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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

CASE STUDY EXAMINATIONS OF INDEPENDENT PIANO INSTRUCTION IN INDIA

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

By

FERHIZ BREWER

Norman, Oklahoma

1999

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CASE STUDY EXAMINATIONS OF

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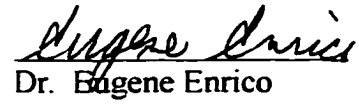
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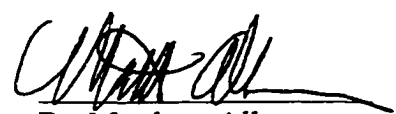
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Dr. Eugene Enrico



Dr. Matthew Allen



Dr. Dee Fink

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TABLE OF CONTENTS

LIST OF TABLES viii

ABSTRACT ix

CHAPTER Page

I. INTRODUCTION 1

Rationale 1
Purpose of the Study 4
Significance of the Study 5
Definition of Terms 5
Organization of the Study 6

II. RELATED LITERATURE 8

Profile of the Independent Piano Teacher 8
Summary 11

III. RESEARCH PROCEDURE 12

Selection of Subjects 12
Data Collection 14
Data Analysis 22
Summary 23

IV. SUBJECT INTERVIEWS 25

Introduction 25
Subject A 26
Subject B 45
Subject C 65
Subject D 78
Subject E 87

V. FINDINGS 97

Area from which the Subjects were selected 97
Age/Gender of the Subjects 98
Professional Characteristics of the Subjects 99
Business Related Characteristics 101

CHAPTER Page

VI. SUMMARY, CONCLUSIONS, RECOMMENDATIONS 122

Summary 122
Conclusions 122
Recommendations 126

BIBLIOGRAPHY 128

APPENDICES 138

A LETTER TO PROSPECTIVE PARTICIPANTS 138
B PARTICIPANT QUESTIONNAIRE 140
C INTERVIEW GUIDE 143
D FLANDERS' INTERACTION ANALYSIS CATEGORIES 146
E TABULATION OF TEACHING OBSERVATIONS 148
F TRINITY COLLEGE LICENTIATE EXAM SYLLABUS 159
G TRINITY COLLEGE EXAM SYLLABUS 162

LIST OF TABLES

Table Page

1 Interview Schedule 19

2 Videotaped Private Teaching Observation Schedule 21

3 Totals of the Behavioral Codes Used - Subject A 111

4 Totals of the Behavioral Codes Used - Subject B 112

5 Totals of the Behavioral Codes Used - Subject C 113

6 Totals of the Behavioral Codes Used - Subject D 114

7 Totals of the Behavioral Codes Used - Subject E 115

ABSTRACT

The purpose of the study was to examine the professional training and development of piano instructors in India through profiles of selected piano pedagogues in order to understand the unique conditions affecting them and their work in Indian scociety. Five teachers who fulfilled identified criteria were selected from Pune city.

The researcher utilized qualitative research techniques for collection and analysis of the data. Multiple data sources included: interviews, videotaped teaching observations and supplemental materials such as questionnaires, teacher lesson plans and the researcher's notes. Data analysis showed several instructional commonalities among the five subjects, in addition to unique teaching skills. Several themes were identified among the teachers. The common themes were those based on music fundamentals, technical music skills, musical sensitivity, and a philosophy of teaching private piano.

The data collected helped provide an overview of the teaching conditions and the non-musical factors that affect piano teaching in India.

CHAPTER I

INTRODUCTION

Rationale

Throughout the seventeenth and most of the eighteenth centuries, Europeans were fascinated by India for economic, cultural and political reasons. The British replaced the Moghul rulers of India in the mid-eighteenth century and set out to possess India intellectually as well as economically, building academic institutions which were aimed, not so much, at developing an active and intellectual life as training government bureaucrats and professionals. The British military personnel brought their culture and social traditions to India as well. Many of the British officers and their families brought musical instruments to India. The wives of British officers taught piano to the local citizens who saw musical instruction as a means of accommodating and adapting to Western cultural traditions.

By the end of the nineteenth century, a fledgling independent piano teaching profession was developed that expressed European colonial values but relied on Indian citizens to carry them out. For example, in 1898, London's Trinity College of Music sent examiners to promote piano playing in India (Rutland, 1972). Trinity College representatives devised a system of music examinations, based on graded syllabi, that were held at local centers under the leadership of native representatives appointed by the college. The examination system created a great demand for independent piano teachers because more students wanted to study than the British teachers, themselves, could accommodate.

Even though India gained its independence from the British on August 15th, 1947, the independent piano teaching profession continues to be affected by its colonial past. The use of English as a medium of instruction is perhaps the most obvious aspect of colonialism to remain, but the structure of the piano pedagogy curriculum is still organized according to British models. While Indians affected the nature and scope of independent piano teaching during the British rule, the basic orientation toward western classical music remains. There is a conflict in today's independent piano teacher between the expectations generated by historical and contemporary traditions. The teaching community in a country like India plays a crucial role in society, although its role is seldom analyzed or understood.

The academic profession plays an important role in modernizing society. Over many years, the independent piano teachers in India have tutored and taught professional and nonprofessional musicians. They have been responsible for the training and development of professional musicians in their early years. There are many young musicians who are participating in competitions, talent contests, recitals, and festivals, who have been motivated, trained, and encouraged by these independent piano teachers. They teach a vast majority of nonprofessional musicians, who benefit from the personal enrichment and satisfaction of music throughout their lives.

There is virtually nothing known about independent piano teaching in India or the teachers themselves who make up this group. Most of them operate independently of any professional organization. There are no requirements for registering, licensing, or any kind of identification as piano teachers. There are no national legal regulations on educational qualifications, teaching credentials and experience, business acumen and practice, professional activities, or a set minimum wage. They do not have any professional group benefits such as life insurance, cost of living benefits, or tax benefits.

There are no surveys or studies available about the social backgrounds of independent piano teachers in India, their curriculum, their students, working conditions, economic status, or even their view on independent piano teaching. The latter is an important omission considering the fact that they are teaching an aspect of a foreign culture within their ethnic culture. One would have expected the British, at least, to have observed and chronicled this development.

Piano teachers in India are an important source of cultural advancement for the local citizens since they belong to a minority of individuals whose aim is to promote the teachings of a western culture. They provide an important link for multiculturalism for the Indian citizens. In order to be successful in their teaching, they must understand piano pedagogy. Yet, most of the piano teachers in India do not undergo any kind of formal teacher training in the piano pedagogy field. Each teacher is expected to rely on his or her own personal experiences in order to teach productively, with no guidelines or methods to follow. The hit-or-miss teaching style is not very productive, to say the least. Students are influenced by their teachers and this slip-shod method of teaching carries on through generations of piano teachers, without any of them having a professional conception of piano pedagogy.

There are no instrument manufacturers in India. Music stores in the big cities, such as Mumbai and New Delhi, have a monopoly on methods and materials. Teaching materials are imported mainly from the United Kingdom and are not obtainable on an individual basis. Orders must be placed with the music stores months in advance before any materials can be received. The poor availability of music resources hinders effective piano teaching. Teachers do not want to invest in new materials so they continue to use old pedagogical methods of teaching, which are not always effective and productive. There is little or no awareness of the term *piano pedagogy*. Piano teachers teach the way they were taught, with no background in educational psychology or instructional methods.

Most citizens in India have little or no access to piano teachers. Those who do study the piano hear about their teachers by word-of-mouth. Private instruction is usually for the "gifted" student and more importantly, for those who can afford to pay for piano lessons. Instruments are expensive and their limited availability adversely affects practice habits and improvements in performance standards.

Knowledge of the piano teaching profession is limited. No studies exist on piano instruction in India, nor are there biographies or case studies of noted artists and pedagogues. India is a country wherein piano pedagogues have no professional identity, or at the least, do not have a professional association that could provide leadership in developing professional self-awareness. A description of current practice would be important in order to provide information on piano teaching and also to identify issues that might improve teacher training. One step would be to gather information on the professional activities, responsibilities, instructional methods and techniques pedagogues employ in their daily work. Personal profiles of a few selected piano teachers could help the profession as it exists in India today, and also help create a professional identity for the independent piano teachers. This would be the first effort at helping piano teaching emerge into a fulfilling and effective profession. Identifying the teaching and developmental activities of selected piano teachers in India is needed so that current and future piano teachers might utilize them as models in their own teaching.

Purpose of the study

The purpose of this study is to examine the professional training and development of piano instructors in India through profiles of selected piano pedagogues in order to understand the unique conditions affecting them and their work in Indian society.

Significance of the study

The profiles include personal information, educational background, teaching experience, teaching methods and materials used and current teaching responsibilities. The profiles are intended to inform independent piano teachers about their profession as a whole. The study includes the identification of significant differences in the practice of this profession which are based on geographic differences, whether or not piano teaching is the primary source of income, and the level of income earned from piano teaching.

The profiles are also meant to provide information for institutions and organizations concerned with meeting the educational and professional needs of piano teachers, and to provide information that can shed light on the current professional trends. An important contribution of each study will be to provide in its findings knowledge and understanding which can be applicable to preparing teachers for similar educational settings.

Definition of Terms

Advanced Level. Refers to grade eight and the diploma levels in the Trinity College of Music, London, examination system.

Beginner Level. Refers to the initial level up to grade three in the Trinity College of Music, London, examination system.

Electronic Keyboard. An electronic keyboard is considered to be an electronic musical instrument that contains a variety of synthesized sounds, some of which are patterned after orchestral and other traditional musical instrument sounds, and some of which are entirely new. Most portable electronic keyboards are equipped with an automatic rhythm and accompaniment section, and a simple record/playback feature. The keyboard may or may not have full-sized, weighted keys, may often have fewer than eighty-eight keys, may operate on batteries and/or household current, and need

not be MIDI compatible. Most keyboards have at least one built-in speaker and on-board amplification (Renfrow, 1991, p. 18).

Intermediate Level. Refers to grades four to seven in the Trinity College of Music, London, examination system.

Musicianship. Skills and abilities that include connecting notation with sound (or sound with notation), reading music, conducting, performing at the keyboard and/or with one's major instrument/voice, developing historical perspective and analytical techniques, using appropriate terminology, learning music literature, etc. (Rogers, 1984, p. 12).

Piano Pedagogy. The art of teaching piano.

Sequencer. An electronic device designed to digitally sequence and edit data from a MIDI-compatible controller (Renfrow, 1991, p. 16).

Visualizer. A visual aid that consists of a grand staff and keyboard attached to an electronic piano. A given note or group of notes will appear on the staff and/or keyboard when it is played on the attached electronic piano (Kou, 1985, p. 12).

Organization of the Study

The study is organized into six chapters, a bibliography, and appendices. The first chapter presents an introduction which includes the rationale, purpose, significance of the study, definition of terms and organization of the study. Chapter II contains a review of related literature related to independent piano teaching. Chapter III discusses the selection of the five independent piano teachers, data collection methods which include questionnaires, interviews, videotaped observations and supplemental materials, and data analysis methods. Chapter IV presents the interview transcriptions of each of the five teachers. Chapter V details the findings obtained from the data sources. Chapter VI provides a summary, conclusions, and recommendations for further study. Following the bibliography, the appendices

include the letter to prospective participants, participant questionnaire, the interview guide, Flanders' interaction analysis categories, tabulation of teaching observations, and the Trinity College examination syllabus requirements.

CHAPTER II

RELATED LITERATURE

An extensive search for literature on independent piano teachers in India yielded no data or studies on the subject. Literature for review was chosen on the basis of whether or not it examined independent piano instruction.

Profile of the Independent Piano Teacher

Independent piano teachers have made valuable contributions to the musical profession. They have been responsible for the discovery and development of many professional musicians as well as enriching the lives of the vast majority of non-professional musicians who benefit from the personal enrichment of music in their lives. Studies on independent piano teachers are limited. The only study that focuses on the professionalization of independent piano teachers was completed in 1986 by Marsha Wolfersberger. Her 1986 study aimed at developing profiles of the independent piano teacher and of piano teaching as a profession. According to her:

> The profiles were intended to inform independent piano teachers who were interested in how their practices compared with other piano teachers, and to give them a picture of the profession as a whole (p. 3).

4,000 questionnaires were mailed to independent piano teachers from six different regions of the United States. The questionnaire included demographic, professional, business and career satisfaction information about the independent

piano teachers. Wolfersberger's study points out a need for the professionalism of piano teachers and also for an agreed upon professional code of conduct with regard to aims of instruction, qualities, goals, and characteristics of piano teachers.

Independent piano teachers have to be skilled not only at teaching, but also at business and studio management. Several studies looked at traits good piano pedagogues possess. Uszler (1991) notes that:

> Piano teachers will need to wear at least several hats in order to run a financially, as well as musically, successful independent studio. The independent studio teacher must now also be a business person as well as a musician and educator (p. 4).

Also, Uszler (1991) observes an important change in the types of students taking piano lessons.

> The range of those who currently take keyboard lessons has widened considerably within the past few decades. Whereas the usual independent studio used to be populated almost entirely by students aged six to eighteen, all of whom took individual lessons on an acoustic piano, it now often includes groups of preschool students, adult beginners (studying in small groups or otherwise), leisure pianists returning after an absence of playing and/or studying, and students of all ages in some type of group instruction (perhaps musicianship or ensemble classes)-this in addition to elementary and high school-aged students, many of whom still study piano individually (p. 4).

Her description underscores the fact that the independent piano teacher needs to be versatile and knowledgeable about different levels of literature and different musical styles and genres.

In 1988, Kowalchyk did a descriptive profile of piano pedagogy instructors at American colleges and universities. Questionnaires were mailed to 558 piano pedagogy instructors at American colleges and universities listed in the 1986-88 College Music Directory. Her study revealed that the typical piano pedagogy

instructor ranks college applied piano, pre-college independent piano, and college group piano as the three best teaching experiences that will prepare future piano pedagogy instructors. Further, the study also revealed that most of the current piano pedagogy instructors were not trained to teach piano pedagogy. Kowalchyk asserts that:

> This shows an attitude similar to the one in which people believe that if one can play piano, one can teach piano. Likewise, if one can teach piano, one can teach piano pedagogy. Such a perception of the field of piano pedagogy and the preparation of future piano pedagogy instructors can lead to stagnation within the field and produce a generation of piano pedagogy instructors that is ill-equipped to address the needs of piano students and future piano instructors (p. 105).

Verbalizing musical and pianistic problems is essential to good teaching. Tait (1992) describes three kinds of vocabulary that may be used in teaching: (1) *professional* vocabulary, which is derived from the music itself and refers to articulation, tone, rhythm and balance in the music, (2) *experiential* vocabulary helps the teacher to integrate musical knowledge with personal knowledge and is used to provide analogies and metaphors for the music, and (3) vocabulary having to deal with the *process* of music teaching wherein the student is asked to experience a certain emotion.

Kostka (1984) investigated lesson time use and student attentiveness in private piano lessons. Her observation was that teacher approvals and disapprovals were nearly equal, with lesson time being primarily divided between student performance and teacher talk.

Commonly, teachers use nonverbal strategies. Nonverbal communication comprises physical and aural modeling for the students. Sang (1987) undertook a study of the relationships between instrumental music teacher's nonverbal teaching techniques and student performance behaviors. Sang claims that:

> Teachers who have stronger modeling skills and apply these skills in teaching are more likely to produce students who perform better than teachers who do not (p. 158).

Curtis' (1986) work with successful junior high/ middle school general music teachers demonstrates further the importance of specific verbal and nonverbal teaching behaviors. He developed an observational instrument which included nineteen verbal and nonverbal categories descriptive of teacher behaviors in this setting. Videotapes of the teachers were reviewed and their behaviors were coded at five second intervals by utilizing the categorized observational instrument.

Summary

As stated earlier, studies on independent piano teachers are limited. Case studies of piano teachers would provide a more in-depth analysis of teaching methods and how teachers are transmitting their musical knowledge to their students. Studies are also needed on changes that occur in the profession such as gender, income and attitude changes. The piano teacher employment trends, student retention patterns and the process of professionalization of the independent piano teacher would help strengthen the profession for those who might choose it for a career in the future.

CHAPTER III

RESEARCH PROCEDURE

The purpose of the study was to examine the professional training and development of piano instructors in India through profiles of selected piano pedagogues in order to understand the unique conditions affecting them and their work in Indian society. Keeping with this purpose, it was important to identify and describe the instructional knowledge of five piano teachers in India. Procedures for collecting data included identifying, interviewing and observing the selected teachers. Focused interviews, videotaped observations of instruction and supplemental materials (questionnaires, researcher's notes, teacher lesson plans) provided multiple data sources for analysis and conclusions.

Upon initial analysis of the data, the researcher found broad categories of common instructional knowledge among the five subjects. These commonalities will be discussed by the researcher in chapter V. Differences in teaching styles and in piano pedagogy also emerged, which have been discussed by the researcher in chapter V.

Selection of Subjects

The subject selection process involved three phases. Phase one consisted of identifying and selecting the five subjects required for the study. Mumbai and Pune are densely populated and cosmopolitan cities in Western India, and they are prominent centers for the Trinity College of Music exams. International concert artists are frequently invited to perform to large audiences in the local recital halls.

Music festivals are held on a regular basis in both cities, and students are encouraged to participate in local as well as national piano competitions. The author is a native of this region of India, speaks the language, and understands the customs. She can communicate well with all the teachers in this area. Budget and time constraints required that the participating teachers be fairly close in proximity to the researcher's location in India, which was the city of Pune.

The music store in Mumbai was used as a source for gathering the names of all independent piano teachers in the Mumbai and Pune areas since it has the monopoly of providing music materials, methods and instruments to the teachers in both cities. The 1997 national directory of individuals, organizations and institutions undertaking promotion, training, and development of western classical music in India was also used as a source for gathering the names of all independent piano teachers in the Mumbai and Pune areas.

Phase two of the selection process consisted of contacting the piano teachers whose names were gathered. Thirteen names of piano teachers were gathered from the sources mentioned above. The candidates were contacted by letter and were asked to participate in the study (Appendix A). The letter contained the following information: (1) how teachers were identified, (2) the purpose of the investigation, (3) the data collection methods to be used, (4) calendar dates and time frames involved, (5) matters of confidentiality and the lack of risks involved if the teacher agreed to participate in the study, (6) what the participants contribution would be in the study, and (7) how the results would be utilized. The researcher also attached a questionnaire (Appendix B) that sought the following information about the prospective participants: (1) educational qualifications (music and non-music), (2) teaching and professional experience, (3) number of students currently in the studio, (4) levels that are taught, (5) materials and method books used for teaching, (6) whether piano teaching is their primary profession, and (7) the remuneration earned

per month from piano teaching. The teachers receiving the cover letter and the questionnaire were also informed that the completion and return of the questionnaire would indicate the teacher's acceptance to participate in the study.

Five of the thirteen teachers who received the cover letter and the questionnaire responded positively and consented to participate as subjects in the study. Three of the five teachers from the Mumbai area did not respond at all. The other two teachers informed the researcher by letter that they had retired from piano teaching and were not interested in participating in the study. Three of the teachers from the Pune area had other professional commitments and did not have the time to participate in the study. All the five subjects who responded to the initial correspondence by the researcher, indicating their interest in participating in the study, were from the Pune area.

Because of the amount of detailed information required in a professional profile, only five subjects were used for the study. The five teachers who volunteered for the study were chosen as the five subjects based on their educational background and teaching experience, performance experience, personal and demographic information and current teaching responsibilities.

Phase three involved contacting each of the five subjects by telephone in order to establish observation and interview dates, and to provide any further information that the participants requested.

Data Collection

Data for the study were collected from the following sources: the researcher, selected teachers and supplemental literature. Methods for data collection included: (1) preliminary questionnaires, (2) audiotaped interviews with the subjects, (3) videotaped observations of the subjects instruction, and (4) supplementary literature

(teachers' lesson plan materials and authors' notes). The interviews and the videotaped observations were utilized as primary data collection instruments.

Questionnaire

> The use of questionnaires is predicated on the assumption that respondents will reply truthfully, at least according to their understanding of the truth. This means that the respondents must be both willing and able to provide truthful answers (Berdie, Anderson and Niebuhr, 1986).

Questionnaires have been used in similar studies by Kou (1985), Eshelman (1995), Charoenwongse (1998), and others. Casey (1992) supports the questionnaire method for data gathering and states the following:

> Questionnaires possess many advantages, including (1) lower relative cost, (2) ease of contact with respondents, (3) efficient use of researcher time, (4) better control over the effects of any researcher bias, (5) uniform question representation, and (6) ease of replication (p. 119).

The five participant's completion and return of the questionnaire (Appendix B) signified their approval to participate as subjects in the study. The questionnaire requested preliminary information. Addresses and phone numbers of each participant were necessary in order for the researcher to get in touch with them. The questionnaire also included questions regarding individual teaching schedules so that arrangements could be made for the dates and times of each observation and interview. The remainder of the questionnaire included items about the academic and professional background of the individual teachers, which would provide useful data for identifying common and different instructional knowledge among the subjects as the study progressed.

Interviews

The interviews were one of the primary sources of data for the study. Each of the five participants were interviewed in a comfortable setting and during a time congenial to their individual schedules. The participants were reminded of the purpose of the study and were encouraged to ask questions at any time. The

interviews were audiotaped, for transcription purposes, with permission from each participant, who was also informed that the tapes would be destroyed after the data had been analyzed, for purposes of confidentiality. The importance of tape-recording interviews is stressed by Brenner (1985):

> It is imperative that the interview is tape-recorded (after having obtained the informant's consent). The interviewer is continuously busy monitoring whether his/her actions are adequate, in the context of the interview guide and the interview situation, and whether the informant's information is adequate, that is provides acceptable and complete answers to the questions. The interviewer must also think forward, what questions to ask next; in more general terms, what to do next (p. 154).

The interviews served to gather data, in the teachers' own words, to learn how the subjects view and carry out piano pedagogy in India. Sampling which relies on expert judgment has been used in similar studies by Duling (1992), Eshelman (1995), Wolfersberger (1986), and others. Eshelman (1995) utilized this technique in her study of five exemplary elementary general music teachers. She defends this method of subject selection by citing Patton (1990) who asserts that "by locating information-rich key informants...names of exemplary teachers converge into a small number of core cases nominated by persons who are well situated to know" (cited by Eshelman, 1995, p. 42).

The interview process involved two phases: (1) construction of an interview guide, and (2) conducting the main interviews.

The interview guide

The interview guide (Appendix C) was designed and structured to provide a means of successfully gathering comprehensive data from the participants on the research topic. During the development of the guide, the researcher referred to Denzin's (1970) suggestion that the interview questions should:

> (1) accurately convey meaning to the respondent, (2) motivate the respondent to become involved and to communicate clearly his attitudes and opinions, (3) be clear enough so that the interviewer can easily convey meaning to the

> respondent, (4) be precise enough to exactly convey what is expected of the respondent and (5) have the goal of discerning a response pattern that clearly fits the contents of the investigation (cited by Bogdan and Biklen, 1989, p. 23).

The guide follows Berg's (1989) format of questioning in order to produce effective results from the interview process. Berg mentions four types of questions deemed necessary for an effective interview: (1) *Essential questions*, which are geared toward eliciting specific, desired information, which is central to the study. (2) *Extra questions*, which are included in order to account for the possible influence a change of wording might have on the response. (3) *Throw-away questions* include general questions which help to improve rapport between the subjects and the interviewer, and to help the subjects feel at ease throughout the interview. (4) *Probing questions* provide a way to draw more complete responses from the subjects, their main purpose being to initiate a more elaborate response from the subjects.

The interview guide was utilized for each subject. Essential and extra questions were included along with throw-away questions to help place the subjects at ease as the researcher deemed necessary. In addition to that, the researcher also used probing questions into various areas as determined by the responses of the individual subjects.

Questions for the interview guide revolved around three central aspects in teaching piano: musicianship, technique, and practice habits of the students, as well as aspects of scheduling, instruction methods, materials and financial remuneration. Subjects were asked to define musicianship, describe qualities of a good musician and piano teacher, five qualities which make the subjects good piano teachers, studio policies, non-musical influences that have affected their teaching, self-evaluation of their teaching, availability of funds for the piano teaching profession, and how the subjects would encourage other pianists to seriously consider a piano teaching career.

The researcher provided the questions to each teacher in advance of the interview in order to allow time for the subjects to reflect on the questions and organize their thoughts for their responses, beliefs and knowledge on the subject.

Conducting the Main Interviews

The interviews and the videotaped observations provided the main sources of data for the study by providing a framework for identifying and reporting the commonalities and differences in instructional knowledge among the five teachers in the study. The main objective of each interview was to obtain and record data which would help compare the five subjects in their instructional knowledge and also in their teaching surroundings. The interviews allowed the researcher to identify each participant's unique style of teaching, at the same time helping the interviewer discover commonalities among the five participants in the study, all of which would fulfill the purpose of the study.

The interviewer provided each of the five participants with a copy of the interview guide approximately three days before the interview, which allowed the subjects the opportunity to review each of the questions and have more time to think about their verbal answers. Each of the five participants were interviewed in their place of work. Four out of the five participants gave piano instruction in a school. One of the subjects taught at home and was interviewed there. The interviews were recorded on high quality audio cassette tapes and lasted for approximately two hours per subject.

During the interviews, and to a larger extent during the transcriptions, the researcher noticed a sense of passion and deep commitment on the parts of the five subjects, especially with regards to the important components involved in piano teaching. Many commonailities arose, which helped the researcher identify the similarities in instructional techniques amongst the five subjects and also helped identify the differences in attitudes and teaching styles amongst them.

After the audiotapes were transcribed by the researcher, they were returned to the subjects for review and emendation.

Table 1

Interview Schedule

Subject	Date	Site
Subject A	December 10, 1997	Pune, India
Subject B	December 10, 1997	Pune, India
Subject C	December 11, 1997	Pune, India
Subject D	December 11, 1997	Pune, India
Subject E	January 7, 1998	Pune, India

Videotaped Observations

Each of the five teachers were observed instructing private piano lessons. Five observations per teachers were done over a two-week period, leading to a total of twenty-five observations. All observations were recorded on high quality VHS tapes. Videotaping would provide a more accurate means of observation over audiotaping or using pencil-and-paper measures. The videotaped recordings can be viewed repeatedly, providing a thorough analization of specific behaviors. Permanent records are provided, the researcher does not need to rely on memory for recall, which minimizes subjectivity, and the teacher's verbal and non-verbal behavior can be viewed. The advantage of direct observations is that it provides an in-depth look into the present experience, where the subject can move back and forth from the past into the present and speculate about the future.

Equal observation for each teacher provided consistency in the subjects' evaluations and in the tabulation of data. The observations covered the full lesson time of thirty minutes for each student being taught. All the observations were clearly evident of the teaching/learning process required for the analysis of data.

During a given lesson, videotaping commenced as soon as the preliminary activities began, since this would provide a good means of observation for interaction between the student and the teacher. Interaction, both verbal and nonverbal, aided in the understanding of the behavioral characteristics of the subjects. Character traits are an important aspect to be considered in profiling independent piano teachers. Tait (1992) supports the character theory by citing Cruickshank (1990):

> Teachers are effective when they are enthusiastic, stimulating, encouraging, warm, task-oriented, and businesslike, tolerant, polite, tactful, trusting, flexible, adaptable and democratic. Also, they hold high expectations for pupils, do not seek personal recognition, care less about being liked, are able to overcome pupil stereotypes, are less time-conscious, feel responsible for people learning, are able to express feelings and have good listening skills (p. 525).

Identifying character traits can have a positive effect on teaching, and at the same time, can help identify ineffective teaching which in turn could lead to teacher burnout causing teachers to feel pressured and in constant need of social approval.

The videotaped recordings focused primarily on the instructional knowledge demonstrated by each teacher with her respective students. The researcher's main objective for each observation was to record data from which working knowledge among the teachers could be recorded.

Flanders' (1960) system of interaction analysis (Appendix D) was adapted for use during the observations to significantly refine observation techniques. The system was used primarily to describe the influence of the teacher on the student during a typical lesson. Flanders' system is divided into seven categories of teacher talk, two for student talk, and one category for periods of silence or pauses during communication. Since the categories are teacher centered, more information was provided about the teacher such as the style of teaching, subject matter being taught and the relationship between the teacher and the student.

Flanders' coding system was used wherein each of the ten categories had a code, resulting in ten different codes: code "1" refers to teacher feelings, code "2" refers to teacher encouragement, code "3" refers to extension of student ideas, code "4" refers to asking students questions, code "5" refers to lecturing, code "6" refers to giving commands, code "7" refers to criticism, code "8" refers to student response, code "9" refers to student initiation, and code "0" refers to a pause or silence in interaction.

