson. Observations and audio were taken of all lessons. Following these, Teacher B participated in a guided interview.

The analysis elaborates upon how different elements impact Teacher B's teaching practice. Themes generated through thematic analysis are:

- Content driven vs student driven teaching
- Managing time and scale
- Community
- Transferred practice
- Inherited practice
- Agency

Teacher B is a violin teacher and freelancing professional musician. She studied postgraduate performance violin and has played with orchestras internationally. Since returning to New Zealand, she performs as a freelancer, teaches privately and at an OoHM centre. Teacher B's main job is as a freelancing professional musician and teaching is a secondary form of work.

The OoHM centre is open to the community and has enrolments from many surrounding areas. All lessons at the centre offer group tuition. Teacher B teaches multiple classes at the centre on Saturday mornings. The two lessons observed were beginners and all students had been learning for about a month. Each lesson had four students ranging from 7 – 12 years old.

The studio lesson was in a designated room in Teacher B's home. The observed studio lesson was with one student who had been learning for a month. The parent was present.

Out-of-hours music

Teacher B was observed at the OoHM centre during two lessons, B-OoHM1 and B-OoHM2. Teacher B taught in a school classroom off an indoor corridor. Teacher B set up the music stands at the beginning of the teaching day and left them to the side of the room in a “forest”. She planned to move the stands into a semi-circle as the students needed them. The music stands were supplied by the centre and Teacher B collected them from a storeroom before her teaching day began. The crate housed the music stands, a roll and any other communication between the supervisor and the teacher. At the beginning of the lesson Teacher B moved four stands into a semi-circle facing one corner of the classroom. The students stood behind the music stands and the parents sat at tables behind the students, facing the teacher (see Figure 5).

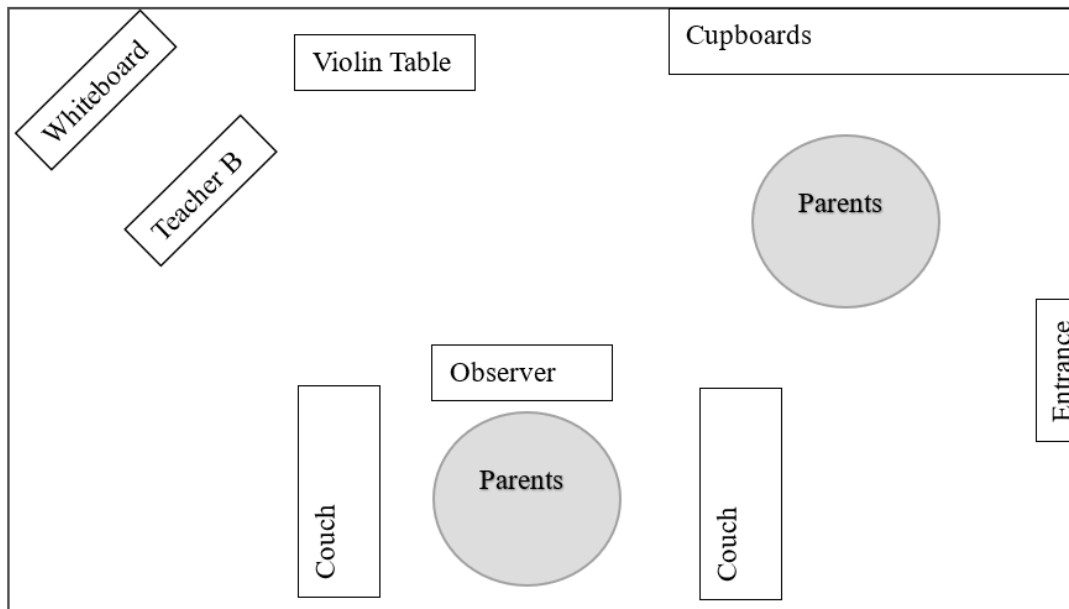


Figure 5. Teaching space for B-OoHM1 and B-OoHM2

Table 9 provides an outline of lesson B-OoHM1, the first lesson of the day. An example from B-OoHM1 is:

B-OoHM1: Teacher B has created space in front of the students to move in. She moves around her space as she teaches, using big movements to demonstrate bow hold technique.

Table 9: B-OoHM1 Lesson Structure

Activity	Description
Set-up	Students' violins organised before class starts.
Tuning	Students' violins tuned by teacher.
Warm-up	Students play open G-string eight times. Teacher plays first then counts aloud.
Bow Hold Check	Students make a bow hold. Teacher B checks and adjusts.
Bow Exercises	Teacher B demonstrates bow exercises, up and down. Students copy.
Old material	Teacher B asks multiple questions about the exercise before students played it through twice.
New Material	Teacher B asks how the new note E4 might be played before demonstrating. Students receive individual attention, then play altogether.
Closing	Teacher B thanks the students as they move to pack away their instruments.

Table 10 provides an overview of the lesson. Lesson B-OoHM2 was the second to last lesson of the day. During the lesson, observations were noted around body language, physical communication, and technique. An example of the observation notes from this lesson:

B-OoHM2: Teacher B begins to describe and demonstrate the left-hand wrist technique. She compares the wrist to a waterslide, demonstrating a "fun" waterslide and a "not-so-fun" waterslide before asking the students to copy.

Table 10: B-OoHM2 Lesson Structure

Activity	Description
Set-up	Students' violins organised before class starts.
Tuning	Students' violins tuned by teacher.
Warm-up	Students play open E-string five times. Teacher plays first, then counts aloud.
Bow Hold Check	Students make a bow hold. Teacher B checks and adjusts.
Bow Exercises	Teacher B demonstrates bow exercises, up and down. Students copy. They then play open A-string with focus on hold.
Old material	Teacher B asks multiple questions about the exercise before students played it through twice.
New Material	Teacher B asks how the new note (E4) might be played before demonstrating. Students receive individual attention, then play altogether.
Closing	Teacher B thanks the students as they move to pack away their instruments.

During the OoHM lessons, Teacher B used multiple teaching approaches. Namely, cycling between group playing and individual attention for each activity and her choice of questions.

Cycling between group playing and individual attention appears to be a transference of one-on-one pedagogy from her other teaching jobs. For each activity, Teacher B began by instructing the group to play together before giving each child individual attention, correcting technique and offering advice. After this, the group would play the same exercise again, and they would move onto another piece or exercise. This practice was observed in both the OoHM lessons and seemed to be closely related to the one-on-one teaching practice of instructing a student, correcting their technique then giving them the opportunity to play using their corrected technique. However, Teacher B used this one-on-one teaching technique in a group context,

where it was modified slightly to include all participants. This technique is discussed later in the *Analysis of Findings* section in relation to *transferred practice*.

The second approach observed was questioning. Teacher B only used closed questions, as defined by Allsup and Baxter (2004). “Closed” describes right or wrong questions, or questions which have very set answers. The closed questions were split into three categories: musical knowledge, student-centred and instructional. Musical knowledge questions were questions Teacher B asked to engage her students in thinking about the music or their technique, for example “*what does that sign mean?*”. However, as closed questions, these do not allow for critical or analytical thinking from the students, with answers to these questions direct and succinct; for example, in answer to the above question, “*it means we play it again*”. When collated, musical knowledge question appeared to be a large portion of the overall questions asked. Another type of question was instructional, described as direct instruction that has been asked as a question, for example, “*can you bend your thumb?*”. The third type of question Teacher B asked in the OoHM lessons were described as student-centred. These questions either relate to the student or give the student a choice in their learning, for example “*who has a favourite string?*”.

No questions were asked by students and parents in this context. Teacher B’s questions were solely based on the lesson content and did not delve into the students’ personal lives. This lack of personal questions and questions from all participants relates to the theme *community* and is explained in more detail later. The approaches, described above, are analysed in more detail as part of the *Analysis of Findings* section.

