

Maestro or Mentor? On cultural differences in performance education

Morten Carlsen
Norwegian Academy of Music

‘Wir müssen mit dem schädlichsten aller alteuropäischen Konzepte brechen: mit der Vorstellung der Übertragung von Wissen.’ (We need to break with the most damaging of traditional European concepts: the idea that knowledge is transferable.) (Sloterdijk, 2015, p. 126)

Abstract

The object of this article is to highlight differences within educational cultures at an academy level, regardless of the student’s age. Two basic models for understanding the relationship between teacher and student are introduced, one called Maestro and the other the Mentor model. I wish to explore how they can be recognised practically in terms of feedback modes. The content is informed by pedagogical and, to a certain extent, philosophical ideas. However, my personal experience, first as a student and then as a teacher, is central.

The authoritative Maestro knows all the answers and personifies the tradition in terms of repertoire and interpretation. He or she takes full responsibility for the students’ artistic development, as long as they are compliant. If the Maestro gives group lessons, they will be traditional master classes. In contrast, the Mentor helps a student find his own way, which means that the Mentor is also a learner. The responsibility is largely the student’s, who is seen as a resourceful collaborator. Group lessons are frequent, with students commenting on each other’s playing and development.

One might expect that cultural differences in teaching are disappearing in today’s world with its exchange programmes. However, they still manifest themselves clearly in performance teaching and seem to correspond to hierarchical structures. As professors rarely undergo any substantial pedagogical training,

teaching methods are often not a result of conscious choice, they rather tend to preserve traditions that need challenging. In this respect, the relationship between interpretation and technique is a central factor, the question being if technique must be developed before interpretative skills become relevant or if they may be taught in parallel.

The described models both have their strengths and weaknesses. It is important, however, to ask if authoritarian teaching still has a place in modern, democratic societies.

Introduction

My first serious teaching took place at the music conservatory in Oslo (which later merged with the Norwegian Academy of Music) in 1989. Seven years had passed since I graduated from the Vienna Music Academy (now 'Universität für Musik und darstellende Kunst'). My initial approach was naturally very similar to the way I had been taught myself. I soon discovered that this did not work very well with Norwegian and Swedish students, though. The method somehow did not 'catch on'. Above all, the technical drill and the routine of etudes and exercises had to be adapted to my students' attitudes. They were mostly soundly motivated and understood the necessities of the craft, but second-rate repertoire (as etudes mostly are) and the sheer repetition of technical movements without musical meaning often seemed a waste of time to them. Above all, they wanted to satisfy their urge to make music, not me. At my rather young age of 31, and with no previous teaching experience, I also lacked the overwhelming authority of my own professor Beyerle in Vienna.

For a number of years now I have had the pleasure of revisiting my old academy as a guest teacher in the class of a slightly older colleague from the class of professor Beyerle. These visits have revealed to me how much my own teaching has changed. I have had similar experiences at many other institutions on the continent, among them Hochschule für Musik Franz Liszt in Weimar, Conservatoire Nationale Supérieur de Musique et de Danse in Paris and the State Conservatory of Tbilisi in Georgia. The differences become apparent through the style of playing and attitudes of the students, discussions with colleagues, in some cases also common teaching in a class lesson. Some passive observation has also been helpful.

Naturally, pedagogical practice and theory are influenced by general attitudes and conditions as well as political expectations in different societies. One would perhaps expect pedagogical differences to disappear as the world gets more closely connected. To make more precise observations of the degree to which such differences still exist, a group of colleagues at the Norwegian Academy of Music, me being one of them, decided to conduct a number of interviews with students from different countries. Some studied abroad before coming to Oslo, some did the opposite, and several have been exchange students. Thus they were able to compare two or more learning environments. The results so far have been presented at conferences and are very interesting indeed (Sætre, Carlsen, Birkeland & Sandbakken, 2018). The main outcome is that differences do exist to a greater degree than we would have expected (further documentation is forthcoming, but not available at present). In what respects do such differences manifest themselves?