Data gathered from initial observations may not reveal an accurate representation of behavioral characteristics of the teacher. Reasons for this may include the presence of a video camera, presence of an outsider, or due to teacher or student nervousness under these circumstances. The amount of inconvenience likely to be caused by the presence of a video camera was kept to a minimum and it was made clear to each teacher, from the beginning, the purpose and intended use of the camera. The teachers were also informed that only the researcher and the members of her dissertation committee would view the tapes. The teachers introduced the researcher to their students. Since the role of the researcher was that of an observer, specific reasons as to her presence during the lessons were usually not given. This put the students' at ease.

As was the case with the interviews, the researcher noted a common sense of commitment and dedication on the part of the teachers towards their instruction and interaction with their students. During the observations and during the review process of the videotapes, commonalities arose among the five subjects along with differences in teaching styles and in their instructional knowledge.

Table 2

Videotaped Private Teaching Observation Schedule

Subject	Week Of	Site
Subject A	December 8, 1997	Pune, India
Subject B	December 8, 1997	Pune, India
Subject C	December 15, 1997	Pune, India
Subject D	December 15, 1997	Pune, India
Subject E	January 6, 1998	Pune, India

Supplemental Material

In addition to the interviews and the observations, the researcher utilized the questionnaires, researcher notes and teacher lesson plans as additional sources of data for the study. The purpose of the questionnaire, its construction and use have already been explained earlier in this chapter. Throughout the study, the researcher took notes related to each subject's instructional knowledge as displayed or discussed in the interviews, observations and informal conversations. The researcher also took notes on the teaching setting and location and on the external factors that influenced the subjects' teaching styles and strategies. Before each observation, the teachers were requested to provide the researcher with a copy of their lesson plan. Information found in the lesson plans confirmed some common categories and themes that correlated with the interviews and the observations.

Data Analysis

The primary sources for data included interview transcriptions, videotaped observations and supplemental materials. The researcher implemented the following steps for data analysis:

(1) Collect data from each of the five participating subjects and categorize the data into questionnaire responses, interview responses, videotaped observation, teacher lesson plans and researcher's notes.

(2) Transcribe each of the five interviews, adding the researcher's opinion at the end of selected subject answers to the questions asked.

(3) Analyze all the videotapes of private piano instruction and apply Flanders' system of interaction analysis.

Every fifteen seconds, the observer recorded each occurrence of a particular teacher or student behavior in progress. All behaviors observed during the lesson time were coded at fifteen-second intervals, giving 120 coding periods per thirty minute observations (Appendix E). If during a given fifteen-second interval, two different behaviors were observed, then two behaviors were coded. If, on the other hand, a behavior occurred more than once in the fifteen-second interval, then it was coded only once.

Each behavioral indication was noted in a vertical column which preserved the duration of events as well as their proper order and sequence, thus preserving the antecedent/consequent nature of the behaviors. There are five vertical columns representing the five observations for each subject, providing an easy comparison of the percentage and order of codes used in each lesson. There is an additional vertical column representing the total number of codes used during a lesson. For instance, in a thirty minute lesson, 120 codes were noted with the fifteen-second limit per code. The next step was to convert the raw category totals into a percentage of tallies within each category, which in turn provided the percentage of various codes used during a given lesson time of thirty minutes.

(4) Review supplemental materials.

(5) Look for repetitive responses, teaching tools and information in the data.

(6) Compare similarities and dissimilarities among the five subjects. Also compare newly related occurrences to previous ones.

Summary

Multiple methods of data collection were used to derive research findings from the responses and observations of five piano teachers in India. The data

collected helped reveal the circumstances under which the subjects teach, their teaching methodologies, the percentage of teacher to student talk, different categories of statements, specific sequences of behavior and indirect to direct teacher behavior. Flanders' system aided in the coding of behavior in a contest of initiation and response between student and teacher. Common instructional categories as well as individual traits of each subject emerged from the interviews and the observations. Further insight was obtained about piano pedagogy in India from the teaching styles that were obtained from the subjects.

CHAPTER IV

SUBJECT INTERVIEWS

Introduction

The subject interviews and videotaped observations were the primary data sources for the study. This chapter includes interview transcriptions in order to provide insight into each of the five subjects' beliefs and philosophies on piano teaching as expressed through the subjects' personal responses to the interviewer.

The subjects were interviewed after the interviewer had observed each of them teaching. All of the five subjects were interviewed in their respective teaching studios or homes. The interviews lasted for approximately two hours per subject and were done over a period of five days.

Throughout the interviews, the subjects were very passionate and excited about their various commitment toward piano teaching and it's impact on their students. Their thoughts were very closely related to their teaching methods which were observed by the interviewer during the teaching observations.

As each interview was transcribed, the author noticed that even though many of the subjects' responses were unique to each, there were many similarities between the subjects' personalities and teaching styles. The common answers that emerged, combined with other data sources, led to the identification and description of common areas of knowledge among the five participants.

Preceding each interview, brief background information about the subject and the teaching location is provided along with the circumstances under which the interviews were conducted. This helps develop an understanding of the external factors influencing piano teaching in India. At the end of selected answers, the author has mentioned her opinions about the subjects' responses to the questions asked. These opinions are intended to help the reader gain a better perspective of the responses given by the subjects. Comparison has also been made among some of the subjects' responses to gain insight into commonalities and differences in teaching methods and attitudes toward piano teaching.

SUBJECT A

Subject A has a Licentiate Diploma in piano teaching from the Trinity College of Music in London. She has been a piano teacher for seventeen years and has also conducted elementary and secondary school choirs. She also plays violin, recorder, clarinet and guitar. She is currently the Trinity College of Music, London, representative for Pune, India where she teaches piano and is the head administrator at a private music school. Pune is a densely populated city of India with an approximate population of three million. Subject A currently has thirty-four students who each have two lessons per week for twelve months of the year with a one week vacation in May and December respectively. Piano teaching is subject A's primary profession and source of income.

The interview with subject A was held at the private music school where she teaches. The school is located on a busy street with constant traffic during all hours

of the day. It was difficult finding a time where the outside noise level would be at a minimum, thus hindering an ideal recording setting. The interview was conducted during mid-afternoon when subject A felt that it would be the least crowded in the school since most of the students don't get there till four pm.

There were constant interruptions throughout the interview. The only phone in the school was located in the interview room and could not be moved to another room since there was only one phone outlet. Subject A's colleagues kept walking into the room thinking that subject A and I were having a casual conversation, unaware of the fact that an interview and audio taping were under way. At one point during the interview session, the gardener came running in to let subject A know that a cow had wandered into the garden and was eating the flower beds. What should he do about it?

MUSICIANSHIP

Q1. What is your definition of musicianship?
A1. In musicianship I believe there should be in one a lot of feeling, understanding and sensitivity. Only when you feel and understand your music, and have a feeling for things around you is your music (going) to come out in a better way.

O. Subject A was not very clear about what musicianship meant from the teacher or the student's perspectve. She appeared extremely nervous at this point about the interview and the observer felt the need to ask more questions that would elicit precise answers.

Q2. Do you refer this to students or teachers?
A2. Both. First of all there should be a very good rapport between the teacher and the student. If the student is not happy with his/her teacher, then I don't think the teacher is going to be able to do much.

O. The answer to question two referred more to the relationship between the student and teacher instead of what the subject feels is musicianship. Subject A did not present a clear understanding of what musicianship is about.

Q3. Out of the three - technique, practice skills, and musicianship - do you think that all three should be equally balanced or should one be more important than the other? Why?
A3. They should be equally balanced.

O. Subject A feels the need to incorporate all three, technique, practice skills and musicianship in her teaching, but does not mention why all three are equally important in teaching piano. Apparently, subject A is teaching the way she was taught without evaluating the process.

Q4. Describe the qualities of someone who you think displays good musicianship.
A4. When we talk of sensitivity, if I give you an example of two students that I had earlier. Out of the two, there was one who really practiced. She never came for her lesson without practicing. That for her was mainly just a question of notes, notes and notes. Whereas the other student, of the same level, didn't practice as much but had a lot of feeling within her. Our music teacher Ms. Roberts used to always say that Pupil A had all the notes whereas Pupil B had all the soul. And of course, not that the one with all the soul could get away with the mistakes and things, but it does help to bring out your music.

O. Subject A considered the student with "soul" to be a better musician but was unable to define musicianship in terms of technique or practice skills. This did not help identify someone who displays good musicianship.

Q5. Do you think you can combine the qualities of the two students? How would you do that?
A5. We could only make them listen to each other and see the good points in each other because Pupil A was a real hardworking good student. Maybe that background, or that culture, or that sensitivity was not there in that student. She was just made like that - only notes mattered to her. She could not let herself go.

Q6. The same question, if you refer it to a teacher - someone who you think displays good musicianship - what qualities would stand out of that particular teacher?

A6. She would be one who would be more agreeable to seeing the good points and weak points in a child and maybe help her by encouraging her to attend more recitals, listen to more recordings and listen to it with the teacher.

O. Note that musicianship is self-determined by the subject and appears to be somewhat absorbed through listening as opposed to a direct instructional aspect of lessons. Even when addressing the musical teacher, the subject does not refer to any training or procedural understanding, only a "sensitive" person who encourages students to attend performances.

Q7. What about the teacher's playing of the pieces for the students? Do you think that is important?
A7. Yes, because if the teacher can produce the effect that she is wanting the student to have, then only will the student understand what is wanted.

O. The teacher's modeling for the students is important because it lays a certain standard for the student and challenges the student. Subject A feels that playing for the students is the only way in which the students will produce the expected results. Clearly, musicianship is developed more through copying and modeling than through directed instruction.

Q8. Do you consider yourself to be a piano teacher first or a musician first?
A8. I think a piano teacher first because I love teaching and I think that I too have grown in my musicianship and sensitivity towards music as I progressed with my teaching. I was an extremely shy and nervous person which I now try to help my students overcome.

Q9. Can you separate the two - being a piano teacher and a musician?
A9. Not really because they should go hand-in-hand. I know some people who are excellent in the music field - good players, sensitive, excellent musicians. But they are not able to teach or put forward their points or help someone to play better. Sometimes it's the not-so-very smart ones who are able to be better teachers.

Q10. Do you think that in order to be a good piano teacher, you need to study the history of piano teaching and child psychology?
A10. Definitely.

Q11. Have you done that? What is the background?
A11. Yes, we had to study child psychology for our musical knowledge exam in order to get the Licentiate diploma.

O. Philosophies are not examined and the child psychology referred to by subject A focuses on teaching ear-training, sight-reading and other musical skills.

Q12. What qualities or abilities do you have which you feel make you a good piano teacher?
A12. I was an extremely introverted and shy person - a hardworking student. I have shed many tears. My teacher Ms. Roberts would say that those who sow in tears, reap in joy. I fully believe that it is only because of that, that we stand where we are today. So I think that I am able to lend an understanding and empathetic ear to the students, feel what they are going through - maybe that is what makes it work.

O. Subject A is a very modest and humble individual and had a difficult time talking about her positive qualities and teaching strengths. The researcher had to goad her into expressing her good qualities and not feel vain about it.

Q13. Do you have any particular teaching styles, unique to you, that you think makes you a good piano teacher?
A13. Sometimes I try to adapt to what the student can do. Example, I teach one slow learner who had been learning with someone else. She was on one book for a pretty long time. When she switched to me, I used to try and adapt my teaching style to her way of thinking. The student and time have never met. It's not her fault because she just does not understand the breakup. Now she is in Grade four of the Trinity College of Music syllabus. To help her learn, I thought of making up words to the tune so that she was able to sing it and play it to the right time - lengthen or shorten words to help her. Another quality would be that I make each student feel very special, that makes them feel good and it's always a joy to see them happy and motivated. That's the key to good teaching for me.

O. At this point in the interview, subject A was relatively at ease and seemed to be enjoying herself. She was more forthcoming in her answers and was open about her feelings as a piano teacher towards her students. After observing subject A teach, the interviewer agrees that she does have the gift of making each and every student feel special. She is also very patient and constantly makes an effort to put

students at ease.

Q14. What musical influences have affected your piano teaching? e.g., teachers, performances, education.
A14. Ms. Roberts, my music teacher, has had a great influence on me, my life, and my teaching. I have seen the way she has managed the students, taken care of them and treated each one special. I have learnt a lot from her. She was very painstaking in her work and did not give up easily - a great influence. Also, the various performances I have attended. Although my mother did not know much about music, this was her dream that I do it. So she took me for every single Poona Music Society concert. She too was a great influence. She took the trouble to come for my lessons, saw that I practiced and encouraged me. There was one stage where I wanted to discontinue music, but it broke her heart when I said that. She coaxed me into it. Other influences have been artists and good and bad teachers discussed with Ms. Roberts for our own betterment and improvement.

Q15. With regards to Ms. Roberts, do you feel that you are following exactly in her footsteps or are branching out and doing some new stuff of your own?
A15. We are doing new stuff because growth is important. We have grown a lot with literature. We used Edna Mae Burnam, John Thompson, and have now moved on to Bastien and Alfred.

O. Most of subject A's teaching process is similar, if not identical, to that of her teachers. There has not been a big growth in the literature used since music materials are still hard to come by. Most of the teaching repertoire concentrates on the Trinity College of Music literature. Bastien and Alfred, being American teaching methods, were obtained by the subject through a friend who had just returned from the United States. Subject A does not have the entire collection of books in the series, which makes them ineffective since both the methods have correlated lesson, recital, theory, sight reading and ensemble books. Also, the notational terms used in the Alfred and Bastien methods are different from the British repertoire books, which makes it confusing for the teacher and the student to go back and forth between two different terminologies.

Q16. Did any of your non-music teachers influence your piano teaching? How would that have been done?

A16. Perhaps the school principals where I studied, specially when I was working on my Licentiate diploma exam and Ms. Roberts thought that I would have to give up my teaching job at the high school so I could practice. I was concerned about saying that to the principal of the school and was very nervous and cried a lot. When I did speak to the principal about my situation, she was very understanding and said that I should take the leave. She found a substitute for me and gave me three months off - which I thought was very kind and understanding. Another one of my principals used to give me a training allowance as part of my salary to encourage me to keep up with my music because the Indian government does not give anything to a western music teacher. People do appreciate your efforts and a lot depends on one's interaction with others. How you enjoy it - teach - feedback from others, all helped influence my teaching and administrative skills.

O. Subject A is extremely fortunate to have had supervisors who have understood her need to pursue her career in piano teaching. Public and private schools in India do not offer any music or instrumental teaching other than choir. The exams for the Trinity College are usually held in the month of November, during the regular public or private school year. The average Indian is not familiar with the music examination system and many employers are not willing to give time off for practice or exam time. Employed students generally have to take unpaid leave in order to appear for the exams. Students at the elementary, junior or senior levels of school are required to get a signed consent form from their parents in order to be excused from school to take the yearly piano exam.

Q17. If another piano teacher observed your teaching, what three teaching strengths do you think he/she would identify as successful contributors to your instruction?

A17. Understanding, patience, my administrative skills and being able to incorporate all aspects of teaching. I like to have a balanced repertoire and teach light and fun pieces too which I encourage the students to memorize. Many students who do not have the confidence, when caught unawares and asked to play usually reply that they don't have their music with them. I let the students choose any three pieces that they like and require them to memorize it.

O. Subject A is a very patient and yet firm teacher. Her strengths have made her

very popular as a teacher, especially for the elementary level.

INSTRUCTION

Q1. Describe/list what you feel are the most important characteristics of an exemplary teacher.
A1. I think understanding the student is very important. Some students are nervous, some are over-confident, the teacher has to know when to cut them to size yet not hurt them and scare them off. For the nervous ones we should know how to build up their confidence and help them overcome their anxiety. The teacher has to make optimum use of what the student can give. Another characteristic would be that the teacher should be able to perform what she is asking the student to do. Also, the teacher needs to be well prepared for his/her lesson and be a good role model to the student.

Q2. Do you think that having a large number of students has anything to do with being an exemplary teacher, do you think that studio size is important? Is A a better teacher than B because A has more students?
A2. No, I don't think so. The last thing we want to do is look or sound commercial. One wants good standards and good teaching qualities.

O. Studio size may not be important to subject A, but when asked during a casual converstion if prospective students were interviewed, the answer was "no." Subject A does not believe in asking a student to quit if he/she is not showing sufficient progress. "Let them learn for as long as they want" she said. The researcher believes that there has to be sufficient interest in the piano lesson from both parties, the teacher and the student. Attention should be given to those students who are truly interested and keen on learning and are not taking lessons just because their parents want them to.

Q3. How would you describe the characteristics of a good teacher?
A3. Somebody who is able to put forth what she's wanting to teach that child - express herself - see that the child attains those goals that have been put forth for him/her. A good teacher is also one who has high expectations from her students and is willing to work with their failings and shortcomings.

Q4. What non-musical influences have affected your teaching?

A4. I have always wanted to be a teacher and have never been diffident about teaching.

O. The following question was asked to gain more insight into subject A's non-musical influences on her teaching career.

Q5. Did you have a family member who was a mentor to you - is that why you had this strong urge to teach?
A5. My mother is a teacher too. I cannot remember saying that I wanted to do anything else but teach. I guess it is my calling and I have never wavered from it right since childhood.

Q6. Do you ever modify your strategy and or content during the course of a lesson? Why would you have done this?
A6. Yes, we have to change our methods and ways to suit the child. For example, holding your hand back, one can say it differently to different students - "as if you're holding a ball" or "put hand on the knee" - one has to change strategy to suit teaching plans and obtain optimum results for the teacher and the student.

O. The observer did not notice any change in subject A's teaching strategy during the teaching observations, even when it was obvious that one was required. During the teaching sessions, the observer felt that subject A was under a time constraint and wanted to move on with the lesson with the minimum of content change or a change in teaching strategy.

Q7. Do you have studio policies? e.g., fee payments, make-up lessons, purchase of materials. Explain.
A7. Yes. The teacher is not bound to make up lessons unless she misses them. Exceptions are made in case of emergencies such as a death in the family. Fees have to be paid by the 10th of each month.

O. The studio policies are adhered to and subject A states that she has seldom had a problem with make-up lessons or fee payments. As to the purchasing of materials, subject A purchases them and is in turn reimbursed by the student.

Q8. How do you recruit your students?

A8. We do not advertise and go by goodwill and word-of-mouth. We teach anyone who is interested in learning and seldom ask them to discontinue. We want the students to enjoy what they are doing and not get forced into it.

O. Considering that there are few piano teachers in Pune and that subject A has been teaching for several reputable years, she has no problems getting new students and the student turnover rate is considerably low. Many students want to study with her, and new students are taken on a first come first served basis. Subject A does not believe in keeping a waiting list and students are enlisted as soon as there is a vacancy. It is a matter of timing.

Q9. Do your students have access to a piano for practicing? How much practice do you expect per week?
A9. Half of them do not have an instrument to practice on at home. They can come and practice at the school for a small fee. My students are not required to have a piano or a keyboard at home. As far as practice time goes, I expect them to practice for at least half an hour each day, more for the advanced levels.

O. The observer noticed that most of the students who were there to practice used that time to socialize with their friends. The practice rooms are extremely small and are not sound proof. They are also very close to each other, and it is near impossible not to hear someone else practicing. The practice sessions are not supervised and it is entirely up to the student to be responsible and practice during the chosen time slot.

Q10. Are music stores conveniently located in your teaching area? If not, then how do you get your teaching materials and books?
A10. Again, there are no music stores in Pune. We have to go to Mumbai where there is one store. They don't have much of a selection for us to look through as far as music goes. So we have to order what we want. It's difficult to know what the current repertoire is like since we never get to see it and hence can't order it.

O. Obtaining music materials in India is a near impossible feat. As subject A stated, there are no music stores in India. The closest one is in Mumbai, which is a

four hour train ride from Pune city. Materials cannot be ordered over the phone which means that either the student or the teacher has to make a trip to Mumbai, sometimes to purchase just one book. Most of the repertoire that subject A teaches her students has been taught to several others before them. Not to say that is a bad thing, but as subject A mentioned, she prefers to work with repertoire she knows does work instead of ordering music that she has never seen or heard and is not sure of the repertoire level.

Q11. Are music materials easily available? Where do you purchase them?
A11. No. We have one music store in Mumbai where we can only order books and get only what we ask for. It usually takes two to three months for the order to come through.

O. Ordering music from the music store in Mumbai is a feat itself in addition to the commute to a different city. The store employees are not musicians and tend to spend hours looking for a particular piece of music only to realize that the order hasn't come through. There is no catalogue system and books are filed in a disorderly manner. It is a given that teachers have to be prepared to spend the whole day in the music store in order to look for repertoire and get lucky if they find one piece of music that they are looking for. The only materials that are remotely easy to find are the required repertoire for the Trinity College of music exam syllabi. Those too, are ordered in small batches; the store owner is afraid that they might not all sell. If the books are not bought in time, there is another three month wait for the next shipment, which sometimes becomes too late for the candidate to prepare for the examination. Subject A admits to photo-copying music in order to save time and money. As far as new repertoire is concerned, she usually awaits the return of friends or previous

students to bring her materials from the United States.

Q12. List the range of student levels that you teach.
A12. Beginners to advanced adults and a few adult beginners.

Q13. Do you prefer teaching young beginners? Why?
A13. Yes. I don't know. Even as a school teacher, I always preferred teaching the younger ones. I get along well with older ones too, but I'm more comfortable teaching the younger ones.

O. From the teaching observations, the researcher noticed that subject A has a very good rapport with children aged seven to twelve and gets positive results out of them. They enjoy their lessons and some of them wanted to stay past their lesson time in order to be able to play more and learn more with subject A. She was very inspiring and encouraging. The students did well at their lessons and showed a marked improvement at the end of the lesson.

Q14. Do you feel that the younger students reciprocate better?
A14. Not only that, but I think I'm able to get through to them better and am more at ease with them.

Q15. What kind of piano methods do you use in your teaching? e.g., Alfred, Bastien, Thompson.
A15. We concentrate on the Trinity College exam syllabus first and supplement with Bastien or Alfred.

O. Most of the lesson time is focused on working on the exam syllabus. Subject A primarily teaches students who are appearing for the Trinity College exams. Not much time is spent on supplemental materials except when subject A wants the student to learn a piece for an upcoming recital or performance.

Q16. Are you doing Alfred because somebody recommended it or do you feel that it is helpful in your teaching?
A16. It was recommended by somebody else and we had also gotten a chance to see the book. I discussed it with some other teachers at the school and we felt that it is a good method and would be an asset to the teachers and the students. Books are

difficult to get. At the moment, I've only got the Piano Book and the Recital Book of the Alfred method. I am trying to get the full set.

Q17. Did you get to see the full Alfred method?
A17. Yes, through one of the teachers who works here with me. She got it from the States when she visited there a few years ago.

O. Since music materials are scarce and difficult to find, subject A has a problem gaining access to materials from other teachers for fear of them getting lost. The teacher mentioned in this case spent a good amount of money to purchase the entire Alfred method and is too afraid to share it with other teachers for fear of losing the books.

Q18. Do you use any kind of technology in your teaching? e.g., flashcards, visualizer, sequencer. Explain.
A18. No. I do not have the funds. The Trinity College of Music now has audio tapes of the exam pieces. The initial and Grade 1 tapes cost $10.00 each and they change after every two years. So I play the pieces for the students since I cannot afford to buy the tapes every couple of years.

O. Subject A had never heard of a vizualiser or a sequencer. She burst into laughter at the thought of having that kind of money to purchase the equipment, let alone having the equipment itself. She would rather have more music repertoire than worry about technology at this point in her career.

Q19. Do you make and follow lesson plans? Explain.
A19. No. I don't write out lesson plans. I go with the flow of the lesson and accordingly decide on what needs to be done next.

O. Subject A does not believe in writing out lesson plans, she feels that they hinder her teaching style. She finds herself being more productive when she is impulsive at the lesson itself instead of having it all planned out and then seeing the plan go awry.

Q20. Do you assign practice steps to your students?

A20. Yes. They have a notebook which they bring in for every lesson and I give them written assignments.

O. The observer did not notice subject A write down any practice steps in the notebook. The notebook was used as a guideline to see where the student is in a particular piece or which scale had been taught in the past lesson. Even during the lesson, the observer seldom heard subject A give specific practice steps and did not notice her follow up on her commands to see if the students understood what exactly was expected out of them.

Q21. How do you follow up on whether they have done those practice steps or not?
A21. I can tell whether they have practiced from their performance at the lesson and accordingly let them know what they need to spend more time on while practicing.

Q22. Do you encourage parents to sit in on a lesson and observe your teaching?
A22. Sometimes with certain students. Some students cannot manage on their own at home and their parents help them out. It does become a hindrance when the parents keep interfering during the lesson. Students tend to take instructions better from a teacher than from someone at home.

Q23. Do you encourage students to participate in recitals and competitions?
A23. Oh yes. It helps them to overcome their nervousness and also gives them a sense of accomplishment. We have an annual concert where the audience includes musicians and non-musicians. It is important for the students to get critiques from the audience and hear their point of view. I also believe that performing for as many people as you can helps overcome performance anxiety.

Q24. Do you incorporate any of the following in your teaching: improvisation, theory, music history, accompanying, ensemble playing, transposition, jazz and pop music, composing? Explain.
A24. Yes, we incorporate all of the above especially since they are all a part of the syllabus for the Trinity College of Music exams. Eight grade and the diploma level students usually work on accompanying. Students are also encouraged to play their own compositions for the exams. They have to send a copy of the piece to the examiner, in advance, to make sure that all the rules have been abided by. It is good for the students - helps broaden their minds.

O. During the five teaching observations of subject A, the researcher did not observe any incorporation of improvisation, music history, accompanying, transposition, or

composing in the lessons. The major focus of the lessons was on scales and the repertoire pieces required for the Trinity College of Music exams. An in-depth explanation of the Trinity College examination requirements is provided in the findings chapter under the Trinity College exams sub-title.

Q25. Do you self-evaluate your teaching? How?
A25. Yes. I think about it before, during and after the lesson. I try and fit into their way of understanding and see what I can do to make things better. I don't video tape or audio tape my teaching and seldom have other teachers observe me.

O. The observer feels that subject A has been teaching the same methods and in the same style for decades, and is not comfortable trying out new teaching techniques. The teaching style that was noticed in the five observations was very stagnant and restricted to subject A's way of teaching exactly the way she was taught more than thirty years ago.

Q26. Do you feel that you have good and bad teaching days?
A26. Oh yes. Sometimes I feel miserable when I have had a bad teaching day and think it over to see what went wrong and how I can prevent it from happening again or how I can make it better. I feel the same way about good teaching days or even a good lesson and think about what worked, why it did, and how I can apply it to my other students.

O. Subject A is an extremely self-critical individual who tends to take on the blame for something that goes wrong and is not comfortable receiving credit for a job done well. She does self-evaluate her persona more than her teaching and is always concerned about offending another individual. Subject A was never seen being overly critical with any of her students, even when they needed the criticism to help them improve as students and musicians.

Q27. As an experienced teacher, what qualities do you recommend as essential for current and future piano teachers in this setting?

A27. As teachers, we have to grow and cannot stick to our old ideas and ways of doing things. We have to keep up with the current trends. I think it is important to have apprentice teachers. A good teacher has to give and take from his/her students and from fellow teachers.

GENERAL

Q1. How do piano teachers contribute to society?
A1. Earlier, piano teachers did not have a great standing in society. Now, people value it, mainly from Parsi and Catholic homes. More people from other castes are wanting to take piano lessons. The media has helped a lot too, especially television since we now get a lot of western channels and the younger generation wants to be more westernized. I guess taking piano lessons is one way of doing it. Besides, keyboards are more easily available now with the amount of international trade that has been going on these past few years. We also get a lot of foreign artists who come down and perform regularly, that is a great incentive too.

O. The influx of MTV and other popular American TV programs has westernized the younger educated generation of India. More and more of the population want to take piano lessons, but a lot of them want to take lessons in order to play popular songs and MTV hits. They are not interested in the examination system, and most piano teachers in India are not able to play by ear or comfortable teaching only pop music to students. Playing the piano has always been a novelty and will continue to be one. As subject A mentioned, piano lessons are no longer taken by students belonging to a particular caste or religion. Subject A believes in teaching anyone who is interested in taking lessons regardless of caste, religion, or age, just as long as they can pay the required fees and practice regularly.