Private Studio

B-PS1 was a PS lesson, taught in a designated room in Teacher B's home. The room housed multiple stringed instruments, a couch, a table and some music stands. The room was already set up and Teacher B did not need to make any adjustments for teaching. The parent sat on the couch behind the student and facing the teacher. The student stood facing the teacher and the door was left open. No stationary resources like music stands or chairs were used by the student during the lesson (see Figure 6).

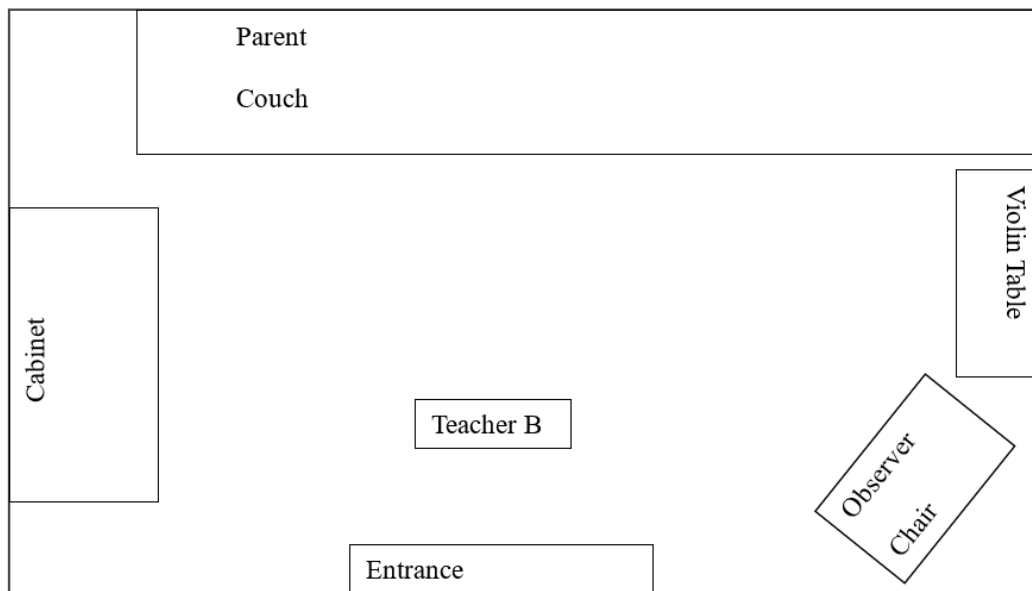


Figure 6. Teaching space for B-PS1

Table 11 presents an outline of the content of the PS lesson. An example of observation notes for B-PS1:

B-PS1: Teacher B asks the student to get his violin again. Teacher B holds onto his violin, watching closely as he gets his bow hold ready. Once the student has made a bow hold, the teacher gives assistance with placing the violin on the shoulder.

Table 11: B-PSI Observation

Activity	Description
Set-up	Student organised violin with parents' help.
Tuning	Student's violin tuned by teacher. Student asks questions.
Warm-up	Student plays the beginning of 'Twinkle, Twinkle, Little Star'. Teacher verbally assists.
Bow Hold	Student make a bow hold. Teacher B checks and adjusts.
Check	
Bow Exercises	Teacher B asks the student what shapes to make and follows him. The parent offers suggestions and they do them together.
Old material – right hand	Student B9 plays open E-string, focus on sticky bow. Teacher assists. Parent observes.
Old material – left hand	Teacher B assists Student B9 to practice placing his fingers on the fingerboard. Parent encourages and assists the teacher.
New Material	Teacher B assists Student B9 to play the middle section of 'Twinkle, Twinkle, Little Star'.
Theory	Student draws crotchets and claps rhythms. Recites the musical alphabet forwards and backwards.
Closing	Teacher B writes practice in notebook for parent, thanks the student and parent as they leave.

During the PS lesson, Teacher B used two teaching approaches: namely, her use of questions and following “teachable moments”.

Like other lessons, only closed questions were observed, but the teacher, student and parent all asked questions throughout the lesson. There appeared space for parent and student to clarify learning by asking questions, highlighting open communication between all parties. For example, the student asked questions to clarify like “*can you show me?*” and the parent asked questions to help her child like “*where does your foot go?*”. This finding is explained in more

detail in the *Analysis of Findings* section, specifically in relation to themes *community* and *agency*.

Similar to her OoHM lessons, Teacher B's questions are categorised in three ways, musical knowledge, student-centred and instructional, where instructional questions were used the most. Many of the instructional questions were observational, meaning Teacher B was drawing the student's attention to specific technical aspects of playing, for example, their thumb or their bow sticker. This appeared to be easier to do, as the teacher had only one student to observe. Teacher B asked fewer musical knowledge questions in the PS than in the OoHM lessons. This could be due to Teacher B not using a tutor book in the lesson. Teacher B did not need to draw attention to theoretical musical knowledge, rather only technical playing knowledge. Lastly, there were only slightly more student-centred questions observed in the private lesson; however, these questions were very specific to the child and gave the child a choice in the lesson direction. For example, when doing bow exercises the teacher asked "*what shape would you like to draw?*". Teacher B appeared more comfortable in this environment, which could mean she could more easily follow the students' interest with the goals she wanted to achieve. This analysis is explained in more detail as part of the *Analysis of Findings* section, specifically related to *agency*.

Teacher B appeared to seize "teachable moments" within the PS lesson. A teachable moment is described as an interest or moment in time a teacher focusses in on and uses to teach content. An example is when Teacher B followed the students' interest in bumping the lampshade. The student thought knocking the lampshade was hilarious and became instantly interested in making a bow hold when Teacher B followed the students' interest and used humour as a "teachable moment". This approach was only seen in the PS and appeared to be due to the teacher's experience in teaching one-on-one.

Analysis of Findings

Content-driven vs student-driven teaching

It appeared Teacher B changed her teaching depending on the context. Depending on the context, Teacher B was driven by different factors. The following analysis demonstrates how Teacher B tailored her teaching in response to the content. In comparison, in the PS, Teacher B appeared more student-driven.

Both lesson observations in the OoHM centre provided evidence of Teacher B organising her lesson in response to *All for Strings*, the material provided. For example, in lesson B-OoHM1, Teacher B asked the students what exercises they did at home for practice. From their responses it seemed the teacher continued from that point, asking the class to play their last exercise again before moving onto new material set out in the book. In lesson B-OoHM2, Teacher B seemed to use the material to guide her teaching, following the book's progression. Once the students had played an open string exercise, Teacher B moved on to the next exercise in *All for Strings*. This gave the impression of Teacher B being driven by the content rather than responding to other aspects of the lesson, like the students. The teacher discussed during the interview how she created her lesson plans using the book *All for Strings*.

INT-Teacher B: I tend to map out my lessons depending on what I've given them the week before. We'll start with a scale, then usually work on bow hold, then tone, and it will be a scale which the pieces they were playing are in, because All for Strings works mostly in keys as well.

While Teacher B mapped her lesson plans using *All for Strings*, the interview data showed she had a pedagogical understanding of the material. It seemed she had knowledge of the book's learning progression and how the exercises related to one another.

INT-Teacher B: [All for Strings] tend to do a page and a half, or a page, or half a page, [on one skill] but they separate them out really well by doing a big red border. This is

this project, and this is this project, which is easy – but I just think it's a bit... old-fashioned.

The teacher's content-driven violin teaching in this context seemed to be due to teaching a group class. It appeared there was less of a focus on individual students and more on moving the class together through the book.

Teacher B did not choose to use *All for Strings* in her OoHM classes. She reported the book had been used by the previous teacher and she kept using it for consistency. There appeared to be a strong link between the resource and the centre, which gave the impression the teacher had to continue with the same content and could not deviate. This seems to fuel the content-driven approach apparent in the OoHM centre.

