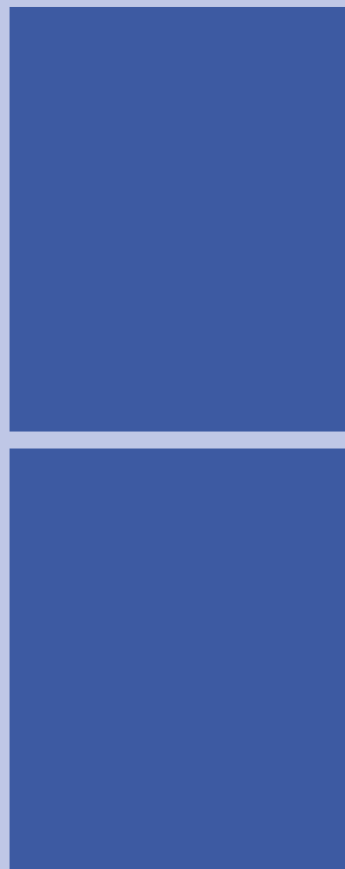


Bjørg Julsrud Bjøntegaard

Instrumental group tuition
at conservatoire level



**Norges
musikkhøgskole**
Norwegian Academy
of Music

CEMPE
Senter for fremragende
utdanning i musikkutøving

Instrumental group tuition at conservatoire level

A project involving instrumental teachers and students at the Norwegian Academy of Music

Bjørg Julsrud Bjøntegaard

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Preface

Instrumental tuition in higher education has traditionally been provided as one-to-one tuition in a master and student setting. Group tuition as a permanent element in the students' principal instrument tuition has only been tried and evaluated in higher education to a limited extent. With this project I wanted to find out whether a combination of one-to-one tuition and tuition in small groups could be an appropriate teaching model for principal instrument tuition at the Norwegian Academy of Music (NAM).

The project evolved into two parts. During the first part of the project I observed one of NAM's horn teachers, who had designed such a teaching model for her students. Her model resulted in a pilot project involving similar forms of tuition for other instruments – piano and voice. Acting on his own initiative, one of the clarinet teachers also launched a similar project with his students. I also interviewed and obtained information from string teachers who had developed their own group tuition models involving a larger number of students in each group.

The outcomes of the project as described in this report have been obtained from questionnaires, face-to-face interviews with the participants, group interviews, audio recordings and observations.

I should like to thank Frøydis Ree Wekre, Jens Harald Bratlie, Barbro Marklund-Petersone, Björn Nyman and their students for participating in the project. I am also grateful to string teachers Morten Carlsen, Peter Herresthal and Terje Moe Hansen for sharing useful information about their group models. Finally I should like to thank Professor Harald Jørgensen for providing valuable guidance during the project. The group project will be continued by NAM's Centre of Excellence in Music Performance Education as one of its seven focus areas.

Bjørg Julsrud Bjøntegaard
Norwegian Academy of Music

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1 Introduction

Instrumental tuition in the Western world has traditionally taken place in a master-apprentice setting, whereby the teacher is the role model and the student comes to the master to learn. In this tradition the master imparts his or her knowledge to the student, and the student is the recipient.

The same approach is used during masterclasses, where the teacher instructs the student in front of an interested, and often knowledgeable, audience. One by one, the students perform a prepared piece, and the master makes comments and offers advice. In both traditions it is up to the teacher to signal whether the teacher's approach should be adopted as a "follow me" approach or as a dialogue between teacher and student.

Surveys have shown that the teacher's identity and degree of professionalism have a bearing on his or her approach to the students in the teaching situation (Kennel, 2002; Triantafyllaki, 2010). At the same time we can see how the teacher's and student's approaches to their respective roles in the teaching situation are influenced by the institutional culture. Certain rules, standards and expectations often emerge in respect of what it means to be a teacher and a student at a given institution (Nerland & Hanken, 2002).

In light of this, I wanted to look in greater detail at different approaches and organisational models used in instrumental teaching at conservatoire level with particular focus on the combination of one-to-one tuition and group tuition. I also wanted to establish whether using a combination of teaching models, whereby the students are assigned varying degrees of responsibility, can affect the way in which students perceive their own professional development.

This report provides a description of the organisational and teaching models employed by the teachers involved and of the teachers' and students' experiences with different types of "combination models".

2 Research into group tuition at conservatoire level

Research into group tuition on the students' principal instruments primarily centres around the teaching of basic skills to younger beginners. Little research has been carried out into group tuition in higher education. Research looking at the combination of one-to-one tuition and group tuition has shown that the teacher is very much in control of the one-to-one lessons, while the students become more involved with feedback etc. during group sessions (Persson, 1994; Jørgensen, 2000; West & Rostvall, 2003). Gaunt (2008) found that teachers were generally enthusiastic about the learning potential of group situations where the pupils could guide each other, but also that the same teachers were not very likely to organise such groups as an integral part of the tuition. Nor did the students display much interest in seeking out situations where they could benefit from the input of fellow students in their own learning.

In 1976 Seipp conducted a project involving trumpet students. Some of the students were taught in groups and some individually. The project showed that the students who were taught in groups made faster progress on their instrument than those who were taught individually. Despite this, some of the same students doubted that group tuition could be as effective as one-to-one tuition. Daniel (2004) carried out a survey of his piano students in which he taught the students in groups of three or four. The group activities were planned in great detail according to the students' level of ability. Daniel found that the students became increasingly independent from their teacher as they gained more experience, and the exchange of experiences between the students eventually became a natural part of their learning process. Jørgensen (2000) cites established theories that emphasise the importance of active participation by each student in order to achieve an optimal learning outcome. He goes so far as to say that teachers who dominate their instrumental lessons give their students limited opportunity to take responsibility for their own learning and musical development. Gaunt (2008) expresses some of the same views when she says that one-to-one tuition can slow down the student's individual development.

The group tuition model also gives the students a chance to perform in informal and diverse arenas in front of an audience of peers. Several researchers, including Burt and Mills (2006) and Juuti and Littleton (2010), have found that students are anxious about performing in front of each other and stress the importance of

creating performance platforms where the students' feedback to each other is part of the organisational model. Some teachers even believe that students learn just as much from feedback from their peers as from feedback from their teacher (Nerland, 2007).

The issue of students' independence and self-criticism as part of a more holistic approach to education is becoming increasingly prominent at institutions where the teachers are expected to produce independent students who are capable of constructing their own knowledge (Johnson & Johnson, 1999). At this type of institution the students construct their knowledge through co-operation and through the exchange of opinions and knowledge. The teacher must therefore encourage an atmosphere that allows student co-operation to become a natural and important element in the tuition.

3 Project development

Most bachelor and master students in performance at the Norwegian Academy of Music (NAM) receive 60–75 minutes of one-to-one tuition on their principal instrument every week. In addition to these fixed lessons, some teachers organise masterclasses lasting between 90 and 180 minutes every week for students playing the same or related instruments.

A 2011 survey of all principal instrument teachers at the Academy on the organisation of principal instrument tuition found that all principal instrument teachers provide one-to-one tuition, 65% provide tuition in masterclasses, and 20% provide weekly or monthly group tuition. One of NAM's horn professors has developed a model whereby principal instrument tuition in small groups, i.e. groups of three students plus the teacher, is allocated more time than by any other teacher at the Academy. The combination of one-to-one tuition and group tuition is a permanent element in this teacher's weekly instrumental teaching schedule. During the project I observed one of her horn groups on three occasions during the semester. The students in this group were also observed during their one-to-one lessons. This allowed me to compare the students' degree of independent involvement in the two teaching situations. At the end of the semester I interviewed the students and their horn teacher about their experiences with the teaching model.

In 2012 I invited a piano teacher and a singing teacher to develop similar project models for some of their students within a given framework:

- Each group would receive one-to-one tuition and tuition in small groups on a weekly basis over a period of 6 months.
- The time allocated to the small groups should generally speaking be taken from the students' allocated one-to-one lessons.

As well as the horn teacher and other invited teachers, I also observed a clarinet teacher who had been inspired by the horn model to try out a similar teaching model with his master students. I was also invited to sit in on lessons given by two violin/viola teachers, and I spoke to a third violin teacher about his teaching model and his thoughts on group tuition.

Here follows a description of the different models I observed along with an account of the students' and teachers' experiences with this type of teaching model.

4 Frøydis Ree Wekre's horn tuition model

4.1 Organising horn tuition

Professor Frøydis Ree Wekre at the Norwegian Academy of Music has 50 years' experience as a horn teacher. She has been exploring the combination of one-to-one tuition and group tuition since 2009. She has chosen a model for her students whereby each bachelor or master student is allocated 45 minutes of one-to-one tuition per week instead of 60–75 minutes. The minutes «saved» are spent on weekly group lessons for the horn students with three students and one teacher in each group. The students also attend horn classes and woodwind/brass masterclasses in larger groups. Thus, the weekly teaching model for horn students looks like this:

One-to-one tuition	Horn teacher and 1 student	45 mins.
Tuition in small groups	Horn teacher and 3 students <i>Each student performs for around 20 minutes</i>	60 mins.
Horn class	Horn teacher and all horn students <i>2–4 students perform in masterclass</i>	90 mins.
Woodwind and brass tuition	Teachers of different instruments and all woodwind and brass students <i>2–4 students perform in masterclass</i>	90 mins.

The teacher adopts a variety of approaches in the different lessons. In the one-to-one lessons she acts as the «master», offering advice and suggesting different perspectives on dealing with challenges. In the small group sessions the three students and one teacher are equal members of the group. In principle this means that every member has the same «status» within the group. In the horn classes and joint woodwind and brass lessons the teacher once again assumes the master teacher role but will often invite input from the students. A small number of students actively perform during these lessons. Each student may perform once or twice during a semester.

4.2 Horn tuition in small groups

The tuition taking place in small groups is closely linked to the one-to-one horn lessons. During a 60-minute group lesson each student is given 20 minutes. The students decide for themselves how to spend their allotted time. All three students in the group are expected to perform every week, i.e. in each group lesson. The teacher employs one of two models to put together the groups:

1. Group members are at the same stage in their studies.
2. Group members are at different stages in their studies.

The make-up of the group is usually determined by looking at what is appropriate and beneficial for each student based on ability, social relationships, objectives for their studies etc. The teacher is of the opinion that the make-up of the groups is key to their success. This view is backed by research showing that the degree of success is not necessarily down to whether the students are at the same level but rather that they work well together (Johnson & Johnson, 1999). Heterogeneous groups are the preferred configuration amongst many researchers (Fischer, 2006).

In order to create a good atmosphere and a positive attitude towards the group setting, the teacher has drawn up a few rules that the groups are asked to observe during the year:

1. Each group member should give one supportive, positive comment and one supportive, constructive comment to the performing student.
2. All group members should be on the same «level» during the session.
3. The teacher should always be the last person to comment.
4. The group lesson should have different content and structure to one-to-one instrumental lessons.

Group members are expected to support each other and help each other become better performers.

4.2.1 Composition of the group

The horn group that I observed three times during the 2012 spring semester was made up of students at different levels and from different years. The group consisted of one Norwegian first-year bachelor student, one Russian and one Norwegian fourth-year bachelor student, and the teacher.

4.2.2 The students' past training

The three students I observed had received tuition on their principal instruments for 8–14 years before enrolling at the Norwegian Academy of Music. Their backgrounds at the time of enrolling were widely different, but all of them were satisfied with their former teachers.

The Norwegian first-year student received his basic training within the *Municipal Arts and Music School* system. The *Municipal Arts and Music School* system provided group tuition, one-to-one tuition and additional Saturday tuition. He was very satisfied with both the teachers and the organisation of the tuition.

The Norwegian fourth-year student had received nine years of horn tuition from a jazz saxophone tutor before being taught by a specialist horn teacher. However, the student did not perceive the lack of a horn teacher as a problem, since she also received occasional lessons from a horn teacher at the Norwegian Academy of Music in that same period. She also found the positive interaction between teacher and pupil at that time just as important as the tuition she received from the specialist horn teacher. On the other hand, she now appreciates that some of the challenges she is facing as a student could have been avoided had she received more specialised horn tuition in her early years.