Q2. How does the Indian government support western classical music in India?
A2. It does not. The only thing I can think of, and I don't know if the Indian government has anything to do with it, is that we do get a lot of visiting artists from all over the world, as I had mentioned earlier. In a way, these performances help us hear new repertoire since our sources for recordings are very limited.

O. The Indian government is not involved with western classical music in India.

The visiting artists mentioned by subject A are invited by various music societies from major metropolitan cities in India, namely Mumbai, Pune, Delhi, Bangalore and Calcutta. The music societies raise money to pay for the visiting artists and their stay in the city. The audience for these recitals is very small and tends to contain the same group of people for every recital making it a predictable crowd. The only events that generate a full house are those that are jazz or pop oriented.

Q3. Have piano teachers set forth proposals to the government for funding?
A3. As far as I am concerned, the government is not interested at all. The piano teacher is on his/her own. Most of the public and private schools are not interested in having music taught either. They are more interested in academia and in achieving state and national ranking students.

O. Subject A makes a valid point. Even if there are teachers interested in gaining the government's interest and involvement, the lack of resources and access to proper procedures is very limited. Most of the time, red-tape and bureaucracy turn away even the most interested people. The general tendency, as far as government workers goes, is that nothing will get done unless bribes are given, names are "dropped" and the job would not be expected to get done for at least a couple of years from the filing date of an application.

Q4. Does your career in piano teaching enable you to fulfill your personal goals? How?
A4. Like I mentioned before, I always wanted to be a teacher and love teaching. The money has never been important to me. Yes, my personal goals are way beyond fulfilled, though sometimes I would like to have some evenings free to spend with my husband and children, but they understand.

O. For subject A, piano teaching comes before anything else, even her family. While video taping, the researcher noticed that both of subject A's children were at the school where she teaches and had to wait till she was done teaching, which was

usually at 7 pm. Subject A has always wanted to be a piano teacher and is very satisfied doing what she has always wanted to do. Her love and dedication towards teaching is reflected in her students who enjoy their lessons.

Q5. Piano teachers do not always enjoy a professional status in your community. What do you think would improve this situation?

A5. People should become more aware of the joy of music. The male population finds it difficult to have piano teaching as a career. India is a male dominated society and even in this day and age, the male is expected to be the bread earner. One cannot survive on the remuneration that one gets from piano teaching alone. Students tend to go to teachers who charge the lowest rate instead of thinking about the quality of teaching. Maybe publishing profiles of teachers in the media might help the piano teaching profession. Most people don't know what piano teaching involves. Money seems to be the all encompassing factor in today's decision making.

O. Piano teaching is not an option for males in India. As subject A mentioned, the Indian society expects the male to be the bread earner and supporter of the family. Remuneration from piano teaching is not enough, not to mention that it is not considered to be a "manly" kind of profession. Female piano teachers in India usually supplement their spouse's income to help support the family. Also, piano teaching, in most cases, helps the women to spend time with their families, and pursue their career goals at the same time.

With reference to subject A's statement about teachers being selected according to which one charges the lowest fee, the general population knows nothing about piano teaching and the different methods that can be used along with the different teaching styles. The piano teaching and learning population is extremely small and most of the time, the teachers are selected through word of mouth, regardless of whether they are good or not. Most parents are concerned about how much money they will have to spend and are not as concerned about the quality of

teaching that their child will be getting. It would be a good idea, as subject A mentioned, to have some kind of a profile on each piano teacher in the locality so that parents can choose and know what they are getting.

Q6. How would you promote advancement in the piano teaching profession?
A6. I think that the piano teachers should get together more often and exchange teaching ideas. There is too much of a professional rivalry here, a mistaken feature that has been brought on by the teachers themselves. There is so much to be gained from a friendly atmosphere, not to mention that it benefits the students, who should be our primary concern.

O. Piano teachers in Pune city generally do not get along with each other. There is a lot of criticism about teaching styles and the students' interests are not taken into consideration. Most of the teachers believe that they have been teaching long enough to know what they are doing without having to listen to another teacher tell them how things can be done better. There needs to be an awareness that working with other teachers and exchanging ideas can be a very useful teaching tool, which in turn would help with the advancement of piano pedagogy in India. At this point in time, the teachers know that they have a monopoly because of the demand and supply ratio. They are not concerned about having too few students since all of them have as many students as they want.

Q7. Name the sources of funding, if any, that are available for piano teachers. Are they easily available?
A7. None. I put in the money from my own pocket.

O. The only source of funding would be if a piano teacher knew an industrialist who was willing to invest in the teacher's studio, provided that ample credit were given to the sponsor. The average piano teacher belongs to a middle class economic group and generally does not know anyone who would be willing to help out financially to

promote his/her studio.

Q8. How would you encourage other pianists to seriously consider a career in piano teaching?

A8. I am very keen that they become piano teachers. So many students reach grade four and five and then start teaching piano. I don't think they are ready to do that at that level and it creates a big problem - almost like kicking off a chain reaction. In India, students are required to get a Licentiate teaching diploma before they can be accepted as a qualified teacher. But not many fulfill the requirements and teach anyways since the demand for piano teachers in India is greater than the supply. And let's not forget the population of the country. So yes, I would like to see more students complete their diplomas in order to fulfill their teaching credentials. I also think that choosing a career in piano teaching, in India at least, requires a certain kind of personality, a great want to teach, and a love for the subject too.

O. If one can play the piano at an intermediate level, then one is able to teach, without the necessary training in other aspects of musicianship. This attitude is accepted because of the great demand for piano teachers. Most teenagers, who have had a few years of piano lessons, start teaching in order to be able to earn some pocket money. There is no in-depth knowledge about the subject, and the teachers teach according to how they were taught without trying to understand why they were taught a certain thing in a certain way.

SUBJECT B

Subject B has a Licentiate diploma in piano teaching and voice from the Trinity College of Music in London. She has been a piano teacher for twelve years. She teaches singing at the elementary and secondary school levels, conducts school and college choirs, teaches voice and piano privately, music history, and conducts elocution classes at the junior and senior levels. Subject B is also the accompanist for the Poona Musicale choir, which performs regularly throughout the year. She currently teaches at home and at a private music school in Pune, which is a densely

populated city of India with an approximate population of three million. Pune is also a major center for the Trinity College of Music exams. Most of subject B's students are encouraged to appear for the Trinity College of Music exams in piano, voice and elocution. She currently has seventeen piano students and several groups of students for singing. Subject B's students each have two lessons per week for twelve months of the year with a one week vacation in May and December respectively. The piano students range from beginner's to intermediate, to the advanced levels.

The interview with subject B was held at the private music school where she teaches. The school is located on a busy street with a constant flow of noisy traffic throughout the day. Truck and car horns are constantly blaring. It was difficult finding a time where the noise level would be at a low, unless we did the interview after midnight, which was not feasible for either the author or the subject who was to be interviewed.

The interview was conducted during mid-afternoon and lasted for a couple of hours. There were many interruptions during the interview process. Subject B was in charge of getting the Christmas gifts ready for the students for the annual Christmas party at the school. Her helpers were unable to make decisions for themselves and everything had to be approved by subject B, which led to constant interruptions.

MUSICIANSHIP

Q1. What is your definition of musicianship?
A1. I'd say that musicianship is the ability of a person to be able to interpret and make the music speak for itself through their own ways, that is playing, singing, feeling the music.

Q2. Would you include technique in musicianship?

A2. Without technique, I don't think there can be musicianship. Unless you are able to execute exactly what you are playing or singing, you are unable to really bring out what the composer intended, which is what musicianship is all about.

Q3. What about practice habits? Would that be included in musicianship too?
A3. Yes. I would definitely think that disciplining oneself to practice and being able to channelize your energy so that practice time is usefully utilized, eventually will bring a part to musicianship that is so essential to it because unless an individual is very familiar with the music and knows it inside-out, only then is he able to really interpret it and let it be music for music's sake.

Q4. Describe the qualities of someone who you think displays good musicianship.
A4. I think that good musicianship is something that is basically innate in a person - either you have it or you don't. Some of the qualities that good musicianship would include would be sensitivity, the ability to interpret stylistically, as well as musically, a composer's work, a good firm technique so that you're able to execute all that you want to do, attention to detail, which is so important so that you follow every little mark on a page of music as well as the ability to see the music as a whole - bird's-eye-view - and be able to portray the feelings and emotions that one personally feels. The emotions that come to play from one's own personal experiences as well as an understanding of style - the composer, his life - be able to portray that in his/her teaching or playing.

O. Unlike subject A, subject B has a detailed and precise definition of musicianship.

Clearly, musicianship is effected by disciplined practice. The level of innate

capability seems to place musicianship as a talent more than a skill; subject B

provides detailed prescription for developing that innate capability.

Q5. Do you consider yourself to be a piano teacher first or a musician first? Explain.
A5. With all honesty, I would like to be a musician first, but sometimes, being a piano teacher comes to the foreground much quicker than being a musician does. I think it depends on who I'm teaching. With some students, it is very easy to be a piano teacher first.

Q6. How would you define a musician?
A6. A musician is somebody who lives, breathes, walks, sleeps music. Music is all her life - that very definitely becomes me because music is all my life, but I think teaching music to a wide variety of children and adults can sometimes make you forget that you are a musician as well. There are so many little problems that you face. For instance, you don't always have the most musical students to teach or the most talented or well practiced, or good students, and I think it is with hard students like these that it becomes very difficult to remember that you are a musician, because

you have to do so many things to get them to understand what you are trying to get through, whereas with the musical ones, it just comes so naturally.

Q7. What you are saying then is that it is not always that a piano teacher is a musician?
A7. I don't think so. I am not. I don't think I'm a musician all the time.

O. Subject B does not feel like a musician when she is giving commands, as mentioned in the response to answer six. Part of being a musician is being able to figure out what works for the music and what does not, keeping the style aspects of the particular piece in mind, the composer's thoughts on the work, and other such analytical concepts. These are important for a musical work to be given its due credit through a performer. These aspects are often compromised in teaching when students have neither the background nor technique to realize them in performance.

Q8. What qualities or abilities do you have which you feel make you a good piano teacher?
A8. I think that the main thing is that I love my work. I get a lot of enjoyment from teaching and I think that's the thing that really keeps me going, because there are times when teaching music is not a very pleasurable thing, especially when you don't have students who respond very well. But I think the main quality that I have as a teacher is the ability to enjoy what I do and I wouldn't say that I have a lot of patience, because I don't. But what I do have is a lot of perseverance to keep at what I'm doing and try to get results even though sometimes you feel that you're up against a brick wall. The main thing is to keep at it because the reward that you get from that is certainly very overwhelming. And I think I've got a lot of love in me for kids and for people in general. I just enjoy interacting with people at different levels, be it at a musical level, which happens to be a most intimate kind of interaction that you can have with another individual when you have somebody who shares the same feelings that you do about music.

O. Subject B is a very confident and honest individual, not the sort of person to hesitate letting others know how she feels about a certain matter, be it on a teaching or a personal level. She brings this quality out in her teaching, especially when a student needs to put in more work than has been done. Interacting well with others is

an important quality of subject B. She is not afraid to admit when she doesn't have an answer to a question and is always working on improving herself, not only as a teacher, but also as a human being.

Q9. One of the things that I noticed in your teaching, which was very infectious, was your enthusiasm. You are constantly bubbly, always at a high with the kids, and it is very infectious because it gets carried through to their playing, and they pass it on to you. I noticed a constant feedback between you and your students. That is a very special quality.
A9. (Smiles) I'll put that on my list of qualities.

O. From the teaching observations, the researcher noticed that subject B has a very high level of energy which is also contagious and infects her students, in turn bringing out positive results during a lesson. Unlike subject A, subject B is more challenging and demanding of her students and is not content with mediocre work.

Q10. What musical influences have affected your piano teaching? e.g., teachers, performers, education.
A10. There has been a lot of personal influence in my life from the time that I can remember being a piano student myself. I had a wonderful teacher. She has imbued in me everything that I have learnt, not just musically, but personally as well. I owe a tremendous amount to her. And the memories that I have of learning with her and being part of this institution, have added a lot to my own personal experiences of teaching. I think my family as well has had a strong influence, especially my mother, who has been very encouraging about all my musical endeavors ever since I was a little child, and still keeps up with what I'm doing. She is very enthusiastic about whether it be a little recital or performance I may be giving somewhere. She is very encouraging about a student of mine who has done well. Basically, educationally I don't think there was much support there. There has always been the need to be musically involved - whatever I have been doing. There has always been that opportunity to get myself in to play or sing and I've taken it because I have always wanted to be a part of that.

O. Subject B currently teaches at the music school where she herself had her voice and piano training. She is very attached to the school and considers it an honor to be able to teach there, her way of saying thanks to her teacher who passed away a few years ago. Subject B feels that she needs to continue her teacher's legacy and

one way of doing that is by sharing her gift with others. Subject B's mother is also a musician and was instrumental in her music career and still is. With reference to the educational aspect, subject B is referring to the fact that there was no music, except for school choir, offered in the school where she studied. Piano and voice lessons were taken privately and were encouraged by her mother.

Q11. If another piano teacher observed your teaching, what three strengths do you think he/she would identify as successful contributors to your instruction?
A11. One important factor would be the interaction I have with my students, which is on a good, friendly, healthy level. I think I enjoy all my students as much as they enjoy me and I look forward to meeting them every week and working with them. There's that nice feeling between us. Secondly, I think I have a certain amount of dedication to getting my work done and I enjoy doing that in a different way with each student. The third strength would be, once again, the fact that I really enjoy what I'm doing and I consider it a big strength in my teaching. I keep with it - try to think of different ways to do things with different students - different ways to handle problems depending on the individual needs and learning as I go along, because no two students are ever the same. It keeps me on my toes to stay with them and find new ways to get through to them. I am open minded to the opinions of students and other teachers because I realize that as a teacher, I am still very young and growing too. I appreciate all the advice I can get from master classes or other teachers who come in to hear my kids. Always learning.

O. "Always learning" describes subject B very well. She spent a considerable amount of time with the researcher talking about piano pedagogy in the United States and was very inquisitive about the piano pedagogy system. We talked about the undergraduate and graduate levels of learning in the American college system, the curriculum and the results of the system. Subject B also concurred with the researcher on instructional points that she was struggling with as a teacher. Her main goal is to always give her best and get the best from her students.

INSTRUCTION

Q1. Describe/list what you feel are the most important characteristics of an exemplary teacher.

A1. I think on top of the list, especially with music teachers, is patience. You need a lot of tact. Very often you need to deal with the unmusical student or with the persevering parent who thinks that the student is musical and needs to learn when that is the last thing he or she wants to do. It takes a lot of time to convince them that maybe the child's energy could be channeled in a different direction.

O. Patience is not one of subject B's virtues, yet she realizes that it is an important one to have in order to be a successful piano teacher. Subject B is very musically talented and has not had to struggle with being a good musician. Ideally, she would like to have, as most teachers do, the perfect studio consisting of the perfect students. At the same time, subject B is realistic enough to know that each student is different, and it is the teacher's duty to bring out the best in each individual, keeping in mind that the pace and ability to grasp concepts differ with each student.

Q2. How would you convince the parent in a tactful manner?

A2. I used to be too tactful in the beginning and had an incident where it backfired on me. I had a student for five years who was not doing much, and decided to make him do an exam so he could get graded and the parents could gauge by that he was mediocre, because his mother was convinced that he was great and was a star pupil. The parents did not come from a musical background themselves and did not know about being musical. The boy did well on the exam, much to my surprise, and it changed him as a student. He is not necessarily more musical now, but is definitely interested in what he is doing. Students are sensitive. You need tact to reprimand or encourage them and one has to be imaginative, enthusiastic and be able to get down to the student's level and get your point across to them. It is easy to let your own talent slide when you teach. A teacher should be able to play, demonstrate, sight-read sufficiently so you can play through the pieces for the students and be able to show them what you want out of them, which makes it different from other teaching subjects, where you don't have to do it yourself.

Q3. What non-musical influences have affected your teaching?

A3. Drama is my second love. I have always been very interested in musical drama, musicals, opera. They are all close to my heart as a singing teacher. I am more interested in things that can be done with drama tied into it.

O. Subject B has appeared for several of the Trinity College elocution examinations and has passed them successfully. In addition to teaching piano and voice, she also teaches elocution and drama. Subject B uses drama in her piano teaching to help add flair to the student's playing. She is very dramatic in her teaching style and one of her favorite teaching techniques is to use various inflections in her tone of voice to help her students understand articulation, phrasing, dynamics and other musical nuances that make the playing of a piece a musical one.

Q4. Do you ever modify your strategy and or content during the course of a lesson? Why would you have done this?

A4. I do it all the time. When I started off as a teacher, I used to plan my lessons, set ten minutes for technique, etc. I was very paranoid about sticking to the plan. I would spend ten minutes on technique, five minutes on sight-reading, etc. Well, I soon found out that the lesson seldom went according to the set lesson plan. You have to change plans according to students, for instance if they haven't practiced or had other commitments. I try and modify and do other stuff such as sight-reading or duets. I like to start the lesson with technique and sometimes spend too much time on it. I have to go with each individual student's needs.

O. From the teaching observations, the researcher observed that subject B does not adhere to a set lesson plan and improvises as she goes along, spending more time on polishing minute details instead of working on complete pieces for the musical interpretation of that particular piece. Modifying strategy is an integral part of subject B's teaching style. She makes sure that a student has grasped a concept and can reproduce it competently before moving on to the next step. As subject B mentioned in her answer above, it is not possible to follow a written lesson plan, except in the overall outline, simply because the student is not a predictable variant and the teacher cannot foresee what is going to need work during a lesson.

Q5. Expanding on individual student needs, do you keep each student in mind, specifically, when you are working out strategy, or do you decide that, for instance, this is how I am going to teach eight notes to everyone and go from there?
A5. No, each one needs a different method and some of them take longer than others. I need to use a different strategy with each of my seventeen students. There is no fixed strategy that I use in every lesson.

Q6. Earlier you mentioned that you like to spend ten minutes on technique, five on sight-reading, etc. What happens if you go overboard? Do you cut back?
A6. I constantly went overboard previously. Now I have learned to allocate time and maybe you don't have to work on the whole piece, especially if it is repetitive and you have worked out the main ideas. Challenge the students and let them think on their own. If I do go over thirty minutes, I try not to feel guilty about the next student having to wait.

O. Subject B had a tendency to go over the thirty minute lesson time limit. She is very thorough in her teaching and instruction and is not ready to proceed unless she is certain that the student had grasped and produced what is wanted out of him her. Her strategy of working on one section and applying it to the rest of the piece and or other pieces that the student is currently learning brings positive results. Subject B gets frustrated sometimes when the lesson is over and she is strapped for time. But, using time efficiently is another important trait for a piano teacher and subject B seems to be making an effort on working towards using her time efficiently.

Q7. If you didn't have clocks or watches to keep tabs on, would you still have a time constraint set for each student, or would you work with each student according to his/her needs during that lesson?
A7. I would not have a time constraint and would take it as it comes depending on the student's needs. Some days they can't concentrate for as long as others. I try and do a variety of stuff during the lessons and am flexible.

Q8. Do you have studio policies? e.g., fee payment, make-up lessons, purchase of materials, etc. Explain. Do you make them clear to your students and their parents at the very beginning?
A8. Yes I do. As far as fee payments go, I remind all the students and their parents that the fees have to be paid by the first week of the month. The older students tend to forget. I have an adult student who has not paid me for the past six months. My fees are Rs. 300 per month, regardless of the grade. I put in as much work with a

beginner as I do with an advanced student. Beginners get a thirty minute lesson and meet twice a week. Grades six and up get a forty minute lesson, which includes ten minutes for theory, and they meet twice a week too. If I miss a lesson, then I make it up and try to do the same if the student misses too, although I do encourage them not to miss their lessons.

O. Currently, forty Indian rupees equal one American dollar. Similar to subject A, subject B does not have any problems with fee payments or make-up lessons.

Q9. How do you recruit your students? Do you interview your prospective students, or do you just take anybody who wants to learn the piano?
A9. I do not interview the students. In the past two years I have started telling the parents that there will be a trial period of six months during which I monitor the students' progress and meet with the parents once a month. It helps me gauge, at the end of six months, what the motives are for learning, are they musical or not, are they ambitious, having a good time, persevering - I can advise parents accordingly. Many of the students start without pianos. At the end of six months, I can tell the parents whether purchasing a piano for their child would be a good investment or not. There is no guarantee of course, six months is not long enough.

Q10. How do you monitor them?
A10. I maintain a written record for every lesson - write what is done in each lesson period, what is to be prepared for the next lesson. That way I am able to see how much has been achieved or not. I also give little music quizzes and have informal competitions amongst the students, have a recital once every four to six months, that way there is a goal to work towards. It helps me know what more can be achieved using the previous lesson as a guideline.

O. The researcher seldom saw subject B keep a written record of the lesson progress during the five teaching observations. The little bit of writing that was done was noted in the student's assignment book and consisted of material that had been covered during the lesson. Subject B did not have her own notebook and asked the student's what they had worked on during the previous lesson. The researcher did not see subject B give any instruction in matters concerning music history, or other important music instruction which could benefit the students and lead to a more comprehensive teaching approach.

Q11. After the trial period of six months, do you still continue to monitor them?
A11. Yes.

O. With reference to the opinion to answer ten, subject B refers to written assignments as a monitoring factor. The researcher sees it more as a written task for the student to accomplish at home and prepare for his/her next lesson. The quantity learned is monitored.

Q12. Do you audio or video tape your teaching?
A12. Yes, I audio tape the lessons. Video taping is not easy to do. I have been able to video tape a couple of recitals, thanks to some parents who have camcorders. I have been able to sit with students and go over their playing. It has helped them and works well.

O. Subject B hesitated before answering question twelve and took a few moments to think about the question. The interviewer did not observe the use of either audio or video taping during subject B's teaching observations.

Q13. How does audio taping help them?
A13. It helps them to listen to what they have been doing - good or bad - and analyze their playing. Works better with voice students.

Q14. Do your students have easy access to a piano for practicing?
A14. Most have a piano at home. Two have keyboards.

Q15. What about those who don't?
A15. I push the parents to get pianos or let them come in and practice at school.

O. "Pushing" the parents to get a piano, as mentioned above, depends on the financial status of the student and his/her family in consideration, in addition to the availability of the instrument, which is not easily bought and sold in India. Allowing the students who do not have pianos at home to take advantage of the practice time offered at the school where subject B teaches also helps keep students motivated to a certain degree since they are not just playing during the lesson time.

Q16. How much practice do you expect per week?
A16. Beginners - twenty minutes a day. Grades one to four - thirty minutes a day. Intermediate level - ninety minutes, broken down into different intervals. Advanced level - three to four hours per day. Most of the students are pretty good about practicing. Of course, the quality of practice needs to be good too.

O. The quality of practice is of the utmost importance. Subject B was observed giving precise practice steps to her students during her teaching sessions. She also made it a point to help the students execute those steps during the lesson to ensure that they had good and productive practice habits to take home.

Q17. Are music stores conveniently located in your teaching area? If not, then how do you get your teaching materials and books?
A17. No, there are no music stores in Pune. We have to go to Mumbai, which has one store, and have to order the music three months in advance since everything gets shipped from London. It is extremely time consuming and there is such a limited selection of music, especially for choral music.

Q18. Any suggestions on how to improve on that?
A!8. We could get music from abroad and make arrangements to make the payments on this end, but it is a lot of hassle. Bulk ordering has to be done and mailing is disastrous. The selection is difficult since we don't know what is available in the market.

O. The lack of music stores and the poor availability of resources at the only store in a largely populated cosmopolitan city has been a major source of grief and discontent among musicians in the Pune and Mumbai city areas for decades. Subject B's recommendation of making arrangements to receive music materials with either a publisher or acquaintances living in the United States or the United Kingdom could be one solution to the problem. Yet, as subject B mentioned, it is difficult to find someone who would be interested in investing the capital in a business venture of this sort. The postal system in India is not the most efficient, in addition to the fact that mail theft is not uncommon. Several other business aspects

are involved and there has yet to be found an adventurous soul willing to take the risk.

Q19. List the range of student levels that you teach.
A19. Currently I have one beginner, three between grades one and three, two intermediates, deciding whether they want to pursue further or not, and five advanced students, whom I have had for the past five years.

Q20. What kind of piano methods do you use in your teaching? e.g., Alfred, Bastien, Thompson.
A20. I don't use the same method for each student since I want variety. I was using Edna Mae Burnam's method but don't anymore since it is too slow and too long drawn out. I currently use Alfred, Bastien, Bryn Hall, John Schaum, and Thompson.

O. Most of the method books are used to teach beginners. After the initial level of learning notes and the basic fundamentals of reading, subject B concentrates on the repertoire required for the Trinity College of Music exams, which usually consists of scales, ear training skills such as identifying intervals, major and minor chords, and three repertoire pieces selected from the syllabus.

Q21. Have you gone through the whole set of Alfred and Bastien?
A21. Yes.

O. Subject B has familiarized herself with the Alfred and Bastien methods in the past couple of years when she was visiting family and friends in the United States and was able to go through the method books. She mainly uses the Primer and Level one books in her teaching.

Q22. Do you use any kind of technology in your teaching? e.g., flashcards, visualizer, sequencer. Explain.
A22. No.

O. Subject B was not familiar with visualizers and sequencers. The technology is not available in India and subject B does not have the funds to purchase them from abroad. She does not feel the need to incorporate them in her teaching. Flashcards

are not used either, even though they can be made by the teacher herself, are relatively inexpensive and are a good teaching tool.

Q23. Do you make and follow lesson plans. Explain.
A23. I try to, but am not very successful at making them or implementing them.

Q24. Do you think it makes a difference whether you have and follow a lesson plan or not?
A24. No, because I feel that you need to teach more instinctively, especially the piano. You need a basic plan to follow, at the same time, you need to follow your gut instinct and go with the mood of the student, the situation, etc.

O. It was observed that the student did not particularly like a piece and told subject B that they had mutually agreed to drop the piece and work on a different one. Subject B was unsure that she had agreed to this decision and gave the student the benefit of the doubt. The researcher feels that if there had been a steady follow up on the lesson plans, this confusion would not have arrived. There is nothing wrong with changing a particular piece of music and working on a different one. The point here is that subject B cannot keep track of what has been taught to each of her students and has to rely on her students' honesty. Keeping an outline of lesson plans would eliminate this problem.

Q25. Do you assign practice steps to your students? Explain.
A25. Yes, they need guidelines. I give them a written outline and demonstrate how I expect them to practice.

O. The researcher did not observe subject B writing down any of the practice steps that were verbally assigned.

Q26. Do you observe them practicing and see if they are following the practice steps you instructed them to follow?
A26. I have never tried it.

O. Subject B assumes that her students are responsible individuals and will follow

her commands and directions. During four out of the five teaching observations, it was obvious that the students had not practiced well and were struggling to get through difficult passages which had been worked on before during the lesson.

Q27. Do you encourage parents to sit in on a lesson and observe your teaching?
A27. No, I don't enjoy it. Some students become different people with their parents sitting there during a lesson. I don't enjoy being observed in action by a parent.

Q28. Don't you think that a parent would observe and learn from you, help their children at home, and help in their progress?
A28. Well, I sometimes ask the parents to come in for one lesson if I find that the student is not doing well, is not practicing and is not progressing. Parents usually say "oh, he/she practices." I like for them to come in and hear and see for themselves, or, if a student is doing well, then I want the parents to see that too.

O. None of the parents were invited to sit in on any of the five lessons that were observed. The researcher brought up this point with subject B and her response was that she did not feel that the students needed their parents to sit in on their lessons since they were progressing well. She also did not want any additional people in the room since it was crowded to begin with especially since the lessons were being video taped. Subject B felt that having the researcher in the room was good enough for the moment as far as helping the students with performance anxiety and playing in front of strangers.

Q29. Do you encourage students to participate in recitals and piano competitions?
Q29. Oh yes! It is very important, especially in India, where there is so little scope for music, especially western classical. Schools don't have any emphasis on piano instruction, there is no exposure there. Unless you create opportunities, students never get into performing, which is so important because they need to work on performance skills, interact with one another, and support a musical group where they can be of strength to one another.

O. The researcher agrees with subject B's response. Her students occasionally play for each other and are required to partake in a recital twice a year. The atmosphere

is of a casual nature and generally the students are excited about having to play for their friends. Subject B mentioned that there are few competitions that take place and her students do not get many opportunities to compete with other students.

Q30. Do you feel that entering students into competitions might be hazardous to their self-esteem/confidence? They tend to get heart broken if they don't win the first prize!