In contrast, in the PS context, Teacher B seemed to tailor her teaching in response to the student. She collated material for each individual student, moulding the content to suit their needs. The teacher outlined "*I just pick and choose [music and exercises] depending on the student*". Student B9 did not have a music book during lesson or for home practice. Teacher B planned her lessons before teaching them, organising material for the students depending on their needs. For example, halfway through lesson B-PS1 the student became extremely interested in bumping the lampshade with his bow. The teacher latched on to this interest and asked the student to put his violin down to practice bow exercises. Teacher B jovially asked Student B9 to bump her lampshade using his bow, but only if he had a nice bow hold. They did this exercise for a few minutes before the teacher moved on to another exercise. The student became fully engaged during the activity and the parent encouraged his interest as he practiced his bow hold. It seemed the teacher was driven by the student's interests and needs, shaping her response to engage the student in the content rather than using predetermined content to try and engage the student.

During the interview Teacher B reported how her PS lessons are somewhat flexible, to engage with the student.

INT-Teacher B: It's [PS teaching] a little on the fly. It is planned. I don't want to say it's not planned because it is planned but it's also on the fly because of whatever they walk in with on that day.

This flexibility enables Teacher B to completely respond to the student in the room. It seems there is already content in place, but this flexibility in the response demonstrates the teacher's ability to suit the content to the student rather than attempting to suit the student to the content.

Whether due to the number of students or the context itself, in the OoHM context Teacher B allowed the content to dictate her actions. There appeared to be a need to progress through the book, as opposed to the described contrast in the PS. The contrast between what drives the teacher, the content or the students, could begin to show how the context can influence a teacher's practice.

Teacher B reported how her own experiences have influenced what drives her teaching. As a student herself she had many different teachers whom she felt "*were not right for me*".

INT-Teacher B: I had a lot of terrible teachers, and teachers who were not right for me. There's a difference between a terrible teacher and a teacher who is good but not the right person. So, having both, I vowed not to be that person and make sure that if someone, for whatever reason, was becoming not the right student, then to make sure that you go: "hey, I really think that you should try this person." Maybe they need a male teacher, maybe they need not me, and being aware of that.

This heightened awareness seemed to influence her practice. In the PS, Teacher B appeared to be more aware and tuned in to the students' needs. This awareness could be because Teacher B remembers her own negative experiences as a learner and does not want the cycle to

be repeated with her own students. It appears this has especially impacted her teaching in the PS as she presented student driven teaching practices during her observed lessons.

In contrast, Teacher B appeared to not have the ability to be as student-driven in the OoHM lessons. The attraction of these centres lies within low-cost lessons while providing basic instrument skills. A supervisor and committee organised her classes, which means the teacher has less control over who she teaches and how she responds to the individual needs of each student. Therefore, her awareness of her past experiences appeared not to be to the forefront of her teaching, as she provided those basic instrument skills through content-driven teaching.

Managing time and scale

Teacher B managed time and scale in a relatively similar manner across the two contexts. Time refers to the length of the lesson and scale describes the number of students within the lesson. Lessons B-OoHM1 and B-OoHM2 had four students participate in a thirty-minute lesson and lesson B-PS1 catered for a single student in a thirty to forty-minute lesson. It initially appeared the context did not directly impact how the teacher managed time, based on the observations of lessons B-OoHM1, B-OoHM2 and B-PS1, the time spent on each activity remained proportionally similar between the two contexts. Additionally, Teacher B reported she tends to keep her lesson structure similar between the two contexts at the beginning level.

INT-Teacher B: I tend to, at beginning level, do at least ten minutes focus on that, ten minutes of focus on that, ten minutes of focus on playing, because they have to play, that's why they're there. And it might be in that ten minutes you do theory or - it's rough. Might be like seven minutes and seven minutes and then a couple more minutes on theory or some games or look out the window.

Teacher B appeared to have a clear idea of how beginner lessons would run and scheduled time for each activity in her planning. While activities took proportionally the same amount of time across the contexts, it appeared to be due to different factors. As discussed below,

it was the resource which directed time management in the OoHM lessons and the parent who assisted in time management in the PS lesson.

Teacher B reported that *All for Strings* created a structure for managing time in her OoHM classes.

INT-Teacher B: There is an advantage to it [All for Strings] being a line at a time, and that's kind of good when you've got eight people and there's eight bars and you say "right! We've played it all together, now you play this bar, and you play this bar".

Teacher B understood how to effectively utilise *All for Strings* in a group lesson to save time; however, I did not see this strategy used. While it is important to note the observed lessons were beginners and therefore not at a point in the book where exercises had eight bars, Teacher B used other approaches to save time. Instead she was observed skipping exercises during lessons, for example the class would play exercise 16 and move straight to exercise 19. Teacher B reported this was due to the repetitive nature of the exercises; however it also saved time.

INT-Teacher B: I'll skip [exercises] but what I've already started doing is like "right, so we're going to look at this one in class, and look at these ones" because it's a lot of repetition of the same thing "and we'll look at these for homework" because that way they're still reading.

This understanding of *All for Strings* seems to demonstrate how Teacher B uses the book to manage the time and scale present in her lessons.

In contrast, within the PS, the teacher did not use a resource with her private student. Instead, the parent was used to manage time and scale. Teacher B relied on the parent to keep the student on task when they deviated in a way the teacher could not manage. By minimising distraction, teacher and parent worked together to ensure the scheduled activities were completed within the lesson time. For example, in B-PS1, the parent assisted the teacher in bringing the

child back to focus. It seemed the student became more unfocused in the PS than was seen during an OoHM lesson, possibly due to the more personable environment.

B-PSI-Parent: Listening to Teacher B, we can have stories afterwards.

B-PSI-Parent: Wait, you haven't finished, you've gotta play it three more times.

Due to the small scale of the lesson, with only one student, it appeared there was more necessity to manage the time. The example above, highlights how the teacher utilised the parent to help manage time within the lesson. It is important to note, as a home-schooling family, the parent was very involved in other areas of the student's learning and having the parent help manage the time and scale may not be representative of every lesson with Teacher B.

Due to the time and scale, Teacher B taught one finger at a time in the OoHM context and all four fingers at once in the PS. For example, in the OoHM lessons observed, the teacher focussed on first finger for the lesson before sending the students home to practise this technique over the week. In the PS observation Student B9 continued to practise using all four fingers.

INT-Teacher B: I think it's easier to manage one finger at a time in a group situation because then you can be like 'okay! Wrist down, thumb, first finger on,' whereas if you've got kids doing that 1 2 3 4 in a group, you're going to have wrists everywhere, thumbs everywhere and I can maybe do two at a time? It's going to take a whole lesson to put 4 stickers on every instrument whereas if you just go 'boom 1 1 1 done' and next week we're onto the second finger.

In the OoHM lessons, Teacher B could only assist one student at a time in contrast with the PS, where the student had Teacher B's full attention. The change appears to be due to the practicalities, with one student in the PS and four in the OoHM lessons. Teacher B agreed, reporting the difference in pedagogical approach is due to the number of students in a lesson.

Community

Community refers to a group of people who share interest and concern for an activity (Wenger, 1999). Data analysis revealed that for Teacher B, community was different within the two contexts. Teacher B referred to the OoHM centre as a community, “*I want that sense of community*”; however from the observations of B-OoHM1 and B-OoHM2 it appeared Teacher B did not actively foster this among the participants. For example, in lessons B-OoHM1 and B-OoHM2, Teacher B communicated directly with the students.

B-OoHM1-Teacher B: So, you are going to practise numbers 19, 20, 21, 22 and 23 for me this week please okay? And you’re going to practise making your bow holds, remembering what about your thumb?

B-OoHM2-Teacher B: Keep practising page 8, but start looking at number 21, 22 and 23, and remember to keep your thumb bent.

While a teacher communicating directly to students is not unusual, the above quotes indicate Teacher B communicated home practice directly to the students and did not include the parents in the violin learning community. This could be because of the teacher’s beliefs about parents in the OoHM centre.

INT-Teacher B: Some parents sit in the lessons, some of them are very invested and that’s great; but most of them get dropped off, and it’s like okay it’s free babysitting for half an hour.