The Russian fourth-year student came from a system with strict rules and demands. He found his teacher to be authoritarian. During this period the student learnt to concentrate on what the teacher felt was important in order to become a good performer. The student did not have a problem relating to critical remarks from others because he fully trusted the teacher's opinion. The student found his basic training particularly important in terms of being able to make independent decisions at a later stage. What he missed in his basic training was more focus on what was good and a more conscious approach to building self-confidence. He felt it is important to be critical, but not too critical. All musicians need to feel safe on stage, and that sense of security needs to evolve gradually.

4.2.3 The lesson

The horn teacher paid much attention to the physical positioning of the students and teacher in the room during each group lesson. In her view the positioning gave an indication of the roles of the different group members during the lesson (fig. 1).

The positioning of the students and teacher was intended to show that they were all equal members of the group.

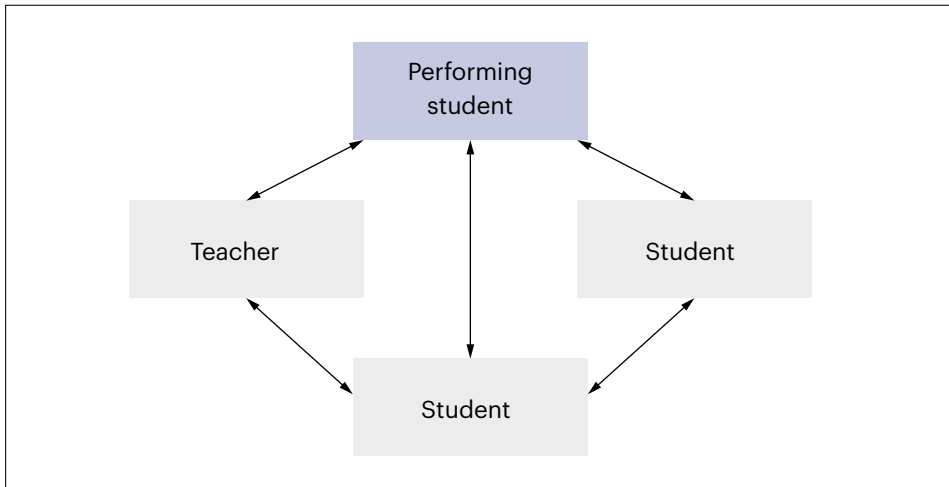


Figure 1: Positioning during horn lessons

Figure 2 shows the average time allocated to different parts of the lessons I observed.

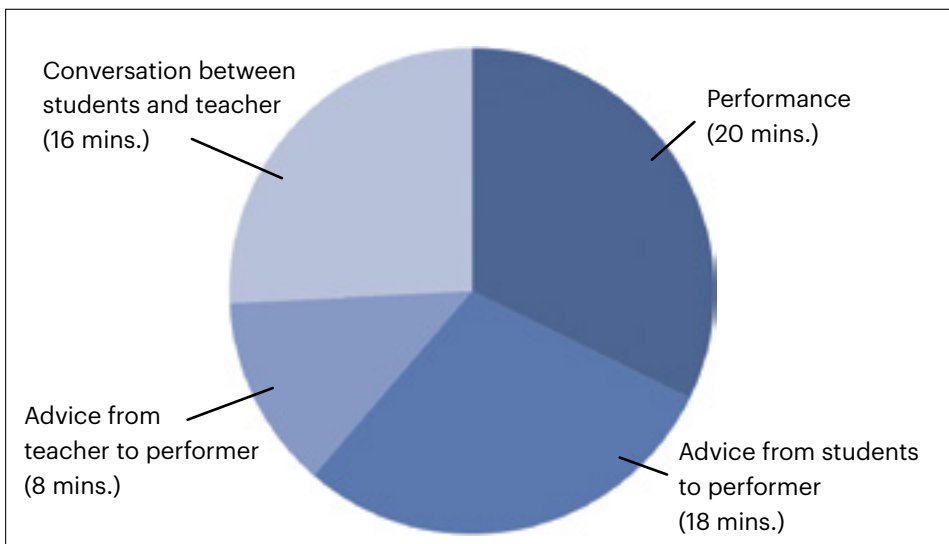


Figure 2: Average timings during three horn lessons

Performance and conversation between students and teacher took up most of the time. Specific advice given directly by the teacher took up little time – an average of 8 minutes during a 60-minute lesson.

The students chose what to perform, and the repertoire included audition repertoire, repertoire focusing mostly on technical challenges, solo repertoire that had been covered in more detail in the one-to-one lessons etc. The atmosphere during the lessons was informal and relaxed, and comments and feedback had a positive and constructive focus. All the students recorded their own performances. There was good communication between group members.

4.2.4 Feedback from the students

The interviews with each student identified converging views in terms of how the students had experienced the combination of one-to-one and group sessions as a permanent element in their principal instrument tuition. All the students were approving of the way the tuition was organised. They were all in favour of taking 15 minutes from one-to-one lessons in order to arrange small group lessons. They were also appreciative of being asked to comment on their fellow students' performances. This way they gained experience of giving verbal feedback. It was particularly reassuring for the students that the teacher would moderate any input that was irrelevant or did not make sense. All the students also highlighted the positive aspect of being able to perform in, and for, different groups. One student said:

There is a psychological aspect to there being other people than the teacher in the lesson. You feel different, and it's a good feeling. You learn a lot in a group. In the group lessons you almost don't think of Frøydis as a teacher, but as part of the group. You learn to teach yourself. Everyone has to comment: positive, good and constructive comments, not negative.

Another student liked the fact that he, a first-year student, was asked to have an opinion on the performances of fourth-year students. He also appreciated the challenge of having to prepare for several performance situations every week and the demands he chose to place on himself:

You don't take things you don't know into a group lesson.

The third student noted that it may be slightly excessive with a one-to-one lesson, group lesson and class lesson in a single week. She felt that it was not always necessary with a full one-to-one lesson with the teacher every week, since there

were so many other different weekly fora. This view was also shared by the other students. It appeared that the tuition structure made the students conscious of their own needs for different types of tuition.

The students also stressed the importance of making conscious choices with regard to repertoire and presentation during group lessons. They felt it was important to plan these choices, both in terms of expected outcomes for themselves and outcomes for their fellow students. This form of autonomy in relation to their own choices was greatly appreciated by all the students in the group.

According to the three horn students, participants in such groups must focus on what is good, stay positive, be alert, be open, show respect for each other, and be careful in their choice of words when giving feedback.

4.2.5 Feedback from the horn teacher

The horn teacher has been exploring this form of tuition for only a few years, and is, because of her good experiences, surprised that she did not try it earlier. She says the following about the idea behind the tuition structure:

You do not learn from just one teacher. You learn from so many different sources, and finally you learn from yourself. The students are able to train themselves to define, in a positive way, areas of improvement for their peers, and this better enables them to apply the same thinking to themselves.

The teacher also emphasises how this method helps introduce the students to a broader repertoire. She feels that the students should act as helpers for each other, not critics. She draws parallels with sports:

In sport, you train together but end up as competitors.

The horn teacher hopes that the students are able to take inspiration from each other. She stresses how «weaker» students in particular benefit from this form of tuition. She finds that these students get a boost when working with «better» students.

She also points to a few challenges associated with this form of tuition, most of them relating to organisation. Additional permanent, formal lessons have to be scheduled in the students' already busy timetables. The horn teacher stresses that it is important that the group lessons take place at the same time every week

rather than being scheduled as they go along. With a fixed weekly slot, the students can take charge and hold the lesson even if the teacher is away.

The teacher has experienced few problems with students being unable to adjust to their group. Reorganisation has been necessary only a few times. The groups have to work socially. Many of the teacher's students have been appointed to prestigious positions in leading orchestras over the years. The teacher believes that the students have become tougher, more secure, and better at tackling challenges in performance situations with their fellow students and that their audition successes are partly down to the way the tuition is organised.

For this tuition model to work, everyone involved must approach the group situation with a positive attitude, and feedback must be constructive. Respect for the students' opinions is key to succeeding with this tuition model. The teacher must acknowledge that the students may have good ideas that the teacher has not thought about. Everyone in the group must also show an interest in the progress of the others. At the same time the students must feel that they benefit personally from spending 40 minutes of a one-hour lesson on their fellow students. They must believe that they will find inspiration by being proactive in the group setting. The teacher has to create such a climate.

5 Jens Harald Bratlie's piano model

5.1 Organising piano tuition

Professor Jens Harald Bratlie at the Norwegian Academy of Music has more than 40 years' experience of teaching the piano. At NAM he has been giving weekly one-to-one lessons plus a monthly piano class. The students are given a great deal of control during the piano classes. In these classes the students teach each other, but due to the large number of students, only a few of them will actively participate each time.

As part of the small group project, Jens Harald was asked whether he would be interested in organising his piano lessons as a combination model incorporating one-to-one lessons and group lessons in the one and same week – without being allocated additional time. The project would run for one semester. The teacher was introduced to the horn model and could use it to organise his own lessons if he so wished. The teacher's previous experience of group tuition was largely through his own piano classes.

5.2 Piano tuition in small groups

The teacher opted for a model that saw the lesson divided into three parts, just as in the horn model, and where each student was usually given 20 minutes. He wanted the students to design the lessons and would usually assume the role of listener rather than that of an active participant. Other than that he did not "instruct" the students. However, the teacher wished to give the group lesson as a supplement to the one-to-one lessons so that the individual weekly lessons remained the same length as before. This meant that the students would continue to receive 60 minutes of one-to-one tuition every week.

5.2.1 Composition of the group

The piano teacher adopted a conscious strategy when putting together the group. He wanted to bring together students at different stages of their studies and with different personal characteristics. He justified his decision thus:

... someone who might benefit from being part of a group, someone who might be the driving force of the group, and someone who might be a stabilising force within the group.

The piano group was subsequently made up of three students at different stages of their studies. Two of them were bachelor students in their second and third years, and one student was a postgraduate.

5.2.2 The students' past training

The three students had received tuition for between thirteen and fifteen years before embarking on higher education. One of the students came from Eastern Europe, one from Sweden, and one from Norway.

The Eastern European student took up the piano before starting school and was 18 years of age when she arrived in Norway. Prior to moving to Norway she had had two different teachers: one of them her long-standing teacher and the other for a couple of years. She says there was not much of a tradition for changing teachers in her home country, and there were relatively rigid practice routines in order to achieve the perfect result. However, her two teachers took different approaches to their teaching. According to the student, her first teacher knew little about piano playing, but she made her pupils shine and was very good with young children. Her second teacher began to address the technical shortcomings of the student and was a skilful piano teacher. This way the two teachers complemented each other, although the focus on technique did perhaps arrive rather late in her training. One teacher built the student's self-confidence, while the other helped her perfect her technique. The student says she remembers little of what she learnt from her first teacher but a lot of what she learnt from her second. In hindsight she does not consider rigorous, closely supervised training in the early years to be a bad thing. Freedom of choice is good, but the rudimentary skills must be in place.

The Swedish student took up the instrument at the age of 10 and had studied under three teachers before enrolling at NAM. The three teachers were very different. The first gave little structure to the tuition. There was little focus on technique, and the student was given room to make his own decisions. The second teacher was almost like a mother to the student. The student found this teacher's approach to be reassuring and good, but not meticulous enough. The third teacher was technically very good, and the student had now reached a level where he could

benefit from tuition that focused on detail and perfection – a form of tuition he wished he had received a little earlier in his training.