A30. No, I try to enter them into a competition after explaining the various aspects of it - you win some, you lose some. It is also important to very carefully judge the temperament of the child - how sensitive or nervous he/she is. For some, it is just not worth it. On the other hand, it is a great experience for some and is good for their growth - musically and personally.

O. Competing is not an integral part of the education system in India. For many of the piano students, appearing for the Trinity College of Music exams is a competition in itself, especially when there is more than one student appearing for the same grade level. The student with the highest score in that particular grade is awarded a prize at the annual prize distribution ceremony held for the city of Pune.

Q31. Do you incorporate any of the following in your teaching: improvisation, theory, music history, accompanying, ensemble playing, transposition, jazz and pop music, composing? Explain.

A31. Yes. Improvisation has recently been included in the Trinity College of Music exam syllabus. It is crucial that theory and practical work go hand-in-hand. Music History is taught to all the students - it is important for their musical interpretation. Accompanying is mainly done with the older students. We need more accompanists in India - they are so few and hard to come by and it is very difficult to get anyone to come and play for you. Transposition is done throughout the lesson. Yes, I incorporate all of the above in my teaching.

O. During the five teaching sessions, the researcher did not observe any instruction being given in improvisation, music history, accompanying, transposition, jazz and pop music, or composing. Most of the emphasis was on teaching the repertoire pieces required for the Trinity College exams, on scales and arpeggios and on ensemble playing, which was always done at the end of the lesson.

Q32. Is this for exam oriented students only?
A32. For all.

O. The researcher did not observe subject B teaching any students who were not appearing for the Trinity College exams.

Q33. Do you self-evaluate your teaching? How?
A33. Yes, I do it by judging how much progress I have made with my students, or haven't made.

Q34. What about with yourself? Do you measure progress in how happy you are when you are teaching? If you had a good/bad lesson, do you think about what made it that way?
A34. Yes. I think good/bad lessons depend on the students. I think about what was good about it and incorporate it with other students.

Q35. As an experienced teacher, what qualities do you recommend as essential for current and future piano teachers in this setting?
A35. Piano teachers, especially in India, need to create opportunities for our students, give them as much scope to let their musical talents come to the front and encourage them to perform. The examination system here is good for measuring a child's progress for both, the teacher and the student to see where the child stands. Teachers need to give students exposure to performing on a regular basis. Usually, there is only one student musical per year. Students need to be encouraged to accompany by playing hymns at schools, playing with school choirs, playing at church and playing for each other. As teachers, we need to keep them more involved in all kinds of music and challenge them as much as possible - give them a variety of things to do. We need to improve the student's technical standards because they (the students) tend to lose patience when they reach advanced levels with poor technique and don't want to spend time working on technique.

O. As mentioned earlier, performance opportunities are few and generally tend to be for a familiar audience, which does not help with performance anxiety. Being a singer and an accompanist, subject B feels that there needs to be more of an emphasis put on accompanying and interaction with other musicians who are not necessarily pianists. The western classical music world is a small and selective one and has limited access. Most of the piano teachers in India are content with teaching their studio and are not interested in venturing towards new and different avenues.

Q36. Doesn't that, again, to a certain extent, boil down to the materials available?
A36. It does, but you also need to keep abreast with current trends in piano teaching.

O. Subject B has been fortunate enough to travel abroad and get an exposure to current trends in piano pedagogy outside of India. Most piano teachers in India do not have the funds to travel abroad and are not interested in doing so since they are content with the way they teach, even though the methods tend to be the ones that they learned from their teachers.

GENERAL

Q1. How do piano teachers contribute to society?
A1. It is very apparent when you have concerts and choirs and people who want to sing, and nobody to play, and you also have such few music recitals in town. I feel that we should encourage our students. We should be willing to bring up the level of musical activity in this city. People think that Mumbai is the place, and it is a very happening place where things are going on all the time. Pune is really dull in comparison. We have to send our students to Mumbai for a workshop. We need to create much more opportunities over here and a lot more scope for them to do things in their own town.

O. Mumbai is one of the largest metropolitan city in India and very culturally oriented. There is a larger audience to appreciate the arts, unlike that of Pune city. Piano teachers in large cities such as Pune and Mumbai are extremely competitive and are not inclined to share their teaching knowledge with each other. The general attitude is that if a teacher is successful then she does not want to lose her students to other teachers by sharing her knowledge about piano pedagogy. Parents and students tend to select teachers according to the size of the studio, the number of years that a teacher has been teaching, the fees, and most important of all, the commuting distance. Most parents are not willing to travel for more than fifteen minutes for their children to take piano lessons. Time is of the utmost importance,

more so now where the society is leaning more and more towards two income households.

Q2. What about the current piano teachers like yourself? How do *you* contribute to society?
A2. I think by keeping with it and producing fine little musicians who are going to grow up and keep on making music, and also producing fine teachers, because we need people to give up their dreams of engineering and MBA and computer science and just be an honest-to-goodness, down-to-earth music teacher, because there are very few. If you look at the number of people who come to us and want their children to take piano lessons and we turn them away - we have no place - we realize just how little we have to offer society right now. If we keep at it, I think we should be able to keep the practice going.

Q3. How does the Indian government, if at all, support western classical music in India?
A3. I really don't know, but I don't think there is a lot of support because when the Poona Music Society bought their grand piano, they had to pay one hundred percent duty on it. That piano was sold to them at half the regular price by the piano company. With that kind of attitude, you're not getting much support.

Q4. How do you feel about that? Does that make you angry or are you just diffident about it?
A4. I'm just indifferent to it. I don't stop to think too much about it. But I think, especially with the Indian government which does not sponsor our students to go abroad and study music and does not give us much help with funds, I feel very angry with cases like that and I would feel angrier yet if I was personally involved. But never having been in that situation, I have a what-can-you-do attitude. You just carry on doing the best you can. It is that kind of attitude that you develop eventually over here.

Q5. Does your career in piano teaching enable you to fulfill your personal goals? How?
A5. Yes. I think so because I can't remember ever wanting to do anything else. I am very happy doing what I'm doing. I don't think I could be good at doing anything else. I don't think I would ever want to try anything else.

Q6. Piano teachers do not always enjoy a professional status in your community. What do you think would improve this situation?
A6. I think we do enjoy a professional status in the community. We are teachers and we are teaching a subject that is not easily available on a teaching schedule. It is not available in school or college and is something that is very exclusive.

O. Teaching a subject that is not taught in private and public schools does not

automatically label those who teach that subject part of a profession. The researcher brought up this point in the following question.

Q7. How does that make you professional though? In order to be called a professional, piano teaching has to be accepted as a profession, which I don't think it is in India.
A7. Right, I understand what you are saying. I don't see how we could improve the situation. I have no idea about how that could be done, but I think until western classical music starts taking a far more important place on the maps of institutions, schools, and social life in general, and it stops becoming this little thing that you do on the side to make your money, there's no way that anything can be done, and we will just be plain old piano teachers.

Q8. Do you see the change happening?
A8. No, I don't. There is no support and there are far too many other things that matter to society.

Q9. How would you promote advancement in the piano teaching profession?
A9. As far as I am personally concerned, I have plenty of work to do and more than I can handle sometimes. I have far too many students that I have to say "no" to right now. As far as advancing my own career as a teacher, I am okay. But as far as the professional aspect, I hate to sound discouraging, but it is bleak. I don't see how you can promote yourself unless you get that all-round support, that we lack over here, from the government, educational institutions, parents - everything.

Q10. Name the sources of funding, if any, that are available for piano teachers. Are they easily available?
A10. None!

Q11. Do you think piano teaching organizations would help, for instance organizations which can keep you abreast with the current trends in piano pedagogy, organize workshops, conduct seminars, master classes, etc.?
A11. Yes, absolutely. For instance, there is a two week workshop that is being held right now in Mumbai for teachers and students from all genres. Foreign artists do masterclasses/workshops culminating into a finale recital where everyone plays. It is marvelous because we don't even have an orchestra. The Bombay Chamber Orchestra is floundering. Then again, there is no organization to help them professionally. How can they be professional if they don't have that kind of support?!

O. Presenting workshops has been a new trend in the piano teaching front in India. More and more foreign artists are being invited to share their musical knowledge with the western classical music lovers in India. The workshop/master class

presentations were started only in the past decade. Again, the presentations are held in major metropolitan cities such as Mumbai and New Delhi.

Q12. How would you encourage other pianists to seriously consider a piano teaching career?

A12. Personally I find it such a satisfying and gratifying career. It is something that you can do at home and enjoy it and earn money doing it because you're a musician and you are doing what you love best, which is music. Personally, I could never see myself working in an office because that is not where my heart is - it would be frustrating. I don't think the teaching diploma courses are enough to churn out a good teacher. One needs to have a lot of apprenticeship experience and also teach under observations by other experienced teachers. I think this is a profession where you have to be born into it. You have to be a "born teacher" - you can teach or you can't. There are so many people who can play but cannot teach. It is also important to have some background in child psychology. I have been teaching the psychology class for five years now and find it demanding for the students and myself, yet crucial to a solid teaching background.

SUBJECT C

Subject C has a Licentiate diploma in piano teaching from the Royal School of Music and the Trinity College of Music in London. She also has teaching certificates for the kindergarten, grade and middle school levels from Mumbai and Madras. Her past teaching and musical experiences include preparing/entering pupils for theory, piano and class singing examinations, conducting the junior, middle and senior school choirs, teaching music appreciation classes at the middle and senior school levels, teaching singing, eurhythmics and percussion band at the prep school levels, participating in choir festivals, music director for various Gilbert and Sullivan operettas and piano and organ accompanist for church choirs and local choral groups. She is also a member of the Poona Music Society which invites foreign artists to come and perform for the community.

Subject C has been teaching piano for the past forty-seven years and currently

has six students ranging from the beginner to the adult beginner levels. She teaches for nine months of the year and each student has two thirty minute lessons per week. She also has a part-time job teaching at a local kindergarten school in Pune city. Piano teaching is not her primary profession.

Subject C teaches piano at her home, which is located in a densely populated area of the city. The street where subject C lives, is not wide enough to let two cars pass at the same time. There is a constant horn-blowing competition throughout the day. The temple across from her home has a steady stream of worshippers, who by custom, are required to ring the temple bell before they enter the sanctuary. Immediately behind subject C's home is a welding factory. The noise level in this particular part of the city is always high.

The interview was conducted at subject C's home. Almost every question and response had to be repeated by both parties because of the external noise factors. At one point during the interview, we heard a loud scream outside the door and ran to see what was going on. We soon found out that the "screamer" was a young boy imitating his favorite Hindi film hero. The interview was conducted during mid-afternoon.

MUSICIANSHIP

Q1. What is your definition of musicianship?
A1. I think what I would term as musicianship, or what would come under that, is a love of music, a good knowledge of it, all round appreciation - everything should come under music and there should be no limitations. I would also add a willingness to find out more about all the music you hear, are interested in. There is no limit to music. It is a very comprehensive field with a lot of knowledge combined.

O. Subject C's perception of musicianship is a culmination of all her teaching

and performance credentials over the several decades that she has been teaching piano, voice, music appreciation and her skills as an organist. She believes in an all round appreciation of music and is always striving to bring that out in her teaching.

Q2. How would you define musicianship to a student?
A2. I could take something that the child is doing and say that it looks like this, but it could be so many other things. You can pick up different instruments and play the same little piece. I could do with just a theme over there so that you get maximum interest. Something you consider interesting, others may not. Then you are developing an interest and love of something, through pictures, instruments, drawings. I would like to connect it because musicianship does not end with music. It is an appreciation with a wider sense and also includes other mediums. A person needs to be knowledgeable in more than just one particular thing, or else it gets limited. One needs to be a complete person.

Q3. Describe the qualities of someone who you think displays good musicianship.
A3. I would like to mention somebody who is no longer alive. I met her during my kindergarten days. She was able to talk about so many things and what's eloquent about music. But that isn't where it ended. She made other things interesting too. She couldn't sing or play an instrument, yet knew so much about music. I don't think that you have to excel in one instrument only or know how to play one instrument only. She was obviously interested and got everybody else interested as in the girls of the younger age group, who probably didn't have the kind of background that I had. She was able to get some things across to them even during an ordinary assembly, or very short session where we were having operatic practices and we could tell that she was happy about what she was listening to. That is one important quality. If you are interested and find out more, you will be prepared to listen to others. She listened and took it from there. Building on interest within people - it is an awakening, it never really ceases to be. She always told us that she couldn't sing, but to me she had a beautiful singing voice - well modulated. She could read poetry beautifully, talk to you about painting and had excellent language skills. When she spoke about music, she brought all the qualities in. Someone with good musicianship, to me, does not have to have a musical education because I do know people who are very knowledgeable about music and who may not play an instrument or have musical qualifications. If you are limited, then there is nothing musicianship-like about one's being.

O. Subject C believes in striving towards a comprehensive education and her main component for being a good musician is to be able to relate not only to the music, but

also to one's inner self and be able to bring that out in one's playing, singing of the music, whatever the case may be. For subject C, one does not necessarily have to be able to play an instrument to be a good musician. Appreciating music and having the desire to learn more about music is enough to make one a good musician without having to formally educate oneself in the formal sense of education.

Q4. Do you consider yourself to be a piano teacher first or a musician first? Explain.
A4. I am a little of both because a musician, I think, is a great person. I don't consider myself in that category. Yes, I am a piano teacher, but I don't put myself in such a "classy" kind of category. But I'm happy because I think that way I reach out to far more little ones and older ones. Sometimes it is not good if we consider ourselves too much of either one or the other. I like to think that I have nicer qualities of each without sounding too "bunctious."

Q5. Who do *you* consider to be a good musician?
A5. A piano teacher could be a good musician, but a musician may not be a piano teacher at all. That is one way of looking at it. Both would be great in their own sphere, depending on how much they are able to take from others and give to others.

Q6. What qualities or abilities do you have which you feel make you a good piano teacher?
A6. I love what I'm doing and know, to a great extent, of what needs to be done, generally and individually. I think over the years I have learnt to be patient. I can't say I was very patient. I think you have to learn to be patient with everyone, because they come to you because they want to learn and they come to you because they don't know. Also, it is important for anybody who comes to you. They want to learn another instrument and it is a skill. So if you can impart a skill, why shouldn't you?! If you can make the not-so-good ones good, and the good better, and the better best, then you have achieved your goals as a piano teacher. I love music so much that I think this is one of the ways in which I can get music across to children. I am very enthusiastic in my teaching. To be enthusiastic has something to do with a love of God. It is a talent that has been given to me. I rarely like to talk about it and analyze it this way. It has to be gifted to others. It is not something that you just keep for yourself. Give of yourself. Enthusiasm has something to do with God in it's derivation. I don't know where I read that. I relate well with my students. It is not a matter of coming down to their level, but being at their level and slowly taking them along with you. I also learn so much from them.

Q7. What musical influences have affected your teaching? e.g., teachers, performances, education.

A7. My first piano teacher. She was what I wanted her to be and was very encouraging. Even though I was very young at that point, I felt she followed a system and I was able to follow what she was doing. I wanted to do it. She was very influential. She is still alive, is only ten years older than me. I want to write and tell her all about my music because she is so happy that I am doing something with it. She can't understand how I remember so many of her teachings. She was from London and taught at St. Mary's High School. Then, my first organ teacher - an old man, and a naughty-nice personality. He loved the organ and church music, and I think he also played a very great part in influencing me for the love of church music. The organ is my first love. Some of my voice teachers influenced me too. In general, those kinds of people who were doing a very creditable job in their own small sphere, and not so much those who considered themselves very great conducting local concerts, performing in recitals, or having their names splashed all over - not that.

O. Subject C does not approve of boasting about one's accomplishments and achievements. She believes that if a teacher can positively influence one student to aim for the best and achieve it, then he/she is worthy enough to remember. Subject C is not easily impressed with individuals who brag about their accomplishments. For her the greatest heroes in her life have been the unsung ones. Her teachers have influenced her greatly in not only her teaching, but also in her perception of life itself. She feels that in addition to learning, she was imparted with worldly and spiritual knowledge and these are the lessons that she tries to incorporate in her teaching.

Q8. If another piano teacher observed your teaching, what three strengths do you think he/she would identify as successful contributions to your instruction?
A8. I would like to add that, without being lackadaisical, I put attention to detail without letting the pupil feel discouraged, or have a will to give up. For instance, I don't teach scales the way I used to in the beginning - just hammer and tongs. My life has changed so much that even the likes of a scale has changed. Now, it is better. I can relate the scale to a piece, but I am particular. I find methods now that are better for my students and for my own patience, something that the students' enjoy playing. I find different ways of teaching that are not boring to me. There has to be a certain amount of attention, yet not go on harassing the child and beating the point over and over again till both, the teacher and the student get fed up.

O. From the teaching observations, the researcher noticed that subject C has the

talent to make even a scale interesting. As mentioned by her, she does this by relating the scale to a particular passage in a piece of music that the student is currently working on, thus helping the student realize the usefulness of the scale and how it can be put to use in various musical ways. One of subject C's teaching strengths is that she always works from the known to the unknown, making the student feel that the new concept is not that difficult to learn. Her training as a kindergarten teacher comes through in her piano teaching, especially when she constantly perseveres to have a variety of learning in her teaching. Sometimes the subject matter may have nothing to do with music, yet subject C finds a way to relate it to the lesson being taught.

Q9. With reference to your talk about scales, does that come across in your strategy too?

A9. Yes it does, because I was very impatient at the beginning and thought that everybody practiced and each child was as good as I was at that age. I thought that if a teacher told you to do something, you would do it. I would never dream of coming back without having done it. Now I realize it is not that way necessarily. I have changed a lot and feel all the better for it, otherwise my blood pressure would-be kicking in.

O. Years of teaching have helped subject C realize that one cannot clone every student even though it is every teacher's dream to have nothing but perfect students. Subject C struggles with the difference between the modus operandi of her generation and today's generation where levels of respect, discipline and responsibility are different from those of subject C's generation. She has learned to adapt to the "current trends" of the nineties and accordingly tries to bring that out in her teaching even though she admits that she would rather have the "good old days" where students listened and did what they were told, not daring to come up with any

excuses for fear of reprimand from the teacher.

INSTRUCTION

Q1. Describe/list what you feel are the most important characteristics of an exemplary teacher.

A1. You must love what you are doing so that it ceases to be work, because the moment you think it is work, you won't find time for it. You might shelve it and you don't necessarily do your very best. I think you must be in love with you work. That will trigger off enthusiasm. I think you must be a reasonably good example, because you are teaching. Whether a child or an adult, they are looking up to you and towards you. You have to be a good person who brings an understanding of the subject and a deep meaning of it to your pupils or your class. Those two come together. You can't be a good teacher and strike a false note. Your kids can tell. You have to have a sense of perfection without showing a sense of personification.

Q2. What non-musical influences have affected your teaching?

A2. Teaching kindergarten....and I would even bring my parents into it because they loved music. They both had lovely singing voices, not to mention speaking voices. Both had well modulated voices, but they also made me feel that it was thoroughly worthwhile. They never, for one minute, gave me a feeling that I was wasting their time or money. And yet, I'm sure it was a struggle for them in the early years. They were very encouraging and they were there for every recital or church service or something on those lines. Even though my mother could not hear, maybe that was why she wanted me to learn. She was almost deaf - I would give her the score to follow. She always stood by me, even when I practiced. She always talked loudly, maybe that is why I talk so loudly. They were so happy when they came for some performance where I played or took part - it gives you a nice feeling. They did not have to know about Bach or Beethoven or Handel - they enjoyed it one hundred percent.

O. The researcher had the opportunity to observe subject C teaching her kindergarten class and was moved by the enthusiasm and love shown for the children. This same love and enthusiasm are incorporated in her piano teaching. Similar to subjects A and B, subject C was highly influenced by her parents in not only her music and teaching career, but also in her day to day living which she tries to incorporate in her teaching. Her parents were not musicians, yet imparted a love for music.

Q3. Do you ever modify your strategy and or content during the course of a lesson? Why would you have done this?

A3. Oh yes, I have done it. Maybe because I wanted something to be done in a certain way or I wanted to try out something different. Or it could be the pupil who brings about that change within you. And I think "why was I doing it like this? what is this thing that has brought us to a halt?" It does not necessarily have to be a mistake. The pupil might be doing things very well. We just stop and say "shall we?"

O. Subject C makes every effort to adapt to each student's needs and does not hesitate to take a conversation break if she feels that the student needs it to rejuvenate himself/herself. During one of subject C's teaching observations, the researcher noticed that her seven year old student was very restless and was not being productive during the lesson. Subject C noticed that too, and in a subtle manner, asked the student how his day went and what was the most exciting part of the day. Both, the teacher and the student got a break from the lesson and were back to making music, productively, in a matter of minutes.

Q4. Do you have studio policies? e.g., fee payment, make-up lessons, purchase of materials. Explain.

A4. Yes. I make it very clear from the beginning. I do my best to make up for lost time, or it could be very frustrating for both of us. I take my fees in advance. I have to condition myself for their continuous unit tests that go on throughout the year, which puts me off to a certain extent because I wonder if it is worth being a piano teacher and worth continuing my piano teaching. I think they do not want to learn. Let me change, let me do something about it. So there are times I go beyond the lesson time. I tell my parents not to keep tabs on the lesson time unless they have to be somewhere right after. Sometimes a child will say he/she is tired, so we chat for a while, usually about something unrelated to music. Then we get back to the piano very happily, especially those who don't have instruments at home.

O. The elementary and secondary levels of education in India are very demanding. The average student has a lot of responsibilities and does not get much time to play on a daily basis. Students have to do a large amount of homework daily and have to appear for unit exams which are usually conducted every couple of months. The

performance on these unit exams is a crucial determining factor with regards to the student being promoted to the next academic grade level. The pressure to do well is high and students are burdened with constant examinations. Most parents do not have the time to help their children with the homework. To solve that problem, tutors are hired and the tutoring sessions last for at least a couple of hours everyday. More often than not, piano practice is put aside to give more attention to academic work, which is the topmost determining factor for a student's choice of careers.

As a piano teacher, subject C finds it frustrating to have to constantly arrange make-up lessons. She feels that piano playing is not given as much attention as it should get and the level of dedication is not at the level that she would like it to be.

Q5. Of the total number of students that you have, what percentage of them have instruments at home?
A5. Only two out of the six have a piano, the others have a keyboard at home and there is one who doesn't have either, so I give her time to practice at my place. I don't charge her for the additional practice time.

Q6. Are music stores conveniently located in your teaching area? If not, then how do you get your teaching materials and books?
A6. No. I have to go to Mumbai or ask somebody from abroad to send it. I see it somewhere and I like it.

Q7. What do you think about that? It has been going on for years now?
A7. It is very frustrating. About twenty years ago, I started building a library of my own, mainly of beginner's books. I usually Xeroxed them or bound them and charged a minimal amount which went towards piano maintenance.

Q8. List the range of student levels that you teach.
A8. Currently they are all beginners.

Q9. Do you use any kind of technology in your teaching? e.g., flashcards, visualizer, sequencer. Explain.
A9. No, which is a pity. I did a lot in kindergarten teaching. We were exposed to it when I did my teacher training in Madras. It is a pity because it is an important tool

in one's teaching environment. There is no money, no access and the products are just not available.

Q10. Do you make and follow lesson plans? Explain.
A10. No, I don't write them down. After all these years of teaching, I know what works and what does not. Of course, I'm always thinking about the day's students and plan the lessons in my head.

Q11. Do you assign practice steps to your students? Explain.
A11. Yes. I am very particular about how they practice instead of how much time they spend on practicing since I have no control over that. Kids nowadays have a lot of extracurricular activities and are very busy. I have learnt, over the years, to accept that. If it is holding me back, then I insist on better practice habits. It is frustrating because you know that they are not lying, but are otherwise engaged. Parents tend to be very ambitious for their children. They should be setting the times and rules for their kids and not putting the whole burden on the teacher. They may be getting up late and everyone is rushing around madly. I think mornings are the best time for a child to practice because the child basically does not have responsibilities in the morning. I do advise the parents to let the child practice in the morning and not at the end of the day when they want to watch television. Not everyone has rules or follows them.

O. Qualitative time is a crucial factor in subject C's philosophy of teaching. During subject C's teaching observations, the researcher observed that she was very explicit about practice habits, why a particular technique works the way it does, how to apply a certain concept to other pieces, and most of all, how to use one's time efficiently. Subject C also feels that the parents need to partake more in their children's piano activities instead of expecting miracles from the teacher. There has to be a give and take between the teacher and the student. One cannot work without the other.

Q12. Do you encourage parents to sit in on a lesson and observe your teaching?
A12. I would not mind it at all if they did. But I wouldn't want to make a habit out of it because there are parents and then there are parents. I would never say no to anyone. It is good for them to listen to their children because I don't know how much time they have to listen to their children at home.

O. During one of subject C's teaching sessions, she invited the student's parent to sit in on the lesson. After the parent and student had left, subject C mentioned to the

observer that she doesn't think the parent has ever heard her child play in the one year of piano instruction that the child has been taking. Subject C is bothered by the no-care attitude that is shown by some parents. She feels that parents need to be much more involved in their children's activities than they are now and sometimes fears that children are forced to take piano lessons just to keep them out of the house for as long as possible. The observer feels that this point might be even more frustrating for subject C since she had so much support from her parents who were largely and positively instrumental in her music career.

Q13. Do you encourage students to participate in recitals and piano competitions?
A13. I like them to participate if they want to. It is important. When you perform, it should be done very naturally. This is one of the ways in which it helps a lot. I also encourage them to play for anybody who comes in for a visit. If they need to get over performance anxiety, then performing more and more for others helps immensely. That business of nerves is crippling.

O. Subject C does not want her students to experience nerve-racking anxiety and encourages them to play for friends and acquaintances as much as possible.

Q14. Do you incorporate any of the following in your teaching: improvisation, theory, music history, accompanying, ensemble playing, transposition, jazz and pop playing, composing? Explain.
A14. Yes, I try to, but it really depends on the level of the student.

O. Since most of subject C's current students were beginners, most of the above mentioned musical aspects were not incorporated during the lessons. Emphasis during the lessons was on technical exercises, repertoire and ensemble playing.

Q15. Do you self-evaluate your teaching? How?
A15. Yes. You know how you're doing or what you haven't done very well. Mainly, it's a kind of a mental process. I do it, otherwise how do I go on to do things differently and in a more interesting manner for me and my students?! Only when you self-evaluate, do you make those changes. You have to review your day's work. "What did I do this week and what can I do differently next week?" Another thing I do is that I want to hasten the process. In wanting to do that, you think of several

things that you put in and take out from say, the next set of lessons with a particular child, and then you apply that to other students too. Sort of like a mix and match method.

Q16. As an experienced teacher, what qualities do you recommend as essential for current and future piano teachers in this setting?
A16. You need to have those who are serious about this work, because if they are serious, then they will very systematically go through a course. I am not necessarily saying that they have to do every single exam, but there is so much that the Trinity College School offers through its syllabus over the years. Current and future piano teachers should have a variety in their teaching style, repertoire, and should also be able to play another instrument, then decide whether you want to specialize in the teaching or the performing, and maybe there are many who try both - good combination. There is nothing like being able to demonstrate yourself, what you want out of the student. It is not only a case of exams or a specific system, but also learning to read about different genres - hear different genres. If I had to do my teaching all over again, I would build up a library of books where children can go through picture books with instruments and learn more than just reading notes. Again, I am going to my kindergarten training and experience. For instance, matching pictures with instruments, colors, etc. There are endless prospects of "aids." We are all concerned about ourselves instead of thinking about the available talent and how to channel it. We need to reach out more and concentrate on music appreciation. We had that in school. One of my classmates had mentioned to our music teacher that she really enjoyed watching the ballet Sleeping Beauty, because the teacher had played and talked about it during her lesson. It is very important for us all to change our outlook.

O. Subject C emphasizes the need to be all-rounded and not have tunnel vision. Having taught music appreciation, she knows its value and feels that every teacher should be versatile in the music field and not get pigeon-holed into teaching just one genre or teaching the same way for years and years. Most of the piano teachers in India are competent in only piano and are not interested in learning another instrument. This attitude gets passed on to the students, some of whom are under the mistaken notion that there are only four kinds of instruments in the world. Subject C also feels that most piano teachers are not knowledgeable enough about music to teach it to others.