Teacher B believed most of the parents were not or would not actively be involved in their child’s learning, however, I noticed the opposite. In lessons B-OoHM1 and B-OoHM2, parents assisted their children. For example, many parents helped their child organise their instrument and put tutor books on the stand. Most, if not all, were present for the duration of the lesson and appeared interested. The parents did, in fact, want to be a part of the community of learners and there was concern and interest in their child’s activity. Teacher B, however, did not

seem to welcome parents to actively participate in the lesson. An important note is the lack of questions asked from the students and parents. As explained earlier, only Teacher B asked questions during the lesson and there appeared to be no space for other participants to ask questions. Teacher B's questions were all focussed on the content and were impersonal by nature. Her assumption that parents were uninterested in this context seemed to be self-fulfilling.

While Teacher B seemed joyful and fun-loving during the OoHM lessons, the students did not seem to reciprocate her energy. This created a seemingly one-sided relationship, as the teacher gave constantly, but with little to no response. This could be due to the environment itself as the students attend a school in the weekend to learn violin. A school classroom could be seen as a more authoritative environment, by the students. It could also be due to Teacher B excluding the parents. For example, the students in lesson B-OoHM1 were quite shy and non-committal in answers to questions about choice. Observation notes states: "*Nobody answered, possibly a little shy, Teacher B is very full of life... nobody answers again.*" This process happens a few times during the lesson when the students are asked questions that allow them to choose the direction of the lesson. While Teacher B encouraged the students to actively participate, the authoritative setting appeared to subdue the students. The students were sandwiched between the two sets of adults. This may have also had a subduing effect upon the students.

In contrast, in the PS Teacher B made no reference to a community, though it seemed she actively fostered good communication and a sense of community between herself, the student and the parent. Communication was open and frequent between all parties in the lesson. For example, the parent, teacher and student all asked questions of each other during the lessons.

B-PSI-Teacher B: Do you remember your elbow? What does it do?

B-PSI-Parent: Can you show me?

B-PSI-Student: What does it mean to be tense?

While during the observation I noticed Teacher B fostering good communication between all participants, it is important to note there is existing care of the child from the parent. The ease in creating this community in the PS could be because of the collective care for the child. The parent is already caring for the child and the teacher is being brought into this bubble to further the child's learning.

Fostering such a community appears to be easy. In comparison, in the OoHM lessons the teacher could not create such a community of practice. This could be due to the attempt to mimic one-on-one pedagogy in the OoHM centre.

There is a difference in the communities present in the contexts, with the OoHM lessons showing a transmissive environment rather than a community and the PS showing a community of practice. The difference could be due to the change in the contexts themselves. In the OoHM centre, the teacher reports to an employer, thus she may feel she does not have complete agency over her lessons as the community of practice would include not only the parents and students in the room but would be changed by the supervisor, other teachers at the centre and the committee. This continues the description of a transmissive environment as the flow of information is linear, rather than joined to form a community. In contrast, Teacher B has complete agency within her PS. She is the director and teacher, and all parties are present and interested in the lesson which could make it easier to foster a sense of community.

Transferred practice

As the previous analysis has shown, Teacher B appeared to have a deep pedagogical understanding of the resources and one-on-one teaching. In contrast, she seemed to lack knowledge on group pedagogies. The transferred practice approach describes transferring identical pedagogy across different contexts, regardless of circumstances. In the PS, Teacher B used one-on-one pedagogy, such as direct instruction and hands-on teaching which allowed

complete focus on the student. This practice was supported by the three-way teacher-student-parent interaction explained in the previous section. An example of Teacher B's one-on-one pedagogy happened during the PS lesson when the student played the beginning of *Twinkle, Twinkle, Little Star*. The teacher was very hands-on, assisting Student B9 with his bow and fingers and providing praise throughout. This practice is somewhat ordinary, the interest lies in its transference into the OoHM centre context.

Teacher B seemed to transfer these practices into the OoHM lessons. The data suggests the teacher tried to mimic one-on-one pedagogy in a setting where it is not compatible to do so.

INT-Teacher B: I try to give a little bit of one-on-one time and then we'll move on from there.

Giving one-on-one attention is beneficial; however, from the observation I noticed Teacher B did not use group teaching techniques, such as pair teaching or using the parents as teachers. As explained in 'Teacher techniques', Teacher B used a cyclical teaching technique whereby she cycled between group instruction and individual attention. In the OoHM lesson, it appeared Teacher B used a multiple state of one-one-one teaching, rather than group teaching itself.

INT-Teacher B: I think in a group setting you're trying to make sure that everyone's covered. So, you're thinking about eight things rather than one.

While Teacher B approached group teaching as a larger scale one-on-one lesson, there was awareness of the need for further professional development. During the interview, the teacher said she would appreciate further assistance developing group teaching practices, though it was not something that was available to teachers at the OoHM centre. Teacher B stated:

INT-Teacher B: It would be cool to have, you know, even if it was like a staff meeting, and they brought in like an ECE teacher. It doesn't even have to be a musician, but could be a classroom teacher and we could talk about behaviour with large groups and things like that, because most of us don't know how to classroom manage.

This lack of professional development to support teachers' pedagogical knowledge means teachers, like Teacher B, cannot develop their skills to deliver appropriate group lessons in a government-funded programme.

Inherited practice

INT- Teacher B: I like to start with scales. I think that the only reason I can give is it's what I did and that's what I do to warm-up.

Teacher B associated her teaching practice with her own experiences as a learner. The teacher used techniques that she grew up doing as a student. They seem to be embedded and are regurgitated in her own teaching. For example, the above quote highlights Teacher B's association, using scales as a warm-up with her students because the same technique was used in her lessons as a student. This process is referred to as inherited practice.

In the OoHM centre, the inherited practice appears to be an inherited system of teaching, from the OoHM centre itself. Teacher B reported she continues to use the *All for Strings* tutor book as an "inherited system". Therefore, the teaching material available became a proxy curriculum.

INT-Teacher B: That was what I've inherited, and I think it's easier to stick with a system that's already in place coming in.

As a new OoHM teacher, Teacher B continued with the previous teaching system for all her students. She has inherited this system and, upon reflection, it does not seem she would have chosen this. She reports:

INT-Teacher B: I probably wouldn't have picked that for a 6-12 year old programme. It's sort of adult-y rather than – and it's very wordy.

This calls to question if the inherited system seen in the OoHM centre is due to the teacher herself or the outer powers influencing her decisions. When questioned, there did not seem to be a solid reason for continuing this system.

In contrast, in the PS, Teacher B’s inherited practice was related directly to her own experiences as a learner. Teacher B used specific observational techniques during the lesson. For example, when observing the left-hand fingers Teacher B held the student’s scroll and looked directly down the fingerboard. She did so multiple times, which could indicate this as a consistent observation technique. When asked about it during the interview, Teacher B responded: *“It’s probably something that someone’s done with me, and that’s why I’ve taken it up.”* This highlights how Teacher B uses techniques originally used when she was learning. The PS context likely mimics Teacher B’s own learning environment, which could contribute to why she continues to use the same techniques taught to her. From the observations, it appeared these inherited actions were reactive rather than mindful.

From the data, it appears the teacher’s inherited practice differs between the contexts. The contexts appear to play a large role in which inherited practice is used.

Agency

Agency describes a person’s ability to act with purpose and control in any given situation (Sang, 2020). There were multiple parties in each context who showed a range of agency within each environment. Their agency appeared to be directly affected by the individual context. Table 12 presents a description and evidence for all participants in both contexts.

Table 12: Agency in Case Study B

		Out-of-Hours Music Centre	Private Studio
Teacher	Level of agency	Low	High
	Evidence	The previous teacher, supervisor and committee appeared to have agency over a number of situations: for example, the class composition and the inherited resource.	Teacher B was the director and teacher of her own PS. She made all the decisions regarding students, lessons and resources.