The Norwegian student had mostly studied with one teacher before attending NAM. This teacher placed both technical and musical demands on the students, and they were given both one-to-one and group tuition. The students flourished under this teacher; they became friends, they performed for each other, they went on concert tours together, and they sought out other musical communities. The students found this a positive experience. However, in hindsight the student would have liked to have been put under more pressure as regards her piano studies. Being placed in a group with students more advanced than her had been a good thing, giving her something to strive for.

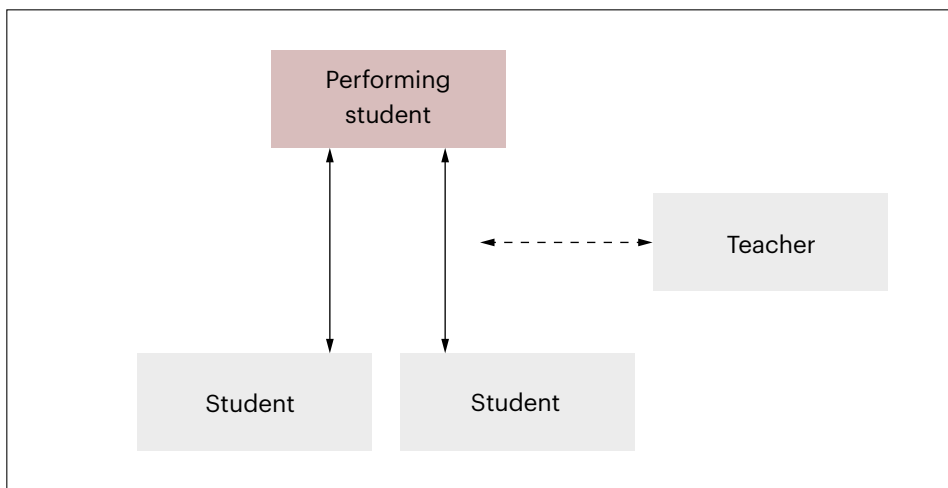
5.2.3 The lesson

The piano teacher did not give any specific instructions in terms of how the room should be set up. He placed a few chairs by the piano and his own chair in a corner.

The students chose to sit close to the piano, while the teacher positioned himself at a distance (see fig. 3). This was a conscious demonstration by the teacher of his place and role in the teaching situation. He says the group lessons would have turned out differently had the students sat a distance away from the person performing, as is often the case in piano classes.

The teacher says:

Logistics – preparing things in advance – are perhaps more important than we think.



The teacher did not issue any instructions regarding critical and complimentary feedback, saying that he would expect his students to take a positive attitude towards each other in these types of situations. This approach worked well in the group, and the atmosphere was positive and informal.

The summary of lesson content (see fig. 4) shows that the students communicated primarily with each other and very little with the teacher. The teacher only got involved in the conversation when it became strictly necessary. Most of the time allocated to feedback was therefore split between the student members of the group.

The lessons would often start by the performing student's presenting his/her piece and stating what he/she would like to receive feedback on. The interaction between the performer and student teachers was generally good. The students were enthusiastic, and they actively and positively involved themselves in the performances of their fellow students. The performer would often ask for feedback on very specific challenges in the piece, and the student teachers supplemented each other's advice. The group found a format that appeared to satisfy all the participants.

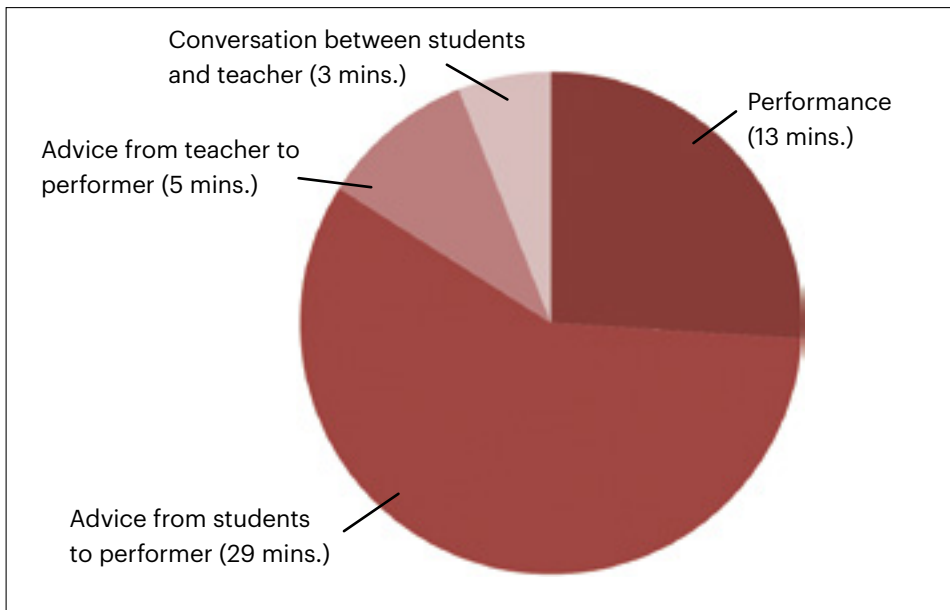


Figure 3: Positioning during piano lessons

5.2.4 Feedback from the students

All of the piano students were positive about the project. They benefited greatly from listening to feedback on their performances from fellow students. The Eastern European student particularly mentioned the transparency at NAM as well as the desire to make the students more independent by trying out new teaching models. She had little experience of such attitudes in her home country. She says:

It could be that we were lucky and had the right people and right teacher in the right place, but it definitely has to be like that. You are not alone with the teacher and you are not with too many people. This is the perfect match. I am delighted.

The student points especially to the challenges and benefits of being able to work in small groups where you cannot hide behind other students. Later in the interview she also describes how she has learnt to listen to and take on board the opinions of her peers, even if their views may differ from her own. She has also become less anxious about performing in front of others, and she considers her fellow students to be her friends from whom she can seek advice and guidance. She continues:

All the piano players should learn to communicate... When you have to do it, you have to find ways of saying things... You just sit there and it is very special that everyone in the group knows ways, how to work and how to practice. You usually have your own experience, and it is nice to share it with friends. It is a good way.

This student was also very satisfied with how the teacher chose to take a passive role in the discussions. Although he did not say much, it was still very important that he was there and could offer help when necessary.

One of the other students pointed to his own challenges in terms of speaking to and with others about issues concerning his own and others' performances. He says:

Having to say something, having an opinion about others, does not come naturally to me, but it was great to have to do it since it's not something I would normally do. Sometimes it felt as if you had to have an opinion even when you didn't, but things eventually got better and better. It's a great way of gaining a bit of teaching experience.

Figure 4: Average timings during three piano lessons

This student also says the one-to-one lessons with his teacher are good but that he also appreciates hearing other people's views. He says he used to get quite nervous before these lessons, especially when he had not prepared particularly well. This student, too, appreciated the passive role of the teacher during the group lessons and said he only got involved when he felt it was absolutely necessary. The student therefore began to realise that his statements were valid, since the teacher did not intervene with additional comments. However, the student had to make a great effort to work out how to formulate his advice to fellow students in a constructive way.

The third student initially found it difficult to criticise her fellow students. She says:

Then I realised that I'd said something useful and that I had something to offer. That was almost the best thing about it, being able to teach others ... And it's been a really nice experience. I found that we supported each other in our piano playing. There was a positive energy. It's great to be in the company of people I know wish me well. It lessens the competitive pressure at the Academy ... It's strange how simple, practical moves actually work – placing the students in groups around the piano ... I feel that I've become more aware when listening and that I've become a better musician by listening to others. My ear has become better attuned in a way to different variations in sound etc., the way you sit, the way you look, the way you feel inside.

She also said that with this model the students are given additional tuition on their principal instrument every week, which requires a greater effort in terms of preparing for every lesson. Her challenges, like those of her fellow students, have been that it is not always easy to put your thoughts into words. She found it challenging to give feedback that did not cause upset, but she still thinks this went well.

5.2.5 Feedback from the piano teacher

As mentioned previously, the piano teacher had experience of working with students in larger groups. The new element was that the groups now counted three students, with the dynamics that such a make-up entails. Small groups encourage closer contact, more direct feedback and more intimacy than larger groups. The piano teacher found the small groups to be a safe performance environment for the students. The teacher says:

As performers we can perform for just about anyone and get very nervous about it. But in this setting, where there are fellow students present, I think the key thing is that there are so few of them, in order to create this dynamic, as I call it. Everything becomes so much more vibrant, the fact that you can talk and perform, almost like in a one-to-one lesson, and everyone can chip in without having to sit and wait for each other.

The teacher found that the students used the group lessons as a trial arena in which to obtain feedback and perform pieces they had not yet perfected. In piano classes there is a different culture. There are many people present, and they are all expected to produce a good performance on which they will then be assessed. According to the piano teacher, this represents three different instrumental teaching approaches that complement each other: the one-to-one lessons, the small group lessons, and the piano classes. A piano forum is also held in which the students are expected to present pieces that are almost ready for public performance. He describes the group lessons as a comfortable first step, a step that must not be too big. The piano class, on the other hand, is often perceived as a big step, and many of the students say they dread these classes. The composition of the groups is therefore very important in enabling the students to communicate well with each other.

Since the piano teacher has a large number of students, he found it relatively easy to form a group for trying out a group model. The biggest challenge was to decide on his own involvement in the group lessons. The teacher chose to take a back seat role during the lessons and to only intervene when necessary in order to change the direction of the lesson. He wanted his students to feel that this was *their* lesson and that they were responsible for how it progressed. He says:

As to your own input, you just have to work it out as you go along. It's interesting, because they barely seem to notice my sitting there. When I do say something, it's almost as if they turn around and say: Are you here, too? I suppose that's how it should be!

The most important thing to this teacher was for the students to share their knowledge. He was not particularly bothered about the structure of the lessons. The students' spontaneous reactions were the most important thing. A good learning environment is essential if such a teaching model is to succeed, and the group of students worked together to create such an environment.

6 Barbro Marklund-Petersone's singing model

6.1 Organising singing tuition

Professor Barbro Marklund-Petersone at the Norwegian Academy of Music has almost 40 years' experience as a singing teacher, primarily giving one-to-one tuition and masterclasses. She had no experience of teaching small groups before embarking on this project and was introduced to the horn model in order to develop a small group model for voice students.

6.2 Singing tuition in small groups

An accompanist was present during the voice group lessons, as requested by the teacher in order for her to try out the small group model as part of the weekly singing tuition. The teacher took 15 minutes from her students' one-to-one lessons and scheduled a group lesson, just like the horn model.

6.2.1 Composition of the group

The group of voice students consisted of three male singers, of whom two were in the first year of their bachelor degree in performance when the project started in the 2012 autumn semester. One of these students was Norwegian and the other Swedish. The third student was Eastern European and in his second year as a bachelor student. This combination model was therefore the two first-year students' first meeting with singing tuition at NAM.

6.2.2 The students' past training

The Norwegian student had received singing tuition for four years before enrolling at NAM. He had also played in bands, performed a great deal of rhythmic music and sung in musicals. His previous teacher had worked extensively on repertoire, something that the student was very satisfied with. Most of the tuition he received during this period was one-to-one tuition. His previous teachers took a "visual"

approach to teaching, but they also focused on technical challenges. The musicals he performed in in his youth gradually led him towards the classical genre that he would eventually go on to study at the Academy.

The Swedish student began taking singing lessons at the age of 17 after many years of playing the guitar. He had studied with four teachers before attending NAM, around one year or less with each teacher. His first three teachers were very similar and relied heavily on visualisation in their teaching. According to the student, it was his fourth teacher – who was both a gifted teacher and a professional opera singer – who enabled the student to progress so far as to be accepted by a conservatoire.

The Eastern European second-year bachelor student had only received singing tuition for three months before enrolling at the Academy. He was very satisfied with his previous teacher. This teacher’s approach focused on expression. There was little emphasis on technique. The student’s previous principal instrument was the piano.

The NAM singing teacher knew little about the two first-year students before the first lesson apart from what she had heard at their auditions. She had been teaching the second-year student for one academic year. None of the students knew each other before joining the group.