GENERAL

Q1. How do piano teachers contribute to society?
A1. You mean musically? Oh, anyways, I feel that we shut ourselves off. I don't know how many piano teachers get together with their students to listen to music, discuss with other teachers. We don't emphasize good musical habits of going to concerts, performing, picking up books on music to read. By and large, we are a species on the verge of extinction. You have to get out of yourself to be a good piano teacher. That is what is happening in our school systems too. We have to cultivate music in such a way that it relates to other fields because it can, and does. I use music a lot when I am teaching kindergarten. We also need to do things consistently and not worry too much about the "exams" - leads to too much cramming.

Q2. How does the Indian government support western classical music in India?
A2. It does not - there is nothing in the way of funding or support available.

Q3. Does your career in piano teaching enable you to fulfill your personal goals? How?
A3. Oh yes. I get tremendous joy and satisfaction, that is why I still do it or I wouldn't. I do have physical limitations, but I am very happy teaching piano.

Q4. Piano teachers do not always enjoy a professional status in your community. What do you think would improve this situation?
A4. We have to deal with music in a completely different manner. Because if you are dealing with it in such a limited way, how do you reach out to a wider audience. Piano teachers basically tend to be in their own little room. Maybe we could, and have to, change our image. Have a list of piano teachers and a referral system. People try, but there is no response. Piano teachers tend to be content with their supplementary income and it becomes too much of an effort to try to do more than what is required. Basic minimum effort and that's it!

O. Subject C's travels and musical experiences abroad give her a different and broader outlook on the world of piano pedagogy. She is aware of the importance of music organizations, music stores, music magazines, teacher guilds, and has shared her experiences with other local piano teachers. As stated by subject C, most of the teachers are content with their studios and do not want to move on to the bigger picture.

Q5. How would piano teaching organizations help the profession?

A5. There are no organizations for regular teachers, so I hardly think they would give a thought to piano teachers. We are considered to be on the lowest rung. Then again, I am sure the Indian government gets a lot out of all the pianos that are being imported into the country by way of custom duties and taxes.

Q6. How would you encourage other pianists to seriously consider a piano teaching career?

A6. I would say "no" to the career all on it's own, at least not the way things stand. If they have something else to fall back on and they love piano teaching, then yes. I would like to talk to those who are interested in a piano teaching career, tell them what to avoid, things that they can go into with abundance in order to get the pupils really interested. Have a joyous infection, which music must trigger off. If I had a chance to, I would like to tell them that it can be very worthwhile and they should not give up when they feel that the quantity is not there, but the quality is. Because I do feel that most of us have a lot of musical talent within us. So many adults regret not having learnt the piano or taken music lessons. We haven't done that "Open Sesame" for music. It is never too late for anyone. Wouldn't it be great if someone like you could bring a part of the musical world over or encourage talent to go explore it?!

SUBJECT D

Subject D has a Licentiate diploma in piano teaching from the Trinity College of Music in London. She is also currently working on a Bachelor's degree in Commerce at the Pune University. Subject D has been teaching piano for the past four years at a private music school where she, herself, took piano lessons. She started teaching piano as a student teacher and currently has fifteen students ranging from the beginner to the intermediate levels, who each have a thirty minute lesson twice a week. She teaches for twelve months of the year with a one week vacation in May and December respectively. Piano teaching is not subject D's primary profession and source of remuneration.

The interview with subject D was held at the private school where she teaches. The school is located on a busy street in Pune city. An ideal recording setting was out of the question and the noise level had to be put up with during the

interview, which was held during mid-afternoon. There was only one room available for the interview since the others were being used by other teachers at the school. The rooms were not sound proof and there was an overlapping of sounds, teaching, playing, and conversation from the other rooms.

At one point during the interview, there was a loud pounding on the door and subject D had to answer it since it was persistent. On answering the door, subject D was faced with the cobbler who was doing his weekly rounds. After much persuasion by subject D that there were no shoes to be mended, the cobbler left and we continued with the interview.

MUSICIANSHIP

Q1. What is your definition of musicianship?
A1. Basically how the child reacts to a particular kind of music, what he feels about it and how he interprets it and puts across his ideas of that particular music.

Q2. What about from a teacher's point of view?
A2. Someone who can express themselves in their teaching and playing and have a strong sensitivity towards music.

Q3. Describe the qualities of someone who you think displays good musicianship.
A3. I think someone displays good musicianship when he/she can convey well what he/she feels about a particular piece, not just through music but through their body language and facial expressions.....where they put it across really well and make you feel what they feel about the music.

Q4. Do you think technique and practice steps are included in musicianship?
A4. Yes, it grows with it. I think we should first work on technique. Once that is accomplished, work on interpretation and musicianship...it all goes hand in hand.

Q5. As far as technique goes, should you work on technical exercises alone (Czerny, Hanon, Schmidt) and stop at that, or should you also pick out certain technical passages from the student's repertoire and work on those in isolation?
A5. Yes, both are important, especially working on tricky passages in the repertoire. For instance, if the student is working on a piece with an Alberti bass, then the teacher needs to give that student technical exercises in order to be able to play the

Alberti bass well. It doesn't help just that piece, but also other repertoire that the student will be working on in the future. It is important to pick out specific exercises for the passages that the student is having difficulty playing.

O. During subject D's teaching observations, it was noticed that she is very methodical in her technical training and makes it a point to work on technical exercises that are helpful for the student to play certain repertoire. The technical exercises that subject D gives her students to work on are concurrent with the repertoire that they are working on, which makes them excellent teaching tools.

Q6. Do you consider yourself to be a piano teacher first or a musician first? Explain.
A6. I think a piano teacher is a musician because you're training your students to be musicians. A musician is one who can convey his/her thoughts and feelings to you through his/her playing.

Q7. What qualities or abilities do you have which you feel make you a good piano teacher?
A7. I am very punctual...my students are important to me. I am also very sensitive towards my student's needs. I understand that they have a lot of school work and other commitments. Yet, I don't go overboard with allowances, being a student myself. I am very thorough with the students and make sure they know what I expect out of them, and how to go about achieving those goals. I am a strong believer in demonstration and not just using verbal commands. I think my strongest points are that I am very thorough, precise and encouraging. I work well with all kinds of students and know what each is capable of. I don't believe in categorizing them as dull, smart, etc. I also analyze myself a lot as a teacher. My student's failure is my failure. I constantly strive to improve myself as a teacher and it reflects in my students. My students and I work together and not apart as separate entities.

O. In some ways, the observer found her teaching techniques more mature and productive than the other four subjects interviewed and observed. Subject D is very sensitive to each student's strengths and weaknesses and uses them in a productive manner. She is also a very conscientious teacher and tends to blame herself for her student's failure, which in turn leads her to a self-evaluation and self-analyzation process.

Q8. What musical influences have affected your teaching? (e.g., teachers, performances, education)

A8. My piano teacher was always there when I needed her. I was very young when I started out with her. If I had any problems, I would run to her and she always had the right advice for me. She would not hesitate to tell me I was doing something wrong and how to go about correcting it. At the same time, she was very encouraging....musically and personally. My colleagues are very influential in my teaching style. They not only help with my teaching but also with my personal growth. There is one colleague whose method of teaching is very personal and connected to normal every day life. What these colleagues have done has touched me greatly. I try to do the same for my students and be a good role model for them.

Q9. If another piano teacher observed your teaching, what three strengths do you think he/she would identify as successful contributors to your instruction?

A9. Firstly, I am very thorough with my work. I make sure that my students understand the subject matter well and know how to improve on it. I demonstrate how I expect them to practice and don't just say "do it this way." I give them practice sessions and observe them to see if they follow through on what I expect them to do. I also ask parents if the students practice the way they are supposed to at home. Secondly, I go down to the level of the student and relate with them. I usually talk about other stuff besides music and try and put them at ease. I think my third strength as a teacher would be that I am very dedicated and enthusiastic and put in a lot of energy in my instruction. Thirty minutes fly by, yet I feel that I have accomplished a lot. My time management is very efficient and I try to keep the student's concentration level at a high level throughout the lesson. I believe in incorporating lots of "surprises" during a lesson...it keeps the student's interested. Besides, I have to keep myself interested in what I am doing and enjoy it at the same time. I usually go over the thirty minute time limit and am not constrained by the clock...within reason. I have to keep things in perspective and remind myself that the students have a lot of other activities in their lives.

INSTRUCTION

Q1. Describe/list what you feel are the most important characteristics of an exemplary teacher.

A1. I think punctuality, sensitivity, being able to relate to the student, being tactful with parents and students, enthusiasm through knowledge of what the teacher is doing, being honest when one does not know the answer to a question and looking up the information thus showing that you as a teacher are interested in the student's queries, and also letting the student know that the teacher is a human being too and can make mistakes. All of the above are important characteristics of an exemplary teacher.

Q2. What non-musical influences have affected your teaching?

A2. My parents have been extremely supportive and continue to be. I also started teaching mainly to get experience and did not really think I would follow it as a career. But my opinion has changed on that, especially after seeing how gratifying it is to teach. Observing other teachers has helped me a great deal too.

Q3. Do you ever modify your strategy and or content during the course of a lesson? Why would you have done this?
A3. I usually do modify my strategy. I have planned lessons, but at times there are certain weaknesses which I notice at the lesson and feel the need to work on those weaknesses before going any further. If I feel that the student's work is not up to my expected standards, then it is important for me to improve upon that work instead of moving on and then going back to correct the mistakes. I am not ready to do that. I don't want the student to think that they have always been playing a particular passage or phrase a certain way, incorrectly without being corrected, and now why should there be a change.

O. Subject D does not believe in moving on unless she is certain that the student has grasped a particular concept and can produce the desired effectiveness in his/her playing. During one of subject D's teaching sessions, the researcher noticed that she spent ten minutes working on one phrase and did not proceed until she was satisfied with the student's playing of the phrase.

Q4. Do you have any kind of policy about make-up lessons?
A4. Yes, if the student does not come without any warning then I don't feel the need to make up that lesson. I do make up lessons that I have missed.

Q5. Do your students have easy access to a piano for practicing? How much practice do you expect per week?
A5. Two out of fifteen of my students do not have pianos or keyboards at home. I stress on the quality of practice time more than the quantity. The two that don't have a piano or keyboard at home come here to the school and practice. Generally, I would say that I stress on a thirty to forty-five minute daily practice schedule.

O. During subject D's teaching sessions, the observer noticed that she not only stressed the amount of daily practice required by the student, but also how to go about practicing, writing down practice steps, demonstrating them for the students and asking the students to demonstrate them back for her to make sure that the

directions have been understood and will be complied with in an optimum manner.

She also keeps in touch with her student's parents and expects them to help the

students out with their practice sessions by giving them guidelines after each lesson.

Q6. Are music stores conveniently located in your teaching area? If not, then how do you get your teaching materials and books?
A6. No, we don't have any music stores in Pune. We have to go to Mumbai to buy our materials. We literally have to spend a whole day in the store there looking for what we need because even the store owner and the people who work there don't know what they have in stock. So most of the time we try and see if we have the music already amongst the teachers who teach at the school.

Q7. List the range of student levels that you teach.
A7. I have one beginner, one grade one, three grade twos, three grade threes, one grade six, and mostly grade fours.

O. Subject D mentioned, in conversation with the interviewer, that she is limiting

herself to the elementary grade levels mainly because she has just started teaching

and wants to gain more teaching experience before she feels confident enough to

teach students at the intermediate and advanced levels.

Q8. What kind of piano methods do you use in your teaching? (e.g., Alfred, Bastien, Thompson)
A8. I've been working with the Step-by-Step, Czerny and Bastien methods and want to try out the Alfred method. I concentrate mainly on the Trinity College syllabus and use a lot of supplementary stuff to go with it, just so I don't get bored teaching the same repertoire year in and year out. Also, it is good for the students to work on a variety of different pieces instead of just concentrating on the required three pieces by the Trinity College.

O. The researcher did not observe her teaching any supplemental repertoire during

the teaching observations.

Q9. Do you use any kind of technology in your teaching? (e.g., flashcards, visualizer, sequencer)
A9. No

O. Subject D's curiosity was aroused about the kinds of technology that can and are

being used in piano pedagogy in the United States. She expressed a desire to be able to incorporate technology in her teaching and at the same time was realistic enough to know that the equipment might not be available in India and even if it were, it would be too expensive an investment.

Q10. Do you make and follow lesson plans? Explain.
A10. Yes I do. I keep a diary and make note of what I think the students need to work on. The diary is more for me than for the students. I know what I have done during a lesson and on the basis of that, I see where the students' strengths and weaknesses lie and accordingly work on them.

Q11. Do you assign practice steps to your students? Explain.
A11. I do assign practice steps for some of my students. I let them know what they need to work on and how to go about improving on the problems. But this is only initially. At a later stage, I let them devise their own practice steps and we talk about what works and what does not. I guide them and let them work on it from there.

Q12. Do you encourage parents to sit in on a lesson and observe your teaching?
A12. With some beginners, yes so that the parents know how to help the child work at home. But I would rather not have them sitting in, because some of them interfere and want to put in their own opinion. The students get uncomfortable and I can visibly see them cringe when they make a mistake in fear of getting a scolding from their parents when they go home. I don't like stopping my students mid-way through a piece and most definitely avoid discouraging them. I have had a few parents try and give their children a lesson while I'm trying to teach. Not that most of them know anything about piano playing. When that happens, I feel as though I am nobody sitting there and have no say in the matter. I take offense to that. I call parents to observe a lesson once a month. Don't get me wrong. I do want them to get involved in what their child is doing, but not when they are taking over my domain. After all, I am the teacher here.

Q13. Do you encourage students to participate in recitals and piano competitions?
A13. Yes. I think participating in recitals and piano competitions is a good way for the students to hear others play, gain confidence, know where they're at compared to others, work on their memorization and overcome performance anxiety, well at least to a certain degree.

O. Subject D mentioned to the researcher that she has had an ongoing struggle with performance anxiety and does not want her students to feel the way she does about performing for an audience. She encourages her students to play for their friends

and families as much as possible. One of the observations about her teaching was the emphasis on memorization in order to help free the students from the bondage of only being able to play with the score in front of them.

Q14. Do you incorporate any of the following in your teaching: improvisation, theory, music history, accompanying, ensemble playing, transposition, jazz and pop music, composing? Explain.
A14. Yes, I do incorporate theory, music history, ensemble playing, transposition, jazz and pop music and composing in my teaching. They are all required in the Trinity College Syllabus. I don't incorporate accompanying since it is difficult with the little ones. I personally love accompanying. It has helped me gain a lot of confidence and I feel as though it's not a lonely affair.

O. Even though subject D mentions the incorporation of the above mentioned musical elements, the researcher noticed an emphasis on technique, exam repertoire and ensemble playing during the lessons. Music history was incorporated only at the onset of the teaching of a new piece, where subject D mentioned the name of the composer, his nationality and the style in which the piece was written.

Q15. Do you self-evaluate your teaching? How?
A15. Oh yes. My students appear for exams where they get critiqued by the examiner. Those comments are extremely helpful and they help me examine my teaching and see where my strengths and weaknesses lie. My students also play for other teachers and we get suggestions from them. I am always open to learning and don't have a set way of doing things. I constantly think about why a particular lesson was good or bad and apply that to other students. I also make it a conscious effort to leave all my other problems and commitments out while I am teaching. To me, teaching is of ultimate importance and I want to give it my all.

Q16. As an experienced teacher, what qualities do you recommend as essential for current and future piano teachers?
A16. I think one important factor is to keep in touch with the latest methods and materials that are out in the piano teaching field. We have such little access to that out here and we feel very out of touch. I also think that to be a good teacher, it is important to have a background in child psychology applied to music teaching. I don't mean that just theoretically, but also observing other teachers teach. Ultimately I think it boils down to what works with the student and what does not.

GENERAL

Q1. How do piano teachers contribute to society?
A1. In today's materialistic world, everything is judged according to the goods. Giving somebody the gift of music is wonderful and pleasurable. It is an intangible contribution to society. There aren't enough piano teachers, the demand is greater than the supply. It is important to have a selection process for prospective students, yet how can one tell just from the initial interview. Some students are slow in picking up when they begin, yet are good workers and improve along the way. Then there are those who start off in a promising manner and lack the dedication and hard work that is required in piano playing. Each individual is different. We as teachers have to be able to know when to discontinue a particular student who is not showing any interest or enthusiasm and is taking lessons mainly because the parents want him/her to. I also think that it is difficult to choose your students when you are working for someone else, you have to take what you get and work with it.

Q2. How does the Indian government support western classical music in India?
A2. It does not - not at all!

Q3. Does your career in piano teaching enable you to fulfill your personal goals? How?
A3. I am not sure at this point if piano teaching has enabled me to fulfill my personal goals. I want to go ahead in the commerce field and see which one I'm better at - piano or commerce. I don't feel pressured right now to make that decision, my parents are supporting me.

O. Currently, subject D is experimenting with careers and is not certain that piano teaching will be her first career choice. Since she is also currently working on a bachelor's degree in commerce, she has a better understanding of the business end of the piano teaching profession, and is hesitant to have to live on an income which cannot support an individual's day-to-day basic needs.

Q4. Piano teachers do not always enjoy a professional status in your community. What do you think will improve this situation?
A4. I am happy with what I am doing and really don't care about my status in society. There is a wide mix of piano teachers in Pune. Some like to get together and talk about where we are at in the piano teaching profession, but most don't like to compare notes so to speak. It is very competitive. I think the nature of the person is very important and most of the time I feel as though the teachers are being very petty.

Q5. How would you promote advancement in the piano teaching profession?

A5. Having better access to music and materials, teachers getting together, helping each other, keeping personal differences out and working for the benefit of the students...I think all of these factors would help immensely in promoting piano teaching even further.

Q6. Name the sources of funding, if any, that are available for piano teachers. Are they easily available?
A6. There are no sources of funding available whatsoever. Music, especially western classical, is not considered worth investing into in this country...such a shame.

Q7. How would piano teaching organizations help the profession?
A7. I don't know. Maybe having workshops and masterclasses might help. I haven't given a thought to that.

Q8. How would you encourage other pianists to seriously consider a piano teaching career?
A8. I have learned a lot from teaching. My patience has grown and I have cultivated so many good qualities such as having a better understanding of each person's character. I find teaching extremely rewarding and what makes it even more beautiful is that it does not give you any tangible rewards. The rewards are in the student's smile, the little piece composed just for you, the card drawn just for you, thinking of you as a role model, wanting to become a teacher when he/she grows up and talking about you with friends. One of the things I would say to budding piano teachers is that "you are doing something different and are being able to contribute to society in that different way."

SUBJECT E

Subject E has a Licentiate diploma in piano teaching, and a Licentiate diploma in singing and piano performance from the Trinity College of Music in London. She has been teaching piano at the Spicer Memorial college for the past twenty-two years and is currently the head of the music department at the college. Spicer Memorial College is a private university with an affiliation to Andrews College in Michigan in the United States. The education system at Spicer is designed to be similar with that of Andrews College. Piano is taken mostly as an elective and the students are required to appear for the Trinity College of Music exams.

Subject E also plays the organ and is actively involved in the University choir, which performs bi-annually. Subject E currently has twenty-five students including the students she teaches privately at her home in Pune. Piano teaching is her primary source of income.

The interview with subject E took place in the music building at the University. The building consists of one large classroom and five smaller studios which are used as practice rooms by the students. The interview was conducted during mid-afternoon when subject E was not teaching and all the studios were vacant since the students were in other classes.

The interview had to be stopped fifteen minutes after it began since there was a power outage and the room was dark. The electric company had decided to come out and work on the power lines next to the music building and had neglected to inform the school officials that they would be working that day at that particular time. The interview had to be rescheduled for another day.

MUSICIANSHIP

Q1. What is your definition of musicianship?
A1. Musicianship, I feel, means to feel what the music is trying to convey, and one aspect of musicianship is to play musically and to feel what the composer wants to convey. The other is to practically apply musicianship at the piano such as composing a tune, playing cadences or transposing. So these are the two definitions, I feel, of musicianship.

Q2. Describe the qualities of someone who you think displays good musicianship.
A2. I think someone who is a marvelous sight-reader, can compose on the spot, do variations on a tune, excellent at transposing and be able to play from an open score, straight away at the piano.

Q3. Do you consider yourself to be a piano teacher first or a musician first? Explain.

A3. A piano teacher first. My forte is more in teaching than in performing. I enjoy teaching tremendously.

Q4. If you call someone a good musician, does he/she have to be a good performer only?
A4. I would not say "only" because we have to be well rounded to a large extent.

O. Subject E does not elaborate on her statement. The researcher feels the need to ask the next question to elucidate a more descriptive response.

Q5. Would you say that a piano teacher can be a good musician too?
A5. Sure, definitely. But very often good performers or good musicians are not very good teachers because they expect too much of their pupils who may be very mediocre.

Q6. What qualities or abilities do you have which you feel make you a good piano teacher?
A6. I don't know if I am a good piano teacher, but I try to give my students as much of an all-around idea of what is expected of them. Naturally, you have to temper it according to the ability of each student.

O. Subject E is a humble individual with the simplest of needs. She is diligent in her work and is a conscientious and hardworking teacher, always trying to do her best.

Q7. What aspects of teaching can you think of that are unique to you?
A7. One thing is in the performance of ornaments. I like to give clear instructions on how they should be played instead of telling my students to feel how they should be played. Patience depends on how tired one is and also on the amount of pressure one is undergoing. We have a lot of deadlines. Sometimes one tends to get impatient and I feel very sorry for it later. I try to be very tolerant and patient. It does not help trying to make a student nervous because then I usually wind up getting poor results.

Q8. What musical influences have affected your piano teaching? (e.g., teachers, performances, education)
A8. My own piano teacher influenced me greatly and another big influence was my colleague. They both loved classical music, both were excellent musicians and very good teachers. I always loved classical music especially since my grandmother was a fine pianist. We have never listened to pop music and don't have it in our house. We have had a classical background from the start.

O. Subject E's piano teacher, who was also her voice teacher, has had a major influence in her teaching career. She teaches the way she was taught by her teacher.

Her teaching colleague, who is now retired, has also played a major role in not only her teaching career but also in her day to day living.

Q9. If another piano teacher observed your teaching, what three teaching strengths do you think he/she would identify as successful contributors to your instruction?
A9. Perhaps to give a well-rounded lesson such as aural tests, sight-reading, technical exercises, review of old pieces, working on new pieces...that would be one of my strengths. Another would be that I give very detailed instruction. And thirdly, trying to find out what the students really know, what they are doing, where they are at in the music, how to count and so on. I tell the students that they have done a good job even if they haven't.

Q10. How do you deal with students who do not put in enough time and effort in their work and are going nowhere?
A10. I apply that to each student. It depends on whether they are doing exams and have paid high fees or are just learning for pleasure where the pressure is less. You also have to keep the students' schedules in mind...they are busy and highly pressured.

O. All of subject E's current students are preparing for the Trinity College exams. Once the fees to appear for the exams have been paid, the students are expected to appear for the theory and practical exams and pass with successful grades. Teachers generally tend to use the exam date as a way of getting the students to practice. Failure at the exams is not looked upon kindly by the student's teacher and by his/her peers. During the teaching observations, the researcher noticed that subject E made it a point to let the students know that they were expected to work up to a certain standard in order to pass the exams successfully.

INSTRUCTION

Q1. Describe/ list what you feel are the most important characteristics of an exemplary teacher.
A1. Patience, attention to detail, musicianship, seeing that the student develops all-around...can't get carried away with "oh what a wonderful student, we can't teach her anything." There should be proper development where there is nothing lacking. The teacher should be able to play the pieces he/she is teaching, not necessarily up to speed because with a senior student, we would never get the time to do that. I am not

saying that the students should be parrots...they should have their own interpretations. I am not a believer in playing recordings for the students to hear.

Q2. What non-musical influences have affected your teaching?
A2. You are always popular if you can sing a song or play an instrument, it is good for developing one's personality.

Q3. Do you ever modify your strategy and or content during the course of a lesson? Why would you have done this?
A3. Very much...you have to adapt to your student's circumstances. For example we don't have materials for recordings. Instead of complaining, take what you have and use it. Keep a positive attitude. Sometimes students don't play a particular piece well....change the piece, anything, take a different approach.

O. With reference to the matter of changing strategy, the observer did not once notice subject E changing her teaching strategy during her teaching sessions even when the need for one was obvious. For instance, one of subject E's students had difficulty playing a four bar passage in the correct rhythm. The student was asked to play the passage over and over, without any guidance being given by subject E as to what was incorrect. As was expected, the results were those of frustration and disappointment, which carried themselves over for the rest of the lesson.

Q4. Do you have studio policies? (e.g., fee payment, make-up lessons, purchase of materials) Explain.
A4. As far as make-ups go, if I miss then I make them up. I don't make up the lesson if the student has missed it unless I am free to do so, I don't feel obliged to make it up. Students are regular about paying their fees at the first lesson of the month, I have no problems whatsoever in that respect.

Q5. Do your students have easy access to a piano for practicing? How much practice do you expect per week?
A5. Yes, we make sure of that otherwise it is useless...they can't have lessons and not practice. All the students have access to either pianos or keyboards, which work well for the juniors. I think the senior students need to practice on pianos since I don't think that the keyboard is a good substitute for that. Many times I let the students come and practice at my house. Piano availability is limited and expensive. You can buy upright pianos in Mumbai for about one lakh and twenty-five thousand rupees, which most people can't afford anyways. The old pianos are usually the ones discarded from abroad and the maintenance is terrible.

O. All of subject E's students have access to a piano and are encouraged to partake of the facility available. Most of subject E's students live on the Spicer College Campus, which is fortunate enough to have ten pianos available for students to practice on. The practice time is logged into a book whenever the students enter and leave the building. Subject E checks with the notebook to keep track of how much time has been spent practicing, but the quality time cannot be measured. It is the students' responsibility to practice productively so that they might obtain fruitful results.

Q6. Are music materials easily available? Where do you purchase them?
A6. It is a major problem. We have to go to Mumbai to purchase our materials and there is no guarantee that the store there will have what we need. I try and share my materials with a couple of my colleagues.

Q7. List the range of students that you teach.
A7. I teach from the initial level all the way up to the diploma level. It is very varied and I like it.

Q8. What kind of piano methods do you use in your teaching? (e.g., Alfred, Bastien, Thompson)
A8. I don't really use any methods since I work mainly with the Trinity College exam syllabus.

O. Subject E has been working with Trinity College exam students since she started her teaching career. Her teaching focus is on preparing students to appear successfully for the exams. All of her teaching material is directly related to the examination syllabus, which concentrates on scales and arpeggios, ear training and aural skills, sight reading, theory, three repertoire pieces, and in the past few years, composing and ensemble playing. Subject E does not work on any other material outside of what is required by the Trinity College exam syllabus.

Q9. Do you use any kind of technology in your teaching? (e.g., flashcards, visualizer, sequencer) Explain.
A9. No, I don't use any kind of technology. We don't have that kind of equipment available, besides it is very expensive.

Q10. Do you think lessons should be audio and video taped?
A10. That might be helpful. I really don't know since we don't have those facilities available. I try and show my students videos of concerts, but that is about it as far as technology goes.

Q11. Do you make and follow lesson plans? Explain.
A11. No I don't. I have been teaching for thirty-five years and don't feel the need for that. I go along with each student at their lesson time.

Q12. Do you assign practice steps to your students? Explain.
A12. Yes I do. Practice time depends on the student's level. I usually recommend that beginner's practice at least thirty minutes everyday. The senior students need to put in at least a couple of hours of daily practice. I don't get to watch them practice but can tell whether they have practiced well on the basis of their lesson.

O. The researcher did observe subject E assign practice times to her students but without mention of how practice should be done. The students were not given guidelines and neither did subject E demonstrate any practice steps for the students to work on on their own. It was assumed that the students knew how to practice.

Q13. Do you encourage parents to sit in on a lesson and observe your teaching?
A13. No, I don't like it at all because for one thing, I have noticed that the children are always more nervous when their parents are around. They feel that their parents want them to measure up to a particular yardstick. Sometimes I like the parents to sit in so they can help the little ones practice at home.

Q14. Do you talk with the parents about their child's progress and the need to put in more work if needed?
A14. I do talk to the parents if necessary. Most of them don't know if the kids are practicing properly or not since they are not musically educated. It is good to go over the assignment at the end of a lesson and discuss it with the parents so that they can guide in practicing at home.

Q15. Do you encourage students to participate in recitals and piano competitions?
A15. Yes I do. I think it is very important to help overcome nervousness. It also helps with their stage presence.