		Out-of-Hours Music Centre	Private Studio
Students	Level of agency Evidence	Low The lessons appeared to flow in one direction with information flowing in a linear trajectory from teacher to students. The students did not appear to have any agency over lesson direction or content.	High The student was given choice in lesson direction. For example, the lampshade activity explained above. Teacher B appeared to consider the students' interests and opinions. The student asked multiple questions during the lesson.
Parents	Level of agency Evidence	Low Teacher B did not invite the parents to participate in the lessons. During the observations, I noticed parents began interested in the lesson but slowly appeared to lose interest as they were not included.	High Teacher B invited the parent to be involved in the lesson. The parent appeared to help manage the student during the lesson and was equally involved in the students learning through practice. The parent asked multiple questions during the lesson.

Overall, there appears to be higher agency per party in the PS setting. This could be due to Teacher B having more agency herself as it is her own studio. The data seems to show the parent and student have higher agency because the teacher invites their participation both within lesson and at home. The parent is supported to become somewhat of a home teacher, extending the agency throughout the violin activity that she and her child share as the technique used is directed by Teacher B.

In contrast, in the OoHM centre, Teacher B appears to have low agency and this extends to the other participants within the lesson. This could be due to the teacher being contracted into the centre to perform a job. The teacher is given a task to do - teaching the students - and completes it without the control she holds in her own studio. It is not completely clear who holds the agency in the OoHM centre, and with so many moving parts in running the centre it is

difficult to narrow down. Both the previous teacher and the supervisor appear to have some agency in relation to Teacher B's decisions within lesson.

Summary

This chapter presents an analysis of Case Study B. It outlines the findings generated by thematic analysis. Teacher B changed her teaching depending on the context. In the OoHM centre she appeared more content driven, using *All for Strings* to help manage the time restraints. While in the PS her teaching appeared student driven, and she used the parent to help manage time. Further, this appeared to foster a community of practice within the PS.

Teacher B transferred her one-on-one pedagogy between the contexts, having little understanding of group teaching approaches. This relates to her inherited practice, as she appeared to rely on a reactive form of teaching based on past experiences as a learner and a teacher. Having mostly learned and taught in one-on-one contexts, Teacher B's reactive teaching played a large role within the contexts.

Within the PS, all parties appeared to have agency over the lesson. Comparatively, in the OoHM centre, all parties appeared disempowered during the lesson. Like Case Study A, all findings influenced each other. Chapter 6 will provide a discussion of Case Study A and B, collating the findings within a broader context.

Chapter 6 - Discussion

Although out-of-hours music (OoHM) programmes and private studio (PS) teaching have run nationally for decades, there has been little research into these contexts. The purpose of this interpretivist study was to identify the changes in teaching practice across the two contexts. This chapter includes a discussion of findings as related to literature on professional isolation, pedagogical knowledge, education regulations, student-teacher-parent relationships and inherited practice. Major findings are examined through the theoretical lenses of practice architectures (Kemmis & Grootenboer, 2008) and contractual accountability (Halstead, 1994). This chapter concludes with a discussion of the limitations of this study and areas of future research.

This discussion chapter addresses the research questions:

[R1] How does teaching context influence/ impact beginner violin pedagogy?

[R2] What are the constraints and affordances of teaching at PS and OoHMs?

[R3] To what extent do teachers differentiate their practice according to context?

In chapters 4 and 5, an analysis of findings presented both similar and different themes across the two case studies. Teachers' practice is multi-dimensional and case study A comprised five themes: (a) use of traditional teaching approaches across contexts, (b) management of time and scale effects on teaching practice, (c) changes in espoused and enacted practice, (d) the impact of agency on teacher practice, and (e) impact of inherited practice. Case study B comprised three similar themes: (a) management of time and scale effects on teaching practice, (b) impact of inherited practice, and (c) the impact of agency on teacher practice. Additional themes comprised: (d) the community of parents, (e) transference of practice, and (f) the difference in content-driven versus student-driven teaching practices. Some factors relate

solely to the teacher, while others relate to multiple persons active or involved in lessons. All these factors contribute to the aim of identifying the changes in teachers' practice due to context.

Private Studio

The PS is a longstanding Western tradition dating back hundreds of years. It first arrived in New Zealand in the late 19th-century with settlers' wives and nuns establishing the first instrumental studios (Thomson, 1991). Women were at the forefront of instrumental music tuition in New Zealand, teaching out of their homes to wealthier families (Thomson, 1991). In the beginning, the government appeared uninterested in the educational pursuit, leaving it unregulated until the inception of the Music Teachers' Registry through the Music Teachers' Act in 1981 (Braatvedt, 2002). However, the registry is not compulsory, meaning many teachers do not register and, therefore, the PS system is still mostly unregulated. The case studies exemplify the PS description, with little change in its set-up. Both teachers were women, teaching from their homes to more affluent families. Neither teacher was registered with any authority, leaving their studio unregulated by a national body. The case studies highlighted the vast difference in context to other educational pursuits, because a student attends lessons in the teacher's home. The data indicated the PS context is a somewhat informal context. The unregulated nature of it adds to this. With research attesting to a higher quality of education in PS (Montemayor, 2008; Davidson & Jordan, 2007), it is of interest this kind of music education occurs in an unregulated environment.

Instrumental teachers in a PS are often characterised as professionally isolated, leading to reflexive teaching of already known pedagogy (Upitis et al., 2017; Bridges, 1988). While building relationships with their studio families, the teachers in this study appeared isolated from other teachers. Both teachers taught alone in their studios, with little to no regular contact with other teachers. During the interviews, in both cases, Teachers A and B reported they have regular

contact with their own teachers from higher education, although there was no evidence that regular meetings to discuss, evaluate and analyse pedagogy or particular students took place.

Leading a solitary teaching life can lead to a lack of pedagogical knowledge (Upitis et al., 2017; Bridges, 1988). The data highlighted the teacher's reliance on instructive teaching approaches. Considering the theory of practice architectures, the teachers' *sayings* appeared instructional while their *doings* appeared mostly one-directional. As highlighted previously during the analysis, Teacher A gave direct instructions like "*correct your fingers and your bow hold*" and Teacher B gave question like instructions "*can you draw me a crotchet beat?*". Throughout the PS lessons both teachers gave instructions to be followed by the students. Berger and Cooper (2003) assert this can inhibit a student's own exploration of music, as instruction can restrict play. More current research attests to more open collaborative approaches in teaching instrumental music and professional development appears to respond to this (Nijs et al., 2019; Biasutti et al., 2018).

"The historical notion that anyone who can perform can teach has created a paradoxical situation" (Bridges, 1988, p. 90). The teachers both had higher performance education but lacked formal teaching qualifications. Upitis et al. (2017) found private teachers in their study frequently undertook collaborative professional development in a range of areas relating to instrumental teaching. Teachers A and B did not have access to such professional support. They both said they would like to undertake professional development, however the cost and relevance of the workshops appeared to hinder their participation. This means the majority of their instrumental teaching knowledge came from performance, inherited practice or teaching texts. Neumann (1969, p. 10) asserts teaching texts are "concerned with the basic doctrine on how to play in finished performance... not with the procedure of acquiring the skill step by step." These texts exhibit only final performance notes rather than the process, leaving it up to the teacher to

create their own process. With a lack of professional development, the teachers appeared to rely heavily on their inherited practice, utilising pedagogy their teachers used when teaching (Davidson & Jordan, 2007; Perkins, 1995). In reference to Vygotsky's (1978) sociocultural theory, inherited practice relies heavily on past social and mental activity to mediate current practice. However, this practice becomes reactive through lack of pedagogical understanding.