Differences between educational cultures

There is to a certain extent a common tradition within the classical music world. Is it still relevant to speak of separate 'schools' – a common term in this respect – within classical performance education? It is worth mentioning that few teachers at this level have any formal pedagogical training apart from shorter courses that institutions may offer and sometimes demand of newly appointed professors. In addition, there is often some scepticism towards theorising and pedagogical literature, and therefore the initial approach of most teachers will, as with me, be to pass on what they have learned similarly to how they were taught. This, of course, tends to preserve the tradition without further reflection.

Some issues are of particular importance when discussing cultural differences:

- (a) The mode of communication between teacher and student.
- (b) Care for the general development of the student's personality versus focus on purely instrumental challenges.
- (c) The methodical focus on musical interpretation as opposed to technique.

A. The relationship between teacher and student will probably always be hierarchical to some degree: the performance teacher will be more or less dominant. I choose to call a strongly hierarchical relationship with an authoritarian teacher the Maestro model and a more egalitarian relationship with communication both ways the Mentor

model. The feedback from the teacher will be different depending on the models. They are of course extremes, and teachers will normally make use of elements from both. There is a continuum of pedagogical practices between these models.

B. There is a tension between student-focused and instrument-based teaching constituting two poles within general pedagogical history and thinking. Student-focused teaching (as in the Mentor model) leaves much freedom, and responsibility, to the student and demands a lot of flexibility and empathy from the teacher. Instrument or subject-focused teaching (as in the Maestro model) puts the technical and musical demands in the foreground without overmuch regard for the individuality of the student. The teacher 'owns' the subject, in this case the traditional repertoire and technique, and the student must submit to its demands; discipline is an important asset, and interpretational freedom is limited.

An excellent and readable modern introduction to pedagogical theory and different practices is Gary Thomas' *Education – A Very Short Introduction* (2013). His terms for subject-focused teaching is 'formal education', whereas student-focused teaching is seen as 'progressive'. I also recommend Michael F. Mascolo's (2009) very nuanced article *Beyond student-centered and teacher-centered pedagogy: Teaching and learning as guided participation*, which sees these models as simplifications. As mentioned, I share his view to some extent but treat these models as useful tools in order to understand the dynamics between teacher and student.

C. In classical music education it is normal to distinguish between interpretation and technique to some, often a significant, degree. In other words, the artistic aspects of the concert repertoire are treated separately from the necessary technical tools. Regardless of the pedagogy there is no way to avoid a lot of technical study and polish; the instruments and their repertoires are just very challenging to master professionally.

The Maestro model will normally have a strong emphasis on the repertoire and technical requirements, leaving less room for the student's personality. The latter will find more room for expression within the Mentor model. The teacher/student relationship may be viewed as a manifestation of the teacher's identity as being representative either of an important tradition or of her or his involvement with individual students and their general development. What has been treated as points A. and B. so far tend to melt into one; the mode of communication is a result of the underlying pedagogical attitude, whether the teacher is conscious of it or not. This way we end up with some fundamental questions about different kinds of performance teaching and their

methods. I will first describe the Maestro model in further detail, then the Mentor model and its basically cooperative understanding of artistic learning. Variations in feedback within these models will be clarified and the methodical relationship between interpretation and technique discussed. A few words on possible sociological relations influencing these models bridge them in the middle.

We should not forget that different levels of proficiency – and maturity – have a role here. The philosopher Ludwig Wittgenstein called the learning of basic faculties like reading, counting and writing somewhat drastically ‘drill’ (German ‘Abrichtung’) (Wittgenstein, 2006). Learning an instrument is similar in that the question how to sit at a piano or hold a violin or an oboe does not allow for much discussion. However, it is from the very beginning possible to appeal to the understanding of the pupil. The final goal is perhaps not very different within the different models, and the roads may converge on a very high level when teacher and student – hopefully – develop a relationship of genuine artistic respect towards each other. Our topic here is the student who already sees a professional career as an option. This may happen at a very young age; my own experience has taught me that gifted children may be treated very much like adult students at least from the age when they enter puberty.