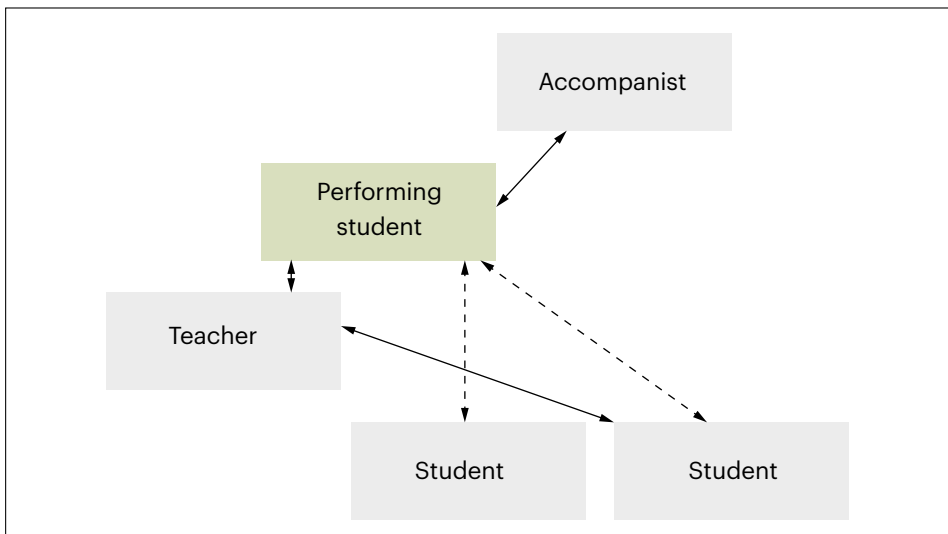


Figure 5: Positioning during singing lessons

6.2.3 The lesson

The teacher did not issue any instructions on the positioning of the students and teacher in the room. The room was furnished with a sofa along one wall.

The teacher chose to position herself near the student performing. The accompanist sat behind the performing student, while the non-performing students retreated to the sofa along the wall (see fig. 5). The teacher did not provide any particular instructions on how the feedback and communication between students and teacher should take place, but she invited the students to provide input when they felt like it.

During the three lessons I observed the students usually introduced their allotted 20 minutes by saying what they would be performing and explaining why they had chosen that particular song. The song choices frequently involved songs that they were in the process of learning. The teacher usually took charge of the group lessons and made most of the comments. The accompanist provided little feedback. The students made brief comments along the way, often addressed to the teacher, but most of the time they were listening to the teacher's comments. The students were very responsive and attentive, and the atmosphere was good.

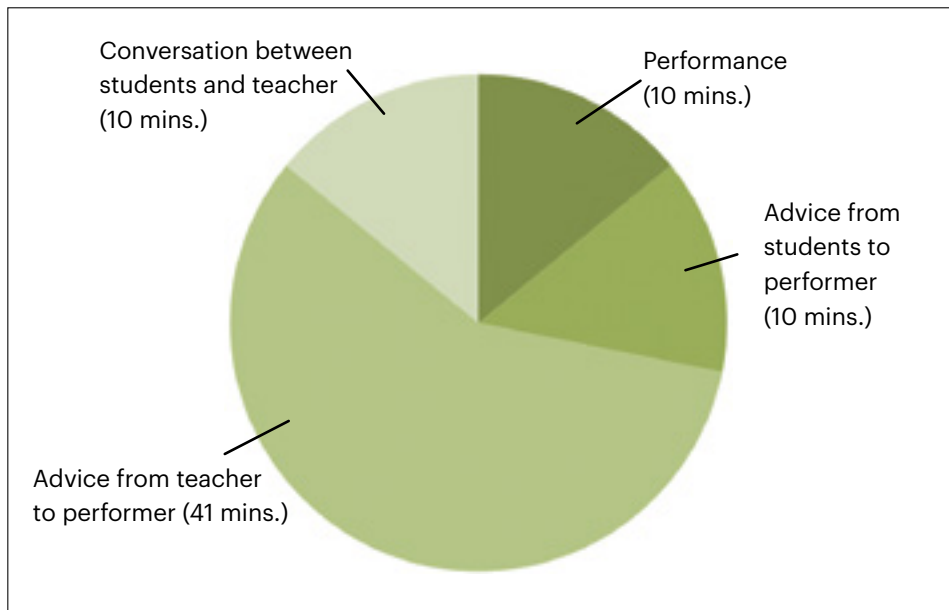


Figure 6: Average timings during three singing lessons

6.2.4 Feedback from the students

The Norwegian student was very satisfied with the group model and pointed out that he would miss it if it was discontinued after the project period. The challenges he encountered had to do with the fact that it was easy to become complacent and rely on the teacher during the group lesson. He raised questions about whether, and the degree to which, an inexperienced student should have opinions on his fellow students' performances. He says:

If a student were to provide feedback, I feel that it would be more appropriate to comment on the interpretation rather than the technique. Of course, it also depends on how well you know each other, what your relationship is. There is much more leeway if you know the people and spend time with them outside class, too. I felt very safe and could let go and experiment a bit, and then get honest feedback.

The student was anxious for the group to find its own dynamic and for each participant to believe that they all wanted the best for each other. He also said that even though two of the students were first-year students and completely “new”, it would have been better if the students had participated more in the lessons than was the case. Still, this student found himself becoming involved because the teacher continually asked whether the students agreed with her comments. This student also saw the group lesson as a good way of preparing for the singing classes. The climate in the group lessons was very good, and it was especially good to see the accompanist and teacher in the same lesson, even though this was not a prerequisite for the success of the model, according to this student.

The Swedish student gave similar feedback. He said it was good to listen to other people's performances and that this makes you very aware of benefits and challenges associated with different singing techniques. He says:

You can see your own problems in others, and you can hear how singers without the same problems as you have can sound. Everything becomes much clearer. You talk about it, and everyone is very sincere.

He also perceived the group setting as safe, a place where he could discuss absolutely anything – just as in the one-to-one lessons, but with more people. This in itself was positive. He says the group worked well and that the teaching model had been very good. He continues:

Apart from the fact that they sing really well, it's been nice to meet others since I was new to the Academy, to get to know people very quickly. We talk a lot. I only have good things to say about the group.

The same student also stressed the importance of the teacher's role in the lessons and especially her ability to give her students some independence. She made them conscious of what they were doing – and why. She dared to “let go”, sit back and listen to what the students had to say, although she supplemented it with her own views if the students had little to say. At the same time the student said they were never pressurised into speaking. The biggest challenge was to stay focused for the whole lesson. This student saw the group as a meeting point, and he did not object to taking 15 minutes from his one-to-one lesson and using them for a group lesson. He says:

You get so much more than those 15 minutes. The good thing has been to get access to this forum.

The Eastern European student was less convinced, however. He says he performed for the others, listened to the others, and got to know new repertoire. He may have had thoughts and advice to share with his fellow students, but he did not wish to express them with his teacher present. He feels his thoughts are so revolutionary musically speaking that it was difficult to put them to the other students.

All the students appreciated the presence of the accompanist during these lessons, something which led them to focus strongly on interpretation.

6.2.5 Feedback from the singing teacher

The singing teacher gave positive feedback on the teaching model and said the students were very enthusiastic. She says:

The boys feel like a team ... I think they've been incredibly enthusiastic. There has been no yawning, even though it was late in the afternoon.

She found that the students appreciated the opportunity to try out different interpretations without things getting too formal, as is sometimes the case in singing classes and fora where the students perform for up to fifty other voice students.

Most of the challenges related to the composition of the group. In this case, with some of them being new students, the teacher knew little about each student in advance. The teacher still wanted to make the students take responsibility by deciding themselves what they wanted to sing during these lessons. The students were less good at informing the accompanist and teacher of their chosen repertoire before the lessons, however. This gradually improved as the students began to appreciate the importance of preparing properly for the lessons in order to get the full benefit from them. It was also a challenge for the teacher to ensure that no one student took up too much of the lesson and that they all felt they were equal members of the group. The teacher said:

You have to be careful not to overlook people. Somehow you must be conscious of whom you give a platform to and whether to reign in one student in order to make room for another, so that everyone is given roughly the same amount of attention.

The teacher would have liked to see the students be more active during the lessons. She continues:

I would've liked them to speak more, and indeed I thought they would've spoken more than they did. I tried asking the "sofa", but when there was no reply I just had to take charge of the situation, but I hope they felt they could intervene at any time.

The teacher was also very clear that the accompanist's presence in the group singing lessons was necessary. The accompanist was of the same opinion but said that these lessons were challenging for the accompanist, because the students did not always give advance notice of their repertoire.

7 Björn Nyman's clarinet model

7.1 Organising clarinet tuition

Associate Professor Björn Nyman at the Norwegian Academy of Music has almost eight years' experience of teaching the clarinet at conservatoire level. As well as one-to-one tuition he also has experience of giving clarinet classes. There are often as many as 15 students present in the clarinet classes, and the teacher feels there is less time to provide in-depth feedback during these classes. He became interested in the small group model following a presentation of the horn, piano and singing group models given to the faculty in autumn 2012. The scope for giving each student additional study time in a group setting was one of the reasons why he wanted to try out the small group model.

7.2 Clarinet tuition in small groups

Inspired by the horn model, the clarinet teacher chose to adopt the model with three master students in the group.

Every week the teacher would post two lists on the door to the clarinet studio: one with a timetable for one-to-one lessons and one with a timetable for group lessons. The master students were asked to add their names to both lists every week. NAM students doing a master's degree in performance generally have 75 minutes allocated to tuition on their principal instrument. The teacher chose to turn all principal instrument lessons, at both master's and bachelor's level, into 60-minute lessons. The master students thus had one individual lesson and one group lesson each lasting 60 minutes every week, with 15 minutes being taken from their one-to-one lessons to create a group lesson. This way the one-to-one lessons and group lessons were of equal length, which made it easier for the teacher to organise the clarinet tuition.

7.2.1 Composition of the group

The teacher had six master students in 2012 whom he wanted to participate in the small group model. These students could sign up for one of the two group lessons held every week.

The bachelor students were invited to take part in the small groups in addition to their one-to-one lessons if any of the master students were absent. The bachelor students repeatedly took up this offer. They kept an eye on the lists and signed up just before the lesson. This meant the groups changed every week, depending on who was available.

7.2.2 The students' past training

Two of the Norwegian master students participating in the group lessons were interviewed. One of them had gone through the traditional Municipal Arts and Music School system, initially receiving 30 minutes of one-to-one tuition every week and later additional time with an accompanist. Her Municipal Arts and Music School training was followed by one-to-one tuition in upper secondary school and tuition in the NAM junior department. The student also had a wind band background. She was happy with the previous training she had received.

The second student had received group tuition at the Municipal Arts and Music School together with two other students. She never received one-to-one lessons at the Municipal Arts and Music School but did not feel she was missing out at the time. The student got to perform a great deal of interesting repertoire, participated in competitions together with the others in the group, and enjoyed herself very much. By listening to others in the group, she also became more conscious of her own playing. It was only when she enrolled in upper secondary education that she began to receive one-to-one tuition. Group tuition was therefore a familiar scenario for this student.