Q16. Do you incorporate any of the following in your teaching: improvisation, theory, music history, accompanying, ensemble playing, transposition, jazz and pop music, composing? Explain.
A16. All of the above except for jazz and pop music. I don't appreciate that kind of music and I think that there is too much of it on its own.

O. During the observations, the researcher noticed an emphasis on technique, exam pieces, ensemble playing and an occasional exercise in transposition. The other mentioned factors were not observed being taught by subject E. With regards to her statement about jazz and pop music, she dislikes it immensely and makes it known to her students that they are not allowed to play "that kind of music" when she is around. Some of the repertoire choices for the Trinity College exams have recently started including jazz pieces, which, needless to say, are not chosen by subject E for her students.

Q17. Do you self-evaluate your teaching? How?
A17. Yes, my students fill out evaluations for me and I get a good feedback from those. I self-evaluate my teaching all the time and am constantly looking at ways to improve my teaching.

Q18. As an experienced teacher, what qualities do you recommend as essential for current and future piano teachers in this setting?
A18. I would say that you need to pay attention to detail, be patient, and always be open to changing your methods because we are constantly learning and need to keep an open mind.

O. At this point during the interview, subject E was obviously wanting to end the interview, trying to keep her answers as short as possible, since the interview was being conducted during her break in schedule when she usually went home to attend to her parent and to the household. The observer found it ironical that one of the qualities mentioned by subject E was to always be open to changing one's methods and to keep an open mind. A lesson that she is not willing to learn.

GENERAL

Q1. How do piano teachers contribute to society?
A1. I think that piano teachers entertain and keep the culture of western music alive because without them, our culture would lack western music. It is greatly appreciated. We can't cope with the number of people who want to learn. It is an obvious factor. Even if we double the number of teachers, there wouldn't be enough of a supply for the demand.

O. Similar to subjects A, B, C and D, the ratio of student demand and teacher supply is brought up with regards to piano teaching.

Q2. How does the Indian government support western classical music in India?
A2. I don't think the government is against it. We have a lot of foreign artists who come down and perform. In addition to that, we still have many candidates who appear for the Trinity College and Royal College exams. As far as funding goes, there is none available.

O. With reference to the Indian government's involvement in western classical music, the only way that the government is connected is by giving permission to the Trinity College and Royal College representatives in India to exchange rupees into dollars for the purpose of sending the required examination fees to the college in London. Foreign artists are invited by the prominent music societies in major metropolitan cities such as Mumbai, Delhi, Madras, Bangalore, Calcutta and Pune. The Indian government does not sponsor these artists.

Q3. Does your career in piano teaching enable you to fulfill your personal goals? How?
A3. Yes. I find a great fulfillment in seeing my students blossom.

Q4. Piano teachers do not always enjoy a professional status in your community. What do you think would improve this situation?
A4. I have never been concerned about my status in society. I just keep doing my own stuff and am content with that. I am pretty much cut off with what's going on outside my realm of work and am happy that way.

Q5. How would you promote advancement in the piano teaching profession?

A5. Indians are very geared towards exams...in any field....and I think that is part of the upbringing. Exams are one of the best ways of promoting a student, but one has to be careful not to get into a rut. Students should be involved in all kinds of activities.

O. Subject E's response has made no reference to the advancement of the piano teaching profession in India.

Q6. Would you take on a student who does not want to appear for exams?
A6. Yes I would.

O. The researcher has known subject E for seventeen years and has recommended many students to her. Subject E has always made it a point to mention that she does not have the time to teach students who are not going to appear for the Trinity College exams.

Q7. Name the sources of funding, if any, that are available for piano teachers. Are they easily available?
A7. There is no funding available.

Q8. How would piano teaching organizations help the profession?
A8. They would help in getting piano teachers together and exchanging ideas. Masterclasses and workshops would be a great help. The organizations would also help keep us teachers updated on the latest literature available.

Q9. How would you encourage other pianists to seriously consider a piano teaching career?
A9. It is something that they can do at home, especially for women. They can look after their children and don't need to leave the house to work. They can also earn a lot since teachers are few. They could also accompany various school choirs. I myself hardly get the time to practice, let alone perform. I am not happy about that, but I do have a family to look after and get exhausted by the end of the day.

Q10. Do you find that most of the piano teachers are female?
A10. Yes, I don't know any male teachers, yet most of the examiners who come down are male. Most of my students are female. In India, the attitude is that the profession is more for females. Yet there are plenty of male Indian classical musicians.

CHAPTER V

FINDINGS

The information in this chapter was summarized from questionnaires, interviews, videotaped teaching observations, and supplemental materials gathered during the investigation of the study. Following the collection of all the materials, the investigator analyzed the data by transcribing the tapes, coding the information, identifying and discussing common patterns that evolved from the data and reporting the findings through a discussion of instructional knowledge in piano teaching and the circumstances under which piano teaching is done among the five teachers.

Area from which the subjects were selected

Piano teaching is prominent in metropolitan and largely populated cities in India. These cities have an access to western culture via the media and through visiting artists from abroad who perform on a regular basis, thus bridging the gap between the east and the west. The initial cover letter and the questionnaires were mailed to independent piano teachers from the Mumbai and Pune areas. Both cities are metropolitan in nature, densely populated, and have a multi-cultural nature. The five subjects selected for this study were from Pune. Piano teaching has been active in Pune for several decades. Pune is also a major center for the Trinity College of Music Exams. In addition to that, the Poona Music Society ("Poona" was changed to "Pune") invites various local and foreign artists to perform. The audience for these concerts is a small one and tends to be the same for every concert. More often than not, local piano teachers and their students comprise the audience.

Age/Gender of the subjects

The five subjects ranged in age from nineteen years to sixty-three. All of them were female. The investigator observed during the initial selection process that there were no male independent piano teachers listed in the Mumbai and Pune areas either in the Mumbai music store list or in the national directory of individuals, organizations and institutions undertaking promotion, training, and development of western classical music in India. One of the subjects, who has been teaching for more than three decades, referred to the gender issue in this manner:

> I don't know of any male teachers. Yet, most of the examiners who come are male. Most of my students are female. In India, the attitude is that the profession is more for females. Yet there are plenty of male Indian Classical musicians.

A large percentage of women in India are engaged in agricultural and other allied occupations. The number of employed urban women is significantly lower than their rural counterparts. Indian women have come a long way from being housewives and child bearers to becoming educated and having careers of their own. They play a vital role as bread winners for the family. Nevertheless, even in the present day and age, it is difficult for women to get a high level of education, have a fulfilling career and have a family. De Souza (1980) supports this observation:

> In India, as in other countries of South Asia, women are less likely than men to continue their education to higher levels, and are more likely to be found concentrated in female occupations like teaching, nursing, social work, secretarial and clerical occupations - all of which have low status and low remuneration. Even those women who have surmounted the hurdles to professional education are disadvantaged as women because of the difficulty of reconciling the competing, sometimes incompatible, demands of a professional career with culturally defined family responsibilities (p. 7).

Although the number of educated women in India has increased in the past thirty years, their services are not being utilized to the maximum capacity. Married working women prefer part-time jobs so that they can utilize their education and

training for creative expression of their abilities, and at the same time, contribute to the family income, thereby raising the standard of living.

In the post-independence period, recommendations were made to various committees on women's education in India to provide more opportunities for part-time employment of women teachers in order to enable married women to look after their homes in addition to teaching. Education became an important aspect of an Indian women's life. Mathur (1973) supports the above argument:

> There were unmistakable signs of a new educational awakening among women. The obstacles that held up the spread of women's education in the past were slowly and steadily disappearing. Rural areas were no longer isolated and distances caused no problem in the expansion of education. Late marriages were becoming common and the prejudices against educating girls and women were dying out. They were now choosing their own careers and sharing equally with men the responsibilities for the progress and development of society (p. 129).

Teachers are an integral part of society and play a key role in their nation's educational settings. The majority of Indian women tend to select fields of study such as teaching, that are considered to be traditionally feminine and can help them devote more time to their family. Ghosh and Talbani (1996) support the above argument:

> It appears that women's primary role is that of wife and mother and that for these women teaching is a second income. Their satisfaction is derived from their primary role, and they generally do not feel the need to publish or excel in research (p. 178).

Professional Characteristics of Subjects

Credentials and Education of the Subjects

All of the five subjects have Licentiate diplomas in piano teaching from the Trinity College of Music (Appendix F). The Licentiate teaching diploma is the only credential available for prospective piano teachers. Teacher training consists of

unsupervised apprenticeship. Teachers tend to teach the way they were taught without any kind of background in piano instruction. The teachers are not familiar with American piano pedagogy concepts and the music education system that is available in the United States. Two of the subjects have teaching diplomas for teaching in elementary schools and two others have a bachelor's degree in commerce. Three of them can play another instrument and are also qualified to teach voice since they have a Licentiate diploma in singing from the Trinity College of Music.

Experience

Four of the five teachers have been teaching for more than a decade and are well reputed as teachers in Pune city. The fifth teacher has been teaching for three years. All five subjects started as student teachers for their piano teachers, who largely influenced them in their choice of the piano teaching profession.

Reasons for entering the piano teaching profession

Women's educational situation has evolved over the past two decades leading to a greater integration of the educational system in the social sectors in India. In India today, women's participation is increasing in the previously male dominated areas such as engineering, computer science and medicine. Indian women have a wider choice of careers, whether they choose to pursue them or not. Bonder (1992) did studies on altering sexual stereotypes through teacher training and claims that:

> ...the early incorporation of women into the educational system, massive presence at all levels of education, the widening of their field-of-study choices, and even their limited participation in technological careers are similar to the educational situation of women in countries that are more industrially developed (p. 231).

All five teachers involved in the study chose piano teaching because of their love for the subject. They all enjoyed working and interacting with other people, especially children, and wanted to share their talents and skills with others. They were also aware of the dearth of piano teachers in Pune city and in India itself, and

wanted to contribute to the growth of a larger western classical music population through their contributions as piano teachers.

Women in India today are major contributors to the country economically and socially, in addition to being important indicators of the present and future status of women. More women are taking up jobs either to supplement the family income or to fulfill their desire for economic independence. Three out of the five teachers are primarily piano teachers by profession and do not have other jobs. The other two teachers teach kindergarten, voice, and elocution to supplement their income from piano teaching.

Business Related Characteristics

Teaching Environment

As observed by the researcher during the interviews and the teaching observations, the teaching locations of all five subjects was not conducive to a learning environment. One of the teachers was observed teaching at her home, while the other four taught at a school, all of which were located on heavily traveled and noisy streets. The teaching rooms were not sound proof and were used as passage ways to get to other rooms in the building. It was not uncommon for parents and students to interrupt a lesson and the researcher had to stop taping several times during a lesson. The researcher also observed that lesson times were used as social gatherings among students. Parents dropped off their children for the lesson and used that time to run errands. The students had to wait for their parents to return to pick them up from the lesson and used that waiting time to chat with their friends who were either waiting for a ride or for their lesson. In the case of the teacher who was observed teaching at home, the conversation level was high since her house was located in between a temple and a welding factory, both high contributors to the noise level.

Teaching Schedules

All five subjects involved in the study teach twelve months of the year with a two week vacation. Lessons last for thirty minutes, and in the case of four of the five subjects, students come for their lessons twice a week. Teaching is usually done after 4pm. since most of the students finish their academic schooling at 3.45pm., and depending on the number of students, continues till 7pm. Four out of the five subjects also teach on Saturdays.

Recruiting Students

None of the subjects interview prospective students. The attitude among all of them was that if the student was interested in learning the piano, then he/she should be instructed. All five subjects mentioned at some point during the interview or in conversation with the researcher that there is a dearth of piano teachers and not enough of them to supply the demand. The subjects all agreed on the fact that they were inundated with students.

The primary recruitment process is that of word-of-mouth. Parents of prospective students are more concerned with the location of the piano teacher and his/her remuneration rather than in the quality and experience of the teacher. Four of the teachers are located in the heart of the city, easily accessible by public transportation. The fifth teacher is located in the outskirts of the city which is expanding rapidly. Since she is the only piano teacher in that area, she does not have a problem obtaining students since most of them live in and around her area of residence.

The researcher also observed that most of the students were fourteen or below in age. The drop-out rate for high school children who have been taking piano lessons is very high. Academics has first priority and this is also the age when students have to make career choices. The academic environment in India is extremely competitive. Low scores in the high school exams do not help students,

especially when they are interested in careers such as medicine and computer science. Taking piano lessons is seen as a waste of time at this point since the students and their parents feel that the amount of time spent on lessons and examination fees is not going to help the students become doctors or engineers. The academic work load was another point discussed by all five subjects. They all mentioned the need to reschedule piano lessons during academic examinations to accomodate the students.

Types of Students

The researcher observed a total of twenty-five teaching observations. Out of the twenty-five students who were taught by the subjects, twenty-three of them were between the ages of seven and fourteen. The other two students were an adult and a sixteen year old respectively. Three of the subjects did not feel comfortable teaching adults. They had taught younger children throughout their teaching careers and wanted to let someone else teach the adult students. The subjects also mentioned that there were very few adults who wanted to learn the piano mainly because the adults had jobs and family commitments, and did not have the time for recreational activities such as piano lessons.

Students who take piano lessons generally come from affluent families who have been exposed to other cultures and are Westernized in their musical tastes. The element of "keeping up with the Joneses" also plays a key factor in who takes piano lessons and who does not. The teachers in the study all agreed that with the influx of MTV and other American television programs in India, the population wanting to take piano lessons has increased tremendously since children want to be able to play their favorite pop songs for their friends and families and use that as an incentive to begin piano instruction.

Availability of Materials

All five subjects were in agreement that music materials were not easily available in India. The teachers have to commute to Mumbai (four hour train journey

from Pune) which has one music store. The store is poorly managed, is not well organized and knows that it has a monopoly in the business. Piano teachers are at the mercy of the store management to purchase music materials, which have to be ordered form Britain. Piano teachers have to place the orders well in advance since the orders take an average of three months to be filed. The store does not take orders over the phone which means that teachers who do not reside in the Mumbai area have to make a special trip to order and purchase the music. All five subjects were in agreement that they had to plan a full day just to pick up one music book or to place an order which becomes very expensive and inconvenient for the teachers.

Due to the lack of easy availability of materials, the teachers use teaching materials that have been taught to them. There are no music catalogues available and the teachers are not willing to order music just by the name of the piece and the composer. Photocopying of music materials is a common occurrence. Most of the materials that are ordered are examination books required for the Trinity College of Music exams. The music store orders these books in bulk and their availability is on a first come first served basis. The examinations are discussed later in the chapter.

Availability of Pianos

Pianos are an extremely rare and expensive commodity in India. The expense, amount of space consumption and lack of easy purchasing power of the instrument have resulted in a very small percentage of the piano playing population in India owning a piano. Keyboards are easily available and at affordable prices, which makes them a popular commodity. One of the teachers mentioned that the programmed melodies in the keyboards have inspired a number of children to take up piano lessons.

All five teachers mentioned that they allow their students who do not have pianos or keyboards to practice on the teachers' pianos for a small remuneration.

Another key factor in the instrument industry is the lack of piano tuners and

technicians. There is one piano tuner in Mumbai who caters to the piano maintenance and upkeep in Mumbai, Pune and the surrounding cities. Appointments have to be made at least three months in advance and there is no guarantee that he will show up as promised. The researcher observed that all the pianos involved in the study were out of tune and in dire need of attention and repair. Parts have to be ordered from abroad, at the owner's expense, and the teachers are not able to come forth with the finances required for such major projects. As one teacher mentioned to the researcher, if the piano sounds then that is good enough.

Method of Teaching

All five subjects were observed teaching one-on-one. Group lessons did not occur, although duet playing was observed. The subjects were not familiar with the various methods that could be used for piano teaching such as the interval method (Music Tree), middle C method (Bastien), or the multiple key methods (Alfred). Teaching was focused on accomplishing the requirements for the Trinity College of Music examinations. The focus of the lessons was on the examination syllabus, which is discussed in the following paragraph. Teacher lesson plans were also designed according to the Trinity College syllabus.

Lesson plans mainly consisted of an outline of which scales and arpeggios were to be worked on during the lesson. The subjects were in agreement that they taught off the top of their heads, a risky business especially when all five of the subjects, at some point during the teaching observations, could not remember what they had covered in the previous lesson. Most of the subjects taught students who were appearing for the examinations. The teachers primary goal in teaching was to prepare the students to appear successfully for the annual piano exams.

Trinity College of Music Examination System

The Trinity College of Music in London is considered to be the pioneer of music examination systems in India. As mentioned earlier in the study, by the end of

the nineteenth century, a fledgling independent piano teaching profession was developed in India, which expressed European colonial values but relied on Indian citizens to develop. In 1898, London's Trinity College of Music sent examiners to promote piano playing in India. The Trinity College has devised a system of music examinations, based on graded syllabi, that are administered at local centers under the leadership of native representatives appointed by the college. The Trinity College offers exams for instrumentalists, vocalists, duet playing, accompanying and music theory. The research findings will relate to solo piano examinations only.

The Trinity College offers piano examinations in the following levels: Initial, Grades 1-8, Performer's Certificate, Associate Diploma (ATCL), Licentiate Diploma (LTCL) in teaching or performance and the Fellowciate Diploma (FTCL) for the performance level only. The examinations are offered from the elementary level to the professionally advanced piano performance and teaching levels.

The Trinity College publishes syllabi that cover topics such as examination rules and regulations, examination content, repertoire lists, examples from musicianship tests and aural tests, repertory books containing graded literature for each examination level, and an explanation of the scoring system.

The examination syllabus for the graded levels includes three groups of performance pieces, each group containing three pieces. The student is required to perform three pieces from the repertoire listed in the three groups. The pieces may or may not be memorized. The teachers are responsible for selecting the repertoire pieces after careful consideration to balance technical demands. Aside from the performance pieces, grade candidates have to make a choice between two options available for the remainder of the examination. The 'options' approach was pioneered by the Trinity College in 1997. Option 1 maintains a strong emphasis on technique and includes scales and arpeggios, sight-reading, as well as traditional ear tests which include clap-backs, play-backs, identifying major/minor keys and identifying intervals

(Appendix G). Option 2 concentrates on creative musicianship focusing on visual, aural and technical skills. Harmonization, transposition and accompaniment to a given melody are included in Option 2. Candidates can also, under Option 2, choose whether or not to compose and perform their own piece to help promote a balance of musical development (Appendix G).

The candidates for the Licentiate Teaching Diploma examination have to be at least eighteen years old before submitting their entry for the examination. They must also have successfully passed the ATCL and AMusTCL exams. The Associate Diploma (ATCL) examination is the foundation for all the other higher levels of diploma examinations. The ATCL examination focuses on the performance of one required work and two pieces which are selected from two different suggested repertoire lists. The ATCL candidates also have to demonstrate technical competency which includes scales and arpeggios in all keys, sight reading and aural skills. The AMusTCL is a written exam in music theory which includes musical structures, free composition for the candidate's solo instrument, and analysis.

The Licentiate Teaching Diploma is geared for candidates to demonstrate the capacity to teach competently at a variety of levels. The diploma is in two parts (Appendix F). Part A is a two hour written paper which is concerned with the "why" and the "when" of instrumental teaching. Part B is a practical examination in which the "what" and the "how" are applied.

All five teachers who participated in the study have a Licentiate Diploma in Piano Teaching from the Trinity College of Music. The Licentiate Piano Teaching Diploma is the only background that the subjects have in piano pedagogy. The exam is not sufficient to qualify candidates as teachers since it is very limited in its scope and structure. One cannot sufficiently judge the teaching skills and knowledge of a candidate within a two hour exam. The candidates are not observed while they teach and the examination is far too theoretical to successfully train candidates to become

good piano teachers. In summation, the general attitude is that anyone who successfully passes the Licentiate Teaching Diploma examination is qualified to teach piano and prepare students to appear for the Trinity College examinations.

Attitudes, Beliefs and Social Values Toward Piano Examinations

Academic education in India is extremely competitive and examination oriented. This same attitude has overflowed into piano instruction in India. Piano teacher training is based on the Trinity College examination system. The five teachers in the study have all grown up with the examination system and teach the way they were taught. Their primary focus is to prepare students for the exams. Most of the students who were observed being taught by the five subjects were examination candidates.

The examination system is used as a progress gauge for the students. Many parents do not want their children to study piano just for the sake of learning how to play the instrument. In their opinion, the piano exams are the be all and end all of piano study. There is the belief among parents, teachers and students that if the students appear and pass the examinations, then they can play the piano and are good musicians. Many parents want their children to skip grade levels within a short period of time which is detrimental to the child's learning process. The exams are the primary goal in piano study.

The examination repertoire is very limited and does not always cater to preparing students to become well rounded musicians. Teachers concentrate only on teaching what is required in the syllabus. During the interviews and the observations, the researcher observed that the entire lesson time was focused on the syllabus material. No supplemental repertoire was used. The teachers mentioned that they focus on the examination syllabus throughout the year. Piano playing becomes directly related to exams. Lessons are given and taken without really understanding the pedagogical value behind them.

The subjects in the study, with reference to the examination system, were of the opinion that the Trinity College exams set goals and steps for the students toward improvement. They provide a way to motivate students to practice and become more disciplined in their learning. The teachers also feel that the unbiased evaluations of the students performance given by the examiners helps not only the students but also the teachers by evaluating their teaching in an indirect manner.

The researcher observed that the teachers in the study found the incorporation of the examination system in piano instruction beneficial to themselves and the students. The teachers were of the opinion that even though the students learned only three pieces during a given year of instruction, they learned them thoroughly. The exams require that the students learn three different styles of music, which helps serve as a foundation for the higher levels. The teachers also believed that the exams help the students overcome stage fright and performance anxiety since they have to perform for an outsider, in this case the examiner. Because of the examination requirements, the teachers are compelled to teach sight reading, aural training, technical, theoretical and historical aspects of the pieces to be played for the exam.

On the other hand, the researcher found that teaching focused on the examination system, as was the case with the five teachers, was extremely stifling and created dependent teachers who in turn create dependent students since they are learning exactly the way the teachers learned. The Trinity College provides taped recordings of the pieces in the syllabus. The recordings, in addition to the editing in the score leaves little room for individual musical interpretation. The teachers rely heavily on this editing, disregarding the fact that they are only suggestions.

All the subjects were in agreement of the fact that there were disadvantages to the examination system. Teaching gets focused only on the three required repertoire pieces, which in turn leads to a limited repertoire. Memorization of the pieces is not required and the teachers, for the most part, do not work on that aspect of

musicianship. The students find it difficult to memorize pieces when they get to the higher levels, since they never learned memorization techniques to begin with.

Teaching Observations

The videotaped teaching observations were one of the primary sources of data collection and analysis for the study. The circumstances under which the taping was done were unique to say the least. As was the case with the interviews, there was a lot of traffic noise and interruptions during the lessons. At one point during the taping, the electricity got turned off by the electrical company for repair work. No notice had been given to the residents of that area. The researcher had to go back another day to complete the taping. All the rooms in which the videotaping was done were poorly lit. Extra lights had to be utilized in order to obtain a good taping quality. It took the researcher an average of thirty minutes just to set up the video equipment in order to obtain optimum results.

After the first few minutes of each lesson, the teachers and the subjects were not aware of the video camera and the presence of the researcher in the room. The students showed excitement about being videotaped and one of them even asked the researcher if she was going to be a television star. The subjects later mentioned to the researcher that they were pleasantly surprised that their students interacted during the lesson as they would normally have without the researcher and the video camera being in the room.

Table 3

Totals of the Behavioral Codes Used
Subject A, 5 Observations

	Behaviors	n	% of Codes Used
Teacher Talk			
	Indirect Influence		
"1"	Acceptance of Student Feelings	6	0.2
"2"	Teacher Encouragement	51	1.4
"3"	Extension of Student Ideas	7	0.2
"4"	Asking Students Questions	53	1.5
	Direct Influence		
"5"	Lecturing	57	1.6
"6"	Giving Commands	188	5.3
"7"	Criticism	70	2.0
Student Talk			
"8"	Student Response	156	4.4
"9"	Student Interaction	8	0.2
"0"	Pause or Silence in the Interaction	4	0.1

Table 4

Totals of the Behavioral Codes Used
Subject B, 5 Observations

	Behaviors	n	% of Codes Used
Teacher Talk			
	Indirect Influence		
"1"	Acceptance of Student Feelings	8	0.2
"2"	Teacher Encouragement	24	0.6
"3"	Extension of Student Ideas	17	0.5
"4"	Asking Student Questions	24	0.6
	Direct Influence		
"5"	Lecturing	77	2.0
"6"	Giving Commands	160	4.2
"7"	Criticism	86	2.3
Student Talk			
"8"	Student response	193	5.1
"9"	Student Interaction	9	0.2
"0"	Pause or Silence in the Interaction	2	0.1

Table 5

Totals of the Behavioral Codes Used
Subject C, 5 Observations

	Behaviors	n	% of Codes Used
Teacher Talk			
	Indirect Influence		
"1"	Acceptance of Student Feelings	10	0.3
"2"	Teacher Encouragement	30	0.8
"3"	Extension of Student Ideas	26	0.7
"4"	Asking Students Questions	29	0.8
	Direct Influence		
"5"	Lecturing	38	1.0
"6"	Giving Commands	148	3.9
"7"	Criticism	77	2.0
Student Talk			
"8"	Student Response	231	6.0
"9"	Student Interaction	10	0.3
"0"	Pause or Silence in the Interaction	1	0.0

Table 6

Totals of the Behavioral Codes Used
Subject D, 5 Observations

	Behaviors	n	% of Codes Used
Teacher Talk			
	Indirect Influence		
"1"	Acceptance of Student Feelings	5	0.1
"2"	Teacher Encouragement	25	0.7
"3"	Extension Of Student Ideas	6	0.2
"4"	Asking Students Questions	74	2.0
	Direct Influence		
"5"	Lecturing	30	0.8
"6"	Giving Commands	149	4.0
"7"	Criticism	70	1.9
Student Talk			
"8"	Student Response	237	6.3
"9"	Student Interaction	1	0.0
"0"	Pause or Silence in the Interaction	3	0.1

Table 7

Totals of the Behavioral Codes Used
Subject E, 5 Observations

	Behaviors	n	% of Codes Used
Teacher Talk			
	Indirect Influence		
"1"	Acceptance of Student Feelings	5	0.1
"2"	Teacher Encouragement	24	0.6
"3"	Extension of Student Ideas	2	0.1
"4"	Asking Students Questions	28	0.7
	Direct Influence		
"5"	Lecturing	18	0.4
"6"	Giving Commands	155	4.0
"7"	Criticism	64	1.6
Student Talk			
"8"	Student Response	303	7.5
"9"	Student Interaction	0	0.0
"0"	Pause or Silence in the Interaction	0	0.0

Each teacher was observed teaching five lessons, resulting in a total of twenty-five observations. Videotaping commenced as soon as the lessons began to aid as a good means of observation for interaction between the student and the teacher. Each lesson was thirty minutes long. The data were coded by adapting Flanders' (1960) system of interaction analysis wherein each of the student and teacher categories had a code, resulting in ten different codes. Every fifteen seconds, the author recorded each occurrence of a particular teacher or student behavior in progress.

The Tables presented above give a total of the behavioral codes used by the five subjects during the teaching observations. The letter "n" represents the total number of times each code occurred during the five observations. Analyzation and review of the teaching observations revealed several teaching styles and characteristics among the five subjects observed by the researcher. The teachers were consistent in their acceptance of student feelings. All the students were excited to be there for their lessons. No time was wasted in settling into the teacher/student mode. One reason was that all the teachers were teaching students back-to-back and time constraints were heavy. All the teachers admitted that they did not have the time to sit and listen to what was going on in their students' lives aside from taking piano lessons. One of subject E's students, an adult, could not find a baby sitter for her two year old and had to bring her in for the piano lesson. Rescheduling the lesson was not an option as neither the teacher or the student had the time for a make up lesson. The student's daughter was restless throughout the lesson and kept pounding on the piano while teaching was in progress. This continued throughout the lesson and no effort was made on either the student or the teacher's part to do something about the interruption. Not to mention that subject E and the student concerned were embarrassed about having all of these occurrences on videotape. Subject C was an exception in that she used general conversation at the start of a lesson to help the

students relax. She did not mind going over the thirty minute lesson time limit, if need be, as long as the student had learned well and the lesson had been productive.

Teacher praise was minimum during all the observations. Subject A, among all the teachers, revealed the highest amount of praise and encouragement given to the students. The teachers expected their students to comply with the directions given. Praise was only given when the students had played a particular scale or a piece perfectly the first time through. The words "go on" were used more as a sign of irritability on behalf of the teachers than as a sign of encouragement.