The Maestro model

My time at the Vienna Music Academy from 1976 to 1982 gave me my first experience of the maestro – the domineering professor. The teaching I received in my home town of Tromsø way above the Arctic Circle was quite relaxed and unmethodical – I was a rather late starter. Now I was told ‘ask – I think I can answer every question!’ The result was that I did not dare to ask anything for two years. My professor was friendly, but the communication was prescriptive: he knew, I should do as I was told. That was probably the way it had to be under the circumstances.

Some decades earlier the famous violin pedagogue Carl Flesch (a Hungarian who mainly taught in Germany) demanded that his students be ‘like clay in my hands:’ According to his son, ‘the maestro was surrounded by an atmosphere of absolute authority, which did not allow questions or discussion.’ (Flesch, 1960, p. 7, translated by the author). If a student arrived with too much self-confidence, she or he was systematically taken to pieces and made ready to be ‘kneaded’ – like clay – into a good violinist with the

stamp of professor Flesch. Further older examples of this kind of teaching are not hard to find, including smacking with a stick (Barnard, 1874)

However, these authoritarian methods are alive and well even today. *Producing Excellence – The Making of Virtuosos* is based on a doctoral thesis by the Polish sociologist Izabela Wagner (2015). She studied the so-called Russian violin school as she found it in her homeland and elsewhere, above all in Paris. The teachers mentioned (anonymously) were all moulded by their Russian, or Soviet, background, some teaching at conservatoires, some privately. She quotes the ‘typical teacher’s’ ideal of discipline: ‘The best students are Asian ones, because they know how to work. They do not open their mouth: no tantrums or perversity. They are not in the revolutionary mood. They work and that’s it.’ (Wagner, 2015, p. 208). Some of the feedback reported in this book, I regret to say, is positively abusive. Due to my own background the examples here are from string teaching. I do not think there are fundamental differences in hierarchy and methods within the same cultural milieu, though.

The Maestro model seems to have prevailed more or less everywhere during the 20th century. It may be difficult to imagine in detail how the practice of instrumental teaching was before 1900. Perhaps greater freedom with regard to the musical text, improvisation and stronger emphasis on compositional skills allowed for more individual interpretations (or in the worst case self-indulgent exhibitionism). The extreme ideal of perfectionism, created to a large degree by the record industry, did not yet exist. Discipline was probably strict, however, along the same lines as general methods of education.

Let us look at the strongly hierarchical Maestro model as it may look today and its consequences in further detail.

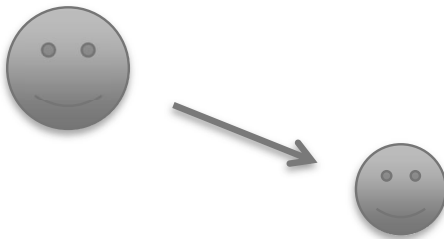


Figure 1: The Maestro model

Communication is one-way, from teacher to student. The teacher occupies a different rank in the hierarchy, and his or her methods are a 'guarantee' of success. To a certain extent the maestro 'owns' the student.

The maestro, male or female, represents the art and its tradition, the way to play the instrument, or sing, and to interpret canonical works. These aspects may not be questioned by the student without disturbing the relationship with the teacher and thereby the teaching. The maestro will initiate the student into the secrets of the art and guide her or him towards success in the professional world. Traditionally, the top rank is reserved for the soloist, followed by the chamber musician, the orchestral musician (leaders and principal players enjoying special consideration) and, at the bottom, the non-performing teacher in a municipal school or private teaching practice (see for instance Wagner, 2015, p. 197).

In this model the student is not seen as having any special competence. The teaching is organised as private lessons (passive listeners may be welcome) or as 'master classes' where the students take turns to play while the master is the only one allowed to give feedback. Repertoire and exercises are the maestro's responsibility, and the students must trust his authority and expect maximum results as long as they submit to his regime. Discussions between students may occur, of course, but as one of my former students said after having studied for some months in Berlin: 'I have no idea who else is part of my class.' The contact between teacher and student may still be warm and friendly, in a way they are dependent upon each other. If the student feels well taken care of, an affectionate dedication may start to develop, and the attention of the maestro may give the student the feeling of being rewarded. As long as the methods are sound, a very efficient transfer of a whole artistic framework may be the result.