7.2.3 The lesson

The students found their natural place in the room – gathered around the student performing (fig. 7):

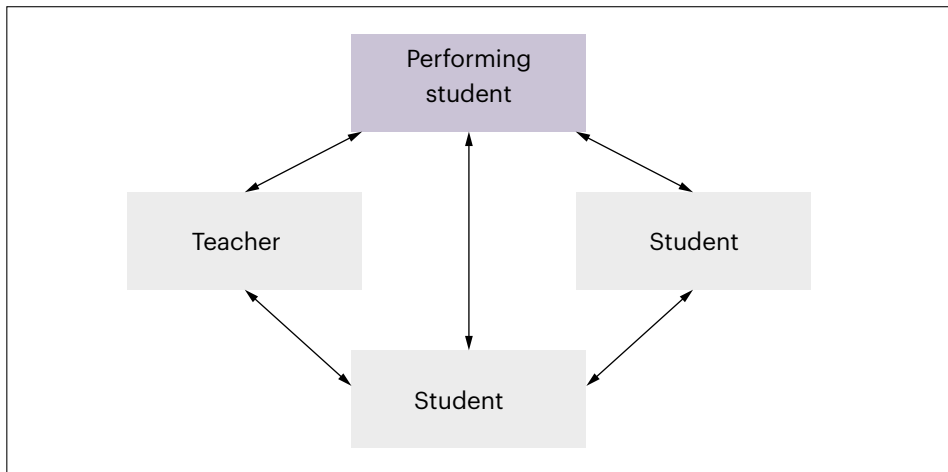


Figure 7: Positioning during clarinet lessons

The students were allocated 20 minutes each during the group lesson. The teacher let the students speak first. He listened to the students' comments and picked up on some of the comments in his final evaluation of each student. The teacher was generally speaking at the same level as the students in terms of giving feedback during the lesson, but he chose to draw the final conclusions towards the end of the lesson. This is reflected in the time spent on communication between the group's participants (see fig. 8).

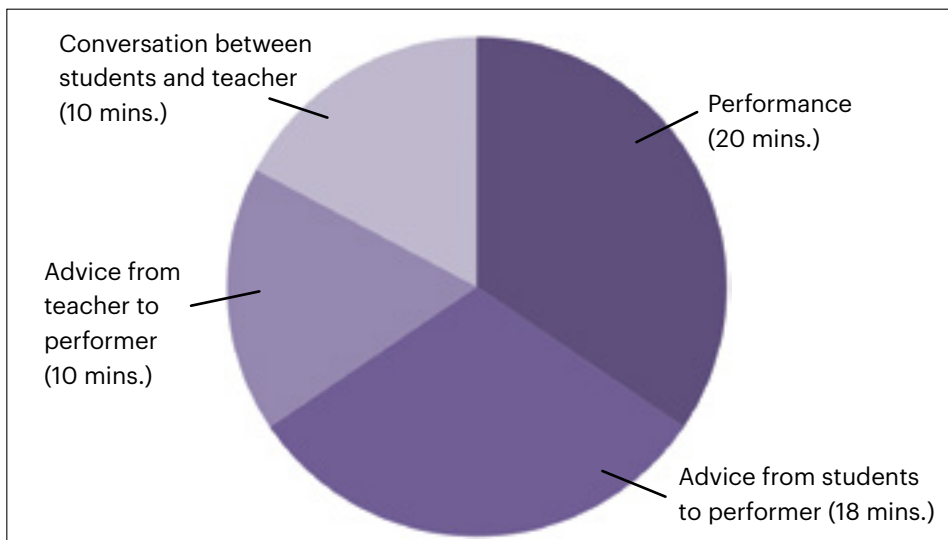


Figure 8: Average timings during three clarinet lessons

7.2.4 Feedback from the students

The students said that the small group lessons shared some features with the clarinet classes. However, each student was given more time and attention during the group lessons. The group lessons provided more room for in-depth study than did the clarinet classes. The students were inspired by listening to their peers and experiencing the different qualities of their performances. They found it particularly useful to learn how other students had solved specific performance challenges. One of the students also said she felt 75 minutes can be too long for a one-to-one lesson. She felt she benefited more from the allocated tuition time when it involved such varied tuition models. It is good to be “pushed” into putting your own challenges and those of others into words. She says:

I think it's as important to have to say something as it is to play something, because putting thoughts into words has been difficult. It's good to hear – she does this and that, but what is she actually doing? Putting thoughts into words is an equally important part of performing.

The students also said that the group setting is good for trying out things they are working on and for asking for advice along the way. One of the students said:

It's nice to feel confident enough to perform in front of my peers when things aren't entirely ready. And being able to say that it's not quite ready yet, and then play and see how it goes ... It feels great to know that this is just fine.

The students also describe how the time it takes to move from the stage where they feel they do not master the material well enough to being ready to perform in front of someone has shortened after the group lessons were introduced.

When asked directly whether such a model could work on the bachelor programme, the students say they are aware that the bachelor students are very satisfied with the horn model, whereby 15 minutes are transferred from the one-to-one lesson to the group lesson. They initially felt 45 minutes for a one-to-one lesson seemed rather short, but when adding the group lesson to that, it may be a good solution. The students are also of the opinion that a great deal rests on how efficient the teacher is in the lesson and on each student's attitude.

The students also believe that the clarinet teacher's method – whereby the students speak first and the teacher makes his remarks at the end, including remarks on the students' comments – works well. One of the students said:

The way we do it, we speak first and then he joins in... We're there to learn from him as well. I feel it works really well that we get to speak first and then he joins in and assumes the teacher role at the end.

The students also see the positive aspects of switching groups every week. They believe that such a varied structure makes them even more confident performing in front of others outside their regular group. However, the students suggest having fixed groups on the bachelor programme. One of the students also made a remark about listening to other students performing the same piece:

On the bachelor programme I was very uncomfortable listening to someone play the same material as me ..., but now I think I've reached a stage where I've started to realise that that's just how it is ... I've got no problem with it any more, and that's a good feeling.

7.2.5 Feedback from the clarinet teacher

The clarinet teacher says that the most positive aspect of the model is that the students get to perform a great deal more. Especially master students with a large repertoire and numerous competitions/auditions in the pipeline need to perform in front of each other, perform their pieces several times, listen to others perform, be heard and be inspired. He also acknowledges the importance of the students' being able to express themselves verbally and to analyse their own performances and those of others, partly to become better teachers of themselves. The teacher says he has attempted to get the students to put any challenges they encounter in the one-to-one lessons into words, but he has not fully succeeded. He found that the students became better at expressing themselves once they had to form an opinion on each other's performances in the small groups. He has not yet experienced a single negative challenge or feedback relating to the combination model. In respect of disagreements over interpretation, he says:

It may be that I disagree with them on matters of interpretation, and I will say so, but that doesn't mean that what they're saying is invalid. It's my view that they should become individual musicians and not play the way I play. I'd rather ask: what's the idea behind it ...? These are positive challenges. A greater challenge may be one relating to feedback to and between bachelor

students, who are often at a different stage of their instrumental development. Here you have to be more careful about the feedback you give in the group.

The teacher considered adopting the small group model for the bachelor programme, but instead opted to use the 60 allocated minutes at this level for one-to-one lessons. He says the need for individual focus on rudimentary skills is very important for the bachelor students. The teacher still suggests the model could be introduced to the bachelor programme, albeit not necessarily weekly – perhaps once every month.

To further develop content in the group lessons, the teacher is also considering putting together groups according to specific themes that will form the basis for the group lesson.

8 Violin and viola models

Three violin and viola teachers at the Norwegian Academy of Music were interviewed about the project. These three teachers use their own group/class models that they have developed over several years. Thus they did not participate in the project linked to the horn model, but they do have perspectives on their teaching that are interesting in this context.

8.1 Morten Carlsen's violin/viola model

Professor Morten Carlsen at the Norwegian Academy of Music is a viola player with 25 years' experience of teaching the viola and violin. He says he first trialled string classes a few years ago. At the time he found that this form of tuition was very vulnerable. One unmotivated student was enough to ruin the atmosphere during a class. On the back of these experiences he has developed a model that emphasises the need for a good climate in order to create healthy competition and a positive learning environment.

8.1.1 Composition of the group/class

Morten Carlsen's viola/violin class is made up of all his students. There are usually between five and eight students in these classes, and outsiders familiar with the concept occasionally also attend. The classes are in principle open to everyone.

8.1.2 The class

In the last few years Morten Carlsen has given two regular classes a week, often one technique class and one repertoire class. All the students should in principle be prepared to perform in every class. It does not have to be a big performance, perhaps even just a scale or similar if they have not prepared a piece. The students must always be ready to give technical demonstrations during the classes. For various reasons the groups are occasionally smaller than planned. This leaves more time for each student. The groups are never cancelled. The teacher says that he spends roughly the same amount of time teaching under this model as if he had only taught the students individually. He does not keep a detailed timesheet but is flexible with regard to his time use. Overall, the students are given the teaching

hours they need and want. During the classes Morten Carlsen focuses consciously on issues that can – or even should – be taught with several students present. This makes better use of the allocated time, and the time spent on each student is balanced out by the combination of one-to-one lessons and string classes. According to the teacher, the students appear to be very satisfied with the model.

8.1.3 Feedback from a student

I interviewed one of Morten Carlsen's students about her experiences with the string classes. The student has played the viola since the age of 16 – preceded by a few years of violin tuition. She had been a student on the music programme in upper secondary school and in NAM's junior department before being accepted on the bachelor programme in performance at NAM. She was studying for her master's degree when she was interviewed. This student has studied with Morten Carlsen for eight years.

When comparing herself to other students who had studied with different teachers, she can see the importance of the team building that has been a conscious part of this teacher's teaching philosophy. He has created an environment in which all the students know and respect each other. This is not necessarily the case with other teachers, says the student. The students will often not know much about each other's performance skills unless the teacher enables them to get to know each other. The benefit of knowing their fellow students is that the students get involved in each other's learning processes and come to realise that other students, too, have to work hard before a piece is ready for public performance. It is therefore highly important that the students perform something every week.

The student describes the one-to-one lesson as a meeting between teacher and student. It is a private conversation that benefits from not having an audience. The string classes are more public and aimed at an audience. The student has found that both she and her teacher act differently during these classes. She feels that the student-teacher roles are more prominent in the string classes than in the one-to-one lessons, where the communication is more personal. The different approaches in the lessons/classes are highly valuable and give the students additional perspectives on their learning. However, the string classes are perceived as being student-led. The teacher intervenes if he feels that the feedback is going "off-course". In such cases he will encourage the students to comment on different elements of the performance, e.g. one student is asked to comment on rhythm, one on sound, one on vibrato. The teacher encourages the students to be specific in their

feedback. This particular student found all the classes to be useful, including those where she did not perform. The challenges posed by having to give feedback are positive in themselves. The teacher also helps to further refine and concretise the comments with his input. The student says she has benefited greatly from her fellow students' feedback over the years, especially when she was a bachelor student receiving feedback from master students.

The student points to the sense of solidarity that develops across different year groups as a result of the string classes. The students become genuinely interested in each other. Receiving feedback several times during the week is also useful. Although the students are competing for the same jobs, she feels there is a healthy kind of competition between them because they have become involved in each other's development. The students work together to get better.

The string classes were one of the main reasons why this student sought out Morten Carlsen when applying for the master's programme.

8.1.4 Feedback from the string teacher

The best thing about this model is that it gives the students much more performance time, according to Morten Carlsen. He points especially to the master students' need for frequent performance opportunities. They have an extensive repertoire to get through, and they often perform in competitions/auditions. They need to listen more, they need to be listened to, and they need to be inspired. They also need training in how to express themselves verbally and how to analyse. This makes them more aware as performers and better teachers of themselves. By forming an opinion on the performances of others, the students become more conscious of their own playing, too, the teacher finds.

Morten Carlsen says it can be a challenge for a teacher if one student makes rapid progress, while another may feel left behind because they have not developed equally quickly. Teachers have to deal with these sorts of situations all the time. The students must then be taught how to give feedback that reflects each recipient's level of ability.

One of the aims of Morten Carlsen's string classes has been to make the students take an interest in each other – so much so that they approach each other outside the string class to seek help and advice. He is also concerned with the students' independence, that the teachers must put their faith in the students. He says:

When you are in a not too big a group with only a few people present, and you talk to them, then they'll put their thoughts into words. They can do it provided we create the right atmosphere.