Contractual accountability measures teacher standards and outcomes within a context (Halstead, 1994). Halstead (1994) asserts contractual accountability is measured through external bodies and in the PS it seems that the external observation comes from the parents. Within the PS, the data indicated the teachers were paid by the parents for their services. This created a contract between the parent and the teacher. There appeared no formal contract, though a contractual obligation was upheld by the two parties through payment of services. It could be that, due to the monetary investment, most parents appeared committed to the PS lessons, attending lessons, asking questions, and supporting their child. For example, the parents *doings* (Kemmis & Grootenboer, 2008) of attending lesson suggests an invested interest in the lessons. The teachers *doings* are of more interest, particularly in Case Study A with the change in Teacher A's practice between the two PS lessons. In the first lesson the parent was not present, and Teacher A spent more time listening to personal stories from the student. In comparison, when the parent was present, the teacher appeared to spend more time on content delivery. This could indicate the fee-paying parent's observation of the lesson impacts the teacher's practice because the teacher is contractually accountable to the parent. It is harder to draw a conclusion from Teacher B, as only one PS lesson was observed. However, the parent was present for this lesson and was involved in a large portion of the learning, for example, asking questions regarding practice to support the student at home.

Responsive accountability is more student-focussed, with obligation towards the student rather than an external body (Halstead, 1994; Thorpe & Kinsella, 2020). Thorpe and Kinsella (2020) found New Zealand secondary school arts teachers to be responsively accountable to their students, with teachers feeling more obligated to their students than external structures. The interview data indicated the teachers felt more accountable to their students in the PS. For example, Teacher A's *sayings* appeared to display a loyalty to her students' learning, as she had goals and expectations specific to each student. Teacher B's *sayings* indicated much the same with an obligation to help her students achieve to the best of their abilities. While the contexts are vastly different (Thorpe & Kinsella, 2020) and there is a lack of curriculum regulation in the PS, the teachers appeared to demonstrate similar behaviour in being responsively accountable to the student at hand. It is important to note the difference in ease in the PS—a context in which the teachers had no national regulatory body nor large classrooms that would impact the teacher's ability to be responsively accountable towards their students.

In both cases, the teacher and the studio were unregulated by the national body (Music Teachers Act, 1981). However, social assumptions on the part of parents and students of the PS appeared to regulate the format and teaching. While both teachers taught differently, they showed a typical PS context according to international research (Upitis et al., 2017; Montemayor, 2008; Davidson & Jordan, 2007). Kemmis and Grootenboer (2008) assert that, through shared experiences and languages, we, as humans develop assumptions about ourselves and the world. Though only individual lessons were observed in the PS setting, the parents appeared knowledgeable around the lesson structure, perhaps from observing other lessons, relating with the teacher and their assumptions created through social constructs.

If social interactions form relationships and precede any learning (Vygotsky, 1978), relationships like parent-teacher, teacher-student and parent-student must be developed over time

and increase the success of learning. In the PS, due to individual lessons, the teachers appeared more able to connect and nurture a learning relationship with their students. The case studies highlighted an engagement in forming meaningful relationships with their students and parents. Considering the theory of practice architectures (Kemmis & Grootenboer, 2008), the teachers were the architects in their respective contexts. Teachers' decisions in how they understand themselves (their sayings), and how they then share practice with others (their doings) impact their teaching. For example, Teacher A's espoused practice of relating to her students appeared to be enacted by asking student-centred questions both during and before the lesson began; however, she did not share personal stories. Her *doings* indicate an instructive relationship, much like the master-apprentice model which appeared in early instrument teaching (Davidson & Jordan, 2007). Teacher B was much the same, listening to her student's stories with interest, asking more student-centred questions and sharing personal stories. Teacher B's *doings* reflect her relationships with her students, as analysis indicated a circular relationship which included the parent.

Vygotsky (1978) asserts human social and psychological activity is mediated by cultural inheritances. Both cultural and social interactions appear to have influenced the teachers in both case studies. The types of relationships the teachers develop with the students and parents in their PS, could be based on their own assumptions of what it is like to teach in a PS. A teacher's past experiences are cultivated and repeated as current teaching practice (Davidson & Jordan, 2007; Perkins, 1995). Teacher genealogy describes how practice was passed down through teachers, creating an oral tradition of learning (Perkins, 1995). Neumann (1969) found, a lack of pedagogical insight in treatises and tutor books has therefore meant the 'how to' of teaching has been passed down orally from teacher to teacher. The case studies exemplified these ideas, with both teachers discussing practice in relation to their own teachers. For example, Teacher B

related multiple activities to something her teacher did. Teacher B described specific activities and experiences which impacted her teaching. Teacher A discussed this notion more broadly, reflecting on her own culture and how it had influenced her teaching. They appeared reliant on their inherited practice due to a lack of professional development.

Out-of-hours centre

The literature review found the OoHM centre has had little research into its history and current state. The Ministry of Education provides the teaching staff with a salary or wage (Ministry of Education, 2008). It appears to not be free for families, as some centres ask for a small contribution from families which goes towards administration staff, instrument hire and resources; however, this is classed as a donation, as the policy states the programme must be free for participants (Saturday Morning Music Classes, 2018; Gallery Music Centre, 2018; Out of School Music, 2018). The case studies exemplified these conditions, whereby the teachers were paid by the Ministry of Education and the families were asked to contribute, though the studied centre classified the family contribution as a fee. While the centre is a part of a government-run programme, governance comes from a committee and a supervisor provides management. From interview transcripts, the Ministry of Education did not appear to have any control or interest in how the programme was run. In contrast to the flagship programme, the teachers were not qualified teachers, holding only performance qualifications.

The teachers were contracted to the OoHM programme itself, not to the Ministry of Education. Considering the notion of contractual accountability, whereby teachers are measured by external bodies (Halstead, 1994), the teachers appeared to be accountable to the supervisor and the committee, not the parents. The teachers met with the supervisor before teaching and had an open channel of communication between themselves and the supervisor through email and their 'crates' – a box containing notes, their roll and music stands. Their *doings* (Kemmis &

Grootenboer, 2008) for example, in checking with the supervisor about different aspects of their work, appeared to indicate an employee/ employer relationship.

Both teachers' *relatings* were much different to that of the PS. *Relatings* describe how a teacher forms their identity and their place within a group (Kemmis & Grootenboer, 2008). In the OoHM centre, both teachers' *relatings* in placing themselves as just the teacher, without taking on other roles as they did in the PS, once again indicates an employee attitude. Thus, they appear to be contractually accountable to the centre and working as employees, which differs from how they work in their PS.

Halstead (1994) asserts contractual accountability focuses on predetermined outcomes. The teachers are aware of the outcomes and work towards students achieving the goals. In the OoHM centre, the teachers and parents are provided a levels document which presents skills required for each level. The document is provided to, rather than created by, the teachers. This further enforces the employee status of the teachers. Another note is the tutor book used by both Teacher A and Teacher B. The book *All for Strings* used in the violin classes was a predetermined curriculum by a previous teacher. Neither Teacher A nor Teacher B chose the curriculum they would teach. This further underlines the teacher's employee status, much different to the PS.

Research relates professional isolation with working in a PS (Upitis et al., 2017; Bridges, 1988). Bridges (1988, p. 90) asserts studio teachers lead a solitary working life; even when these teachers are teaching through a school, they do not have the "conditions nor professional recognition" other teachers have. This leads to the assumption that private instrumental music teachers continue their solitary conditions even when working in other contexts. The OoHMs data portrayed similar conditions. For example, while there were multiple teachers teaching at the OoHM centre, they did not appear to connect and communicate about professional queries. Practice architectures are constructed of people (Kemmis & Grootenboer, 2008); in the case

studies the practice setting was constructed by inside persons – teachers, supervisors, committee members, parents and students. There appeared pockets of communities throughout the context, but the teachers still appeared isolated. Within the classroom, the practice setting included the teacher, students, parents and the supervisor; outside of the classroom, the practice setting included the teachers and the supervisor. The teachers did not report interactions outside of the classroom.