Very often a student is expected to attend the maestro's courses during holidays or even term time in addition to the regular lessons. Lessons with other teachers are out of the question, and guest teachers may lead to potentially confusing interferences. The changing of teachers within a conservatoire is a humiliation and may create serious tensions between colleagues. Hence, the Maestro model is basically private even if practised at an institution, and copying is a frequently applied learning method. When the maestro decides that the time is ripe, a new professor will be found with her or his mediation.

There is often a strong competitive attitude between the students. Different classes and maestros will likewise eye each other almost with suspicion. The resulting pressure on

all parties involved may be an extra motivating factor and lead to extreme commitment. Success implies a higher place in the hierarchy for both teacher and student – as my former slightly unhappy Berlin student admitted: ‘I do practice more now.’

As a matter of fact, the Maestro model is clearly expressed in the way symphony orchestras work – almost without being questioned. The broader audience also seems to be enthused by the image of the strong and inspired leader of great forces. The parallel to military hierarchy is striking, with a general giving orders which are passed on by officers of different ranks down to the privates, the ‘tutti’, or multitude. It is ironic that the task of a conductor is mainly pedagogic, 15 hours of rehearsal may anticipate 1^{1/2} hours of performance, and it is worth asking how fruitful the classical, authoritarian role of the conductor actually is. Orchestras playing without this mute organiser tend to display a higher energy level as orchestral chamber musicians instead of ‘blindly’ following a visual lead. Size evidently has a role to play here and chamber orchestras do this more often than symphony orchestras, sometimes even playing by heart. Anyhow, there are few conductors who charge an orchestra with its maximum energy potential.

Hierarchical and egalitarian societies

Societies as a whole are organised in a more or less hierarchical or egalitarian way. This circumstance may find one of its expressions in grammatical structures like formal and informal address and the use of titles in spoken language. It is interesting in this respect to notice that the informal ‘thou’ and its inflections have (all but) disappeared in the Anglo-Saxon world, while formal address is an almost unknown phenomenon to young people speaking Scandinavian languages. In German, French, Italian etc. both are present and observed to different degrees.

It is hardly possible to rank cultures and nations accurately in terms of hierarchy. I find Erin Meyer’s perhaps a little sketchy division convincing, as it fits with my own experience (Meyer, 2017). In an article on management she treats countries like Russia, China and Japan as hierarchical extremes, France, Belgium and Germany (I would like to add Austria myself) being somewhat less pronounced. On the egalitarian side, Scandinavia and the Netherlands are the European extremes, closely followed by the United States and Canada. Great Britain is given a position further towards the middle. There are also highly valuable insights to be gained from some economists’ research into teaching within general education. These seem to fit in well with my impressions and analysis (Doepke & Zilibotti, 2019). One paper states that ‘methods

of teaching differ tremendously across countries', emphasising the difference between 'horizontal' and 'vertical teaching practices' (Algan, Cahuc & Shleifer, 2013). These coincide with the Maestro and Mentor models.

I think it is evident that the strongly hierarchical structures underlying the Maestro model are sociological in origin, as are those of the Mentor model which will be described next. Hierarchical thinking colours the relationship between performers, teachers, their classes (I have even been told that students of star teachers may get access to practice rooms more easily) and the students within a class. However, in the traditional world of classical music these structures may perhaps be more accentuated and survive even if they are less marked in society in general, a well-known phenomenon in sociology.

The Mentor model

As mentioned, my studies in Vienna were in typically maestro style, and my own attempts to implement the same in Oslo were unsuccessful. After 30 years my teaching is now rooted in the Mentor model and through discussions with and visits to classes of colleagues I have gained the impression that the faculty in Oslo generally shares this model, regardless of instruments. Our interviewees tell the same story.