8.2 Peter Herresthal's violin model

Professor Peter Herresthal at the Norwegian Academy of Music is a violinist and has almost 20 years' experience as a string teacher. His model splits the teaching hours between one-to-one lessons and violin classes. He has an assistant who teaches the students when he is not present. This assistant also assumes some responsibility for the string classes. The assistant was studying for a diploma at the time of my observations. Peter Herresthal feels that due to the way he organises his violin classes, these classes have much in common with the small group lessons under the horn model. He found that the students were good at attending the violin classes at the start of the academic year but that attendance was dropping towards the end of the year. He therefore wanted to try out a model whereby he only gave violin classes when the students had something to perform. This turned out not to be to the students' liking, however. They wanted a fixed time for the violin classes so that they would not "forget" to turn up. The teacher continues to use this model.

8.2.1 Composition of the group/class

All of Peter Heeresthal's students attend the classes. This way they receive feedback twice a week. The students decide whether they want to perform, and they decide whether they want to comment on their peers' performances.

8.2.2 The lesson

During the lessons the teacher has chosen to focus on specific topics and themes of common interest, such as technique, for example. The assistant has played a key role in this respect. The teacher feels that this model makes better use of the allocated time. The one-to-one lessons are more personal in nature, while common challenges are addressed in the violin classes. The teacher allocates 60 minutes of one-to-one tuition to each student, including the master students who are generally entitled to 75 minutes of individual tuition. All master students may, however, request more than 60 minutes if they want and need it. The time not spent on

one-to-one tuition is allocated to violin classes, careers advice, conversation etc. The teacher and assistant make most of the comments during the violin classes.

8.2.3 Feedback from the string teacher

The teacher and assistant have found this model to be working well for the string students.

8.3 Terje Moe Hansen's violin model

Professor Terje Moe Hansen at the Norwegian Academy of Music is a violinist and has almost 30 years' experience as a string teacher, both with one-to-one tuition and classes. Terje Moe Hansen's model splits the teaching hours between weekly one-to-one lessons and violin classes. The classes are scheduled from week to week in periods when the students are busy with projects.

8.3.1 Composition of the group/class

All of Terje Moe Hansen's students, between eight and twelve of them, attend the violin classes.

8.3.2 The class

The violin classes are structured around themes:

- One technical part during which the participants discuss common technical challenges
- One ensemble session during which they address issues surrounding sound in an ensemble setting
- One solo section during which the students perform for each other.

Each element during the classes is carefully and systematically planned. Apart from these elements, the arrangement is fairly flexible.

8.3.3 Feedback from the string teacher

Terje Moe Hansen says it is important that the teacher is familiar with each student's strengths and weaknesses in order that their strengths can be highlighted in the group setting. One needs to create a climate in which all the participants are expected to help each other become better performers. Terje Moe Hansen has

found that the students often learn from each other and give each other advice by repeatedly trying out the same piece. The desire to do well is often reinforced in a group situation. Any challenges mostly relate to the students' varying levels of ability. The group setting also gives each student an idea of where he is compared to his peers. He says:

Perhaps the greatest challenge as a teacher is to involve everyone so that no one is shown in a bad light. During the classes I have therefore tried to focus on each student's strong points – what they're good at – and have found that this works.

For Terje Moe Hansen the violin classes are always an addition to the one-to-one lessons. He often takes charge of the violin classes and concedes he could probably get better at involving the students in giving feedback. He says there is still more to be done to allow the students to take greater responsibility. He holds regular meetings with his students during which they openly discuss aspects of the class model that could be improved. It is important that the students feel they are part of the process. Terje Moe Hansen is of the opinion that instrumental classes should be formally timetabled for everyone on a regular basis.

9 A comparative analysis of the group models

The interviews uncovered almost unanimous support for the combination of one-to-one tuition and small group tuition as a permanent tuition model for students at different levels. All the teachers and students emphasised the importance of taking varied approaches to tuition in order to develop independent and reflective students with a conscious understanding of their own playing and that of others. This falls into line with international research. Gaunt (2009) says that students can easily become complacent and passive if they only have to deal with one teacher in one-to-one situations. Johnson and Johnson (1999) highlight the role of study groups in intensifying each student's learning in collaboration with fellow students.

9.1 Composition of the groups

The teachers participating in the project chose to put together the groups in different ways.

The horn and piano teachers organised their groups across year groups and ability levels. The horn teacher considered social affiliation and each student's goals for their studies to be as important as the students' ability levels when forming the group. She pointed especially to the benefits to "weaker" students of being in the same group as more advanced students. One of the bachelor horn students also appreciated being challenged on the issue of giving feedback to master students. A good social climate was considered to be so important that the teacher quickly reorganised the group if problems of a social nature arose.

The piano teacher also opted to organise the groups with students at different stages of their studies. His strategy was to group together students with different personal characteristics. The project group was made up of one student who could benefit from being in the group, one who might be the driving force of the group, and one who could act as a stabiliser in the group. These criteria worked well when establishing the piano group. The student deemed to be "needing" the group said himself that he had made good progress in terms of giving verbal feedback on his peers' performances. The "driving force" of the group said she had learnt to adapt

and to be open to the evaluations of others. The “stabiliser” was almost surprised by herself and by her judgement when she discovered that what she said was useful and was taken on board by the student who received her feedback. The piano students also appreciated that their teacher chose to keep a low profile during the lessons. The piano teacher was very appreciative of the close interaction between the students, which made the group lessons a good and safe arena for the students.

The singing teacher went for a different strategy when organising her group. She put together a group with two first-year students and one Eastern European second-year student – all of them male. The Eastern European student had less singing experience than the two first-year students, which meant that the members of the group were practically at the same level. None of the students knew each other. For that reason the teacher chose to take a more dominant role in the group than did the other teachers. The interesting point here is that the students felt that they could speak up whenever they wanted, even though the teacher thought she was taking up too much space in the lessons. The group became a meeting point and an arena in which the students got to know other students. The students forged social relationships within their own year group, something that was much appreciated by the new students at the Academy.

The clarinet teacher also formed groups with students at the same level, i.e. master students. These students are about to complete their studies and are in much need of performance platforms that allow them to obtain feedback on their playing both from fellow students and from teachers. However, the clarinet teacher chose a group format that also allowed bachelor students to join the groups when there was room. The clarinet groups were therefore often made up of students with different ability levels.

The violin student who attended violin teacher Morten Carlsen’s string classes emphasised the importance of the teacher’s allowing the students to get to know each other, both socially and as performers. This allowed the students to participate in each other’s learning processes and challenges.

Although the teachers initially took different approaches to the composition of their groups in terms of year of study, ability level etc., all the students and teachers had positive experiences with the different models.

The teachers’ and students’ experiences are entirely in line with Daniel’s (2004) experiences with similar extensive projects involving piano students in Australia.

In his project he demonstrates how the students became more and more independent from their teacher as they gained experience in giving each other feedback. The students' guiding each other became a natural part of the tuition in this project. The clarinet teacher's experience of involving the bachelor students in the master students' group lessons on a voluntary basis reflects the experiences gained by Brändström (1994), whereby the group lessons were scheduled in advance while the students could choose when they wanted one-to-one piano lessons. The clarinet bachelor students were free to sign up for small group lessons with master students. One of the horn students also remarked that he was able to consider the need for, and decide the length of, one-to-one horn lessons as he approached the end of his studies. This way the students took responsibility for their own learning through the choices they made. Brändström says the most important task of the teacher is to create a climate that arouses and stimulates the students' inner motivation for taking responsibility for their own development and learning.

9.2 The students' past training

Most of the Norwegian students participating in the project had received previous training in the Municipal Arts and Music School system and in upper secondary school. All the students were satisfied with their past training and with their past teachers, although some of them said that in hindsight they might have wished to see more specialised and targeted tuition. Some of them also stated that more rigorous rudimentary training would have been desirable, including co-operation with more advanced students. The students greatly enjoyed the social climate created by their former teachers. Research literature identifies a good social climate as key to promoting co-operative learning (Johnson & Johnson, 1999), and the issue of establishing good co-operation between students should be given priority during rudimentary training. One of the students found his basic training particularly important in terms of being able to make independent, well-founded decisions at a later stage. Many of the students had also received group tuition at their Municipal Arts and Music School and were therefore used to having to deal with several persons during their lessons. One of the clarinet students had *only* received group tuition at the Municipal Arts and Music School and said she did not miss not having one-to-one lessons at the time. Working with the others in the group had given her numerous positive experiences, and she said she became more aware of her own playing by listening to the others.

The group setting was a new experience for the foreign students. For many of them, one-to-one lessons were the only approach to instrumental tuition in their early years, and the teacher's advice was definitive and authoritative for the students. For some of these students there was little focus on the positive aspects of their playing, and it was therefore easy to lose faith in their own potential.

9.3 The lessons – organisation and content

The teachers organised the rehearsal studio in different ways. In the horn group the students and teacher were organised on the "same level". Every student in the group had to comment on each performance subject to a few established rules. The teacher should be at the same level as the students in her feedback and should generally speaking not assume the role of teacher. Each student was allocated 20 minutes. The students themselves decided what to perform and which type of feedback they were looking for. One of the students said it was important to consider the benefits to himself of choosing a particular piece and form of presentation– and also to think about the benefits to his fellow students of the choices being made as regards the content of the lessons. That way the students shared the responsibility for making the group lessons beneficial to all the students. This is in line with Hallam (1998), who says that "peer learning" is extremely efficient both for those who teach and for those who learn.

In the piano group the teacher chose to sit back and let the students manage the entire lesson. He expected the students to take a positive attitude towards each other without the need for specific rules. The students sat around the piano, while the teacher sat in a corner. The content during the lessons often involved pieces that the students were studying in their one-to-one lessons. The students also chose to discuss interpretations they had been given by masterclass teachers that did not match their own teacher's interpretation. The students were receptive towards each other and, just as in the horn lessons, they showed much respect for each other's comments. The piano teacher was not particularly concerned about the structure of the lessons. The students' spontaneous reactions were more important. The difference between the horn lessons and piano lessons was primarily the teacher's role and positioning during the lesson.

The singing group differed in that the teacher was more actively involved in the lesson, and the students took a more passive role. Each student had 20 minutes,

just like in the other groups. Although the teacher chose to take a more pronounced role in these lessons because most of the students were first-year students, the students felt that the teacher was open to their comments. The lessons became a meeting point for the students.

The structure of the clarinet group was similar to the horn group with 20 minutes allocated to each student. The difference was that the clarinet students put their names down for the group lessons when they wanted to and therefore did not meet the same students every week. The teacher acted as a moderator during these lessons and chose to comment on the students' feedback. The students decided themselves what to perform and showed great interest in each other's performances.

What all the lessons had in common was the positive social interaction between the students and between the teachers and students. The group lessons became priority meeting places for the students. Figure 9 (overleaf) shows how communication unfolded in the different groups.