The subjects did not hesitate to clarify student ideas and doubts, although student ideas were seldom used and developed as teacher extensions. The teachers were, for the most part, intent on accomplishing their goals for the lesson and were not easily willing to deter from their mode of instruction.

The amount of questions asked by the teachers regarding content and procedure were also consistent among the five teachers. The questions were intended to bring forth a response from the students and to help them understand and interpret the music or technical skill in a more productive manner. The researcher observed that the teachers usually asked the students questions when they had made a mistake such as played the wrong note, used the wrong fingering, or were not playing the correct rhythm. All five subjects encouraged the students to critically think about their errors by asking them questions which required answers directly connected to the problem at hand.

Lecturing and giving facts and opinions about content or procedure was common among the five teachers. For instance, half the lesson time, in the case of all five subjects, was spent working on scales and arpeggios with teachers lecturing about the key signatures and giving their opinions on which fingering would work best. All of them took the time to express their own ideas about a particular piece of music, technique, or some other musical aspect. The students showed an interest in

the information that was presented by the teachers through these facts about the content being worked on. The facts and opinions offered by the teachers also seemed to have a positive effect on the students. They responded better in their playing. Most of the teachers used analogies to help the students understand a new concept or to improve on one that they were struggling with. For instance, subject D was teaching a piece titled "Thunderstorms". She introduced the piece by talking about the title and how the piece should sound, helping the student with dynamics and articulation necessary for the piece.

All five subjects spent a major part of the lesson giving commands and directions to the students. Student response to the commands were immediate and consistent with the directions given to them by the teachers. Student participation was at a high level throughout the lessons and the teachers encouraged the students to respond to the structured situation created by the teacher. Antecedent and consequent code behaviors revealed that the teachers seldom let the students complete one order before another was given to them. As a general occurrence, the subjects tended to interrupt the student response to the command given with another command or direction.

Another common teaching factor revealed in the observations was that all five teachers took the time to explain to the students why they were being criticized about a particular aspect of musicianship. The teachers made statements or demonstrated a particular measure to help change the student's performance or interpretation to a more productive one. Another observation made by the researcher was that the teachers expected the students to immediately correct the mistake after they had discussed what was wrong and how it needed to be fixed. The teachers tended to instruct the students even while they were playing. The students rarely got a chance to be responsible for themselves and revealed a high dependency on their teachers, without whose instructions they were unsure of how to proceed and think for

themselves. Subject's D and E, in addition to giving instructions, let the students give their ideas on how they could improve the playing of a particular scale or passage. Subject D was the only one out of the five subjects who asked her students to demonstrate how they would practice a particular passage or an ornament at home. She was very concerned about the quality of practice and did not proceed in her instruction till she was certain that the students knew how to practice successfully at home.

All the teachers were very clear in their instruction. The students did not show any signs of confusion when a command was given. Some of them even asked the teachers to clarify what exactly it was that they wanted from them at that particular point in the lesson. The moments of silence that did occur were when music books were being interchanged. Interruptions were consistent with all the teaching observations and were usually caused by traffic noise, the electricity going off, parents and other students using the teaching room as a connecting passage or visitors dropping in to say hello. The teachers and students were not in the least bit phased by these interruptions and carried on with the lesson as though nothing had happened.

With regards to the teaching material, all the lessons focused on the Trinity College of Music examination syllabus. Half the lesson time was spent in preparation of scales and arpeggios, and the other half was spent on repertoire pieces. None of the teachers were observed using any kind of supplementary material. All the subjects spent at least five minutes per lesson working on duets with the students since duet playing was recently introduced in the Trinity College examinations. The teachers practice with written assignments for the students was an additional factor that was common with all five subjects. Each student had to bring in a notebook in which the teachers would write down the assignment for the following lessons. None of the teachers included practice steps in these written assignments or notated

passages that needed more work than others. The assignment usually consisted of the names of the scales and arpeggios that had to be learned for the next lesson and the number of measures to be practiced with reference to the three repertoire pieces.

The use of technology was absent in all the teaching observations. The teachers do not have the know-how, the funds, or the access to teaching aids which could help in their instruction. In the past couple of years, the Trinity College has made recordings of the examination pieces available. The teachers were aware of these recordings but could not afford to purchase them. Four of the subjects also felt that they had been teaching long enough to know what works and what does not without having to rely on recordings and technology.

Availability of funding

All five teachers were in agreement that there was no funding available for either the piano teachers or the students. Remuneration from teaching is not enough to survive on. Four out of the five subjects have other jobs in addition to piano teaching to help support themselves and their families. The fifth subject is currently working on a commerce degree to help her obtain a high salaried job. The government does not provide any kind of support or funding to the piano teachers and the students. Piano teaching and playing is considered to be a recreational activity, not a career. Funding and scholarships are usually provided to the medical, computer and science oriented fields. The lack of funding is a big deterrent for prospective piano teachers and students. There have been instances of students pursuing their musical careers abroad, but the expenses have to be borne by the student. Giving scholarships for studying music is considered a waste since the general population is of the opinion that piano playing is not going to help the country advance economically and socially.

Interaction among piano teachers: existing organizations to promote the profession

All five teachers were in agreement that the interaction between the piano teachers in the area and in the nation was non-existent, unless they happened to be friends or teachers working in the same studio. The teachers are content with their work and are not interested in interacting with other teachers. There is also an element of competitiveness among the teachers to see who has more students, more importantly, which teacher prepares the highest number of students for the exams and their success rate at the examinations.

There are no organizations to help promote piano teaching in India. As mentioned before, the teachers are content with their careers and are not motivated or interested in taking the initiative to better the piano teaching profession as a whole.

CHAPTER VI

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter provides a summary of the study from information derived from questionnaires, subject interviews, videotaped teaching observations and supplementary materials such as the author's notes. The chapter also gives recommendations for enhancing and promoting the independent piano teaching profession in India.

Summary

The purpose of the study was to examine the professional training and development of piano instructors in India through profiles of selected piano pedagogues in order to understand the unique conditions affecting them and their work in Indian society. Data for the study were collected from questionnaires, interviews, teaching observations and supplementary information collected from the five subjects involved in the study. The study ascertained current teaching methods and contents, organization, teaching location, unique features, as well as problems involved in teaching piano pedagogy in India. It also identified problems and needs in the field of independent piano teaching from the viewpoint of the five teachers in the study.

Conclusions

One of the most striking observations throughout the undertaking of the study was that piano teaching in India is exactly the same as it was when the researcher

took piano instruction in Pune twenty-five years ago. It was like being in a time warp. The only difference would be the noise level which seemed to be higher than what was experienced by the researcher. Teacher and student concentration was remarkable and noteworthy, given the extraneous sounds that were prevalent during the interviews and the teaching observations. The tenacity of the teachers to continue working under adverse teaching conditions and teach the same way year in and year out was impressive, considering that they didn't seem to get bored or lose enthusiasm for their chosen profession.

The study was beneficial to the subjects involved, as well as the piano teaching profession and the Indian community. In addition, it helps piano pedagogues on an international level through the presentation of the subject profiles and the unique conditions affecting piano pedagogues and their work. The study provides insight into the Trinity College of Music's examination system which is the basis of independent piano teaching in India. Countries that have not been British colonies are not as familiar with the examination system and, thereby, can gain some understanding of how the system works. On the other hand, the study should help Indian piano teachers by increasing their awareness of the scope and limitations of the examination system.

Piano lessons are considered to be a form of recreation and have second priority to academic studies. Piano lessons are not regarded as a discipline that requires time and effort, since most students do not intend to pursue a piano teaching career. Their primary concern is not to become well-rounded musicians and gain musical growth. Rather the concern is competitive, where children are awarded certificates for passing piano exams. Many parents are ignorant of the amount of time and effort required in piano instruction and are more interested in keeping their children busy with extra curricular activities, piano lessons being one of them.

The value and prestige of piano teachers is directly proportional to the number of students who appear and successfully pass the exams. Prospective students and their parents tend to choose teachers who have a high number of students who have taken the exams. The general tendency among the teachers is to teach only those students who are willing to appear for the examinations. The researcher believes that this may be because they teach the way they were taught, namely teaching the Trinity College examination requirements. Piano teaching would cease if teachers did not have these exams to use as a framework for teaching piano.

Independent piano teaching in India is based entirely on the British examination system, implemented and monitored by the Trinity College of Music in London. The Trinity College sets the examination standards and publishes syllabi for the annual examinations. Teachers tend, repeatedly, to teach the same exact repertoire, which restricts not only their growth as teachers, but also can lead to boring and uninspiring lessons. The teachers and students are musically dependent on the syllabus and can seldom work without detailed instructions and heavily edited music. Examinations are perceived as the main purpose of piano study by the teachers, parents, and students since they measure and evaluate piano teaching and learning progress through the unbiased examiner evaluations that are given to each student during their respective grade exams. Teaching and learning piano are focused only on the examinations, neglecting other necessary elements of comprehensive musical learning. The complete dependency on the examination system leads to a specialized responsibility and discipline in the teacher's instruction, and in planning for each student's musical growth.

The syllabi are limited in their scope of repertoire and other musical elements such as improvisation, sight reading, aural skills, technique and transposition. Repertoire pieces are restricted to the three pieces required for the exams and are not required to be memorized. Supplementary material to help students learn other

pieces in the same style and increase repertoire is not used. There are few supplementary materials available for teachers and students to choose from. The music store in Mumbai does not offer a wide variety of publications for teaching. Most of the materials available in the store are related to the Trinity College examination syllabus. Those teachers fortunate enough to obtain teaching materials from the United States have a difficult time coping with the differences in terminology from the British system. For example, the British system uses semibreves, minims, crotchets and quavers for the American counterpart of whole, half, quarter and eight notes. The teachers themselves are confused and are not confident enough to teach the American methods for fear of confusing their students.

Indian students are taught to honor and respect their elders and teachers have a high standing in Indian society. Students show respect for their teachers by following their commands and directions without thinking about their own opinions and individuality. Students are not encouraged to think for themselves and are entirely dependent on the teacher to think for them, thus hindering personal growth, and often leading to passive and dependent learners. One of the observations was that students were seldom encouraged to initiate their own opinions or responses to a particular musical idea. Student participation during the lesson was mostly limited to following the teachers' commands and answering their questions.

The general attitude towards piano teaching in India is that if one can play piano, one can teach piano. Kowalchyk (1988), speaks to this issue in her own work in America:

> Such a perception of the field of piano pedagogy and the preparation of future piano pedagogy instructors can lead to stagnation within the field and produce a generation of piano pedagogy instructors that is ill-equipped to address the needs of piano students and future piano instructors (pp. 105-106).

In India, an individual is considered to be a qualified piano teacher when he/she has successfully passed the Trinity college Licentiate Teaching Diploma

requirements. The examiner does not observe the candidate teaching a student. Apprenticeship teaching is common, although the student teachers are not observed or critiqued, resulting in a lack of supervision during the hands-on teaching experience. The student teachers teach the way they were taught and are not encouraged to explore new repertoire and teaching styles. All the piano students start learning piano without any musical background, in turn, putting the responsibility for providing a general music education on the piano teachers.

The teachers teach the way they were taught and are very close-minded in their instruction, restricting it to the examination syllabus. All five subjects in the study do not have any background in piano pedagogy and its impact on piano students, or varying philosophies of teaching. Reading and playing the right notes take precedence over comprehensively understanding a piece of work. Emphasis on playing the right notes results in mechanical playing with limited musicality.

Performance opportunities are few for the students. Students' seldom get a chance to perform or compete with each other on a professional level. Some of the teachers have an annual student recital although most of them find that preparing for the recitals takes away the time they need to spend on preparing the students for the exams. Students are encouraged to attend recitals given by foreign artists, although the number of students who do attend these recitals is small. The teachers seldom attend these recitals themselves.

Performance opportunities are non-existent for the teachers who all admit to not having played the piano since they started teaching others how to play it. There is a general attitude among the teachers that once you start teaching, you stop playing, even though they all mentioned the need to be able to play the pieces for their students. Artist recordings are seldom played for the students to hear and learn different interpretational and analytical styles. Availability of recordings is limited and expensive, and the subjects don't want to waste the lesson time listening to music.

The teachers know that they have a monopoly in the piano teaching market since the demand for piano instruction is much higher than the number of piano teachers available. Piano instruction is an independent profession in India and is not offered in public schools and universities. Most of the teachers are not interested in getting to know each other and work with each other, even though they may all agree that it is a good and beneficial idea for piano teachers and their students. The teachers are not willing to go out of their studios, mingle with other teachers, and exchange ideas and teaching techniques.

The researcher is of the opinion that camaraderie among the teachers could be perceived as a weakness. The typical upbringing of most of the piano teachers is Anglicized because of the connections and family ties to British customs, since it was the British who were responsible for the introduction of western classical music in India, and this prevalence continues. Piano teachers consider themselves a rare commodity in the Indian society, even though they do not receive much support from the government or the community in general. Most of the teachers do not consider it professional and worth their time to get together with their colleagues and share ideas and opinions to help not only themselves as teachers, but more so their students. Asking another teacher for help is looked upon as a sign of inadequacy and lack of knowledge on the inquiring teacher's part. Clearly, the protection of the teacher's ego is of greater importance than the possibility of growth. All of the subjects expressed pride in participating in the researcher's endeavors, yet did not express a desire to obtain and read the results of the study. None of them had ever been interviewed or questioned about their teaching techniques before.

There are no piano or music journals available in India, and the ones in English are not accessible or affordable. Piano teacher's organizations are non-existent. None of the subjects wanted to take the initiative to get a piano teachers organization started to help promote the piano teaching profession.

Each teacher is entirely on his/her own as far as funding is concerned. Industrial and government organizations are not willing to invest in a field that is not going to promote the country economically. The general population is not very supportive of an occupation which still has major footprints of the British regime.

Recommendations

Piano teaching in India is a dying art. Most of the teachers belong to the older generation and there are very few young teachers who seriously want to pursue piano teaching as a career in India today. Teacher training is lacking in the field with complete disregard to pedagogical values and thoughts which can help teachers and the students. Piano teachers need to have a basic knowledge of teaching not only the piano but also music. They need to be educated in child psychology and development and in the various philosophies of music education to increase the effectiveness of piano lessons. Teachers need to be responsible in making students independent and develop as musicians. Clear and precise practice steps need to be formulated and implemented for students to become independent and be responsible for their growth as musicians. Spending the lesson time practicing takes away from working towards a comprehensive musical development which includes theory, history, keyboard skills, creative and musical activities.

Piano teaching in India is primarily focused on the Trinity College of Music examination system. The examination syllabus content is not enough to make a student a well rounded musician. Supplementary material needs to be incorporated to help with repertoire and functional skills. Students also need to be encouraged to memorize repertoire instead of becoming dependent on the score and not being able to perform by memory.

One of the main obstacles in the advancement of piano teaching in India is the poor availability of music materials. Teachers need to be more resourceful and eager

to learn new ways and means in obtaining music materials. They need to take the initiative to get in touch with publishers abroad and make arrangements to get music materials and catalogues. This would mean having to spend one's own money, but it would be worth it in the long run.

Teaching organizations and teacher meetings could help to initiate a piano teaching journal and keep the teachers up to date with happenings in the piano teaching profession all over the country. These organizations can also provide music appreciation classes for parents, students, teachers and the general public to enhance their lives and educate them about the piano teaching profession.

During the researcher's visit to Pune, a marked observation was made about the easy and monetarily cheap access to the Internet, which could provide an excellent tool for not only obtaining music materials from publishers abroad, but also keep the teachers up to date with the current trends in piano pedagogy all over the world.

Further research is needed to strengthen piano instruction and piano pedagogy in India. A study on the history of piano study in India would present unique features that could serve as the foundation for enhancing the future development of piano pedagogy.

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APPENDIX A

LETTER TO PROSPECTIVE PARTICIPANTS

Dear _____

I am currently working on a Ph.D. in Music Education, emphasis on Piano Pedagogy, at the University of Oklahoma in Norman, Oklahoma in the USA. My dissertation is a case study examination of independent piano instruction in India. I am the principal and only investigator in this study, sponsored by faculty member Dr. Roger Rideout. I am writing to request your assistance in the study. I am familiar with your contributions to the field and am confident of your outstanding professionalism and commitment to piano teaching.

The study will consist of presenting profiles of piano teachers in India which will include educational background, teaching experience, teaching methods and materials used and current teaching responsibilities. The profiles are intended to inform independent piano teachers of their profession as a whole and also provide information for institutions and organizations concerned with meeting the educational and professional needs of piano teachers. Information on piano teaching in India has not been studied or recorded. This study will serve as a model to provide information to current and future piano teachers in India.

Your participation will be as follows: (1) I would like to interview you concerning your instructional methods and strategies. The interview will be audiotaped, with your permission, for purposes of transcriptions which will be done by the researcher, and also for the purpose of data collection and analysis. (2) I would like to videotape your instruction on five typical days for the purpose of data collection and analysis. The interviews and observations will be performed during a mutually agreed upon time. Please note that only the researcher and the doctoral committee consisting of five faculty members will have access to the audio and video tapes. Once the data has been collected, the tapes will be destroyed. Subjects' names will not be mentioned in the study. You will only be referred to as Subject A, B, etc. There will be no risk of you being identified.

This is a descriptive and non-evaluative study. My interest is in identifying and explaining the components which you portray in your outstanding teaching. Please note that your participation in this study is voluntary. You may also withdraw participation at any time during the study. If you do decide to participate, please fill out the attached questionnaire. Your completion of the questionnaire and subsequent mailing of it to me will indicate your willingness and consent to participate in the study as a subject. On receiving the questionnaire, I will contact you with further information and details regarding the interviews and observations.

Thank you for your time and consideration.

Sincerely,

Ferhiz Brewer

APPENDIX B

PARTICIPANT QUESTIONNAIRE

PARTICIPANT QUESTIONNAIRE

Name:

Degrees/diplomas achieved (type of degree/diploma, school name):

How long have you been teaching piano?

What are your past teaching experiences?

How many students are you currently teaching?

How many students do you teach per week?

How many months of the year do you teach?

What are the levels you teach (beginners, intermediates, advanced, adults)?

What materials and method books do you use for teaching?

Do you teach at home, at a school, at a studio, or at a student's home?

Are you a member of any professional music organizations? Please list.

Please list any master classes, workshops, presentations, or recitals you have given.

Is piano teaching your primary profession?

What is your monthly remuneration from piano teaching?

As a piano teacher, do you consider your professional status different from the traditional status in society?

If you have other employment, what field is it in?

Do you play any other instrument?

Please attach a copy of your teaching schedule and a convenient time for me to get in touch with you for further information.

APPENDIX C

INTERVIEW GUIDE

INTERVIEW GUIDE

MUSICIANSHIP

1. What is your definition of musicianship?

2. Describe the qualities of someone who you think displays good musicianship.

3. Do you consider yourself to be a piano teacher first or a musician first? Explain.

4. What qualities or abilities do you have which you feel make you a good piano teacher?

5. What musical influences have affected your piano teaching? (e.g., teachers, performances, education)

6. If another piano teacher observed your teaching, what three teaching strengths do you think he/she would identify as successful contributors to your instruction?

INSTRUCTION

1. Describe/list what you feel are the most important characteristics of an exemplary teacher.

2. Describe/list five strengths of yours as a piano teacher.

3. What non-musical influences have affected your teaching?

4. Do you ever modify your strategy and or content during the course of a lesson? Why would you have done this?

5. Do you have studio policies? (e.g., fee payment, make-up lessons, purchase of materials) Explain.

6. Do your students have easy access to a piano for practicing? How much practice do you expect per week?

7. Are music stores conveniently located in your teaching area? If not, then how do you get your teaching materials and books?

8. Are music materials easily available? Where do you purchase them?

9. List the range of student levels that you teach.

10. What kind of piano methods do you use in your teaching? (e.g., Alfred, Bastien, Thompson)

11. Do you use any kind of technology in your teaching? (e.g., flashcards, visualizer, sequencer) Explain.

12. Do you make and follow lesson plans? Explain.

13. Do you assign practice steps to your students? Explain.

14. Do you encourage parents to sit in on a lesson and observe your teaching?

15. Do you encourage students to participate in recitals and piano competitions?

16. Do you incorporate any of the following in your teaching: improvisation, theory, music history, accompanying, ensemble playing, transposition, jazz and pop music, composing? Explain.

17. Do you self-evaluate your teaching? How?

18. As an experienced teacher, what qualities do you recommend as essential for current and future piano teachers in this setting?

GENERAL

1. How do piano teachers contribute to society?

2. How does the Indian government support western classical music in India?

3. Does your career in piano teaching enable you to fulfill your personal goals? How?

4. Piano teachers do not always enjoy a professional status in your community. What do you think would improve this situation?

5. How would you promote advancement in the piano teaching profession?

6. Name the sources of funding, if any, that are available for piano teachers. Are they easily available?

7. How would piano teaching organizations help the profession?

8. How would you encourage other pianists to seriously consider a piano teaching career?

APPENDIX D

FLANDERS' INTERACTION ANALYSIS CATEGORIES

FLANDERS' INTERACTION ANALYSIS CATEGORIES
(adapted from Flanders, 1970, p. 34)

TEACHER TALK

Indirect Influence

1. *Accepts feeling.* Attitudes or feelings, positive or negative, of the student are accepted and clarified in a non-threatening manner.

2. *Praises or encourages.* Student behavior and action is encouraged or praised, with an effort to put the student at ease.

3. *Accepts or uses ideas of pupils.* Student ideas are clarified, developed and used as teacher extensions.

4. *Asks questions.* The student is asked questions about content or procedure with the intent that the student will answer.

Direct Influence

5. *Lecturing.* Giving facts or opinions about content or procedures, expressing his own ideas, asking rhetorical questions.

6. *Giving Directions.* The student is expected to comply with directions, commands, or orders that are given.

7. *Criticizing or justifying authority.* Stating why the teacher is justified in doing what he is doing, and making statements with the purpose of changing student behavior from non-acceptable to acceptable.

STUDENT TALK

8. *Student talk - response.* The teacher initiates student participation and encourages him to express his opinions and feelings either in response to the teacher or to the structured situation created by the teacher to initiate a response.

9. *Student talk - initiation.* Freedom for students to express their own ideas and opinions and go beyond the existing structure. The initiation comes from the students themselves.

10. *Silence or confusion.* Pauses, short periods of silence or confusion where the observer cannot understand the communication.

APPENDIX E

TABULATION OF TEACHING OBSERVATIONS

Subject A.

Number	Episode A	B	C	D	E	Number	Episode A	B	C	D	E
1	5	1	1	1	2	31	4	7	8	2	8
2	8	2	1	2	9	32	2	6	4	6	5
3	4	8	2	2	6	33	5	6	8	6	6
4	6	2	2	8	8	34	0	6	4	8	8
5	8	6	6	6	6	35	8	7	8	8	8
6	6	5	8	5	8	36	5	4	8	6	7
7	5	7	6	2	7	37	2	7	7	8	8
8	6	7	7	8	6	38	2	6	5	8	6
9	6	6	8	6	8	39	2	4	8	6	8
10	5	6	5	8	6	40	8	8	4	4	2
11	5	6	7	6	8	41	6	3	4	6	6
12	7	7	8	8	6	42	7	6	8	8	8
13	6	6	7	6	8	43	5	8	8	8	6
14	5	8	4	5	6	44	7	6	5	8	8
15	4	6	7	6	8	45	6	4	8	5	4
16	8	2	6	6	6	46	8	0	8	6	4
17	8	6	2	8	8	47	2	4	6	6	4
18	6	8	6	2	8	48	6	6	6	8	7
19	2	6	8	6	6	49	6	9	2	2	4
20	4	6	6	8	8	50	2	6	8	6	9
21	5	8	7	7	4	51	2	2	9	7	5
22	6	5	8	5	6	52	6	4	7	7	5
23	6	8	7	5	8	53	7	8	2	6	4
24	4	5	6	6	4	54	4	8	6	5	5
25	4	7	6	7	6	55	3	8	5	8	6
26	6	6	2	6	8	56	6	4	8	4	8
27	6	6	7	2	6	57	6	8	7	5	6
28	6	6	8	6	8	58	4	6	8	5	8
29	6	4	4	2	6	59	8	6	8	5	6
30	2	6	8	6	8	60	5	2	7	5	8
	165	172	170	161	202		144	169	194	182	187

Subject A

	Episode						Episode				
Number	A	B	C	D	E	Number	A	B	C	D	E
61	8	2	4	6	0	91	7	8	5	3	5
62	4	6	7	4	3	92	8	5	8	8	6
63	6	2	7	4	8	93	8	8	4	8	8
64	7	7	5	8	8	94	8	6	8	2	8
65	6	8	5	4	8	95	6	6	8	7	2
66	8	8	5	5	8	96	8	6	6	5	8
67	8	6	6	7	6	97	8	8	6	5	2
68	6	2	9	6	8	98	7	2	5	8	5
69	6	8	9	7	8	99	6	1	6	6	6
70	7	4	6	7	2	100	6	7	7	6	3
71	5	5	2	6	8	101	6	8	0	7	8
72	7	6	6	6	8	102	9	8	6	6	8
73	6	6	6	6	8	103	1	5	8	4	8
74	7	6	7	8	8	104	5	2	6	6	8
75	6	5	6	7	8	105	2	2	7	8	7
76	6	6	5	7	8	106	7	6	2	7	6
77	7	7	6	6	8	107	6	7	8	6	8
78	6	5	6	6	8	108	6	2	6	6	7
79	6	6	6	9	4	109	7	6	6	5	8
80	7	6	7	8	4	110	5	8	7	6	8
81	6	6	6	7	4	111	6	8	5	2	7
82	6	4	8	7	4	112	7	5	6	2	8
83	8	8	6	5	7	113	6	6	7	6	8
84	6	4	4	5	4	114	8	8	6	6	8
85	8	8	4	7	4	115	8	8	7	8	2
86	7	6	6	5	6	116	6	6	6	8	6
87	3	6	8	5	4	117	8	4	8	6	8
88	3	7	8	6	2	118	2	4	8	8	8
89	6	6	6	6	4	119	6	6	8	6	2
90	2	8	6	8	4	120	6	6	6	6	6
	184	174	182	188	174		189	172	186	177	192

Subject B

	Episode						Episode				
Number	A	B	C	D	E	Number	A	B	C	D	E
1	1	1	1	1	1	31	8	8	8	9	5
2	1	3	3	3	3	32	8	7	8	6	6
3	2	6	6	2	6	33	8	8	8	8	7
4	5	8	8	9	8	34	7	7	8	5	6
5	6	6	6	6	8	35	6	8	2	6	9
6	6	8	6	2	8	36	8	7	8	6	6
7	8	6	6	6	8	37	8	8	8	8	5
8	7	8	8	6	8	38	8	8	8	2	5
9	6	6	8	9	8	39	7	2	2	6	5
10	6	8	8	6	8	40	8	6	6	8	5
11	5	6	5	8	6	41	8	8	8	8	6
12	7	8	7	2	8	42	8	8	2	6	3
13	8	6	7	6	6	43	5	8	7	6	8
14	8	8	6	3	7	44	4	6	7	5	6
15	6	5	6	4	7	45	5	7	7	3	7
16	7	6	6	8	7	46	7	5	7	6	8
17	6	8	7	8	7	47	8	8	4	8	7
18	8	6	8	6	8	48	5	8	5	8	6
19	6	8	2	4	8	49	6	7	4	6	6
20	6	6	6	8	8	50	5	7	4	8	6
21	8	8	8	8	6	51	6	7	5	8	6
22	5	6	7	6	8	52	6	7	5	2	5
23	6	8	7	8	8	53	0	5	5	4	5
24	8	2	6	7	6	54	6	8	4	7	6
25	6	5	6	7	8	55	8	6	4	7	4
26	6	3	6	6	8	56	8	7	5	6	4
27	6	6	6	2	8	57	8	8	5	5	4
28	3	8	5	6	6	58	8	8	5	5	4
29	8	7	6	8	8	59	7	8	5	5	6
30	7	6	8	6	5	60	7	6	6	7	8
	178	186	185	171	209		201	211	170	184	174