A teacher always needs knowledge or skill-based authority to be trusted by students. However, in the Mentor model an understanding of teaching as cooperation between teacher(s) and students is central, and it shapes a different kind of relationship to the Maestro model. The Socratic ideal of the teacher as a 'midwife' releasing talent already present in the student is a fitting if rather worn metaphor. In other words, the teacher is not supposed to transfer his or her own artistic and technical gifts and understanding to the students, but to help them develop their own ideals. At our academy a certain measure of collaboration between professors is preconditioned through master classes or workshops (called 'forums') with different teachers each week, some of them external. In addition, each member of staff is expected to organise class lessons with active participation by the students, thereby motivating the students to share their thoughts. This way students get in touch with each other's playing and development and with diverse approaches to teaching and practising. Finally, students may share two, or even more, main instrument teachers.

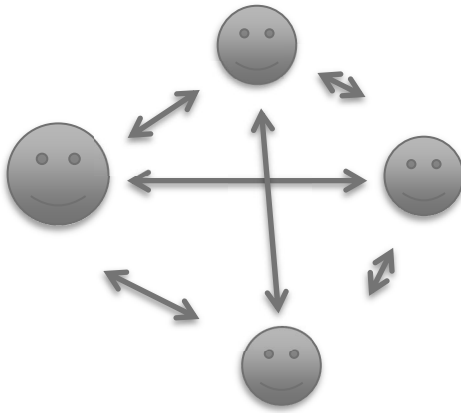


Figure 2 The Mentor model.

The students are supposed to take an active part during lessons, sharing thoughts and asking questions. They are seen as competent and expected to share their insights with each other. Ideally the mentor may teach by engaging with the students' reflections and challenging their thinking. Questions should be a crucial part of the teaching; the learning process is ultimately the students' own responsibility.

The Mentor model places responsibility on both sides.¹ It implies that students must be competent as regards their own learning process and development, direction and to a certain extent methods. Their personal motivation needs to be strong as the teacher will rarely be authoritarian; the student is responsible for the learning outcome and choice of teacher(s). Less motivated or self-conscious students may find this challenging.

Student competence regarding their own development has an influence on roles and methods. The teacher, with deeper insights technically and musically, does not view her or his interpretation style or musical ideals as necessarily being right for the student. The teacher is curious about the student's own ideals and wishes. Here is a learning potential for both sides as the mentor needs to confront new ideas and musical concepts. The student's competence is a combination of curiosity, a unique personality, artistic drive and a closeness to his or her own – and colleagues'

¹ This model (often called cooperative teaching) has a long history within pedagogical research, more on this in Mascolo (2009)

– progress and existing skills and understanding. Students may back each other up and give valuable feedback from a different perspective than the teacher and thus also be of help to the mentor.

Workshops and class lessons, with the students giving active feedback, are welcome. However, it is essential that the professor creates an atmosphere where comments and discussions can take place in a fruitful manner, within a secure and trustful framework. This does not come by itself (see e.g. Hanken, 2015). If successful, the class lessons may teach the students how to give constructive feedback to themselves and prepare them to teach in the future. Teamwork between the teachers of an institution sets a good example for the students and allows teachers to feel proud of the students of colleagues, not only his or her own.

Paula Collens and Andrea Creech (2013) compared the roles in performance teaching to those of therapist and client in psychological counselling. Central is the mutual transfer, here described with the background of intersubjectivity theory as developed since the 1980s (more on the theory in the article). This is a very interesting approach with parallels especially to the Mentor model.

Modes of feedback

Teaching is communication. The two models described here are based on different forms of communication and roles. One could also speak of fundamentally different philosophical mindsets, which shape the pedagogy. Let us explore this a little.

The anthropologist, biologist etc. Gregory Bateson viewed learning as a process parallel to biological evolution and outlined levels of learning inherent in evolutionary development (Bateson, 1979). First, species need to adapt to their environment to survive, a kind of dumb and primitive, but necessary, learning akin to Wittgenstein's 'drill' when learning basic skills. Bateson's second level is to learn to learn, which may be described as the personalised and reflective acquirement of knowledge and skills, mostly reserved for humans. This is of course much more challenging and often has a long time perspective. Interestingly, Bateson operates with a third level as well, to learn to learn to learn, but without going into detail (Bateson, 1979, p. 174).