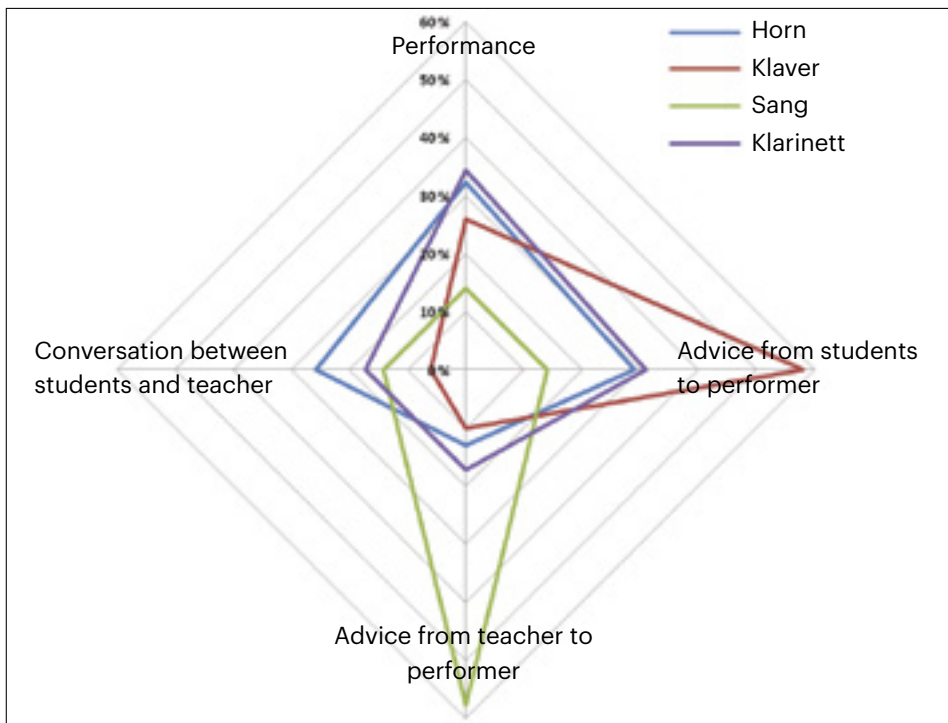


Figure 9: Comparison of timings in the four groups

Research has shown that music students who enrol at a conservatoire expect to be able to perform for their peers (Burt & Mills, 2006). However, students are also concerned about their own abilities – that they are not good enough. This reinforces the need for informal performance platforms for the students. The informal feedback from these platforms is seen by researchers as more meaningful than formal feedback. For that reason the group lessons are an important part of the students' timetable.

9.4 Feedback from the students

All the students, regardless of instrument, were united and positive in their feedback on a tuition model under which one-to-one tuition and tuition in small groups are adopted as permanent weekly lessons. They found themselves having become more reflective on their own playing and own achievement by giving feedback on the performances of their fellow students. They found that they had become more confident as performers. They also saw the positive aspects of having to accept and evaluate feedback from their peers, both with and without the active participation of the teacher. They also found that there was more openness and reassurance as they interacted with their fellow students, and they realised that they had got to know their peers in a new way. They appreciated the opportunity to discuss common challenges and developed relationships with the other group members that they found to be both constructive and supportive. The availability of additional performance platforms was seen as a good thing, and the students said they had become more confident in performance situations as a result of these different platforms. The horn students said that the numerous performance opportunities on the course were a major reason why they now find auditions less demanding and challenging than before.

At the same time there were indications that it may be a bit too much to have to attend a one-to-one lesson, small group lesson and instrument class in the one and same week.

Several researches have emphasised this form of co-operative learning. Brew (1999) says that the students must participate in discussions and assessments and be able to give each other feedback in order to become reflective musicians. Jørgensen (2000) is saying much the same when he argues that teachers who dominate their lessons give their students limited opportunity to feel responsibility

for their own development. Daniel (2006) found that the small group lessons focused the students' attention on the need to give feedback and to assume responsibility for their own learning. Gaunt (2008) discovered that group tuition can improve knowledge about technical and interpretative challenges thanks to the students' constructive and critical evaluations of each other's performances. Nerland (2007) says that the teacher's pedagogical approach to the tuition demonstrates the degree to which the teacher considers the students to be individuals who can take responsibility for their own learning. According to Lave and Wenger (1991), learning is more a result of participation in social practices than it is a result of tuition.

9.5 Feedback from the teachers

The teachers' feedback is just as positive as that of the students. The horn teacher says that the combination of small groups and one-to-one tuition is the ideal teaching model. She believes that the students' learning intensifies as a result of different approaches. The piano teacher is of the same opinion and points to a holistic approach as being necessary in order to create robust, perceptive and confident musicians. The singing teacher also sees the positive aspects of students' receiving additional tuition overall as a result of this model. The clarinet teacher mentions the opportunity it gives him to see the students several times and in different settings during the week. He suggests that weekly meetings are ideal for master students, while monthly meetings could be considered for bachelor students. The other teachers suggest weekly small groups at all levels. The string teachers, who have been giving different group lessons in the form of string classes with up to ten students, also point towards the same. The students develop an interest in each other, and they get to perform much more. They gain experience of expressing themselves verbally and of analysing performances. They learn from each other, and they learn to take a positive attitude towards their fellow students. This way the students are given different forms of tuition on their principal instruments each week. The one-to-one lesson is often a meeting between teacher and student in which the teacher has the answers, as the horn teacher puts it. During the small group lessons the feedback comes from the students – sometimes with additional input from the teacher – while during the instrumental classes / masterclasses the teacher offers advice but may also invite input from the students in the audience (Hanken, 2008; Creech et al., 2009; Hanken, 2011).

10 Criteria for teachers and students to succeed with group tuition

Implementing this model places demands on both teachers and students. Both teachers and students provided feedback on what they expected of each other, and the input from the two groups was quite clear (Bjøntegaard, 2014):

The teacher should

- plan and organise the group
- encourage a positive atmosphere within the group
- respect the students' comments and input
- participate in the group as a member on the same level as the students, or choose to let the students run the group themselves
- acknowledge that the students may have the best answers
- forget their role as a principal instrument teacher unless otherwise
- agreed

The students should

- choose repertoire and topics of interest to the entire group
- be well prepared
- be open to input from fellow students
- show respect for and interest in their fellow students
- be constructive when giving feedback
- be responsible group members

This echoes Johnson and Johnson (1999), who found that when engaging in co-operative learning the students should give each other the necessary support in order to promote individual success for each member of the group.

Group members must feel that they do not learn exclusively from their own performances but also from listening to and commenting on their fellow students' playing. They must appreciate that their contribution to the group impacts on the success of each individual group member (Bjøntegaard, 2014). Jørgensen (2000) spells out how institutions must put the students' independence on the agenda for institutional development and encourage alternative forms of teaching. For a model to succeed, both teachers and students must believe in it, however. They must build the model together, and each student and teacher must find their place and role in the chosen model.

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Appendices

Appendix 1: Approval by Norwegian Social Science Data Services

Appendix 2: Letter to selected principal instrument teachers at NAM

Appendix 3: Letter to principal instrument teachers due to participate in the project


Appendix 4: Letter to students about participation in the project

Appendix 5: Interview guide – questions for principal instrument teachers

Appendix 6: Interview guide – questions for students

Appendix 1:

Approval by Norwegian Social Science Data Services

<p>Personvernombudet for forskning</p> <p>Prosjektvurdering - Kommentar</p> <hr/> <p>Prosjektnr: 26925</p> <p>Formålet med prosjektet er å undersøke studenters og læreres erfaringer med en kombinert undervisningsorganisering.</p> <p>Utvalget består av hovedinstrumentlærere og musikkstudenter.</p> <p>Det gis skriftlig informasjon til utvalget. Ombudet finner informasjonsskrivet til studentene mottatt den 30.05.11 tilfredsstillende. Det forutsettes at lærerne informeres tilsvarende.</p> <p>Data innhentes ved bruk av spørreskjema, intervju og observasjon.</p> <p>Det forutsettes at det inngås en databehandleravtale mellom Norges Musikkhøgskole og Questback, jf. personopplysningsloven § 15.</p> <p>Prosjektsslutt er 20.12.2012. Datamaterialet anonymiseres ved at verken direkte eller indirekte personidentifiserbare opplysninger fremgår. Navneliste, lydopptak og spørreskjemalogger slettes. Indirekte personidentifiserbare opplysninger fjernes, omskrives eller grovkategoriseres.</p>	
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Postboks 5190 Majorstua
0502 OSLO

Vår dato: 01.06.2011

Vår ref: 20105 / 3 / 03

Deres dato:

Deres ref:

KVITTERING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 05.04.2011. All nødvendig informasjon om prosjektet forelå i sin helhet 30.05.2011. Meldingen gjelder prosjektet:

26823	<i>Hovedinstrumentundervisning i høyere musikkutdanning</i>
Behandlingsansvarlig	<i>Norges musikkhøgskole, med institusjonens øverste leder</i>
Daglig ansvarlig	<i>Bjerg Julenad Bjøntegård</i>

Personvernombudet har vurdert prosjektet og finner at behandlingen av personopplysninger er middepliktig i forhold til personopplysningsloven § 31. Behandlingen tilfredsstillter kravene i personopplysningsloven.

Personvernombudets vurdering forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, eventuelle kommentarer samt personopplysningsloven/-bestemmelsesloven med forskrifter. Behandlingen av personopplysningene kan settes i gang.

Det gøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget skjema, http://www.nsd.uib.no/personvern/forak_stad/skjema.html. Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet.

Personvernombudet har lagt ut opplysninger om prosjektet i en offentlig database, <http://www.nsd.uib.no/personvern/prosjektoversikt.asp>.

Personvernombudet vil ved prosjektets avslutning, 30.12.2012, sette en henvisning angående status for behandlingen av personopplysningene.

Vennlig hilsen

Ale Alvheim

Kjersti Håvardstad

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Appendix 2:

Letter to selected principal instrument teachers at NAM

04.04.2011

Dear

I am in the early stages of a project concerning the organisation of principal instrument tuition in higher education. In the project I will be looking at principal instrument tuition as a combination of one-to-one tuition and group tuition, where the students take an active role in the tuition/guidance given during the group lessons. There is much talk at the moment of student-centred assessment, whereby the students take part in assessing their peers. Surveys have shown that a large proportion of students who have been involved in this type of process in other subjects have found that they benefited academically during the process period.

Frøydis Ree Wekre has been organising this type of tuition for some years.

Her students are each given 45 minutes of one-to-one tuition every week, irrespective of their year of study. The minutes that she “saves” with each student are pooled to create a group lesson in which three students spend 60 minutes every week. In practice this means that the students receive two hours of tuition each week, while the number of teaching hours remains the same. She does this with all her students.

The one-to-one lesson is a “traditional” lesson in which the teacher teaches the student. During the group lessons the students are involved in coaching each other, and the teacher acts as a “colleague” of the students, playing down the teacher role somewhat. Students with different ability levels are placed in the same group. Every student is allocated 20 minutes and may decide what to perform and what to receive feedback on.

I will observe four of Frøydis’ group lessons + a few one-to-one lessons in April. I will also interview some of the students + Frøydis after the observations.

My reason for contacting you at this stage is that I should like to try out this teaching model with other instruments, too. I envisage a model combining one-to-one tuition with small, relatively permanent groups meeting every week.

And here is my question for you: Would you be interested in getting involved in something like this?

If so, I will ask you to pick three of your students, with different ability levels if possible. These students will then be given around 45 minutes of one-to-one tuition + one hour of group tuition every week. This teaching model should be implemented during the 2011 autumn semester, with an option to extend it into the 2012 spring semester if you so wish. I will observe and record (audio) three group lessons every semester and then analyse the students' progress during these lessons on the basis of their involvement in the evaluations.

I also want to observe one one-to-one lesson with each student to see how the students act in that particular learning situation.

Finally I should like to interview you and your students about your experiences with this teaching model.

The Academic Affairs Committee at the Norwegian Academy of Music has recently announced funding for trials involving alternative teaching and organisational models (deadline 15 April), and I thought it might be a good idea to apply for funding for you to attend meetings with other teachers participating in the project, for your time spent reorganising your tuition, for meetings with me as the project manager etc. How much funding to apply for will be a matter for discussion. I will be spending my allocated R&D time on this, so my application will focus on funding for additional working hours for my project partners.

I have discussed the project with the Director of Academic Affairs, who is positive about the project. Once again, it is not a question of reducing the allotted teaching hours per student, but rather of reorganising the tuition so that the students receive more tuition every week without increasing the number of teaching hours per student.

At the same time, the students become involved in evaluating their peers, something that can make them more conscious of their own learning process.

I will take care of any additional work, i.e. processing the data etc.

I am planning to ask three principal instrument teachers to participate, and you are one of them. I hope you will take up the offer!

Do not hesitate to get in touch if you want to find out more. It would be good if you could get back to me as soon as possible to let me know whether you are interested.