There are more regulations regarding teacher qualification in a public music education setting (Upitis et al., 2017; Bridges, 1988). Many public music settings are measured and monitored by external bodies such as government agencies and curricula (Thorpe & Kinsella, 2020; Bridges, 1988), with many of these settings having access to professional development (Bridges, 1988). The observed OoHM centre did not provide professional development for their teachers, seemingly leaving teachers to rely heavily on their inherited and past education experiences. As Karl Marx (1845, p. 2) famously wrote in *Theses on Feuerbach* “The materialist doctrine that men are products of circumstance and upbringing and that, therefore, changed men are products of changed circumstances and changed upbringing, forgets that it is men who change circumstances and that the educator himself must be educated.” An educator’s education and experience shape their own practice. Kemmis and Grootenboer (2008) assert such practice does not develop without conscious education. Theorists and researchers alike argue teachers require professional training in education traditions, technical skills and pedagogy (Kemmis & Grootenboer, 2008; Upitis et al., 2017; Bridges, 1988; Montemayor, 2007). The observed teachers both had higher education in their instruments, meaning they had the technical skills to teach. However, the lack of professional training in education meant that the teachers did not have the skills to utilise the plethora of group teaching techniques in their teaching. The teachers’

social and cultural experiences established their inherited practice. However, unlike the PS, their experience was not from the same context.

The lack of targeted professional development meant teachers were obliged to transfer their pedagogy across contexts. Analysis of the data found teachers using instructive teaching approaches in both the PS and OoHM contexts. In the OoHM centre, the teachers *sayings* appeared instructional, giving the students instructions to follow, and their *doings*, like in the PS, seemed mostly one-directional, flowing from the teacher to the student (Kemmis & Grootenboer, 2008). Berger and Cooper (2003) argue instructional teaching approaches can aid exploration in music learning. Due to the nature of the OoHM centre, the teachers appeared contractually accountable to teach the curriculum to a timeframe, meaning instructional teaching could be a mindful choice. However, the teachers *doings*, as explained above, appeared to be reactive and a transference of one-on-one pedagogy. Researchers attest collaborative teaching approaches help support and guide students in group learning environments (Nijs et al., 2019; Biasutti et al., 2018). The teachers did not appear to use any collaborative teaching approaches in the OoHM observations, falling back to the transference of instructive one-on-one teaching approaches.

Revisiting Vygotsky's (1978) assertion where social interactions which form relationship precede any learning, there appeared fewer social interactions within the OoHM centre than the PS. With a larger group of students and parents, the teachers appeared to focus more on teaching and administration than on personal or social interactions. Both teachers remained professional, with their *sayings* (Kemmis & Grootenboer, 2008) demonstrating violin related questions, for example "*what did you practice this week?*" or "*is this your new violin?*". While their *sayings* indicated an interest in the student's life outside of the centre, the questions remained professional and subject-related. Through the teachers *sayings*, it did not appear they prioritised forming relationships as much as in the PS. Interestingly, the data found the teachers giving more

instructions and step-by-step guidance, essentially doing more ‘teaching’, however the lessons appeared to cover less content than in the PS.

Limitations and future research

Within all research there are limitations to the data collected. As a Master’s thesis, the scope is smaller than that of a larger research project which leaves the sample compact. The sample was taken from one city, so any conclusions drawn from the data are limited to the context of that city. The study is not intended to be representative of New Zealand, but it does show a micro sample of New Zealand violin teachers from one urban region. Future research could reduce this limitation by studying a larger sample from several different regions within New Zealand: rural, urban and suburban.

This research focuses on two case studies. While this limits the option of breadth within the collected data, it became possible to collect in-depth data. In-depth data highlights the personalised experiences of the participants which can make it more accessible to practising teachers. However, due to the size of the study (two case studies), it reduces the ability to compare and contrast across multiple case studies but focuses instead on comparing and contrasting within each case study.

Again, the size and scope of the study limits the ability for the study to show a good sample of violin pedagogy within New Zealand. There are several violin pedagogies practiced internationally (Barker, 2014) but it was unclear what the range is of pedagogies practised in New Zealand due to the size of the study. While this study did not seek to be representative of New Zealand violin pedagogy in general, violin pedagogy often coincides with violin teacher practice. Future research could add breadth to the study by choosing a collective case study approach. Stake (2006) asserts benefits of a collective case study are limited if less than four

cases are chosen. More case studies would show a broader range of violin teachers' practice and pedagogies within New Zealand.

Due to this study observing real people during their normal teaching week, it was impossible to collect the same number of lessons within both contexts. In the end, there was a difference in the number of lessons observed in each context between the teachers. This was due to the parameters set by the study, i.e. observations of beginner violin lessons of their usual students. Teacher A had only two PS students who could be observed whereas Teacher B only had one. In comparison, Teacher A only taught one beginner violin class at the OoHM programme, whereas Teacher B had two. This provided more in-depth data of one context than the other. The ability to collect data from the same number of lessons would have allowed deeper analysis, but this was not possible.

Contributions and Recommendations

This study is the first piece of empirical research into the OoHM programme. By analysing teachers' pedagogy within two New Zealand music teaching contexts, the PS and the OoHM centre, this thesis has shown how teaching contexts can directly and indirectly impact educators. Through a change in context structure, the teachers made decisions according to the context presented. The results of this study indicated teachers' practice was impacted by two main factors: (a) their inherited practice, and (b) their contractual and responsive accountability in the context.

In both contexts, teachers relied heavily on their inherited practice to help make pedagogical decisions within the OoHM and PS lessons. Inherited practice is a reactive teaching practice, meaning it is cultivated from past learning experiences and regurgitated in similar scenarios as a teacher. While the impacts of inherited practice were observed in both contexts, the outcome of this practice was different. In the PS, the teachers were replicating processes from

similar learning contexts, carrying on the teacher genealogy tradition outlined by Perkins (1995). The teachers drew on their own experiences of learning from individual lessons, informing their teaching practice. In the OoHM lessons, the teachers also drew on their experiences of learning. The teacher's reliance on their inherited practice seems to be due to a lack of knowledge in pedagogical practices. To mitigate this, continuing professional training would benefit teachers in both contexts.

Contractual and responsive accountability (Thorpe & Kinsella, 2020) played a large role in the teacher's practice, with the context affecting who the teachers were accountable to. In the PS, teachers were contractually accountable to the parents. The parents were generally a part of the learning group, supporting the teacher and the student. In comparison, in the OoHM context, the teachers were contractually accountable to the supervisor and committee. While these persons were involved in the goings on of the centre, they were not personally involved with the lessons or learning. Importantly, the main difference in the teacher's contractual accountability between the contexts is the change from being an employee to having sole control. As an employee, in the OoHM centre, the teachers were accountable to and held responsible by the supervisor and the committee; in comparison, in their PS the teacher had more control over their practice.

The teacher's responsive accountability (Halstead, 1994) appeared to change dependent on context, perhaps due to the teacher's contractual accountability. In the PS, the data provides evidence of teachers responding to the students' needs as opposed to in the OoHM centre, whereby the teachers appeared more content driven. This change in practice leads to the conclusion that the context has an impact on teachers' practice, particularly in the roles they assume within the environment.

Over the last century, there have been limited regulations in place for PS teachers and little interest from the government in their public OoHM programme. Because of this, there has been little to no research into the contexts and their teachers. While the Music Teachers Act (1981) has been in effect for decades, application is voluntary which has left teachers, like those studied, unregulated. However, as the data and international research have shown, teachers and parents alike appear to hold high expectations of PS and assumptions of a higher quality education. The OoHM programme is somewhat regulated; however, in this study, teachers and parents appeared to have lower expectations of the standard of music education.

Currently, the public's interest has spiked regarding instrumental music education options. Recently, there have been official information requests and petitions collated regarding the OoHM programme, with the Ministry of Education releasing a statement of intention: 'The intention [of the OoHM programme] is to use professional skills not normally available within the staffing of a school to assist groups of children in furthering their education in art or music outside school hours.' (Ministry of Education, 2019). Interestingly, the intention appears to utilise professional skills such as specific instrumental skills but there does not appear to acknowledge a need for pedagogical learning for the staff.