The English philosopher Mary Warnock defines the aim of human learning as the acquirement of ‘understanding, enjoyment and independent control’ (Warnock, 2001, p. 20). These three elements are central to all arenas and levels of teaching. In practice it is useful to ask to which extent these elements are implemented and balanced in any kind of teaching. In instrumental teaching, for instance, excessive focus on control may interfere negatively with enjoyment. Moreover, there may be a feeling of control without real understanding. On the other hand, I doubt that understanding can seriously undermine enjoyment and control.

From this point of departure, I will explore three modes of verbal feedback in performance teaching which can be seen as a simple – and simplified – scale in three steps:



Figure 3: Kinds of feedback at different levels of complexity

- A. Prescription is basically a kind of drill, ordering or demonstrating how something should sound or be achieved technically. This kind of feedback must be clear and unambiguous to enable the student to emulate the given instruction and its aim. To a certain extent, prescription cannot be avoided, especially when new skills are introduced. It is a one-way communication mode.
- B. Feedback by suggestion of a possible solution, be it to a technical or musical problem, gives the student a choice, thereby allowing for independent work and thinking at the same time as a preliminary option is given. The student may respond verbally to the suggestion in the lesson. Ideally, both prescriptions and suggestions should be explained to enable understanding of the artistic thinking behind them.
- C. Teaching by asking questions is the most challenging for both teacher and student. The goal is to invoke and enhance the student’s own concepts and reflection through goal-oriented but open questions. Experiments allowing the student to experience a passage or movement in different ways are an important and often humorous related method. Questions and experiments

invite the student to take the initiative regarding the direction of his or her work. It is definitely the most collaborative of these modes of feedback.

Within the Maestro model prescription will normally be the dominant feedback mode, to a certain extent perhaps modified by suggestions. This is a very efficient teaching method mainly aimed at rapid improvement. At the other end of the scale we find the extensive use of questions and experiments, which is an ideal within the Mentor model. The goal is long-term. The student should learn to learn independently, and the process will enable understanding, enjoyment by mastering new elements and individual control of acquired skills and concepts.

Hopefully we are now able to recognise the two models through their application of feedback modes, group teaching and the teacher/student relationship. A teacher may certainly use different modes in his or her teaching; a collaborative mentor may thus use prescriptions extensively just before a concert or an audition where time is limited and something needs immediate correction. Whether a typical maestro can also playfully engage with a student through questions and experiments is an open question which I hesitate to answer.

Interpretation versus technique

‘First you must have the technique, later you may interpret!’ I was told during my student years in Vienna. I have heard this repeated by other professors over the years. A violin colleague in Oslo, on the other hand, vehemently opposed technical exams, reasoning that ‘I do not want to take part in separating music and technique!’

Musical interpretation and instrumental technique can in fact not be completely separated. Technique is nothing but the ability to express oneself, and technical exercises always have a musical component, perhaps apart from purely gymnastic ones. Still, the concept of a separation is common. It makes the task of the teacher less complex, and maybe a fear of complexity lurks behind a predominant focus on technique. There are teachers who choose to deal mainly with the craft of playing until the student has reached a professional level, whereas others allow interpretation to be the main focus and develop technique simultaneously. My own experience is that a technical problem often seems to evaporate as the student’s musical idea clarifies.

It is self-evident that one cannot express something without the necessary technique; without language, no communication. At the same time, it is of limited use to be good at saying something if you have nothing to say. It is worth questioning whether development of musical imagination and understanding can be put on hold and then suddenly brought to life after years of painstaking technical practice. My own experience was to some extent a waste of time. It took me years to develop any real understanding of interpretation after my final exam, though I do not want to blame my professor alone for this.

There is a great number of manuals available on how to play an instrument, some of them very good. They tend to describe the movements necessary to create sounds, avoiding the complexities of musical texts and the many possible choices involved. Interpretation can be taught independently of the instrument, but relatively few have made an effort to write comprehensively about this.² My impression is that strong focus on technique before interpretation is more typical within a Maestro model, though it would be interesting to investigate this and other questions outlined here in further detail. Chamber music might be the ideal arena for developing interpretational skills and understanding, but it is normally of inferior importance in traditional performance education.