Best regards,

Björg

Appendix 3:

Letter to principal instrument teachers due to participate in the project

16.08.2011

Dear Barbro and Jens Harald

Thoughts on the project “Principal instrument tuition in higher education – one-to-one tuition and group tuition”

You have both agreed to take part in a project combining weekly one-to-one tuition with group tuition during the 2011 autumn semester. I am delighted that you have decided to participate. I will now ask you to select 3–4 students who should be given both one-to-one and group tuition every week, all within the allocated teaching hours.

I have touched upon the reasons behind the project in the past, but to summarise I should like to look at the relationship between one-to-one tuition and group tuition and at each student’s and teacher’s experiences with a combination of these forms of weekly tuition on their principal instrument.

During the spring semester I have been observing Frøydis Ree Wekre and three of her students using this very model. Together they form a group.

I have attended both group lessons and one-to-one lessons, and I interviewed both Frøydis and the students afterwards.

I have no intention of “instructing” you in terms of how you organise and put together your groups, but I thought perhaps you might be interested to hear how Frøydis has been organising her teaching in the two years she has been using this model and how she and her students feel about the model based on their experiences so far.

I have therefore created a short summary of my interviews with them:

Frøydis' description of the model

Description of the model

She uses the time allocated to each student every week for principal instrument tuition. This is usually 60 mins. (bachelor) or 75 mins. (master) per week. She has chosen to distribute these minutes thus: Each bachelor student receives 45 mins. of one-to-one tuition every week, while each master student receives 60 mins. – preferably at the beginning of the week if possible. The fifteen minutes left over are used to create a group lesson. Under her model a group lesson for her students lasts 60 mins. With three students that means 45 mins. are taken from their one-to-one lessons. Frøydis has then taken the remaining 15 mins. from her own allocated preparation time. The groups are reorganised once a year, i.e. the group is established in the autumn semester and reorganised in the spring semester.

What is removed from the one-to-one lesson?

She primarily cuts down on the “small talk” during the one-to-one lessons, instead opting to take such conversations in other fora such as during breaks, in the canteen, by email etc.

How are the groups made up?

The idea is that students from the same year are put in the same group if practically possible. She will also put second and third year students in the same group if this is more practical. Some of the most advanced students have even been placed in groups with master students. The key thing is that there is good chemistry between the students in each group. Frøydis has aimed to create groups with three student members and herself as the fourth member. She has also had groups with four and two student members, but in such cases she has increased or reduced the length of the lesson. All the students are told that they have 20 minutes at their disposal during the group lesson.

What does this mean in terms of performance opportunities for each student every week?

- *One-to-one lesson – 45 mins. (or 60 mins.) — performs every time, obligatory*
- *Group lesson – 60 mins. – performs every time, 20 mins., obligatory*
- *Horn class – performs relatively frequently, 90 mins., not obligatory*
- *Forum for all wind and brass players – performs less frequently, obligatory*

Are there any guidelines for the group lessons?

- *The students must provide one positive and one constructive comment on the student performing, not just saying that it sounds good, but why it sounds good etc.!*
- *The teacher is a member of the group and makes her comments at the end.*
- *All members of the group are at the "same level".*
- *The group lessons must be different from the one-to-one lessons. The student should ideally have studied the piece in their one-to-one lessons before performing it in the group lesson. Basic, fundamental feedback should have been made in the one-to-one lesson.*

Advice to new teachers adopting the model

- *Be strict with timings. Ensure that every student gets 20 minutes. The students themselves should generally decide how to fill those minutes.*
- *Be conscious of your role as a group member, so that you do not intervene with corrective comments unless strictly necessary.*

Experiences with this teaching model

Below follow comments made by Frøydis and the three students I observed during the spring semester:

Positive experiences

Comments – Frøydis:

- *The students listen to and learn from each other.*
- *They learn to define, in a positive way, what the other students can do better, which can in turn be transferred to their own learning.*
- *The students themselves decide what they want to perform during the group lessons.*
- *It gives them frequent experience of performing in front of others.*
- *It introduces the students to new repertoire (they often bring copies of the music).*
- *Noticeable changes and improved confidence amongst the students after a while. They become less inhibited, trust each other a bit more.*
- *The group members are there to help, not to criticise.*
- *The groups work even if the teacher is away.*

Comments – students

- *Really, really good. You learn to perform in front of others. It is good to perform in front of people other than your teacher.*
- *It is good that everyone is able to comment.*

- *It is good that the teacher is part of the group and not first and foremost a teacher.*
- *This way you learn to teach yourself.*
- *You get to perform more extended sections of the piece during group lessons.*
- *Fascinating to hear different interpretations of the same piece.*
- *Good to be able to give feedback to fellow students – including those who are older and more experienced. Good way of learning.*
- *Very satisfied with this form of tuition. Provides an opportunity to perform the pieces we are studying, and the group lessons give new “impetus” and are a good forum for asking questions.*
- *A lot of good feedback from the students, but you also have to “sort” the feedback, which is a good thing.*
- *With this model we must prepare more material every week, since the different principal instrument lessons require different input.*
- *Very good atmosphere in the group.*
- *It is good to be busy and to have little time for some of your preparations.*
- *It is good to rotate the group once a year.*
- *We learn to talk about music.*
- *We work with what we have – we are not required to perform a finished product.*
- *Some other students envy us this teaching model.*

Challenges

Comments – Frøydis:

- *Biggest challenge: the timetable – making it work for everyone. The students can switch groups if they really cannot make it.*
- *There can be personal challenges in terms of some people not fitting in or not wanting to be in the same group. This is very rare, however. One in 15 perhaps.*

Comments – students

- *No negative challenges.*
- *It can get a bit much, but that, too, is good in a way.*
- *The material you are working on can sometimes be commented on a few too many times, and perhaps you do not feel you had prepared well enough.*

Satisfaction with the model?

Comments – Frøydis:

- *Very satisfied, surprised that I have not tried this earlier.*
- *Find it especially useful for the weaker pupils. The stronger pupils do well in any case!*

Comments – students

- *Ideal model with one-to-one, group and class tuition.*

The students views on what is expected of teachers adopting the model:

- *That the teacher is positive towards everyone so that nobody in the group is frozen out in any way.*
- *That the teacher is enthusiastic.*
- *That the feedback is constructive.*
- *That the teacher has a perceptive radar.*
- *That the teacher is structured and organised, has faith in his/her students, is both technically and musically adept.*

As mentioned previously, you have been allocated an additional 6 hours to prepare such a model for the autumn semester.

I thought these comments would be useful when planning your groups and organising the tuition. I will get in touch with you in due course to discuss my sitting in on your lessons etc. I have to obtain permission from each student in order to record the lessons and use the information for an R&D project. However, you are free to organise the tuition in any way you wish without consulting the students. I hope you are looking forward to it.

Best regards,

Björg

Appendix 4:

Letter to students about participation in the project

20.09.2011

Invitation to participate in the project *Principal instrument tuition in higher education*

Dear ____

I am running a project concerning the organisation of principal instrument tuition in higher education. In the project I will be looking at principal instrument tuition as a combination between one-to-one tuition and group tuition, where the students take an active role in the tuition/guidance given during the group lessons.

Your principal instrument teacher has agreed to participate in the project and has therefore chosen to organise the principal instrument tuition for you and some of your fellow students as a combination of one-to-one tuition and group tuition on a weekly basis.

My question for you is whether you would like to be an active participant in the project, as your teacher has suggested. This implies that you give me permission to observe and record (audio) three group lessons in the autumn of 2011 where you are present + one one-to-one lesson. I should also like a short interview with you. You will receive the questions for the interview in advance.

The recordings will be treated in confidence, and all supporting documentation will be deleted when the project has been completed, i.e. by 20.12.2012. You may withdraw from the project at any time, and you do not have to give a reason. It will not affect your relationship with the Academy if you choose not to participate in the project or if you wish to withdraw during the project.

I should be grateful if you could sign the response slip below and put it in my pigeonhole or send a reply by email.

Do not hesitate to get in touch if you want to find out more about the project before you decide whether to take part.

I should appreciate it if you could let me know by 5 September whether or not you wish to participate.

Best regards,

Björg J. Bjøntegaard

Email: bjorg.j.bjontegaard@nmh.no

Pigeonhole on the ground floor

Tel: 23367131/99623789

Student's name:

Instrument:

Teacher:

I agree to being an active participant in the project:

I do not agree to being an active participant in the project:

Appendix 5:

Interview guide – questions for principal instrument teachers

Interview guide – questions for principal instrument teachers participating in the project:

The interview will be conducted as a semi-structured interview covering the following main areas/topics: You will be advised of the topics before the interview:

Background questions:

1. Which instrument do you teach at NAM?
2. How long have you been teaching?
3. How long have you been combining one-to-one tuition with group tuition?
4. Please describe your teaching model.

Questions concerning the organisation of principal instrument tuition:

1. What do you consider to be the positive aspects of organising the tuition as a combination of one-to-one lessons and group lessons?
2. What are the challenges?
3. How satisfied are you with this form of organisation?
4. How do you feel the students benefit from this type of tuition?
5. Which qualities do you believe the teacher should possess in order to succeed with this teaching model?
6. What should be expected of students participating in this form of tuition?
7. How would you describe the ideal way of organising principal instrument tuition following your experiences with this model?

(I will be adding follow-up questions, specifying questions and interpretative questions to many of the issues raised above.)

Appendix 6:

Interview guide – questions for students

Interview guide – questions for students participating in the project:

The interview will be conducted as a semi-structured interview covering the following main areas/topics: You will be advised of the topics before the interview:

Background questions:

1. What is your instrument?
2. How many years have you been playing?
3. How many teachers have you had on your principal instrument?
4. How long did you study with each teacher?
5. Please describe how tuition on your principal instrument was organised by your different teachers.

Questions concerning the organisation of your principal instrument tuition before you enrolled at NAM:

6. Please describe some positive aspects of the organisation of the tuition you received before enrolling at NAM.
7. What, if anything, would you have wanted to change in order to benefit more from the tuition?

(I will be adding follow-up questions, specifying questions and interpretative questions to many of the issues raised above.)

Assessment of tuition at NAM using a combination of one-to-one and group tuition

1. You have now completed a period of tuition that combined one-to-one and group tuition.
 - a. How satisfied are you with this form of organisation?
 - b. How would you describe the practical benefits of this form of organisation?
 - c. What would be the advantages of this form of organisation?
 - d. What are the challenges? Feel free to give examples.
 - e. How would you describe the ideal way of organising principal instrument tuition following your experiences with different teachers?
 - f. Which qualities do you believe the teacher should possess in order to succeed with this combination model?
 - g. What should be expected of students participating in this form of tuition?

(I will be adding follow-up questions, specifying questions and interpretative questions to many of the issues raised above.)

Biography

Björg Julsrud Bjøntegaard is an Associate Professor and the Vice-Principal for Education at the Norwegian Academy of Music. She has extensive teaching experience in the fields of instrument didactics and performance, and in her research she has covered instrument didactics, talent development and instrumental group tuition. She has also published a piano method and a series of piano repertoire books on Norsk musikforlag A/S and Norsk Noteservice as.

Instrumental tuition in higher music education has traditionally been provided as one-to-one tuition in a master and student setting in which the student asks the questions and the teacher provides the answers. Group tuition as a regular element in the students' principal instrument tuition, whereby student and teacher exchange thoughts and ideas, has only been attempted to a limited extent.

This report describes a project conducted by principal instrument teachers at the Norwegian Academy of Music in which the combination of one-to-one tuition and tuition in small groups on a weekly basis was piloted as a permanent feature in the students' principal instrument tuition. The project involved horn, piano, voice and clarinet teachers and students. Several string teachers also provided input on the group tuition format.

The aim of the project was to ascertain whether diversifying the way in which principal instrument tuition is provided and assigning the students varying degrees of responsibility can affect how the students perceive their own professional development.

The report describes the outcomes of the project based on observations of group and individual lessons and interviews with teachers and students.