Subject B

	Episode						Episode				
Number	A	B	C	D	E	Number	A	B	C	D	E
61	5	6	6	7	2	91	8	6	8	5	5
62	3	5	8	7	6	92	8	8	8	5	5
63	1	3	2	6	8	93	8	8	8	5	5
64	5	6	6	7	7	94	8	7	6	7	5
65	5	9	8	6	7	95	5	7	7	6	5
66	7	8	6	2	5	96	7	7	7	4	5
67	4	8	6	6	5	97	5	9	7	6	5
68	5	8	7	7	6	98	5	7	6	9	5
69	5	8	6	8	8	99	7	6	8	6	5
70	7	6	3	8	6	100	6	6	2	3	5
71	7	8	8	2	8	101	9	5	3	6	5
72	8	8	7	5	6	102	6	7	8	6	5
73	8	8	7	8	4	103	8	5	8	3	5
74	8	7	6	2	4	104	6	6	5	1	6
75	6	8	8	6	5	105	8	6	7	6	8
76	7	8	6	4	6	106	7	8	7	4	8
77	8	5	8	4	8	107	7	8	3	5	6
78	8	8	6	7	7	108	6	8	7	4	8
79	8	7	8	7	6	109	6	8	7	9	8
80	8	8	0	6	8	110	8	8	6	6	8
81	8	6	6	8	8	111	6	6	8	8	7
82	6	8	8	7	2	112	6	7	6	8	6
83	8	5	6	6	8	113	8	6	8	8	8
84	8	7	8	8	6	114	6	8	8	6	8
85	7	8	8	6	4	115	6	8	7	2	8
86	7	7	5	5	4	116	6	7	7	2	4
87	7	2	6	6	5	117	3	6	5	8	6
88	5	8	8	8	8	118	7	8	5	8	8
89	8	5	8	8	5	119	6	8	6	2	6
90	6	8	8	6	8	120	6	6	6	8	6
	193	206	193	183	180		198	210	194	166	184

Subject C

Number	Episode A	B	C	D	E	Number	Episode A	B	C	D	E
1	2	1	1	2	1	31	8	7	4	7	6
2	2	1	1	2	2	32	7	7	6	8	8
3	1	6	3	4	6	33	4	4	5	8	8
4	0	6	6	4	8	34	3	3	5	6	2
5	6	6	6	6	8	35	8	4	7	8	8
6	8	8	6	8	7	36	7	6	7	7	3
7	6	8	8	8	4	37	1	6	7	8	8
8	8	7	8	6	8	38	4	5	6	6	8
9	2	7	8	3	8	39	8	7	3	8	8
10	8	6	6	6	2	40	6	6	6	7	8
11	5	8	5	8	6	41	8	8	6	6	8
12	5	7	6	4	8	42	6	6	7	8	8
13	5	6	5	4	8	43	2	8	2	9	7
14	7	8	6	4	6	44	5	8	8	7	7
15	6	6	6	7	8	45	6	7	6	7	8
16	8	8	8	4	8	46	5	7	8	6	8
17	6	6	2	7	2	47	4	8	8	8	2
18	7	8	7	8	8	48	7	7	8	6	8
19	6	6	7	8	8	49	6	8	5	8	7
20	9	8	6	8	7	50	5	8	5	8	6
21	9	8	3	6	7	51	3	7	6	4	8
22	5	2	6	8	6	52	5	6	8	8	7
23	6	6	1	6	8	53	8	6	6	4	6
24	8	4	6	7	6	54	8	7	8	8	5
25	8	6	8	7	8	55	5	3	6	8	8
26	7	8	8	6	6	56	5	3	8	2	8
27	8	8	6	8	8	57	6	5	5	8	8
28	6	8	6	8	6	58	6	6	6	8	5
29	6	5	3	8	8	59	8	9	5	6	6
30	8	6	7	8	8	60	8	8	5	4	8
	178	188	165	183	194		172	190	182	206	205

Subject C

	Episode						Episode				
Number	A	B	C	D	E	Number	A	B	C	D	E
61	9	8	5	8	8	91	7	8	8	8	8
62	3	8	7	8	3	92	2	7	8	6	8
63	6	8	7	8	8	93	5	7	3	8	2
64	2	8	6	8	6	94	5	7	5	8	7
65	3	2	6	6	8	95	6	6	6	2	7
66	8	6	8	8	8	96	8	8	8	8	6
67	9	6	6	6	8	97	8	8	8	8	6
68	9	8	3	8	5	98	8	8	7	8	4
69	3	8	6	8	8	99	5	8	6	8	8
70	5	8	9	8	5	100	6	2	8	4	8
71	6	8	6	6	5	101	8	6	7	6	7
72	6	8	4	8	3	102	3	8	7	4	8
73	4	8	3	8	3	103	8	8	7	9	8
74	3	2	6	8	6	104	7	7	6	5	7
75	2	7	8	8	8	105	8	7	8	6	8
76	6	7	8	6	6	106	7	7	8	6	8
77	8	4	8	8	8	107	7	6	6	8	8
78	8	4	7	6	8	108	8	8	3	4	7
79	7	4	3	8	8	109	3	6	6	8	5
80	8	4	6	6	8	110	6	8	8	8	7
81	8	5	7	8	8	111	2	8	8	2	1
82	2	7	7	8	6	112	8	7	8	8	6
83	8	6	6	6	8	113	8	4	7	8	8
84	8	8	8	8	7	114	8	4	6	6	6
85	7	6	6	7	8	115	6	6	8	8	8
86	6	8	8	6	8	116	7	6	2	6	6
87	8	6	8	8	5	117	6	8	7	8	8
88	6	8	6	2	8	118	8	6	7	8	6
89	3	6	5	1	8	119	8	6	6	9	2
90	6	8	6	8	8	120	2	6	6	6	6
	177	194	189	210	204		188	201	198	201	194

Subject D

	Episode						Episode				
Number	A	B	C	D	E	Number	A	B	C	D	E
1	1	1	1	6	1	31	8	6	8	6	7
2	3	2	6	6	6	32	6	8	6	8	6
3	0	2	6	8	6	33	6	6	6	8	8
4	6	6	8	8	8	34	7	8	4	7	8
5	8	4	8	7	6	35	6	8	4	6	6
6	7	6	6	8	8	36	6	6	5	8	8
7	8	8	8	7	8	37	8	8	5	7	8
8	6	7	4	8	8	38	8	8	5	8	6
9	6	6	4	7	6	39	8	6	5	8	8
10	8	8	4	4	8	40	8	8	0	8	1
11	8	7	7	7	6	41	7	8	5	8	4
12	6	8	7	8	8	42	7	8	6	8	6
13	8	8	4	8	6	43	7	2	5	6	6
14	7	6	4	8	8	44	7	6	5	7	4
15	8	8	4	8	8	45	7	6	6	6	4
16	6	6	4	6	3	46	6	6	6	6	2
17	8	4	5	8	8	47	8	8	8	6	4
18	6	4	4	5	8	48	8	8	2	6	4
19	8	5	5	6	6	49	7	7	6	6	4
20	6	8	7	7	7	50	7	7	8	4	5
21	8	8	6	7	7	51	8	6	4	4	4
22	6	6	8	8	7	52	7	8	4	4	4
23	8	8	6	8	7	53	8	8	4	6	3
24	7	6	8	2	8	54	7	8	4	4	5
25	6	4	6	4	7	55	4	8	7	8	4
26	8	8	8	6	8	56	7	4	4	8	5
27	7	4	8	8	8	57	6	4	7	8	7
28	6	4	6	8	6	58	6	3	7	8	7
29	8	4	4	8	6	59	8	6	6	8	6
30	6	5	5	8	7	60	8	6	8	7	8
	194	171	171	207	204		211	199	160	202	162

Subject D

Number	Episode A	B	C	D	E	Number	Episode A	B	C	D	E
61	8	8	6	6	8	91	8	8	2	8	8
62	8	6	7	8	6	92	6	8	8	2	7
63	2	8	8	8	8	93	8	8	6	8	8
64	8	8	6	2	6	94	8	6	4	6	7
65	2	8	8	8	8	95	6	8	6	6	6
66	7	2	7	7	8	96	4	6	8	8	8
67	6	5	6	7	4	97	6	8	6	8	6
68	8	5	8	6	6	98	6	8	8	8	8
69	8	6	8	4	7	99	7	8	8	8	7
70	8	4	8	4	8	100	7	2	8	8	8
71	8	6	6	4	8	101	6	6	7	8	8
72	8	8	8	0	8	102	4	6	6	6	8
73	3	8	6	0	4	103	6	8	8	8	4
74	7	7	8	5	7	104	8	4	8	4	8
75	7	6	6	4	7	105	4	8	6	7	8
76	4	8	8	5	6	106	7	8	8	7	6
77	6	8	4	5	8	107	6	7	8	8	8
78	8	5	8	4	8	108	8	8	2	8	8
79	8	4	6	5	2	109	8	7	8	2	7
80	8	6	6	6	8	110	8	8	2	8	6
81	6	8	4	8	5	111	7	8	6	8	3
82	6	8	8	8	4	112	6	2	8	6	6
83	8	7	8	7	4	113	8	6	7	5	4
84	6	8	8	7	4	114	8	8	7	6	9
85	8	6	8	7	4	115	8	8	8	8	2
86	7	4	7	7	5	116	8	7	8	8	6
87	6	5	7	8	5	117	7	7	8	8	8
88	8	6	6	8	2	118	6	8	2	8	8
89	8	8	8	8	6	119	6	6	6	2	6
90	6	8	8	6	8	120	6	6	6	6	6
	201	194	210	172	182		201	206	193	201	202

Subject E

Number	Episode A	B	C	D	E	Number	Episode A	B	C	D	E
1	6	6	1	1	1	31	8	8	8	8	8
2	8	6	6	6	6	32	8	7	8	6	7
3	6	8	8	8	8	33	6	8	6	8	3
4	8	8	2	8	6	34	8	8	6	6	6
5	6	8	8	8	8	35	6	6	8	8	8
6	8	6	8	7	7	36	6	8	7	6	8
7	8	4	7	8	6	37	8	7	6	4	5
8	8	6	2	8	8	38	7	8	8	7	6
9	8	5	8	6	2	39	8	6	6	8	8
10	8	6	8	8	6	40	6	8	8	2	4
11	8	8	8	4	8	41	8	4	6	8	8
12	8	4	6	8	6	42	6	6	8	6	7
13	8	5	8	8	8	43	8	8	6	8	8
14	8	8	8	4	6	44	6	7	8	6	8
15	6	2	2	8	8	45	8	8	6	8	6
16	7	7	6	5	2	46	6	5	5	6	8
17	8	8	8	6	6	47	8	8	5	5	8
18	8	4	8	7	8	48	2	8	5	6	7
19	6	7	8	8	8	49	6	6	6	6	8
20	8	7	5	6	8	50	6	8	8	8	2
21	6	8	6	7	8	51	8	7	8	6	8
22	8	8	8	8	2	52	8	8	7	8	8
23	6	2	8	8	6	53	8	7	6	6	8
24	8	8	8	6	8	54	8	8	8	8	8
25	8	7	6	8	8	55	7	6	6	6	7
26	6	6	8	6	8	56	8	8	8	8	8
27	8	7	8	8	8	57	8	8	7	6	8
28	6	6	6	6	7	58	7	8	8	8	8
29	7	8	3	8	8	59	8	7	6	7	8
30	8	7	6	6	6	60	8	8	8	8	8
	220	190	192	203	195		213	217	206	201	212

Subject E

	Episode						Episode				
Number	A	B	C	D	E	Number	A	B	C	D	E
61	6	7	2	6	7	91	7	7	7	6	8
62	8	8	4	8	8	92	8	8	6	8	8
63	8	7	6	6	8	93	6	7	8	8	2
64	8	7	8	8	7	94	8	6	6	8	6
65	8	8	8	7	4	95	8	7	8	8	5
66	6	4	6	8	7	96	6	6	4	2	6
67	4	6	6	6	8	97	8	8	6	5	8
68	8	8	2	6	8	98	8	4	8	6	8
69	7	6	0	4	7	99	6	6	8	8	8
70	8	8	6	6	8	100	8	8	4	7	7
71	8	8	8	8	8	101	8	8	4	8	6
72	8	8	7	8	5	102	4	6	6	7	8
73	8	7	8	7	8	103	8	8	8	8	8
74	6	8	6	6	8	104	8	6	6	8	6
75	1	8	8	8	8	105	8	6	8	7	6
76	8	7	2	6	7	106	8	6	4	8	8
77	8	8	4	8	5	107	6	4	5	6	8
78	8	7	8	8	6	108	8	6	4	8	8
79	8	8	6	5	8	109	7	7	5	8	2
80	2	4	8	6	8	110	8	8	6	8	6
81	6	4	6	8	8	111	7	8	8	5	8
82	2	6	8	8	6	112	8	6	6	6	8
83	8	8	2	8	8	113	8	8	8	8	8
84	1	8	8	8	8	114	2	8	8	8	7
85	6	8	6	2	4	115	4	8	6	2	8
86	4	6	8	6	6	116	8	7	8	6	8
87	8	8	8	8	8	117	8	6	2	8	8
88	7	6	6	8	8	118	8	8	8	8	6
89	6	8	8	7	6	119	8	6	6	8	6
90	8	8	7	4	8	120	6	6	6	6	6
	192	212	180	202	213		213	203	187	207	205

APPENDIX F

TRINITY COLLEGE LICENTIATE EXAM SYLLABUS

TRINITY COLLEGE LICENTIATE EXAM SYLLABUS
FOR OBTAINING AN INSTRUMENTAL TEACHING DIPLOMA

The diploma is in two parts. Part A is a two hour written paper and Part B is a practical examination of thirty minutes.

Part A: Principles of Teaching

Three questions are to be answered as follows:

1 **Multiple-choice question**

The questions will cover the following areas:

(i) aims and objectives of music education and their application to teaching the candidate's instrument in solo or ensemble situations

(ii) purposes and methods of evaluation, using as case studies the grade and Performer's Certificate examination system of Trinity College London for the candidate's instrument

(iii) principles of educational psychology applied to the teaching and performance of music

2 **One question from the following**

(iv) the characteristic features of the candidate's instrument

(v) techniques and repertoire for teaching the instrument

(vi) technical exercises and studies including suitable progression of scales and arpeggios for the instrument

(vii) extensive knowledge of the instrument's repertoire

3 **One question from the following**

(viii) the teaching of notation and time

(ix) the development of aural awareness and musicianship including extemporization

(x) aims and methods of sight reading

Part B: Practical examination

The examination will cover five main topics, as detailed below, and the examiner's questions will allow answers to be based as far as possible upon practical demonstration rather than spoken comment. This approach is intended to be particularly helpful where the candidate's first language is not English.

1. Performance aims and strategies

   The candidate will perform at sight the piece(s) selected by the examiner and will then be asked to comment in terms of:
   - a character, style, and suitability for a notational grade level
   - b instrumental and technical range and vocabulary
   - c appropriate previous work and follow-up development

2. Technical development

   The performed piece(s) form the starting point of a consideration of the development of technique appropriate to the instrument, including scale and arpeggio playing, exercises and studies.

3. General musicianship

   The development of general musical skills, including
   - a teaching notation and time
   - b listening skills
   - c musical appraisal and playing at sight
   - d forms of musicianship appropriate to the instrument

4. Creative skills

   Extending a pupil's musical capacity through creative work, including
   - a extemporization, improvisation (structured and free) and composition
   - b musical grammar and syntax
   - c musical structures
   - d texture and style

5. Evaluation in practice

   How to evaluate a pupil's progress, with specific reference to examinations, particularly those provided by Trinity College London at grade and Performer's Certificate levels.

   Results for the LTCL examination are classified as Pass or Fail.

APPENDIX G

TRINITY COLLEGE EXAMINATION SYLLABUS

COMPOSITION, EAR TESTS AND VIVA VOCE REQUIREMENTS

GRADES INITIAL-VIII

TRINITY COLLEGE EXAMINATION SYLLABUS
COMPOSITION, EAR TESTS,
AND VIVA VOCE REQUIREMENTS
GRADES INITIAL-VIII

COMPOSITION REQUIREMENTS

Grade 1

Maximum duration: 45 seconds
Either
a) A piece on Db-Eb-Gb-Ab-Bb entitled 'An Old Melody'
or
b) A March 2/4 time

Grade Two

Maximum duration: 1 minute
Either
a) A piece based on C-D-E-F#-G# entitled 'A Rainy Day'
or
b) A Waltz in 3/4 time

Grade Three

Maximum duration: 1 minute 15 seconds
Either
a) A piece based on a segment of a chromatic scale (eg F-F#-G-G#-A)
or
b) A Skipping Dance in 6/8 time

Grade Four

Maximum duration: 1 minute 30 seconds
Either
a) A piece based on F-G-G#-A-C in a dance style entitled 'Movin' '
or
b) A descriptive piece about 'Ghosts' in 4/4 time

Grade Five

Maximum duration: 1 minute 45 seconds
Either
a) A piece based on a left-hand ostinato. Pitch: C-E-F-F#-G entitled 'Centrepoint'
or

b) A descriptive piece entitled 'Hide and Seek' in 5/4 time

Grade Six

Maximum duration: 2 minutes
Either
a) A piece based on arpeggios or broken chords, with a melody permeating the texture above and below, entitled 'Angry Waves'
or
b) Variations on a popular song of the candidate's choice

Grade Seven

Maximum duration: 2 minutes 15 seconds
Either
a) A piece based on E-F-G#-A-B-C-D# in both hands separately and together entitled 'Secrets'
or
b) A piece exploiting chords and a leaping melody entitled 'Giants'

Grade Eight

Maximum duration: 2 minutes 30 seconds
Either
a) A piece based on G-Ab-C-E-F# entitled 'Patterns'
or
b) A piece with contrasts in pace and time entitled 'Music at the Bottom of the Sea'

EAR TESTS REQUIREMENTS

Initial

1. The examiner will play twice a melody of no more than three bars, in 2/4 time, consisting of minims, crotchets and quavers. The candidate will clap or tap the rhythm.

2. The examiner will play the notes of the major common chord of C as a slow arpeggio and will then sound again one of the notes. The candidates will hum or sing the note and say which note it is, giving either its interval number (1, 3, 5, 8), its pitch name or its tonic solfa name.

3. The examiner will repeat test 2, sounding a different note and the candidate will hum or sing the note and say which note it is.

Grade One

1. The examiner will play twice a melody of no more than four bars in either 2/4 or 3/4 time, consisting of dotted minims, minims, crotchets and quavers. The candidate will clap or tap the rhythm.

2. The examiner will play the keynote C followed by one or other note of the first five degrees of the major scale of C. The candidate will hum or sing the notes and say which the second note is, giving either its interval number (2, 3, 4, 5), its pitch name or its tonic solfa name.

3. The examiner will play twice a simple harmonic phrase. The candidate will say whether it is in a major or a minor key.

Grade Two

1. The examiner will play twice a melody of no more than four bars either in 2/4 or 3/4 time, consisting of dotted minims, minims, dotted crotchets, crotchets and quavers. The candidate will clap or tap the rhythm.

2. The examiner will play the keynote C followed by one other note from the major scale of C. The candidate will hum or sing the notes and say which the second note is, giving either its interval number (2, 3, 4, 5, 6, 7, 8), its pitch name or its tonic solfa name.

3. The examiner will play twice a simple harmonic phrase. The candidate will say whether it is in a major or a minor key and whether the cadence is perfect or interrupted.

Grade Three

1. The examiner will play twice a melody of no more than four bars in either 2/4 or 3/4 time. The candidate will clap or tap the rhythm. The examiner will play the same melody again. The candidate will say whether the melody is in duple or triple time.

2. The examiner will name and play the keynote of the key of either C or F or G as a low tonic, followed by two diatonic notes adjacent to each other, from the first octave of the major scale. The candidate will hum or sing the three notes and say what the three notes are, giving either their interval numbers, their pitch names or their tonic solfa names.

3. The examiner will play twice a harmonic phrase. The candidate will say whether it is in a major or a minor key and whether the cadence is perfect or plagal.

Grade Four

1. The examiner will play twice a melody of no more than four bars in either 2/4 or 3/4 time. The candidate will clap or tap the rhythm. The examiner will play the same melody again. The candidate will say whether the melody is in duple or triple time.

2. The examiner will sound the tonic chord and play twice a four-bar melody in a major key in either 2/4 or 6/8 time. The candidate will hum or sing the melody.

3. The examiner will play a triad in its root position. The candidate will sing up the three notes and say whether the triad is major or minor.

4. The examiner will play twice a harmonic phrase. The candidate will say whether it is in a major or minor key, and whether the cadence is perfect or plagal or interrupted.

Grade Five

1. The examiner will play twice a melody of no more than four bars in either 2/4 or 3/4 time. The candidate will clap or tap the rhythm. The examiner will play the same melody again. The candidate will say whether the melody is in duple or triple time.

2. The examiner will sound the tonic chord and play twice a four-bar melody in a major key in either 2/4 or 3/4 or 6/8 time. The candidate will hum or sing the melody.

3. The examiner will play a triad in its root position. The candidate will sing up the three notes and say whether the triad is major or minor or augmented.

4. The examiner will play twice a harmonic phrase. The candidate will say whether it is in a major or a minor key and whether the cadence is perfect or plagal or interrupted.

Grade Six

1. The examiner will play twice a melody of no more than four bars in either 2/4 or 3/4 or 6/8 time. The candidate will clap or tap the rhythm. The examiner will play the same melody again. The candidate will say whether the melody is in duple or triple time.

2. The examiner will sound the tonic chord and play twice a four-bar melody in a minor key in either 2/4 or 3/4 or 6/8 time. The candidate will hum or sing the melody.

3. The examiner will play a triad in its root position. The candidate will sing up the three notes and say whether the triad is major or minor or augmented or diminished.

4. The examiner will name and play the lowest note of either a major or a minor triad. The candidate will sing up the three notes and give the letter names of the notes of the triad.

Grade Seven

1. The examiner will play twice a melody of no more than four bars in either 6/8 or 9/8 time. The candidate will clap or tap the rhythm. The examiner will play the same melody again. The candidate will say whether the melody is in duple or triple time.

2. The examiner will name a major key, sound the tonic chord and play twice a two-part phrase in that key. The candidate will sing or play from memory the upper part.

3. The examiner will play a triad. The candidate will sing up the three notes and say whether the triad is major or minor and whether it is in root position or a first inversion or a second inversion.

4. The examiner will sound the tonic chord and play twice a harmonized phrase in a major or a minor key. The candidate will say whether the phrase modulates at the end or remains in the tonic key.

Grade Eight

1. The examiner will play twice a melody of no more than four bars in either 6/8 or 9/8 time. The candidate will clap or tap the rhythm. The examiner will play the same melody again. The candidate will say whether the melody is in duple or triple time.

2. The examiner will name a major or minor key, sound the tonic chord and play twice a two-part phrase in that key. The candidate will sing or play from memory the lower part.

3. The examiner will name and play the root note of a dominant seventh chord. The candidate will sing up the four notes and give the letter names of the notes of the chord.

4. The examiner will name and sound a key chord and will play twice a harmonized phrase which modulates. The candidate will say whether the phrase modulates to the dominant or the relative minor or the supertonic minor key, giving either one of these terms or the letter name of the new key.

VIVA VOCE REQUIREMENTS

Initial

The candidate will be asked to give the pitch names of notes selected from the pieces played, and to identify them as quaver, crotchet, minim or semibreve. (The terms eight note, quarter note etc may be used.)

Grade One

Questions will be asked as for the Initial examination, and the candidates will also be asked to identify the duration of notes and to explain the time signatures.

Grade Two

Questions will be asked as for the Initial and Grade One examinations, and the candidates will also be asked to explain the key signatures.

Grades Three and Four

Questions will be asked as for previous Grades, and the candidates will also be asked to identify rests, to explain the relative values of notes and rests, and to explain foreign words, marks of expression and directions occurring in the pieces.

Grade Five

Questions will be asked as for previous Grades, and the candidate will also be asked about modulation in the pieces.

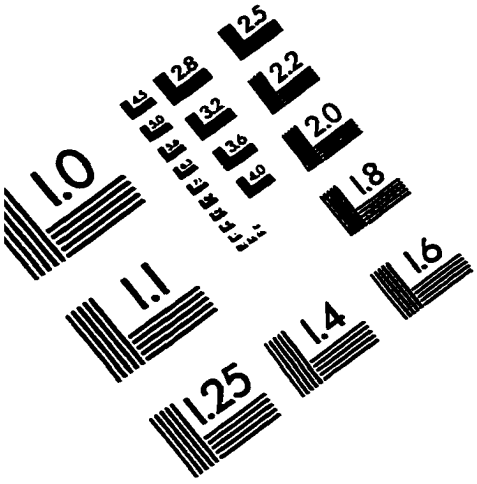
Grade Six

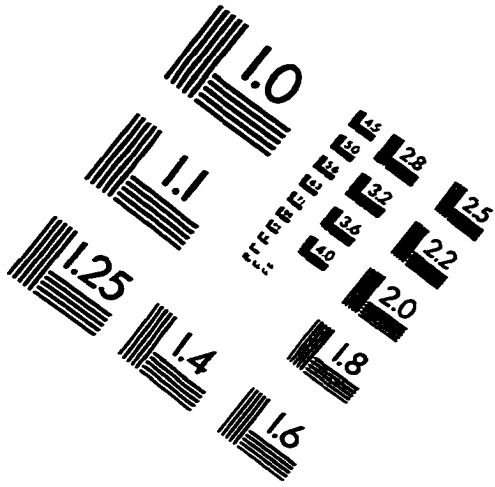
Questions will be asked as for previous Grades, and the candidate will also be asked about form in the pieces.

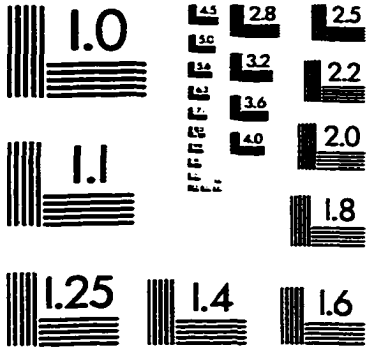
Grades Seven and Eight

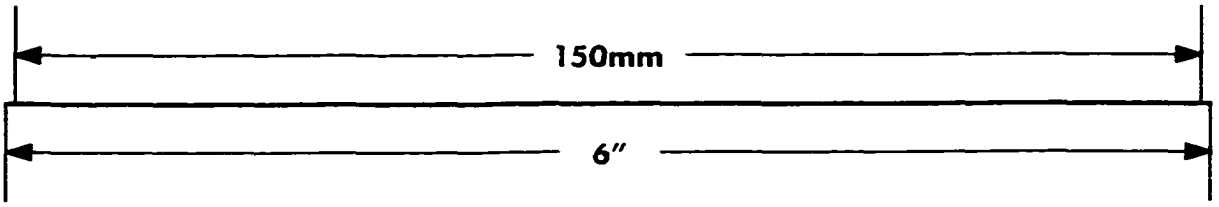
Questions will be asked as for previous Grades, and the candidate will also be asked to give background details of the pieces and their composers.

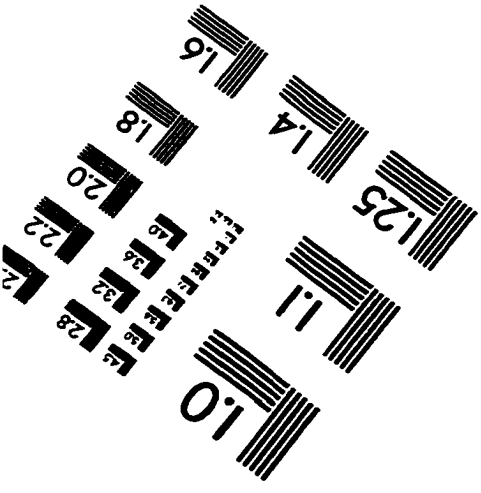
IMAGE EVALUATION
TEST TARGET (QA-3)

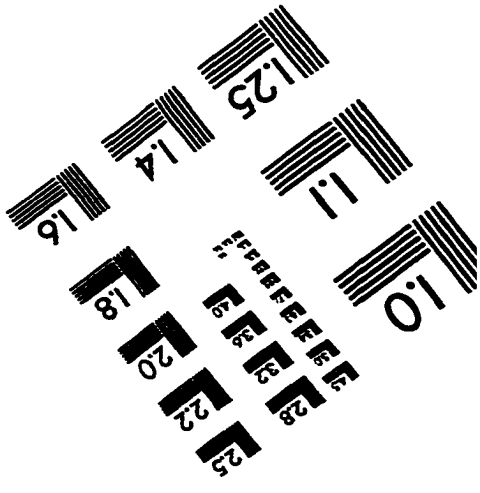












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