Final comments

We have explored some significant factors which characterise different kinds of performance pedagogy: hierarchical prescription versus egalitarian collaboration, feedback modes and focus on technique versus interpretation. We have touched upon the circumstance that behind the methodologies there are ideologies and varying views of human nature. This should invite wider reflection and is worth investigating in future research. The pedagogical models have strengths and weaknesses in terms of efficiency or long-term development, for instance, and it should be possible to discover further consequences of pedagogical models and traditions. Perhaps it would be ideal for a student to gain some experience of both maestros and collaborative mentors?

A career within classical music is often highly competitive. Auditions, exams and competitions are central parts of the lives of many young (and not so young) musicians.

² One attempt is Carlsen and Holm (2017)

Excessively free and personal interpretations will often not be encouraged by traditional juries, and this may contribute to a deplorable lack of imagination and courage in performance. Students should choose what is right for them, but in order to choose you must be aware of differences and possibilities. Likewise, institutions need to ask themselves whether their teaching is in line with their basic values. The different models presented here are often not consciously chosen by teachers or institutions. Whatever ideal one favours, reflection and questioning is unavoidable. Otherwise classical music and its tradition may soon be an endangered species.

References

- Algan, Y., Cahuc, P., & Shleifer, A. (2013). Teaching practices and social capital. *American Economic Journal: Applied Economics*, 5(3), 189-210.
- Barnard, C. (1874). *Camilla: A Tale of a Violin, Being the Artist Life of Camilla Urso*. Loring.
- Bateson, G. (1979). *Mind and nature: A necessary unity* (Vol. 255). New York: Bantam Books.
- Carlsen, M. (2015). In the same boat. In I. M. Hanken (Ed.) *Learning together - Trialling group tuition as a supplement to one-to-one principal instrument tuition*. Oslo: Norwegian Academy of Music.
- Carlsen, M., & Holm, H. (2017). *Å tolke musikk*. Oslo: Universitetsforlaget.
- Collens, P., & Creech, A. (2013). Intersubjectivity in collaborative learning in one-to-one contexts. In H. Gaunt & H. Westerlund: *Collaborative learning in higher music education* (pp. 171-182). London/New York: Routledge.
- Doepke, M. & Zilibotti, F. (2019). *Love, Money and Parenting – how Economics Explains the Way we Raise our Kids*. Princeton University Press.
- Flesch, C. (1960). *Erinnerungen eines Geigers*. Freiburg im Breisgau/Zürich: Atlantis.
- Hanken, I. M. (Ed.) (2015): *Learning together - Trialling group tuition as a supplement to one-to-one principal instrument tuition*. Oslo: Norwegian Academy of Music.
- Mascolo, M. F. (2009). Beyond student-centered and teacher-centered pedagogy: Teaching and learning as guided participation. *Pedagogy and the Human Sciences*, 1(1), 3-27.
- Meyer, E. (2017). Being the boss in Brussels, Boston, and Beijing. *Harvard Business Review*, 95(4), 70-77.

- Sloterdijk, P. (2015). *Ausgewählte Übertreibungen – Gespräche und Interviews 1993-2012*. Berlin: Suhrkamp.
- Sætre, J. H., Carlsen, M., Birkeland, E. & Sandbakken, A. (2018). Educational cultures in instrument tuition: a comparative study of international contexts. Paper presented at the AEC and CEMPE conference Becoming musicians – Student involvement and teacher collaboration. Oslo, 24.-26. October 2018.
- Thomas, G. (2013). *Education – A Very Short Introduction*. Oxford: Oxford University Press.
- Wagner, I. (2015). *Producing Excellence – The Making of Virtuosos*. New Brunswick, NJ: Rutgers University Press.
- Warnock, M. (2001). *An Intelligent Person's Guide to Ethics*. London: Duckworth.
- Wittgenstein, L. (2006): *Philosophische Untersuchungen* (Philosophical Investigations), Frankfurt/Main: Suhrkamp.