This research aligns with recent interest and support of instrumental music education. The current petition includes the need for better support and pay of staff in the OoHM programme. Higher pay, in public music teaching contexts, to align with private instrumental teaching could further incentivise teachers and change expectations of the programme. On top of better pay, this research has highlighted the need for continued professional training, both in the private and public arena. Neither teacher had access to professional development through the OoHM programme, nor appeared to attend regular professional training, due to lack of relevant training offered, cost or lack of advertising. With teachers falling back on their inherited practice or

transference of pedagogy between contexts, there is a desperate need for the government to support their instrumental teachers with provision of professional development on a continued basis. Until then, teachers will continue to fall back on their inherited practice, transferring reactive pedagogy between music teaching contexts.

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Appendices

Appendix A: Interview Questions

1. Pre-planning and curriculum:
 - a. Do you use a curriculum in your private studio/ OoHM lessons? If so, what?
 - b. How does the curriculum influence your decisions during a lesson?
 - c. Do you make repertoire choices or does someone else? If so, who?
 - d. Has the OoHM delivered any professional development?
 - e. Have you undertaken your own professional development?
2. Lesson decisions:
 - a. How do you plan the order of your lessons?
 - b. Some people might say making lesson decisions for group teaching is harder than individual teaching. What do you think about that?
 - c. Why did you use that vocabulary?
 - d. Why did you choose to set the room up in that way?
 - e. How do you think that lesson progressed?
3. Accountability:
 - a. How accountable do you feel in an OoHM setting?
 - b. How do you feel your teaching changes between the two settings?
 - c. How would you compare your teaching to other people?
 - d. Some people might say teachers deliver higher quality lessons in a private context than a public context. What do you think about that?

Appendix B: Letters of Introduction and Information

TEACHER INFORMATION SHEET

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

Who am I?

My name is Ahna Jensen and I am a Master's student in Music Education at Victoria University of Wellington. This research project is work towards my Master's dissertation.

What is the aim of the project?

The research I am undertaking involves exploring teacher practice within two New Zealand contexts. As part of this research, I would like you to allow me to observe your teaching in both your out-of-hours centre and in your private studio. From this research, I hope to explore the differences between public and private music teaching contexts within Aotearoa, New Zealand.

This research has been approved by the Victoria University of Wellington Human Ethics Committee

How can you help?

You have been invited to participate because you are an experienced and knowledgeable music educator. If you agree to take part, I will observe your teaching practice, and audio record two beginner violin lessons in both the out-of-hours music centre and in your private studio. The audio will be used during a follow-up interview, allowing you to reflect on your own teaching.

Altogether, I would observe and audio record a maximum of four lessons; two lessons in each context. I will take notes during the lessons. At the end of the four observations I would like to interview you, allowing you to reflect on your own teaching. This can be arranged at your convenience. The audio recording of your teaching will be used during this interview as a reference, for both you and me. The interview will take no longer than 60 minutes. I will audio record the interview and write it up later. You can stop the interview at any time, without giving a reason. You will have the opportunity to read the transcript of the interview and comment.

Participation is voluntary and should you not wish to participate, wish to withdraw, or wish to retract specific information, you may do so without question and at any time up until one week after the final interview. If you withdraw, the information you provided will be destroyed or returned to you.

To acknowledge your precious time, I would like to offer teacher participants a \$50 supermarket voucher to a supermarket of your choice.

What will happen to the information you give?

This research is confidential. This means that the researchers named below will be aware of your identity, but the research data will be aggregated, and your identity will not be disclosed in any reports, presentations, or public documentation. However, you should be aware that in small

projects your identity might be obvious to others in your community. If you wish to, you will have the opportunity to read transcripts of the interview and comment. Only my supervisors and I will read the notes or transcript of the interview. The audio recordings will be used during the interviews, for both your and my reference. They will also be used during my analysis. The interview transcripts, summaries and any recordings will be kept securely and destroyed 5 years after the research ends.

What will the project produce?

The information from my research will be used in my Master's dissertation, and may be used for other academic publications and conference presentations.

If you accept this invitation, what are your rights as a research participant?

You do not have to accept this invitation if you don't want to. If you do decide to participate, you have the right to:

- Choose not to answer any question
- ask for the audio recorder to be turned off at any time during the interview
- withdraw from the study up to one month after the last interview
- ask any questions about the study at any time
- receive a copy of your interview transcript and have the opportunity comment
- agree on another name for me to use rather than your real name, in my final report
- request an electronic copy of my final report.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact me or my supervisor:

Student:

Ahna Jensen
ahna.jensen@vuw.ac.nz

Supervisor:

Dr Vicki Thorpe
04 463 9629
vicki.thorpe@vuw.ac.nz

Human Ethics Committee information

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Dr Judith Loveridge. Email hec@vuw.ac.nz or telephone +64-4-463 6028. Reference: Ethics application 0000027793.

PARENT INFORMATION SHEET

Who am I?

My name is Ahna Jensen and I am a Master's student in Music Education at Victoria University of Wellington. This research project is work towards my Master's dissertation.

What is the aim of the project?

The research I am undertaking involves exploring teacher practice within two New Zealand contexts: the private studio and Out of Hours Music Centres. As part of this research, I will be observing and audio recording your child's music teacher. From this research, I hope to explore the differences between public and private music teaching contexts within Aotearoa, New Zealand.

This research has been approved by the Victoria University of Wellington Human Ethics Committee.

How can you help?

Your child's music teacher has agreed to take part in this project which includes observing and audio recording your child's music teacher. The recording will be used during a follow-up interview with your child's music teacher.

What will happen to the audio taken?

This research is confidential. The audio will only be listened to by myself, your child's music teacher and my supervisors. The observation notes, summaries and recordings will be kept securely and destroyed 5 years after the research ends. Any reference to your child by the teacher will be anonymised, as will the name of the teacher and teaching context.

What will the project produce?

The information from my research will be used in my Master's dissertation, and may be used for other academic publications and conference presentations.

If you do not wish your child to be present during the observation you have the right to inform your child's teacher and/or me before the lesson. You may ask questions about the study at any time.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact me or my supervisor:

Student:

Ahna Jensen

ahna.jensen@vuw.ac.nz

Supervisor:

Dr Vicki Thorpe

04 463 9629

vicki.thorpe@vuw.ac.nz

Human Ethics Committee information: If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor: Dr Judith Loveridge. Email hec@vuw.ac.nz or telephone +64-4-463 6028. Reference: Ethics application 0000027793.

Appendix C: Consent Forms

TEACHER CONSENT FORM

This consent form will be held for 5 years

Researcher: Ahna Jensen, Faculty of Education, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to be observed while teaching.
- I agree to have audio taken of my teaching to be used during a follow-up interview.
- I agree to take part in an audio recorded interview on my teaching practice

I understand that:

- I will be observed in both my private studio and at the out-of-hours centre where I work;
- I may withdraw from this study at any point up to one week after the final interview, without giving any reason. Any information that I have provided will be returned to me or destroyed;
- I may choose not to answer any question;
- I may ask for the audio recorder to be turned off at any time during the interview;
- I may ask any questions about the study at any time;
- The information I have provided will be destroyed 5 years after the research is finished;
- Any information I provide will be kept confidential to the researcher and the supervisor. I understand that the results will be used for a Master's dissertation and a summary of the results may be used in academic reports and/or presented at conferences.
- I consent to information or opinions which I have given being attributed to me in any reports on this research: Yes No

- I would like a copy of the transcript of my interview: Yes No
- I would like to receive a copy of the final report and have added my email address below: Yes No

Signature of Participant:

Name of Participant:

Date:

Contact Details:

CHILD ASSENT FORM

I am happy for Ahna Jensen to observe me having a music lesson and for her to audio record my teacher teaching me.

Child's name:

(Circle/colour appropriate face)

